

1 [0:00:00.0] pensado's place is brought to you by our
2 guest was part of the musical story
3 probably the last decade we've got a
4 very special ITL a lot to give away
5 let's crank this puppy up will its
6 pensado's place
7 [Applause]
8 [Music]
9 [Applause]
10 [Music]
11 everybody welcome another issue of
12 pensado's place issue I didn't know we
13 put out a print version acid flashback
14 if there ever was one gee whiz I I did a
15 really good yeah that time you notice I
16 hope we'd take that one may have to
17 sample that one guys we've got a
18 fun-packed just great show for you today
19 where you know we pride ourselves in
20 helping you guys get access to some
21 equipment so we've got a lot of neat
22 things for you today my guest is a
23 person I've been wanting to talk to
24 forever glad I get to do that in front
25 of you guys Herbert lots of stuff let's
26 get to it let's do our homework you know
27 where to contact us facebook twitter and
28 at obviously our website pensado's place
29 TV we are happy to be coming to you live
30 from the Art Institute of Los Angeles

31 right it's actually the art institute of
32 California today before Dave abruptly
33 interrupted me again we have to be
34 coming to you live from the Art
35 Institute of California in Los Angeles
36 lots of stuff for you our sponsors are
37 being particularly grateful to to you
38 guys and that's because of your devotion
39 so let's talk about a few things we've
40 got the avid our wonderful guys at avid
41 a couple things were going on one is
42 you're gonna have a chance to do a live
43 chat with Dave that's June 28th from
44 11:00 a.m. to 12:30 remember did they
45 come up to the house I did a cool
46 webinar with you it was very cool to be
47 there if you go to pensado's place TV
48 our blogspot we'll have all the details
49 for that live chat thanks to our our
50 avid friends we also have a cool thing
51 that they're giving away is the
52 fast-track c400 a great little interface
53 you want to show them Dave and tone a
54 little bit about like the name fast
55 track c400 is the name actually defines
56 why it's cool go until when it's cool
57 why it makes it so easy for people yeah
58 because I came up with that name fast
59 track and there you have it so

60 you know what guys this thing is really
61 neat because a lot of times you don't
62 want to lug a big desktop around you
63 want to just lug the laptop and this
64 this this this little unit is designed
65 to get you in and out of ProTools really
66 quickly and I'm a big fan of this check
67 this out and we're going to give it away
68 right Herman absolutely here are the
69 details that you need to know the
70 contest lasts for two weeks the winner
71 will be announced on pensado's place TV
72 on our homepage around July 5th so make
73 sure you enter go to 8:00 to pensado's
74 place TV forward slash avid and we'll
75 announce that winter very cool things I
76 have is going to be given some very cool
77 things to you guys stay tuned we got
78 more coming on to our next guys yes of
79 all these knobs which knob do you think
80 I like the best well because of your
81 fixation with knobs which we've
82 established now over 75 episodes I'm
83 gonna stay away from that question big
84 knob big knobs big knobs are always
85 better than little knobs right Andrea
86 I'm not sure they have a pull tech not
87 that out and how you interpret Dave's
88 information with that anyways on to our
89 next buddy's vintage King lots of stuff

90 coming from them too in depth gear demos
91 lots of cool stuff plus they're opening
92 a place called VK la we've gone down
93 Will's gone down it is going to be off
94 the chain also unusual in our chat room
95 is Drew Towson and drew who do you have
96 a stumped I just came question be sure
97 to ask drew how can you tell when your
98 tubes and your vintage gear are worn out
99 before your client shows up what are the
100 signs you want to you want to use to see
101 when you should replace your tubes
102 okay so let's and we have one more thing
103 in question for me not exactly exactly
104 we have some cool companies that we have
105 relationships with one of them is called
106 in Dava and we're doing a mixed contest
107 we've teamed up with them to do a mixed
108 contest from the Indaba community which
109 you certainly can enter you can download
110 and mix the stems the track is called
111 get up it's a it's a band called forest
112 season you submit your mixes within that
113 submission window and then a hairy guy
114 who's
115 well known to be a pretty good engineer
116 we'll pick the winner
117 who would that be here we go look in
118 your monitor there you go there you go a

119 couple couple really cool prizes with
120 that are there's gonna be an ssl Duende
121 bundle that the winners going to get
122 that's worth about 1,400 bucks and we're
123 gonna have the winner on the show so get
124 all the details you can go to in dhaba
125 music.com forward slash pensado's place
126 for all that information make sure you
127 submit Dave will pick the winner and
128 you'll get prizes and get on the show we
129 got another one I'm just upset I can't
130 win this stuff I do not have the doing
131 these stuffs really good we never give
132 away anything that's not good because it
133 would just kill me if our audience got
134 something
135 piece of crap I mean we really do try
136 and hammer these guys to give you guys
137 stuff that's this just not only usable
138 but stuff you want needs so take that
139 pretty serious here's something that you
140 want need which is for our other bodies
141 Telefunken great company the m80 dynamic
142 might give away that we're doing I have
143 one here yeah I'll let you learn
144 personal anyways a great mic we've been
145 talking about it for a minute you want
146 to enter that contest again a pensado's
147 place tv4 slash Telefunken a great Mike
148 you know this Mike

149 our friends at telephone I might get
150 upset with me but to me I like this Mike
151 because it's kind of in between a a 57
152 and and a 421 it's got its got
153 characteristics I like from both mics
154 it's really really handles a lot of
155 information and it's got a sweet top in
156 so here's a all-around great mic it
157 could be your Island bite well let's tie
158 that into the ITL that you're going to
159 introduce right now because we did a
160 very cool thing man you and I were just
161 talking about ITL will did such an
162 incredible job of editing tons and tons
163 of footage it's mostly self-explanatory
164 but it's it's it's it's us trying to
165 show
166 and not just some information about some
167 microphones you might want to own but
168 we're also showing you how to listen to
169 microphones and make your own judgments
170 and decisions so if we can run that
171 we'll pretty proud of this one
172 we're at the atrium studio here in Los
173 Angeles I had an opportunity to check
174 out some Telefunken mics and jumped at
175 that opportunity because those of you
176 that has followed the show you know
177 we're a big fan of Telefunken I am in

