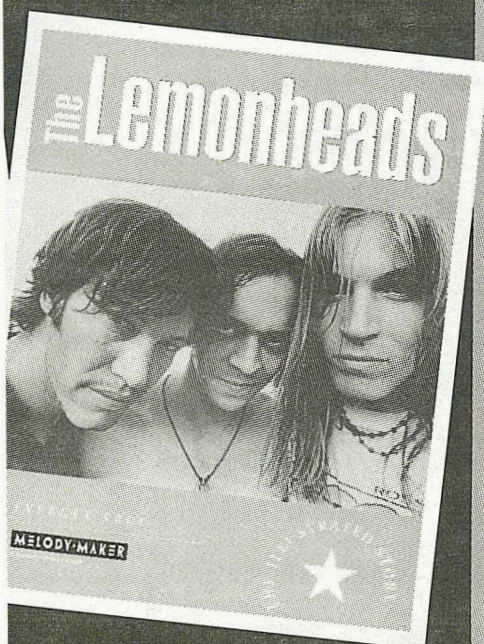


Y-MAKER

AM

ONHEADS

**EXCLUSIVE
READER
OFFER**



unique new series of biographies on some of

nes charts the phenomenal rise of the mighty
have become one of the most popular and
hile Everett True chronicles the career of the
Evan Dando, who has been famously

re exclusive interview material and are
9.

rs, both titles are available now
or the pair.

complete the accompanying coupon
nt by cheque or postal order (name
made payable to Reed Book Services
DRIES, Book Offer, Reed Book Services
e NN10 6YX. Access and Visa holders
m-5.00pm, Monday to Friday. Please
ers in the UK only. Orders are normally
up to 28 days for delivery.
eland or overseas. If you are not satisfied
goods returned to us within 14 days in the

CONTROL

ZONE

[HI-TECH LOW DOWN]

EDITED BY TONY HORKINS

AS SALVAGE jobs go, Oasis' debut, "Definitely Maybe", is an extraordinary achievement. Within days of its release it had waltzed into the history books, becoming the fastest selling independent debut in UK history, with advance orders totalling 100,000. Recorded at a total cost of £75,000 using seven different studios, the album betrays few of the problems that dogged its tortured seven-month gestation. "Recording an album should never have been this difficult," reflects Noel Gallagher. "I was busy telling everyone it was the greatest record ever made but it was sounding like shit."

DECEMBER 17-20, 1993

"Supersonic" recorded and mixed by Dave Scott at the Pink Museum, Liverpool, Mark Coyle producing. The first Oasis single, the track was later re-Eq'd for the album.

Dave Scott: "Anthony from The Real People came down to the studio and asked Noel what he was doing pissing about writing indie shit when Oasis were supposed to be a rock'n'roll band. That's when 'Supersonic' was written. Noel just started on the riff and they did it first take with him shouting the chord changes to the band as he went, and rapping lyrics off the top of his head which Liam later sang. That line 'I know a girl call Elsa, she's into Alka Seltzer' - that was about my Rotweiler dog that kept farting. She's famous for it. The whole thing took eight hours from start to master. We had a very live set-up - 57s, 414s and 58s on the guitars and loads of level to tape. Noel's guitar sound is mostly room ambience."

Mark Coyle: "They had this f***in' brilliant old custom

EMI Neve desk in at the time. It was like the old Abbey Road desk, and the EQ section was amazing - huge knobs, chunky faders and everything but the 1028 EQ section was great."

Noel: "The song just came out of nowhere and I knew it was a f***in' classic single as soon as we'd finished."

JANUARY 8-23, 1994

Monnow Valley Studios, Residential studios, Monmouth.

First attempt at recording the album tracks. Producer Dave Bachelor, engineers Dave Scott, Mark Coyle, Anjeli Dutt. (Trident TSM 40 desk, Studer 24-track Dolby AM series, JBL monitoring, Urei 1176 Limiters, Trident parametric EQs, AMS and Lexicon PCM 70 reverbs).

Noel: "The problems started almost from the beginning. It wasn't with the band, apart from our drummer, who's Ringo Starr incarnate and can't keep time to save his f***in' life. Dave Bachelor was trying to be clever. We're a rock'n'roll band and he was separating everything out, doing it clean and it was sounding too produced."

Mark Coyle: "It was a simple case of conflicting ideas between producer and band. The band weren't blameless, mind - they were using a lot of unfamiliar gear just cause it was there... amps, preamps, gadgets and guitars that Johnny had lent Noel. It ended up sounding like just ANOther indie band doing Oasis songs. Dave just wore everyone down to the point where the band clammed tight shut and the communication wasn't happening. He had everyone set up in their own area, separated and out of eye contact and he lost the feel. After the first week, when it was obvious it wasn't working, we moved everything into a smaller area of the studio and tried again."

