

1 [0:00:00.0] Toys Toys Toys all right so while I do  
2 some new stuff some old stuff yeah on  
3 the mix Your Majesty uses these three or  
4 four 1176 is more of the five yet that  
5 used so the two white faces or silver  
6 faces in the two of those black faces  
7 big black face yeah clearly I've been  
8 through Kosovo and back because look at  
9 these now yeah so there's a big you know  
10 discussion about you know silver face  
11 worship black face I think basically  
12 they are different when you get into the  
13 really old black faces and these are rev  
14 D I think and it went through rev H or  
15 something like that so these sound  
16 different and probably just because  
17 they're old and they're getting slightly  
18 out of spec and things are dying the  
19 circuits are slightly different they  
20 react differently in my head the black  
21 faces work great on guitars silver faces  
22 work great on vocals it could be because  
23 when they're silver they're brighter and  
24 it makes me think that they're brighter  
25 I don't know with the extreme settings  
26 I'm using on the silver ones on this mix  
27 I really don't think it would matter as  
28 long as they can go super fast and be a  
29 little distorted they're going to be  
30 fine it doesn't matter which this pair  
31 are a little bit special only because  
32 they came from the original Motown la  
33 studio so they have a little bit of  
34 history they came as a pair they've

35 lived together their whole lives so but  
36 I don't split them up and I actually use  
37 them in a stereo configuration not with  
38 a stereo link but they always work  
39 together so they just have a little  
40 special place in the in the studio cool  
41 then we have some GPX 160 is a whole  
42 bunch of them yeah we're only using one  
43 in particular on this mix but yeah 160 V  
44 you used on every mix I ever do with  
45 gear it's fun on drums yeah 165 some of  
46 the first compressors I ever bought uh  
47 when I first started that was the  
48 compressor that I saw they could do  
49 everything so it was time to buy  
50 compressors I bought 165 A's  
51 unfortunately in my head that gave them  
52 this sort of Swiss Army knife thing but  
53 not  
54 Sara Lee the best for anything in  
55 particular so I use them a lot less than  
56 I probably should  
57 but yeah they've been here since the  
58 beginning then effects we talked about  
59 the effects a lot in the video yes you  
60 use that on vocals yep  
61 the effects has built a bunch of  
62 different models of their stuff all  
63 based on the same concept but they all  
64 sound totally different love that one on  
65 vocals percussion that's a lovely thing  
66 tgd the TV one uh from Chandler and Wade  
67 actually gave me the mastering release  
68 mod so it has in between settings yeah

69 it's great it just does a thing and the  
70 thing it does is wonderful and you use  
71 it on the mix I use it stereo for some  
72 drum stuff yeah and then a couple 500  
73 racks with some exotic stuff the most we  
74 only use this guy yeah we only use that  
75 uh mo gladder filters awesome filters  
76 they're filters they're mob filters  
77 they're awesome wonderful wonderful and  
78 then an alien holding the world we all  
79 need wrestling in the studio yes uh next  
80 are Lang PE q twos I love love love  
81 these eq's we use this on the stereo bus  
82 the three of them a pair these are  
83 actually from Motown this one is not  
84 from Motown this was from Sound City  
85 Studio B when they closed it before some  
86 famous guy bought the console I bought  
87 some of the outboard gear this one has  
88 actually been modded with an API style  
89 output amplifier it's not actually a  
90 twenty five twenty but it's that  
91 topology amplifier to try and give me a  
92 little more Headroom turns out it's a  
93 little too clean so I end up using these  
94 two guys which still have the old output  
95 amplifiers in them pull textile EQ with  
96 a solid-state amp sound awesome I say  
97 you take good care of you care  
98 I bought this like this alright actually  
99 actually the guys at spectrasonics are  
100 after me to send it in so they can put a  
101 new front plate and ammeter on there and  
102 I'm going to do it I swear and I'm sorry

103 I haven't sent it in yet fantastic  
104 compressor sort of la-2a style but not  
105 really um and it also has an amazing  
106 peak limiter which is completely  
107 transparent you can get rid of 60 DB  
108 Peaks and you really don't hear it doing  
109 it  
110 have to do that it's super fast to the  
111 point where they feel like it's  
112 impossible to model I'd love for someone  
113 to take on that challenge and see but  
114 yeah apparently you're down in the  
115 nanosecond range where you can't model  
116 so yeah really really fast and awesome  
117 but then when you start distorting it it  
118 does its own thing and then that's a  
119 wonderful thing right here that boy the  
120 fat is written on it says fat that'd be  
121 a six a has spoiled me for all other be  
122 a six days twice I've tried to buy a  
123 second one and they sound like they're  
124 broken compared to this guy there's  
125 something that goes on in the low-end of  
126 this one and probably this is the one  
127 that's broken mm-hmm but it's Fat Boy  
128 yes it sounds better that's amazing  
129 my favorite compressor be a successor my  
130 favourite compressor ever that is smooth  
131 as fast well don't listen too carefully  
132 to this one because then you're gonna  
133 get sad all right don't look when we  
134 leave it might be gone oh we won't be  
135 gone okay  
136 it weighs too much that's true we're not