178 every batter's box somebody mentions the
179 Telefunken mic I'd like you to meet my
180 friend Chris bass furred over here Chris
181 has been kind enough to help us out and
182 actually more than help out he
183 orchestrated this this opportunity for
184 us to compare and contrast the different
185 microphones that
186 Telefunken has let us borrow so Chris
187 welcome my friend thank you very much a
188 great job today
189 Chris reason that I asked Chris is Chris
190 has incredible gifts of hearing and and
191 I have so much respect for his work in
192 the past and I needed some help in in
193 figuring out what was what and then also
194 it gives us just another perspective
195 Chris and I don't always agree on
196 everything so this will give you a
197 little broader perspective but in terms
198 of the weight you give both opinions
199 fifty-fifty here Chris tell us a little
200 bit about about the process I know I
201 know you
202 Logan kind of helped us it was last name
203 I Logan heft I he's a singer songwriter
204 artist a buddy of mine that we've done
205 some work together a great guitar player
206 great writer great singer so yeah he's
207 got some great stuff so he's out there

208 what we did is we set up a bunch of
209 different mics all the Telefunken stuff
210 is great but they've got a couple
211 different lines that are different price
212 points different kind of heritage
213 they've got some that recreate the old
214 classics that everybody knows the 47 is
215 the 250 ones and then they've got the
216 rft series so what we wanted to do was
217 set them up and be able to hear the
218 difference is not only between the
219 different series but also between the
220 different models the different
221 characters so we set up all the mics in
222 such a way that the grills and the
223 capsules are as close together as
224 possible so that way we you know you're
225 not hearing too much of a difference
226 between the position of the mics but
227 where you can still hear the character
228 difference between the two on the same
229 source so for instance for each guitar
230 Pass
231 we had three mics depending on what we
232 were testing and it's all capturing the
233 same take so you're not hearing
234 differences between performances you're
235 hearing the same performance or the
236 relatively close same positioning and

237 then for for mic preamps I had
238 everything going through VIN Tech 473 s
239 which is like a Neve 1073 style preamp
240 no EQ no compression just into the SSL
241 and then routed into Pro Tools
242 everything we recorded at 24 48 through
243 the stock 192 s nothing fancy on that
244 and the the real trick was just you know
245 really getting the mic setup in such a
246 way where the the positioning between
247 them wasn't very apparent because you
248 know some of the grilles are you know
249 are large and when you put them
250 side-by-side the capsules can be not
251 necessarily right up close to each other
252 so Chris and I trust our hearing enough
253 we set up a test that allows us to give
254 you an object objective opinion about
255 what we're hearing and then you can form
256 your own opinion too because these
257 tracks are available for you to check it
258 out so without further ado will you
259 wants to just jump right into it
260 well should we do a first take with a
261 finger picking part of this song we'll
262 get Logan to do the first part here here
263 come's
264 [Music]
265 [Music]
266 Chris would you be more comfortable

267 giving an opinion on all three at one
268 time one by one one by one okay on the
269 of the rft group I felt like the ar-50
270 one was from a mixed standpoint
271 everything I needed to get from it in
272 the mixed process was there yeah I felt
273 like like the the high-frequency
274 information I might have to add a little
275 more than I would for some of the other
276 mics and I felt like the mid-range was
277 satisfying yeah yeah absolutely and the
278 low end seemed round and nice to me I
279 felt like everything that I wanted to
280 hear more of or less of I could get in
281 the mix process I would use that mic
282 well to not jump through the rest of
283 them but I think that was probably my
284 favorite and for the exactly the same
285 reasons that you mentioned I felt like
286 pre-mixed isn't the right word but it
287 almost would probably need the least
288 amount of finagling in a lot of stuff I
289 felt like it was very balanced but it
290 was bright enough to cut that's the word
291 yeah that's balanced let me jump ahead I
292 felt that the for me personally the only
293 way I can describe the ak-47 which is my
294 favorite of the three it's classy I just
295 felt like I was listening to a classy

296 mic I don't know how to describe the the
297 sonic quality as accurately as I could
298 describe the ar-50 one but I felt like
299 the high end had a had a expensive sound
300 to it and the bottom end was was had I
301 EQ the bottom in in or off I just leave
302 it that's a okay we're done there I felt
303 that was kind of classy what was your
304 opinion about the 47 I think the 47 the
305 top end that you're talking about on the
306 47 you know or the top end on the the AR
307 51 would be would I think would be
308 awesome for maybe like something like my
309 J 45 which isn't quite as bright
310 I think the ak-47 for this particular
311 guitar the source that's a little bit
312 brighter was perfect because I don't
313 think you're really neat you didn't
314 really need that all that extended top
315 that the 51 had yeah the classy
316 expensive it this definitely has that
317 sounds atop the 47 well I thought the 51
318 had had a kind of an extended top yeah
319 okay I mean maybe it's not the top
320 taught me but had some articulation with
321 the strings that was there it was
322 certainly all there it was sparkly in a
323 kind of a way whereas I felt like the 47
324 was maybe again I'm gonna stay away from
325 smooth but well this list let's give an

326 award for the best name for a microphone
327 in the bunch that one no Copperhead
328 but Copperhead cu 29 and the coolest
329 looking coolest looking yeah the on the
330 copperhead in a dense mix I probably
331 like if I'm doing a song let's say this
332 was a big rock song that I needed
333 acoustic guitars to kind of fit in I
334 might I might have gone for the
335 Copperhead I felt like the mids were
336 more pronounced in such a way again
337 going to the carve ability I think I
338 think that Copperhead oh there you go
339 I didn't see I didn't see her notes Dave
340 no I I think the mids had a lot more
341 girth there to give me what I needed to
342 really make it fit in a in a more of a
343 dense mix if you were selecting a mic
344 for a solo kind of folk
345 singer-songwriter like like you'd
346 probably choose the 51 I'd probably
347 choose the 47 if I was picking a
348 microphone to mix in with a rock group I
349 would probably pick the the the
350 Copperhead yeah I like I like the
351 aggressiveness of it yeah I felt that
352 the way it handled the expressiveness of
353 the playing I felt like that came
354 through to me a little more so I think