Dave Scott: "I knew it wasn't working. Bachelor rubbed 'em

up the wrong way and he wasn't spending enough time on the sounds themselves. When Liam dared to suggest that what he was doing sounded crap he freaked out. With what went down that day he was lucky not to have his nose broken by the band.

"The set-up itself wasn't that bad, though. We had a good selection of 57s and 58s on the kit, Noel's WEM Dominator amp sounded f***in' great, which we miked with an AKG 414 close up and then another to capture the room. We also used the Marshall JCM 900, I recall. The bass was DId and the Ampeg amp was miked with a U47, and that went down really well. Bonehead was using my old Gibson SG, same one he'd used on 'Supersonic', and then his Epiphone semi. Noel was using his Epiphone Les Pauls and a few of Johnny Marr's guitars, including a Flying V which he used on 'Slide Away', I think. Although 'Slide Away' has Dave's name on it on the production credits, I remember him trying to slow it right down. His original version sounded very bombastic, very Pink Floyd, like 'Comfortably Numb'. Noel asked my opinion and I said they should play it at the speed they had when they first wrote it."

24-27 FEBRUARY

Olympic Studios, Barnes.

First attempted mixdown of the Monnow Valley tracks. Finished mixes included "Bring It On Down". Sessions abandoned after four days. Mark: "The sound was piss weak at the mix. The guitars in particular had all the life squashed out of them. When we'd done monitor mixes at Monnow, Dave was saying we could fix it all in the mix and I think we all knew it was a more fundamental problem than that."

Noel: "I was arsed. I knew it wasn't right but I was that fed up with it all I'd begun not to care. I know that a song never comes out on tape the way it sounds in your head, but these mixes were so wide of the mark it was a f***in' joke. The demos were better."

Marcus Russell: "I listened to the mixes and it was sonically weak, like it was recorded 40,000 leagues under the sea. Dave Bachelor had neutered the band. 'Bring It On Down', the first mix, was almost bled to

In the first two books in this series, Allan Jones charts the phenomenal rise of the mighty Pearl Jam, who in four record-breaking years have become one of the most popular and commercially successful bands in the world, while Everett True chronicles the career of the dashing heart-throb and songwriter supreme, Evan Dando, who has been famously described as 'The first sex-kitten of grunge'.

Both books are lavishly illustrated and feature exclusive interview material and are on sale at a bookshop near you, priced at £7.99.

However, as an exclusive offer to MM readers, both titles are available now at the special price of £6.99 each, or £13.00 for the pair.

TO ORDER your copy or copies, just complete the accompanying coupon (in BLOCK CAPITALS, please) and send payment by cheque or postal order (name and address on the back, please) – crossed and made payable to Reed Book Services Limited – to MELODY MAKER ILLUSTRATED STORIES, Book Offer, Reed Book Services Limited, PO Box 5, Rushden, Northamptonshire NN10 6YX. Access and Visa holders may order direct on 0933 410511 from 9.00am-5.00pm, Monday to Friday. Please quote reference IG7. This offer is open to readers in the UK only. Orders are normally despatched within five days, but please allow up to 28 days for delivery.

This offer is not available in the Republic Of Ireland or overseas. If you are not satisfied with your purchase, we will refund money on goods returned to us within 14 days in the condition in which they were received.

★ Reader enquiries – please phone 0933 410511

Send to: MELODY MAKER Illustrated Stories, Book Offer, Reed Book Services Limited, PO Box 5, Rushden, Northamptonshire NN10 6YX

- ★ Please send me ☐ copies of "Pearl Jam: The Illustrated Story" at the special price of £6.99 each (inc p&p)
- ★ Please send me ☐ copies of "The Lemonheads: The Illustrated Story" at the special price of £6.99 each (inc p&p)
- ★ Please send me ☐ copies of both books at the special price of £13 per pair (inc p&p)

Name: _____

Address: _____

Postcode: _____ Tel: _____

Please find enclosed my cheque/PO value

OR please debit the sum of £ to my Access/Visa account (please delete)

Card no: Expiry date: Signature:

Registered Office: Michelin House, 81 Fulham Road, London SW3 6RB CODE: IG7

about writing indie shit when Oasis were supposed to be a rock'n'roll band. That's when "Supersonic" was written. Noel just started on the riff and they did it first take with him shouting the chord changes to the band as he went, and rapping lyrics off the top of his head which Liam later sang. That line 'I know a girl call Elsa, she's into Alka Seltzer' – that was about my Rotweiler dog that kept farting. She's famous for it. The whole thing took eight hours from start to master. We had a very live set-up – 57s, 414s and 58s on the guitars and loads of level to tape. Noel's guitar sound is mostly room ambience."