137 using the Eclipse but you using the  
138 Eventide yeah that h 3000 has been on  
139 the same program with a couple of tweaks  
140 along the way since stadium Arcadian i  
141 modified of dual nine tens programs that  
142 act like the dual micro pitch program  
143 and that has stayed yeah I mean that box  
144 you could remove the entire front  
145 faceplate it wouldn't matter okay this  
146 is on that being used ESP 4000 yeah just  
147 for more stuff then stressors or  
148 de-stresser sometimes you need them and  
149 sometimes you don't and then this guy  
150 that le to a Sound City Studio B Irie  
151 tubed it it sounds magical I did not put  
152 a new op 2 in its of course it sounds  
153 nothing like an la-2a is supposed to  
154 sound like but it is great  
155 alright  
156 [0:06:10.6] I: Okay, well gear doesn't matter, right?  
157 AS: No.  
158 I: No. It's not.  
159 AS: It's not about the gear.  
160 I: No, it's about what's in your head. Do we agree on that?  
161 AS: It's about what's coming out of the speakers.  
162 I: Correct. Which is a projection of what's in your head.  
163 AS: We hope. That's what I was thriving for. Absolutely.  
164 I: Okay. So, this was just a little bit of gear  
165 point, because everybody's drawn to this  
166 stuff.  
167 [0:06:34.5] I know that lately you've been  
168 working more in the box.  
169 AS: Yeah.  
170 I: Do you think that's a compromise?  
171 [0:06:40.3] AS: No, no, when I was starting to migrate  
172 into the box I was worried, it would be [a compromise]  
173 and I was really worried about the



174 results. And once I finally got over  
175 myself and just did it, and stopped  
176 thinking it was about the gear, and the  
177 gear's the source of all my power.  
178 Because if that were true, anybody with money  
179 would be a great mixer. You just buy some  
180 stuff, right?

181 [0:07:01.7] Um, it took a little while to  
182 get used to it but I actually much  
183 prefer mixing in the box now, because  
184 it's all about the process and what  
185 makes you feel creative. And what makes  
186 me feel creative now, is working on more  
187 than one song at a time - usually three or  
188 four songs at the time, sometimes six  
189 songs at a time. Being able to work on  
190 one for ten minutes, and if I'm not  
191 feeling it, close it, open up another song,  
192 and being able to do it anywhere in the  
193 world, and not bother telling people  
194 where I'm going. And I think it's freed  
195 me up mentally to not have this  
196 millstone of a non recallable mix on the  
197 console. Because there's so many knobs  
198 involved, you're never going to get them  
199 all back to the right place. So, when  
200 you've got a mix going on the console, at  
201 least for me, I'm terrified of taking it  
202 down when I know I'm going to have to  
203 put it back up. And the way record making  
204 is these days, you're always going to  
205 have to put it back up. Even though it  
206 may not be about someone wanting to make  
207 a change two weeks from now, it may be  
208 that it's going to take them two weeks  
209 to actually listen to the mix, even  
210 though they said it had to be done by  
211 Thursday. So, now I've completely  
212 eliminated that from my world. And that  
213 lack of stress, I think, is making me a  
214 better mixer. It makes me listen. It makes  
215 me make decisions based just on the mix,  
216 instead of thinking about "mmm, if I do  
217 that, it's going to be harder to recall"  
218 or "maybe I need to print it first". Or, you  
219 know, I just am removing as many problems  
220 as possible. And I don't think, I'm taking  
221 a sonic [undeutlich] for it.

222 [0:08:31.0] I: However, 've seen you mix  
223 with a console today.

224 [0:08:34.5] AS: Oh, it's fun. It's a lot of fun, but I, you know what?  
225 If there's something really fun to me about  
226 mixing in the box as well? It's a totally  
227 different fun. It's a much more sedate  
228 fun.

229 I: Yes.

230 AS: It's not as visceral.

231 I: It's the sleep of fun.

232 AS: Yeah, but it is actually fun, because  
233 there's, there's less to commit to in a way, because I can like ... not really  
234 ready to work on the vocal. Fine. Close it up. Put up another song.

235 I: Right.  
236 Work on the vocal on that learn something come  
237 back and work on the vocals so one mix  
238 and forms the other there isn't this  
239 kind of serial progression from the  
240 first song you mix on a record to the  
241 last song invariably you wish you could  
242 mix the first four again hmm  
243 I do mm-hm and nobody even hears it  
244 until I'm happy with all of them I think  
245 there was an amazing balance between the  
246 two mixes and I think you guys will  
247 enjoy saying that I think it was a very  
248 informative process I have never seen it  
249 and I'm a scholar of the stuff on on the  
250 geeky line of scholar it was amazing to  
251 be a spectator and to witness somebody  
252 at your level of vision and your level  
253 of skill set and experience have fun  
254 both ways get two completely different  
255 results and they're both valid and  
256 that's great because I think you can  
257 maybe put an end to the one is better  
258 than the other I think the whole one  
259 versus the other argument is getting old  
260 this experience has the potential of  
261 putting and yeah I really believe that  
262 if something makes you feel more  
263 creative than it's better I think the  
264 problem is that most of the time people  
265 spend a lot of energy thinking that  
266 they're being held back because they  
267 can't have this or that or the other  
268 thing and I think that all you need to

269 do is look at some of the people like  
270 Chad Blake who moved into the box for  
271 reasons that had nothing to do with  
272 moving into the box but now wouldn't mix  
273 any other way and people who've stayed  
274 on consoles because they really feel  
275 that they need to be on consoles both of  
276 those are completely valid but they're  
277 motivated by what they hear and how they  
278 want to work and it's not letting gear  
279 or software or anything else be an  
280 excuse for you for saying my mix isn't  
281 that great but it's because I don't own  
282 an EVE now if you're tracking things  
283 with microphones and you have bad  
284 preamps I'm right there with you that's  
285 going to be a problem but for mixing at  
286 this point there's no excuse to give  
287 yourself one way or the other and don't  
288 let it be an excuse know that if that  
289 mix is not great to you it's just  
290 because you're not done  
291 I think that's the best way to put it so  
292 I think what we're going to do is going  
293 to wrap up for today planning to learn  
294 about mixing in the box  
295 mixing in analog with the incredible  
296 Andrew chefs Evora he's fab