355 that I think that would be a good a good
356 mic to use if you were if you were using
357 it within the context of a pretty dense
358 mix I think you kind of absolutely 100%
359 all right looking let's do the the
360 overdub for the strumming part there
361 comes
362 [Music]
363 Wow we got a job cut out for us that was
364 that was pretty close and when I say
365 pretty close that's a testament to your
366 old buddy the ar-50 one that you liked
367 from the last group but you know I'm
368 surprised that it held up to the diamond
369 series mics that well I I was a little
370 surprised I've used the air 51 before
371 for vocals and not having you know other
372 stuff to compare it to right away it
373 sounded you didn't in the disclosure
374 form you never said the AR 51 here again
375 sounded mixed ready to me it sounded
376 like the SM 57 version of the condenser
377 world and just a journeyman just
378 anywhere you throw it it's gonna be
379 great yeah I felt like for me that the
380 251 was overall favorite tell me what
381 you think I thought that I thought that
382 it I felt like I could hear the nuances
383 of Logan's performance but I started
384 thinking man I bet that sound good

385 unlike some live percussion I'm sure
386 like I'd like to hear that as a as maybe
387 a room mic on a drum kit or even
388 overheads I think that sound good on the
389 overheads do you feel that way -
390 absolutely it's it's so weird 10 K on 20
391 different pieces of equipment and
392 plugins will give you ten different
393 sounds yeah and this might had a very
394 pleasing usable high-end to me yeah I
395 think you could probably EQ some more
396 into it if you needed it and it would
397 take it nicely with majority of harsh
398 yeah Chris I was thinking on the on the
399 c12 I got the feeling that anything
400 where we ran emphasized clarity would
401 add to the performance add to the
402 listening experience I felt like that
403 was a great choice for that like like
404 the articulations of his right hand on
405 the guitar I felt excuse me I felt a
406 little more pleased by those yeah and
407 then also I felt like like anything that
408 required
409 a certain distance from this source like
410 say maybe life strings or anything like
411 that I felt that the top end on that
412 particular mic would be just perfect
413 yeah it's a great close Mike Mike

414 yeah I've also felt like it was it would
415 be good for like room mics or or like
416 you know like if you tried to if you
417 tried to do a a live string section in
418 ms mode I'd choose I choose the c12 for
419 my figure eight pattern and I choose the
420 AR 451 for my cardioid pattern yeah
421 absolutely my thought with the c12 was
422 very similar I think I would probably
423 pick that Mike over the others in a
424 scenario like you mentioned like a
425 string session where he can get it back
426 a little bit further get kind of that
427 lifelike sound acoustic piano I thought
428 a Yamaha but more like a salute Lee
429 speaking of MS what I'm a huge fan of MS
430 miking I believe they're now making the
431 AR 51 which is also my favorite so far
432 out of all these in a stereo capsule
433 that you could actually do ms right
434 right in the same thing so you don't
435 have to worry about aligning capsules or
436 whatever it's already really cool so
437 very cool I think that covers that group
438 once again your favorite here again was
439 it was the 51
440 I think the AR 51 in this in this
441 application and again the application is
442 extremely specific I mean if this was a
443 different guitar maybe the c12 would

444 have sounded better or if it was a
445 different room maybe that in my eyes the
446 tooth one might have sounded different
447 or better or worse or whatever but well
448 that's good they are 51 got some love
449 it's the least expensive of the group
450 and hold its own against some of the
451 most classic microphones ever made yeah
452 that's saying some absolutely in terms
453 of you know we've we've kind of
454 delineated some things that we thought
455 other than guitars and vocals that these
456 mics was sound it was something that
457 like like you would hear and you'd go
458 hey or if it you want to get better on
459 that's the perfect Mike for that can you
460 give me one more example yeah I think
461 the thing about the air 51 is I would
462 use an
463 so many different things if I had a pair
464 of those which I'm probably gonna end up
465 getting I'd go to him for acoustic
466 guitars I'd go to him for pianos I would
467 go to him for 4 room mics overheads I'd
468 probably I would if I had a pair of
469 those in my hand today and I was doing a
470 full session I do a lot of rock stuff so
471 I was doing a full rock session I'd
472 probably put those on the overheads

473 first thing let me ask you a question
474 because it sounds to me like what you're
475 saying is the the difference between all
476 the mics we're looking at the Copperhead
477 the ak-47 the AR 51 we're talking like
478 the difference is maybe less than seven
479 eight percent from from the best to the
480 worst
481 yeah so the differences we're hearing
482 might not be enough for you to make a
483 decision flat out based on our
484 description of sound price can be a
485 factor sometimes so if we're talking
486 about very my new small differences
487 which you know congratulations and kudos
488 to as good as a real word kudos kudos
489 [Laughter]
490 that's something to bear in mind and and
491 you know
492 Telefunken deserves a lot of credit for
493 spending the time and effort and the
494 extra expense in R&D to accomplish a
495 feat like that I was expecting yeah I
496 was expecting some blowing away stuff
497 mics to get blown away here nothing's
498 blown away there within a very very
499 small range council allows you to to
500 determine within your budget and
501 framework and needs so far I'm pretty
502 impressed with the selection that