Mark Coyle: "They had this f***in' brilliant old custom

case of conflicting ideas between producer and band. The band weren't blameless, mind – they were using a lot of unfamiliar gear just cause it was there. . . amps, preamps, gadgets and guitars that Johnny had lent Noel. It ended up sounding like just A NOther indie band doing Oasis songs. Dave just wore everyone down to the point where the band clammed tight shut and the communication wasn't happening. He had everyone set up in their own area, separated and out of eye contact and he lost the feel. After the first week, when it was obvious it wasn't working, we moved everything into a smaller area of the studio and tried again."

Dave Scott: "I knew it wasn't working. Bachelor rubbed 'em

weak at me mix. The guitars in particular had all the life squashed out of them. When we'd done monitor mixes at Monnow, Dave was saying we could fix it all in the mix and I think we all knew it was a more fundamental problem than that."

Noel: "I was arsed. I knew it wasn't right but I was that fed up with it all I'd begun not to care. I know that a song never comes out on tape the way it sounds in your head, but these mixes were so wide of the mark it was a f***in' joke. The demos were better."

Marcus Russell: "I listened to the mixes and it was sonically weak, like it was recorded 40,000 leagues under the sea. Dave Bachelor had neutered the band. 'Bring It On Down', the first mix, was almost bled to



Mix engineer Owen Morris

DIARY OF AN LP

Seven different studios played host to OASIS as they attempted to record their debut album, each witnessing its own catalogue of disasters. CLIFF JONES traces the traumatic recording of 'Definitely Maybe' with a little help from guitarist Noel Gallagher and a selection of their producers. Pics: PAUL SLATTERY

death. I said to Alan McGee [Creation records boss], 'F***, we've got problems.' He agreed, so did Noel and on the 27 February we abandoned the mix and went back to record the tracks again at Sawmills. Mark was perfect for the production, because he knew the band and their music from being their live engineer for so long."

Noel: "The only track that survived from the Monnow sessions was 'Slide Away', and that's because the performance was that special we knew we couldn't better it. Our Kid's vocals were never going to happen that way again."

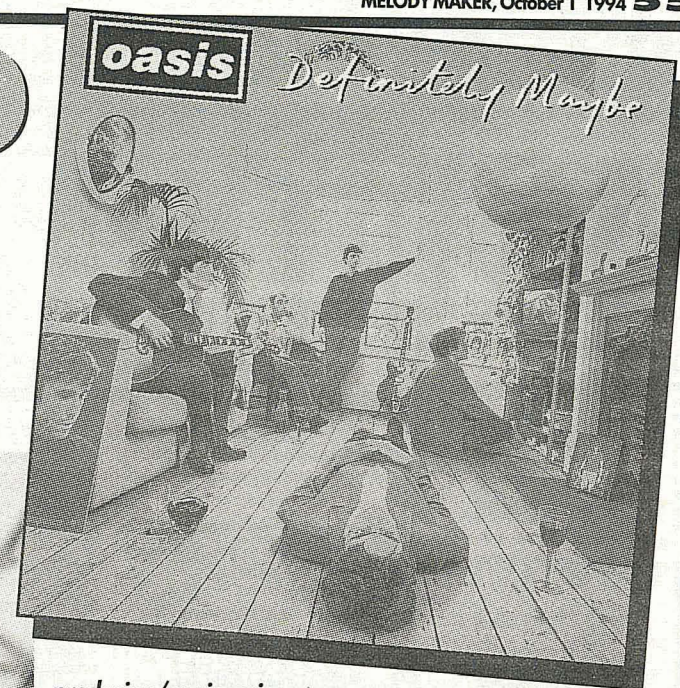
23 FEB-4 MARCH

Sawmills Studios Cornwall.
(Trident Custom 80B with fader automation, Otari MTR 90 24-track AMs DMX, Yamaha Rev 1, Lexicon 480L PCM 70, Fairchild compression, Urei 176, Trident parametric EQs).



Oasis

Eden mixes still proved unsatisfactory.



producing/engineering. Marcus Russell spiritual guidance and booze monitor.

Noel: "There comes a point where you just have to trust people. We were off on tour, rehearsing and the whole thing in the press was just going mental."

