

1 [0:00:00.0] yeah that one was on the console yeah
2 yeah and that one I think the master bus
3 may have actually been in the box at
4 that point I think I may been coming
5 straight off the console and then using
6 an ox in Pro Tools because I was
7 breaking things I love I'll get a pair
8 of liangyi cues which I love on master
9 buss there pull tech ish but they're
10 solid states so they're not as like
11 wobbly and you know cuz that's what they
12 sound like great Toltecs are wobbly
13 these aren't odd words anyway but they
14 can only take a certain amount of level
15 and I was way past that level and they
16 were breaking up so I couldn't use them
17 on the bus so that stereo bus chain was
18 plugins but the mix was coming off the
19 console analog I think it's the same
20 stuff yeah I mean it's probably not all
21 of that stuff but it's a it's yeah it's
22 always the same starting points but
23 that's like two-thirds of the stuff I
24 would normally use and I just turn
25 things on and off and if it sounds
26 better I keep it kind of thing yeah
27 no no or the bass rider or I even tend
28 to not use the a lot of the artists
29 signature stuff only because they're
30 doing so much that I don't know how to
31 get at it and I don't understand exactly
32 how they're doing it but I feel like if
33 there's some element of it I want to
34 change I'm not going to be able to get

35 to it so I'm a little bit frightened of
36 it I'm I'm a huge fan of really simple
37 things and using tons of them like I'm
38 really really into modular synths
39 especially right now because it's so
40 cool but every single one of those
41 modules does almost nothing but then you
42 have a couple hundred of them and you
43 hook them all up together and it does
44 really complicated stuff but it's the
45 ability to make it do exactly what you
46 want it to do as opposed to kind of
47 hoping it's going to be cool because
48 especially using stuff parallel things
49 don't react the way they normally would
50 and sometimes it'll be awesome and then
51 all of a sudden it really really sucks
52 and there's no in-between and there's no
53 way to fix it and you ended up having to
54 kind of start over on part of something
55 yeah yeah yeah when the UAD
56 102 came out the ATR 102 came out I had
57 that on every mix and I overused it to
58 the point where I had to make myself
59 stop using it yeah of course it can I
60 mean I think the thing to remember is
61 that everything is just about how it
62 sounds at the end of the day you know it
63 doesn't matter what you use nobody gets
64 a record and then there's a list of the
65 plugins used on that song on the inside
66 and they go ah this is awesome they
67 listen to the mix and that's it so if
68 that kind of color works for you that's

..Komfortabilität digitaler Mi

..bessere oder gleich gute K

69 amazing and for years I used heat after
70 they had eaten before that I was using
71 Phoenix and sometimes it would be like
72 there was probably about a year where
73 insert a of every single track in my
74 session was a Phoenix and there was an
75 all group that grouped the controls for
76 the Phoenix so I would dial it and just
77 like heat work then he came out I was
78 using that now I don't use any plugins
79 like that I just don't I feel like oh
80 it's making it too dense I don't have as
81 much room because my mixers are so dense
82 anyway with a parallel compression
83 that's where the color comes from not
84 from those plugins but yeah they're all
85 they're all awesome I mean and
86 [0:03:30.9] [...] the other thing is that .. I was lucky enough to start on fully
analog gear. So that's how I learned to make records. And then digital happened
and digital sounded terrible, but we all did it for the convenience factor and all
the rest of it. And now digital sounds pretty damn good. I'm .. you know, I don't
feel like I'm really losing something mixing this way anymore, and I did five
years ago.
87 so things come and go but there's also
88 this massive amount of nostalgia for
89 analog from people who never used it
90 first of all go go cut tape well
91 seriously go go track with a band and
92 Comp together three takes in time for
93 them to do an overdub immediately
94 immediately or have them over dub on
95 just one of the three takes you're gonna
96 use and then fly the overdub to the Edit
97 later have fun with that do a window
98 edit to get rid of a click try four
99 different edits immediately on tape so
100 you got a safety at four times cut up so

101 it does
102 matter it doesn't matter so if the the
103 tape plugins work for you then
104 absolutely use and put them on every
105 single track you know but also the only
106 thing I would say and I'm going on and
107 on is to be careful about things that
108 color and using a lot of them because it
109 can be like this auto tune thing where
110 you don't hear it at first you only hear
111 the stuff that's good and three months
112 later when you're really used to it and
113 you hear the artifacts of it you'll
114 realize wow there's way too much of that
115 on there so everything in moderation
116 except compression use tons of that