503 they're offering to the public if you've
504 got a limited budget there's I mean
505 you're really not making any sacrifice
506 with these particular mics good way to
507 put it
508 hope you got something out of that I
509 sure had fun doing it and been like I
510 told you it's a great day I get to sit
511 here and talk with Andrew Shep's he's
512 one of my favorite engineers he's known
513 for having done seven or eight songs on
514 Adele four or five of which made the
515 record
516 Metallica Green Day you too jay-z 99
517 problems Chili Peppers maybe start
518 working with some bigger names because
519 andrew is a kindred spirit we think a
520 lot alike so that means you might want
521 to change the channel I don't know but
522 hang around for this Andrew thank you so
523 much for being Andrew works out a punker
524 pad which if you get a chance go to the
525 web right now and check out punk well
526 you're on the web right now check out
527 punker pad it's the coolest place it's
528 got to be what Heaven's like for us I
529 mean it makes me smile every time I walk
530 in there man all started University of
531 Miami yeah my stomping grounds down

532 there they've got a great audio program
533 yeah it was when I went it was one of
534 the two four-year programs you could do
535 for recording my parents said you're
536 getting a bachelor's degree so it was
537 there or Berkeley and Ken Pullman was at
538 Miami and I've been reading his articles
539 for years you know and just thought well
540 that there you go we we're blessed to
541 work out of the Art Institute of
542 California and they've got a four-year
543 program here too that's pretty good
544 how much of an influence aren't like
545 that's a stupid question I'm asking
546 anyway I'm going for that that's part of
547 you stupid answer to you but you for all
548 of us our influences especially early on
549 we're so important and you had you were
550 blessed to have some great ones Rick
551 Rubin Don was Rob Cavallo how did how
552 did you go from University of Miami to
553 the star that you are and take me that
554 that path was it I'm Rick Rubin
555 fascinates me of course Don was does to
556 in Rodney mama but there's something
557 about Rick he's just that
558 maduk kind of well my path was a little
559 bit sideways I mean while I was in
560 school I got internships over the summer
561 at Studios is it planet recording to New

562 York which is amazing when dougie fresh
563 was doing all his stuff there and then I
564 spent a summer in the Bay Area at music
565 annex but then coming out of school I
566 thought that's what I would do go get a
567 job in a studio and work your way up and
568 there was a job opening at New England
569 digital who made the sink LaVere she
570 won't go into now but expensive and
571 prevalent but what it meant was that I
572 was the guy who knew how to run a really
573 expensive thing which meant I could get
574 in on sessions that I had no business
575 being on so that's sort of where I work
576 my way up always wanting to come back to
577 engineering and producing and and all
578 that but I'd got to be in a lot of rooms
579 because I could use the gear in the same
580 Pro Tools I was a super early
581 proto-tool editor exceed coming from the
582 yeah I think so I'm just seeing what
583 they were doing and watching Pro Tools
584 come up behind him and realizing it's
585 time to learn that too but yeah that's
586 what got me in the room well did you
587 ever think that that would lead to this
588 because back then the artists I worked
589 at his home studio I got my start there
590 what home studio is this private studio

591 in Atlanta he was a owner of a sink or
592 anything he had number two and so we
593 were doing digital in the box you know
594 in the 80s on that thing did you ever
595 think it would transition into what we
596 are of course you didn't but let me
597 rephrase the question how did that
598 prepare you for the coming into the tape
599 machine in the beginning of Pro Tools it
600 just I was just I think really lucky
601 that we were there at the transition
602 because I think if you come up without
603 the tape and without all those
604 limitations in the process and
605 traditional studio practices and all
606 that that you definitely miss something
607 but watching how digital was trying to
608 keep up with analog and then how it
609 started to overtake it in certain areas
610 it was just a great time to be there
611 definitely you know talking before the
612 show the sync levere I mean it had
613 sample rates in the stratosphere
614 and it's still probably the greatest
615 sounded digital piece of equipment ever
616 made so we kind of had the the knowledge
617 of knowing that that could be done at
618 some point that that unit sometimes was
619 a half a million dollars in in 1980s
620 money's herb so the we I kind of always

Sonstige [

621 knew that analog would catch digitally

622 catch up with analog it'd just be a

623 matter of cost did that help you a

624 little bit making that transition yeah

625 yeah definitely and then you know now I

626 start to second-guess whether digital is

627 caught up with Anna we know there and

628 there all those discussions too

629 [0:29:20.3] AS: But it's certainly in terms of functionality, ease of use and now sonically .. I think it's cool, you know.

630 [0:29:30.6] M: Yeah, I think .. I think we're there, you know. I officially pronounced the death of analog. I think what, about eight or nine months ago, yes, I came up with a saying - I'm gonna spring it on you: Analog gear is like a plug in with one preset. There's a man who just bought two tape machines - yeah but as you say, there they have exactly one preset. Can you still get parts for those? You can

631 the 800s you can yeah it's all standard

632 stuff Oh on your records I hear I hear

633 my old buddy parallel compression do you

634 use you use a lot of parallel

635 compression yeah

636 exclusively meaning on every track well

637 no no instead of insert compression okay

638 like I as many people on this particular

639 show said compression is kind of hard to

640 understand sometimes and I have a really

641 hard time understanding when I compress

642 something all the stuff I've lost that I

643 liked about the uncompressed version

644 back so it's just easier to have two of

645 them and balance it and so yeah a lot of

646 parallel compression either on

647 individual things or groups of things
648 and those groups change song to song
649 sometimes it'll be vocal bass and kick
650 drum
651 sometimes it's all the guitars and the
652 vocals or you know just different stuff
653 and different compressors but yeah
654 almost all the time there is yeah yeah
655 it's like it's a way to get the level or
656 the excitement or the noise out of
657 something but without losing all the
658 great thing when you first put up that
659 track and said man that sounds amazing
660 so now I'm gonna try not to screw it up
661 for me a lot of times I want to preserve
662 the dynamics because I my music career
663 started you know as a performer and I
664 missed those live dynamics being able to
665 take a crowd of a few thousand people
666 and lower the volume and then coming out
667 of the bridge and just get everything
668 kind of neat and then just kind of soft
669 and then come back out of that bridge
670 with a kick drum hit that just vibrates
671 everybody's body in the room I love
672 those kind of dynamics his moments too
673 and and when you when I compress the
674 original track I listen a bit and I'm
675 not sure it ever sounds better but when
676 I parallel the compression it seems like