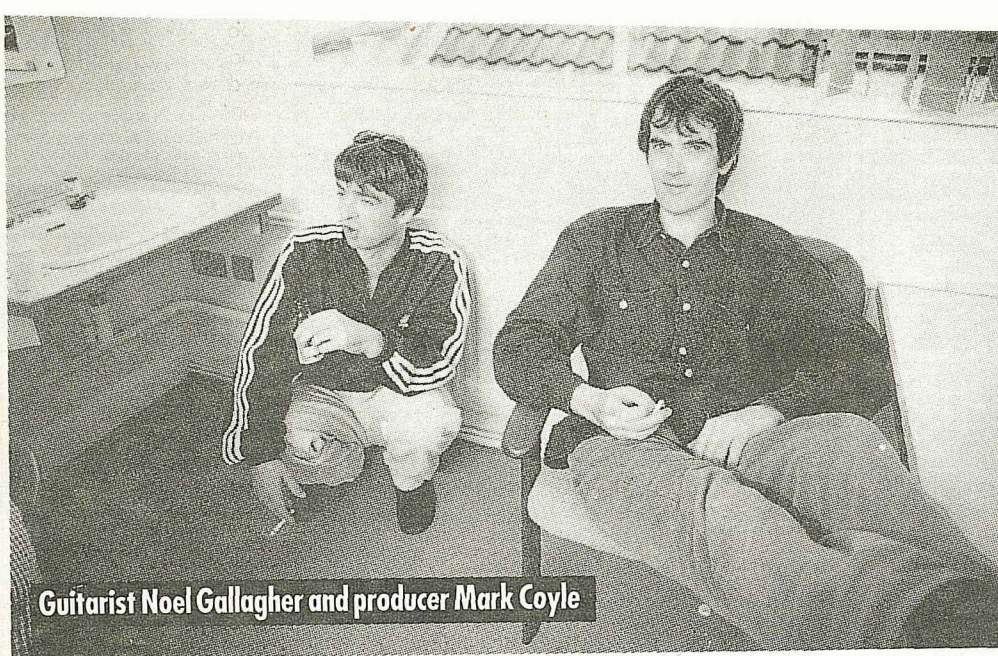
Owen Morris: "I just finished it all off really. I'd heard some of the monitor mixes of Monnow Valley stuff and it's best described as pretty strange. The Sawmills mixes were every odd too, still trying to be too clever. Things were gated and tidied up, it was very un-Oasis. I mixed 'Rock 'n' Roll Star' and Columbia one weekend, got Liam in to re-do the vocals and they loved it. We mixed the rest of the album in four days at Matrix!

"The biggest problem was the guitars. Noel would fill 10 tracks with stuff all the way through. If you put all the faders up it was a real mess

little bit of anything that happened to be hanging about. There was very little EQing, though, except when I used the DSP 4000, because the anti-glitch program dulls the sound.

"The only real problems I had with the actual performances was the groove on the drums. The drumming was okay—he kind of starts then stops at the end of the song, but sometimes it lacked groove and he hasn't got a great sounding drumkit. I used a lot of subliminal tape delays on a Revox, eighth delays to create movement. As for Bonehead's rhythm tracks, he was brilliant on every single one! Unbelievably tight and solid to the point where you didn't worry about his stuff at all."

"'Cigarettes & Alcohol' was the last mix I did. I confess, I



Guitarist Noel Gallagher and producer Mark Coyle

Mark: "Because I was their live engineer I knew we had to 'capture' this band rather than produce them."

Noel: "Talk about being isolated! Sawmills is miles from f***in' anywhere – you had to get there by boat when the tide was in. We needed to get away from Manchester, London or Liverpool because of the distractions. We had all the tracks done and overdubbed inside 10 days, just whacked through them every day until we had the right takes."

Mark: "They had this amazing Trident console in there, an old series 80B (54-24-24) that had a just the best EQ section ever, a load of those old Fairchild valve compressors and Neve limiters, and it just seemed to have a better vibe to it. My approach was to just set them up like they are when they rehearse or play live, where they can see each other, get that vibe going between

them and power up."

Noel: "It was f***in' loud in there, no one had headphones on, we just blasted it out. I still have the ringing in my ears."

Mark: "There was total bleed from tracks and you got guitar on the drum mics and drums on everything, but who the f*** cares? I'm a fan of that approach, the big fat analogue sound they used to get on Small Faces or Beatles records. Most stuff went to tape with plenty of level with a little EQ on the drums but essentially flat."

Noel: "Once the rhythm tracks were sorted I overdubbed all the guitar parts and had a laff. We just put loads on there cause the ideas just kept coming."

