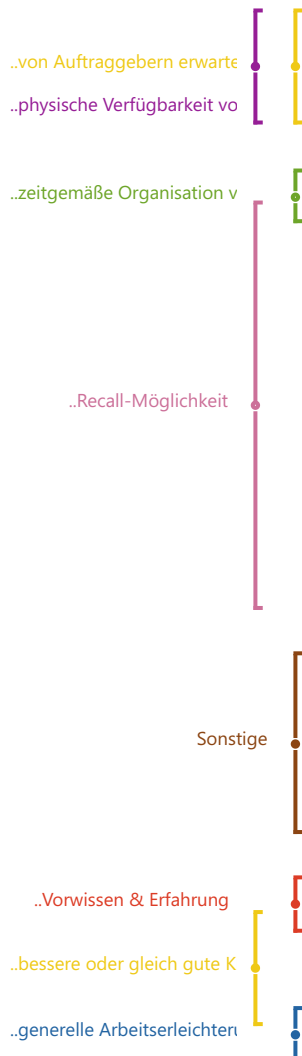


..vollständig analoge Produktion:

Sonstige

Sonstige

- 1 [0:00:00.0]
- 2 [0:09:40.6] AS: And interestingly, that is the first in many years and the last project I've done, that .. eh, if you buy the vinyl of that record, the Stadium Arcadium, it is completely analog. Hundred percent, start to finish. There's no .. recording on computers. There are like some background vocals, 'cause we ran out of tracks. But two 24-track tape machines, mixed on an analog board through to half-inch tape. And for the vinyl, i[t]'s mastered analog and cut. So, .. that hasn't happened since and it hadn't happened for years beforehand.
- 3 [0:10:14.9] I: Why did you ... was that your decision?
- 4 [0:10:18.0] AS: It was the band's decision. Yeah, the band just wanted the record to be that way. John especially was just really adamant about wanting to make a record that way. And there were times during the process where I think he was .. thinking that maybe it would have been easier if he hadn't. 'Cause he'd be out there trying to do background vocals. And, like "hold on, I gotta get you another track. Hold on, John. Oh, I think we gotta bounce these together now, 'cause we're outta tracks." - "Ah, hold on, let me make another slave." - "No, I can't fly that. No." All the stuff that we just take for granted, working digitally, is really, really difficult on tape.
- 5 [0:10:52.6] And also tape .. there's this nostalgia for tape, especially by people who can't be nostalgic, 'cause they never used it. It's amazing for the workflow. And it can sound great. But it can also sound terrible and be absolutely the wrong thing. And you get a sound, and it's just amazing. And then you record it, and then you hear it back, "Oh, alright. That's what tape does .." So, .. but anyway. That [that] production was very much a full on analog thing. And that was the idea from the very beginning.
- 6 [0:11:23.3] I: With the analog digital thing, it seems like you're remarkably agnostic.
- 7 AS: Yeah, I don't care. And .. It's just what comes out of those [zeigt auf einen Studiolausprecher]. The .. the .. we can go into deep concept-land. Just for a second. Um, I've said this a couple [of] times in the last weeks. So, I feel like I'm starting to repeat myself. But you hadn't heard it yet. [zeigt auf das Publikum] Um, you know, a lot of people say "Well it only matters what comes out of the speakers", but I think that people tend to not necessarily believe it or buy into that. And it is so true. Like .. of .. If you make a record. And let's say, you're lucky enough that it actually gets released and normal people buy it .. If you're lucky, 1% of the people, who buy it, have some idea of what recording and editing is. Maybe some of them know the difference between digital and analog. Or they just happen to have owned a turntable and now they don't. And maybe a tenth of that percent actually would understand, if you said, "Hey, check out what I did to the kick drum". They don't care. So, if you can make an amazing sounding record on .. anything, then .. that's great. But if you make an amazing feeling record, it doesn't matter what you used to do it.
- 8 [0:12:37.9] I mean, there are plenty of records, early [The Rolling] Stones stuff, where they couldn't beat the demo that they had on like Keith's cassette recorder .. and so that's what they put out. It sounds terrible. But it doesn't matter. It feels amazing. And it .. I cannot stress that enough. I mean, there's plenty to talk about .. in terms of the record making process and all the rest of it. But just like, [undeutlich] the same before. If she's not having fun on stage, what's the point. And if you don't make a record that feels amazing and people wanna hear it, I don't care if you use Fruity Loops or analog tape or, you know. It doesn't matter. .. It's not called Fruity Loops anymore, is it?



- 9 [0:18:19.7] I: You mix all in the box. These days.
- 10 AS: Now I do. Yeah, yeah.
- 11 I: When did you make that decision and why?
- 12 AS: Um, so I started off with an analog Mackie console, which actually I mixed an Iggy Pop Song on. So, that can work. And then moved to a Mackie digital console and then sort of moved into the box. 'Cause that's what made sense. And then I really didn't come completely onto large consoles until Stadium Arcadium. Because that was part of .. the directive was "It's an analog thing. You're mixing it on a Neve." .. [gespielt erstaunter Gesichtsausdruck] ok ... Um, and so from that point forward I was mixing on a console, because I could.
- 13 [0:19:00.0] But it's, the reality of mixing on a console, it's a disaster in terms of modern workflow. You have a song and it's up on the console. And that console has literally a thousand knobs on it. Some of them have little detented positions, most of them don't. And they are all about an inch and a half tall. So unless you are standing directly over it, you have no idea where it's pointing. So you can't just like take a few pictures and hope that's ok. 'Cause [of] the parallax of the thing, you get it all wrong. So to do a recall, to write down where all the knobs were, would take me an hour and a half. And I got fast at it. And it would be about forty pieces of paper. And you take it off the console. And then a week later you put it back on the console. 800 of those knobs are not exactly where they used to be anymore. Plus the fact that an EQ is broken, so you swapped it. The gain structure's different. The power's different. It's hotter that day. Everything just sounds different. And that goes for the console and all the outboard gear.
- 14 [0:19:57.8] And ... you explain that to people. Like: "We're gonna mix one song at a time. And when you sign off, that song is done." And they go: "OK, great." And then they call you a week later and say: "So, on that one that we worked on last week, let's turn the hi-hat up and do the background vocals. And on the next one I really feel like the bass isn't big enough. And nobody gets it anymore. It's just not the way records are made.
- 15 [0:20:18.7] Um, and I had enough experience working just in the box to know "OK, [I] know I can do it. And it also sounds great now in any of the programs you use. And a lot of the plugins are amazing and they sort of filled in the gaps in terms of plugins that sound like a particular piece of gear, if you're really stuck on that kind of thing. Um, so I decided to start making the transition just to make my own life easier.
- 16 [0:20:44.2] And I was about halfway through and really second-guessing it. And then I went out - and lucky enough - to have lunch with Chad Blake, who a few guys don't know Chad Blake, one of the best mixers ever. Amazing producer as well, but one of the coolest, most adventurous mixers every. And if you wanna hear what I think is one of his best records, it's a record called Latin Playboys. They made two records but the first one, self-titled one .. all made on a four-track cassette in a kitchen. And it's one of the coolest sounding records ever made. So, I went out to see him. I sort of picked his brain a little bit. And before he even started talking, I realized "Hold on a second. He's been in the box for five years now. I don't have any excuses. I have to be on and make this work. And so I just made myself. And I did it. And so it's been, I think, almost two years now.