677 you said it's like it's like it's like
678 it's like that old Reese's commercial
679 where you like peanut butter you like
680 chocolate why can't happen in the same
681 candy bar it gives you a little peanut
682 butter and chocolate on the on that
683 track can you can you on the Adele
684 record you did several songs on that
685 with were there any things that that our
686 audience could could could could refer
687 to to kind of see a usage of parallel
688 compression that example on how to get
689 them in the right direction I mean that
690 that record first of all is super super
691 simple mixes there's one mix I don't
692 remember which song but I had five
693 accusin period so it just is incredibly
694 well recorded Gregg fiddle man recorded
695 that and it was amazing it was a live
696 band and so first of all exactly what
697 you're talking about all of the little
698 mini dynamics within the performances
699 were a huge part of those songs amazing
700 players all playing together all
701 reacting to each other so trying not to
702 get rid of that was my job you know but
703 in terms of parallel stuff there's some
704 parallel 1176 with all the buttons in on
705 her vocal which is what gave me sort of

706 a fader
707 of aggression if you know I mean I think
708 of it sort of that way so you get her
709 vocal which sounds incredible but then
710 if it just needs to come up over the top
711 when the band picks up not that she
712 needs that much help but rather than
713 just turn her up I could just turn up a
714 little bit of this 1176 and there was
715 also a ba6 a more just for body and
716 warmth but again when I tried putting
717 that on her vocal directly it just took
718 something away appreciate that tell them
719 the interesting time in terms of your
720 relationship with a actually meteor yeah
721 I get quite a few questions about how
722 she was to work with I met her backstage
723 after we had come off stage from winning
724 the Grammy Wow just yeah just the way
725 that Project Work is I didn't attract
726 any of it I just mixed and then I sent
727 mixes and then the album came out and
728 then it exploded and then she won a
729 Grammy and I'd never met Chili Peppers
730 Grammy yeah very cool the Chili Peppers
731 those records are really dynamic those
732 writers they're probably a simple mixes
733 no no there's a very underrated bunch of
734 musicians that the guitar isn't on how
735 did you approach the guitars on those

736 records when I bet when I say approach
737 you know you know Andy Wallace is known
738 for doing the PCM 42 thing and everybody
739 does rock guitar some people are
740 minimalistic because this usually
741 tracked pretty well what was your
742 approach to those guitars because I
743 always sound kind of like I thought this
744 question is gonna go on forever and
745 really with with both John and Josh
746 who's in the band now they take a lot of
747 time getting their tones for what they
748 want to play and a lot of time clean to
749 the tone whether they're standing in
750 front of the amp or not and it's and I
751 my entire theory is I just don't want to
752 screw stuff up and with their guitar
753 tracks generally like for me the big
754 thing is finding out how to spread them
755 across the stereo spectrum if they
756 haven't actually laid them out in a
757 particular way because it's just I
758 everybody to hear everything and there's
759 a lot going on and the base is super
760 important it's not just low-end on those
761 songs and Chad hits the cymbals a lot so
762 it's finding room but sonically I really
763 try and stay true to what they do
764 because I mean even from when I was just

765 a fan with Hillel those guitar tones are
766 such a huge part of the band and that's
767 them plus their musical knowledge which
768 a lot of people don't know I mean flea
769 actually went to school at USC and took
770 trumpet and acted like a student he
771 didn't act like flea the rock star he
772 showed up a really good right after 27
773 years of being in one of the greatest
774 bands around he decided he didn't know
775 enough precisely right the point is that
776 you continue to strive you continue to
777 learn it's great for our audience you
778 know to know that plus he put the
779 conservatory together yeah that he had
780 out with soul mates which is amazing so
781 yeah it must it must be much more
782 interesting for you to mix guys who are
783 that kind of craftsmen oh yeah because
784 you just you can't wait to put up the
785 next song and see what they did the bar
786 is constantly yes if I'm pushing you too
787 hard stop me but so in the in the
788 attempt to make the guitars wider is
789 there like a technique that you use you
790 can share with us well it's not even
791 necessarily wider it's more like because
792 I work on an old Neve so it's one of
793 those consoles where you get a button
794 for the left speaker and a button for

795 the right speaker and if you want to pan
796 it you actually have to switch in the
797 pan pot which drops the level and it
798 always bums me out and like you know
799 because it is just level but I always
800 feel that God doesn't sound as good
801 so panning wise I'm usually hard left
802 and hard right with almost everything in
803 the song but then it's doing things like
804 taking the room mic of the guitar and
805 putting that somewhere else
806 sometimes all my individual guitar amps
807 will be on a fader and then I have this
808 stereo pair down at the end of the
809 console that's all the room mics and
810 that way you can it's like painting the
811 guitar reverb against the guitar and
812 just gives me you're working with a
813 natural phase relationships real nice
814 just really defined some stereo spread
815 where you can hear everything but not
816 having to like carefully play stuff
817 in the spectrum another thing I like
818 about your mixes that I've tried to copy
819 I never really let me backtrack a little
820 bit
821 if you work in the solo mode you're
822 probably going to make a lot of mistakes
823 and one of the mistakes you might make

824 is if you if you hear some things on a
825 particular track that sound good in solo
826 but you but you think well I probably
827 don't need that in the mix so you put a
828 low-pass filter on it to get rid of it
829 you might make a mistake if you if you
830 put the high-pass filter while you're
831 not in solo mode you're probably gonna
832 make a better decision and you'd use a
833 lot of high-pass filters you sometimes
834 you've been known to put a high-pass
835 filter on every track but it's explain
836 explain why well the concept there that
837 scares me the first thing is that there
838 on the console so it's an easy knob for
839 me to reach its the lowest knob on the
840 EQ I don't have to get up or stretch but
841 the other thing is I mean most of them
842 are set at 45 Hertz or 70 Hertz I mean
843 they're not up around 100 200 or
844 anything that because then immediately
845 the body of whatever it is a particular
846 slope you like blondes it need a little
847 choice so it's whatever the 31 100 twos
848 are and I'm sure someone over at vintage
849 King probably knows can sort that out
850 I'm assuming they're 12 I don't know but
851 it's more that especially when stuff
852 isn't recorded in an optimal space and
853 you get air-conditioning Rumble it's