**7-8, 11-13, 16-22,
24-25 MARCH.**

First mixdown of Sawmills

sessions at Eden studios, London. Mark Coyle producing, Anjali Dutt engineering, Simon Wall assisting. (SSL 4060E with G series Onboard, Total Recall, Studer A 800 24-track with Dolby 361s. Monitoring Quested 2 X 15s, AR 18s, Yamaha NS10s and Auratones. Lexicon 480L, AMS RMX 16 Reverbs, Urei limiters, Drawmer gates and 1960 Valve compression).

Mark: "I don't like SSLs much, I prefer a group of people around the faders working the desk and the sound of a good warm EQ section. SSLs make everything sound a bit weedy cause you lose quite a bit of signal in the EQ stage. The reason we went there was because Anjali [Dutt] knew it and had her favourite EQ with her from Battery studios."

Despite the quality of the performances Mark Coyle had captured at The Sawmills, The

Eden mixes still proved unsatisfactory.

Marcus Russell: "Some of the vocals were a little shaky but I knew the performances were essentially there, they just needed sorting out. That's where Owen Morris came in. I knew him from his work with Johnny [Marr] and Electronic, and if anyone could sort it out he could."

Twenty-six-year-old freelance producer/engineer Morris is credited as the man who turned things around. His mixes of the Sawmill sessions make up the majority of the album. They include "Rock 'n' Roll Star", "Cigarettes & Alcohol", "Shakermaker", "Live Forever", "Up In The Sky", "Columbia", "Bring It On Down", "Sad Song", "Digsy's Dinner" and the remix of the original "Slide Away".

17-18 APRIL

Out Of The Blue studios Manchester. (TAC Magnum desk with Otari 24 track.)

"Shakermaker" original Mark Coyle demo recording and "Cigarettes & Alcohol".

Mark: "Shakermaker" is the original demo started up. It had such a brilliant feel we couldn't think about doing it again. No gates and none of this limiting bollocks on there, just maximum sound to tape."

23-24 APRIL

Mixes of "Rock 'n' Roll Star" and "Columbia" by Owen Morris at Loco studios Wales.

2-3 MAY

Final weekend of mix of the album's remaining tracks at Matrix, London. Owen Morris

way through. If you put all the faders up it was a real mess. But by this time the band were that fed up they couldn't be arsed about which one to use, so I acted as producer and did it myself. I just got stoned and worked on arrangements. As you can tell from the album I go for the old Shel Talmy technique and compress the f*** out of everything. The most obvious example of that is 'Columbia'. I put tape delays on the kits with a kind of Phil Spector or a Tony Visconti sound in mind. He had a great way of placing sounds, especially guitars. I ripped him off as much as I could, especially on Columbia.

"The actual set-up was pretty much the same for each track. In Loco there was an Amek Mozart and I hired in an Excel compressor and Mini Moog, which we used as a crude filter circuit. It takes off all the top so you just end up with a really fat bass sound. I used an A3 for a Leslie effect and a Lexicon to pitch change and basically shit-loads of compression on everything. The only real effects are imaging programs, stereo shifters and stuff to spread the guitars out. I ended up using a DSP 4000 on the vocals, and it sounded f***in' amazing. "Myself and Liam actually took a weekend to re-do the vocals on five tracks – 'Cigarettes & Alcohol', 'Bring It On Down', 'Up In The Sky' and a couple of others, using an old pencil-thin AKG that was apparently used on 'Sergeant Pepper'. That mic was perfect because it had natural compression. His voice went flat to tape through the DBX 160. On Liam's voice I put a

cigarettes & alcohol, that was the last mix I did. I confess, I was that drunk and stoned at the end I just put the tape on and stuck the faders up, hence all the noise."

22 JUNE

"Sad Song", the bonus track on the vinyl, recorded and mixed at The Windings, Wrexham by Owen Morris.

Noel: "When the vinyl cut of the album was done the grooves were so close, because of the album's length, that it didn't sound powerful enough. In the end we put it out as two 12 inches and we recorded an extra track to fill it up. I demoed the song live on a Radio 1 session then went into the studio the next day and banged it inside two hours using my Epiphone acoustics [Dreadnought 6 and 12-strings]. It's my voice on there – Our Kid could never sing a song like that." (The mics used were an AKG 414 on the guitars with a B&K P48 on the room ambience, and a Neumann U87 on vocals. The desk was an Amek Mozart, the reverb was a medium room reflection on a Lexicon PCM 70.)

Finally, although the exact date is lost forever in the foggy recesses of Mark Coyle and Noel Gallagher's collective consciousness, we do know the final track on the CD version of the album, the poignant acoustic number "Married With Children", was recorded in Mark Coyle's living room on a Fostex eight-track. Noel played his Epiphone acoustic, and the album was finished...