

PRIDE & JOYS

remember which amp I used. It was loud, whatever it was—I can tell you that! The pickups on that Jackson really have tremendous output, which make it good for that kind of power riffing.

GW: Who is present in the studio when you record your parts?

PAGE: As few people as possible. I mean, that's not for everybody. Some players like to bring in a whole entourage. I like to totally concentrate on what I have to do.

GW: What can you tell us about your miking technique on this recording?

PAGE: On this album we usually had at least three mikes—one close, one in the middle of the room, and one way in the back.

The room sound has always been very important to me. You have to let instruments breathe, especially drums. I used to play on sessions where guys would beat the hell out of their drums, but because they were close-miked, on tape they sounded like they were hitting a suitcase. One of the first things I did when I started recording Led Zeppelin was move the microphone away from the drums. Basically, if you have ears, you can just move around any given room to see where to place a mic.

GW: You're famous for utilizing the DADGAD tuning on songs like "Kashmir" and "Black Mountain Side." Did you use DADGAD on "Easy Does It"?

PAGE: Fooled you again. That's in standard tuning. I just used octaves and open strings.

GW: What do you think of the Digital Tuning System (DTS-1) that you had installed on one of your Les Pauls. [The DTS-1, a computerized automatic tuning system designed by TransPerformance, makes it possible to automatically and instantaneously change a guitar's tuning. The system, which operates at the touch of a button, can store over 200 different tuning configurations in its memory.]

PAGE: The company had been trying to get in touch with me for ages. They told me that they had a guitar that tuned itself. And I just went, "Right," and ignored them. But then they sent a video, and after watching it I said, "Oh my god, I've got to get ahold of one of these things." Once I saw that the thing was real, I could immediately see its possibilities in a multitude of situations. One is in a writing capacity. It's nice to think about composing a song that is in more than one tuning—nice when you're searching for new ideas and new chords. The other is in live performance. There would no longer be a need to haul around several guitars for various tunings.

The only unfortunate part was that by the time I was able to provide them a guitar to install the mechanism, it arrived too late to be involved in any of the writing for this album. I was able to work it into sections

of "Absolution Blues" and "Whisper A Prayer For The Dying."

GW: There are three credited producers on the record. Was that ever a problem?

PAGE: No. When David and I got together we decided everything was going to be 50/50—that included production. But at the end of the day, Mike Fraser's contribution was substantial enough to move David and I to credit him as co-producer. This was based purely on merit. He came in as an engineer and left as a co-producer. [laughs] It was great teamwork.

GW: Live, are you going to be performing Led Zeppelin and Whitesnake material?

PAGE: Yes, but we haven't decided on the

songs yet.

GW: How did you like Whitesnake?

PAGE: I'd rather play Coverdale/Page music because I know how to play it. [laughs] Obviously I've got to learn how to play some things. I haven't made a point of learning them at home. But I certainly wouldn't mind playing some of those songs.

GW: How are you planning to deal in a live situation with the massive overdubs and counterpoint found on the Coverdale/Page album?

PAGE: We're probably going to have a second guitarist on stage, though we haven't picked anyone yet.

GW: Really?



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