..Inspiration []
..Geschwindigkeit []
..physische Verfügbarkeit vo []

854 just to get that tiny bit of sub out of
855 things that don't need it so that the
856 things that really do need it like the
857 kick or the bass or the acoustic guitar
858 and the bridge or something like that
859 has all the room it wants and nothing
860 can interact with it and your and your
861 your EQ of choices the console the need
862 yeah because you ever go to an outboard
863 filter for that yeah every once in a
864 while but I've got 60 for the knees and
865 I've only got a couple of the other ones
866 so either, um
867 [0:39:39.5] Every once in awhile [if] I want something crazy, I'll use a plug-in.
Like I love the UA Moog Filter, love the filters on some of the, the EQ 3 is one of
my favorite eqs.
868 [0:39:52.7] So, if I I want to go crazy for that, for a real filtering effect, but for ..
just for like getting things done, I just use the Neve, 'cause it's just sitting in front
of me ... and it's fast.
869 [0:40:01.6] that's cool
870 a lot of times as we're in the mixed
871 process we we will mute the vocal if we
872 if we've started with it which a lot of
873 times we don't and then and then at some
874 point we said add the vocal in and that
875 would basically have to start over again
876 what's your process in terms of how you
877 work I because I mix on a console I've
878 sort of ended up with this sort of
879 two-stage approach where the first thing
880 I do is more of probably what I

881 shouldn't do when I go through
882 individual instruments and kind of see
883 what's up with them but it's to get them
884 to the point where I can like group all
885 the drums and it's on one fader and now
886 drums are drums it's not kick snare at
887 whatever then once I get to that point
888 where I sort of know would all the
889 instruments do and I've also learned all
890 the parts that everyone plays cuz I've
891 gone through and I've found every guitar
892 and I know where all the background
893 vocals are and now I know the
894 arrangement really well then I start
895 just pushing faders up in huge blocks
896 and the vocal comes in really early
897 usually and then it can go away for a
898 little while because it's hard to
899 concentrate on the small overdubs in the
900 keyboard parts if all the vocals are in
901 all the time and you really want to find
902 some special but I've had them in long
903 enough to know exactly where they go you
904 know and then I get rid of them for a
905 while while they're in do you do you
906 make an effort to EQ things out of their
907 way or yeah yes yes cymbals and guitars
908 and trying to find where that vocalist
909 lives I mean unfortunately with some of
910 the projects I'm on like with mixing

911 Anthony's voice now I know his voice and
912 I know John's background sound in Josh's
913 background sound that they're really
914 versatile in what they do so I have kind
915 of a picture already of where they're
916 gonna fit but yeah you've got to find
917 that spot for them and I heard of your
918 stuff yeah do i yeah why do you act
919 spring reverbs the cheapest reverbs
920 every man I know and I'm using
921 I think it's the soft to spring reverb
922 plug-in too because here's here's why it
923 was I've been going back and forth
924 always trying to find reverbs and they
925 need to be reverbs that are subtle and
926 that don't stick out because like mixing
927 for Rick he's not a fan of reverb that
928 you hear he doesn't mind feeling him you
929 know having a space so Springs are good
930 for that and then I wanted a multi mono
931 reverb I wanted a hundred percent stereo
932 separation so if I had a guitar on the
933 left and I sent it to the spring on the
934 right I didn't want any spring reverb I
935 wanted no chocolate in my peanut butter
936 on the left and the multi mono plug-in
937 was the way to do it and this off to
938 spring reverb ended up being for a
939 couple of years like the only reverb on

940 most of my mixes in either that or
941 there'd be you know a reverb before an
942 instrument but in terms of overall
943 reverb that was it left and right in a
944 stereo I started off on trumpet and I
945 played just enough of a lot of things at
946 Pro Tools and I play a lot okay but I
947 don't play by myself so would you call
948 yourself your very internet savvy the
949 Internet's just abuzz with LCR which
950 just drives me absolutely bat crap but
951 do you consider yourself an LCR mixer I
952 guess
953 yeah that's awfully disappointing Andrew
954 there's all that stuff in between that
955 is having access because I say stuff
956 like oh you know I don't use a lot of
957 stuff but that's cuz it's still in the
958 patch Bay cuz the things I use a lot so
959 Kay I use a lot of gear I know I never
960 really pan anything like well that's cuz
961 the buttons on the console don't let me
962 put I'll pan and in Pro Tools between
963 two outputs so yeah I panned stuff all
964 the time some of you guys are just
965 starting out LCR stands for left center
966 right those are the three positions that
967 only Rick only has those three positions
968 it's so sad I have an infinite number of
969 positions I can put

970 things in but he he wants to put
971 left-center right so LCR I'm just
972 teasing you of course because ultimately
973 that's what we all do left-center right
974 that's very rare you'll find and there's
975 been studies that show that you can't
976 pick anything out in that space anyway
977 I'm not sure those are accurate I think
978 those are flawed studies but anyway
979 another thing I noticed about your work
980 is is you construct your courses in such
981 a way that that that there's an imagery
982 there is a visual visual 'no stu help me
983 everybody I'm dying here there's a
984 visual component to the way you
985 construct your courses so that they
986 amplify the energy and the emotion and
987 when I get to the chorus I'm ready to
988 drive to the record store and buy the
989 record I'm ready to go rip it off of
990 LimeWire or whatever how do you
991 accomplish that I mean I know you try to
992 do it first right yeah I mean that's
993 it's always like if you get to the
994 chorus and it doesn't give you
995 goosebumps at least once while you're
996 working on the song then you're not
997 there and it's it's a constant battle
998 and sometimes very early in a mix you

999 get it like the transition works and I
1000 have to make a point to step away from
1001 the console I take a snapshot of the
1002 faders I save the session like okay now
1003 I'll keep mixing the song and I'll even
1004 sometimes just print that little bit so
1005 I can go back to it and realize how much
1006 I've screwed it up in the last four
1007 hours and then go back so what I have
1008 but that's it's absolutely an emotional
1009 response when you get there is I know
1010 it's hard to delineate an emotional
1011 response and I agree lit into it but
1012 it's not an EQ thing is it is it a level
1013 thing or is it just I know it's a field
1014 thing for you but if you had to break it
1015 down for a guy starting out would you
1016 say kind of look out for what I think
1017 it's definitely a level thing
1018 [0:46:16.2] One of the things I love about mixing on the console is the faders
and having them physically and that my Pro Tools rig is off to the side, I'm not
looking at the screen. And so I spend a lot of time kind of head down between
the speakers just pushing stuff around
1019 [0:46:30.9] and .. Like the automation gets turned on, maybe 40 minutes before
I'm ready to print the mix for the first time. I won't automate a lot of [maybe] in
Pro Tools to fix problems. So the song can play, but I'm trying to find that static
balance where the song plays. And I'm rehearsing all these little moves of
pushing the drum fill whatever and then finally automation comes on and I try
and do all those and it .. it's a combination of rides, it's a combination of trying to
find power in the chorus. So, sometimes that's a guitar, sometimes it's the bass
or it's changing EQ on the bass or something like that. But .. every song is
different. But it, finding it, you know, when you've got it.
1020 [0:47:06.6] Well, ultimately the master is having the technical stuff serve the feel
things
1021 yeah if you start thinking about the
1022 technical you're lost

1023 yeah we try to impart that a lot to the
1024 audience that you got sometimes you have
1025 to let go of the gear and get to the
1026 good and you'll know this it's like
1027 singing background vocals as a guitar
1028 player if you're thinking about your
1029 guitar your game you can't do it your
1030 guitar has to be so second nature that
1031 you can actually sing batter's box is
1032 about two minutes away on the Metallica
1033 records there's a high end on the
1034 guitars that that I really like it's not
1035 quite that that new middle high end but
1036 it definitely distinguishes them the
1037 high end from my old humbuckers through
1038 a marshall how did how did you get that
1039 high end duty cute or did you were you
1040 giving it well again Greg fiddle man
1041 recorded all those guitars and what he
1042 and also I mean obviously it's the guys
1043 playing to I mean they are just
1044 phenomenal guitar players and they will
1045 use multiple rigs but what they are
1046 amazing at is having distorted guitars
1047 that are not noisy at all there's no
1048 noise so if you want to bring up the
1049 presence you get presents and you get
1050 note and you get
1051 and you don't get that ear-splitting or
1052 hissy thing that you then spend the rest

1053 of your day trying to get rid of so it's
1054 the tones if I didn't you know I
1055 wouldn't feel like it charge but usually
1056 I mean cueing probably down a little bit
1057 below where you would think like their
1058 presence is in the tone and I'm probably
1059 down in the one to two and a half K
1060 range trying to find note so that it's
1061 like below the symbols and below the
1062 vocals okay explains too cuz like like
1063 low E and a they ride those strings a
1064 lot and those are the strings that are
1065 hardest to get clarity if they've been
1066 played a while and it sounds like
1067 they're using older strings but but
1068 they're still have clarity on those
1069 strings and I guess that's you adding
1070 that to K yeah yeah I've lost about the
1071 last 30 batters boxes in a world so lead
1072 vocals the parallel compression I talked
1073 about earlier oh good lose points do you
1074 seriously do you do anything unique for
1075 the background vocals background vocals
1076 usually some stereo chorus and sometimes
1077 something to push it outside the stereo
1078 fields like the waves s1 oh cool so a
1079 little MS stuff there acoustic guitar
1080 I've tried compressing him for my entire
1081 career don't compress him this might

1082 this might sound like an odd question
1083 but he didn't he did 99 problems jay-z
1084 rap lead vocals rap lead vocals one of
1085 the few things I can actually put the
1086 1176 as an insert on the vocal
1087 and get away with that piano I like
1088 placing the mics over the ironwork you
1089 actually sounds really cool there a lot
1090 of times doc you for mics I want I want
1091 plugins are dear all right Oh plugins a
1092 gear
1093 alright Fairchild well I'm gonna go pay
1094 grace you know okay for those of you
1095 then the note waves makes that the
1096 strings not live strings but sent
1097 strings synth strings lexicon 224 Oh
1098 UAD makes that that makes a great or
1099 great for that yeah um
1100 since the bass I know you do a lot of
1101 live bass but I got a I got a win here
1102 some house alright synth bass FX 204 for
1103 the sub I smell a fix a PS we talk about
1104 electric guitars electric guitars I love
1105 the Neve eq's for the mid-range and also
1106 the Trident II cues are pretty special I
1107 don't know why but they do some stuff
1108 that's yeah okay and I love the UID a
1109 range overhead microphones see twelve
1110 room how do you treat the room stuff I
1111 usually crush the crap out of it that is

1112 stuff that gets compressors straight on
1113 it and I would say la 3 a's or the
1114 chandler TG okay stereo bus
1115 to 2264 really yeah I used to never
1116 compress the bus and then I finally got
1117 those to work one day and now they
1118 haven't come off wow that's pretty cool
1119 I'd like to claim a victory but he won
1120 on a number of fronts feet placement in
1121 the box were original the swing was
1122 original and just knocked him out of the
1123 park all the time that's a little too
1124 batter's box do you ever you ever add
1125 distortion to your room mics like with a
1126 Decapitator or with yeah I actually am
1127 loving the the devil lock and I just
1128 I've been using that a lot too yeah they
1129 just came up with an update for that
1130 have you gotten it no cuz then I just
1131 got it's a free day yeah I haven't got
1132 it yet cool fantastic listen to our
1133 corner offices full of people want to
1134 have questions our wonderful guy in the
1135 chat room our producer will Thompson far
1136 away will okay a lot of questions first
1137 one is from Facebook
1138 Dylan Woolf asks your myth your mixes
1139 always sound big but organic how did you
1140 get the 99 problems makes so huge it's

1141 unbelievably pushed and inflated but it
1142 doesn't get fatiguing I got lucky I
1143 don't know it's that wood that was one
1144 where the balance happened and I made
1145 sure not to touch it and I was we spent
1146 a lot of time on that mix because we
1147 were doing a lot of overdubbing and
1148 arranging while we were mixing and I
1149 just made sure that I always kept going
1150 back to that original like first day
1151 three hours in rough and making sure I
1152 wasn't screwed yeah yeah good question
1153 Dylan one more from Thomas Steiger
1154 Steiger I'm sorry if I messed that up
1155 finally I have the chance to ask a
1156 question about the Red Hot Chili Peppers
1157 how did you treat Anthony Kiedis his
1158 vocal and fleas bass in terms of
1159 compression EQ and reverb to make them
1160 sit so present and yet not annoying in
1161 the mix is there a secret yeah just be
1162 skilled well yep first of all be Anthony
1163 and flea right I mean the key to
1164 Anthony's sound and we've done mic
1165 shootouts on him on every record and
1166 it's
1167 em7 through a 1073 and an 1176 and
1168 that's the way the chili peppers sound
1169 and I do almost nothing to him in the
1170 mix almost nothing and fleas bass it's

1171 the same way it's his rig and the way he
1172 plays and he's such a balanced player
1173 and you use my Kennedy I yeah Mike and
1174 di sometimes a couple of mics but again
1175 it's usually it's it's balanced it's as
1176 finding the balance with those guys and
1177 then the way they perform is what does
1178 all the rides for me so very static with
1179 them in the mix is usually I have a
1180 really a really hard-hitting question
1181 here from Sean Julliard he asks would
1182 you say the good beard is essential to
1183 producing fantastic rock records it is
1184 the source of all my power yeah well it
1185 acts as the high frequency absorber and
1186 there's the new James Harden Hall of
1187 Fame which they're gonna have the
1188 induction ceremony
1189 I think it's next week or so just eight
1190 in the chatroom ass question do you
1191 start with drums bass in the traditional
1192 process or you vocal the drums kind of
1193 guy when you're mixing I usually start
1194 with the drums cuz I want to then not
1195 work on the drums anymore so I work on
1196 him so I can get him to my group fader
1197 and stop thinking about him like twelve
1198 microphones there's sixteen or now
1199 thirty microphones I want it to be one

1200 thing so I'll start there and then it
1201 depends on the song well more of JM
1202 Weber question for Andrew do you use
1203 reference tracks if yes do you sometimes
1204 listen to it to do the opposite opposite
1205 of what it sounds like no I'm actually
1206 really bad at that because I mix in my
1207 own studio on one pair of speakers I
1208 never switched speakers I never listen
1209 to it anywhere else and I never listen
1210 to anything else while I'm mixing and I
1211 always know that I should and I'm really
1212 lazy so someone says I want it to be
1213 like this I'll immediately go listen to
1214 that thing and try and figure out what
1215 it is that they actually want but no I'm
1216 horrible at that horrible man don't
1217 change
1218 yeah did what would you impart to our
1219 audience guys who want to be you guys
1220 what what what should they do so they
1221 just focus what should they focus on in
1222 terms of their growth I know it's a very
1223 broad question yeah it is I mean the
1224 first thing is which a lot of people
1225 said on the show and everybody says is
1226 you have to really just want it and just
1227 do it all the time but in terms of a
1228 practical thing I teach I know you teach
1229 and it's I think it's really important

1230 to know what the stuff is that you're
1231 using to have some sort of technical
1232 background you don't have to be able to
1233 design it you don't have to be able to
1234 fix it but you need to know what every
1235 knob does speaking of knobs like when
1236 you turn a knob you got to know what
1237 it's doing because then mostly because
1238 if you get into trouble you can back
1239 your way out of it yeah so I think it's
1240 critical that people are purposeful you
1241 can't be purposeful without not yes and
1242 then you get to just forget all that
1243 knowledge and work creatively working
1244 intuitive people underestimate the
1245 amount of time and let's call it
1246 practice that the successful engineers
1247 go through it's not unlike an athlete if
1248 you don't use it you lose it there's a
1249 reason why the good guys work every day
1250 not necessarily because they're good but
1251 because they're good because they work
1252 every day it's difficult to take a week
1253 off and come back and just be big be
1254 where you stop where you left off isn't
1255 it especially with how insecure we all
1256 are you know seriously we always think
1257 we're terrible but when you're just
1258 doing it the whole time you kind of

1259 convince yourself it's cool okay we
1260 thank you it goes so fast when you're
1261 that good as you are what what a
1262 pleasure
1263 if you'll allow us to bug you because we
1264 never can get enough in the first hour
1265 would you would you come back and plus
1266 your teacher it's just fantastic what it
1267 what a thank you so much yeah absolutely
1268 they take us home we're out of time okay
1269 man another great day I want you guys to
1270 thank Andrew personally you know for
1271 taking the time to do this he really had
1272 to make room in his schedule to come
1273 hang with us and share these things with
1274 you and this isn't this is one that you
1275 need to rewind and kind of
1276 and go through some of the subtle things
1277 that he said a couple little things slip
1278 by real fast that I think you should
1279 know so I appreciate your support guys
1280 thanks thanks and we do this for you so
1281 that your support is very important and
1282 we'll see you next week
1283 [Music]
1284 [Applause]
1285 [Music]
1286 [Applause]
1287 [Music]
1288 [Applause]

1289	[Music]
1290	[Applause]
1291	[Music]
1292	[Applause]
1293	[Music]
1294	[Applause]
1295	[Music]