

1 [0:00:00.0] hello this is the record production calm  
2 interview with me Russell Katya and I'm  
3 drew Shep's with the legend himself well  
4 so you're in the UK now yeah in the UK  
5 um well living here now my beautiful  
6 wife who's actually sitting behind the  
7 camera is English  
8 we met 26 years ago 27 almost I was  
9 living in London late 80s early 90s and  
10 then we can married this whole time  
11 being going back and forth visiting  
12 family and things and just spending more  
13 and more time here and 25 years in LA  
14 was enough and we just decided that now  
15 was the time we've been talking about it  
16 forever and so just finally happened  
17 excellent and you've got some of your  
18 gear in Mono Valley yeah well basically  
19 for years I'd been mixing on this Neve  
20 console and before that on other  
21 people's console ceilings so I'd  
22 assembled a pretty kind of ridiculous  
23 studio in LA  
24 that was basically just for me to mix  
25 and then over the last four years I've  
26 transitioned to mixing 100% inside the  
27 computer and Pro Tools which I love but  
28 it meant that I had all of this gear  
29 that was sitting and so I had the idea  
30 years ago actually the first time I  
31 walked into this room I said we should  
32 put my Neve in here sort of half joking  
33 but half serious because it's such an  
34 amazing tracking room and to have a desk

35 to go with it so that was always an idea  
36 so this is the one from pod yes yes West  
37 yes which is OK bunker pod UK right okay  
38 so is the on studio gone is it is it yes  
39 I mean the studio I mean it was just it  
40 was basically a converted garage at my  
41 house and so somebody's actually renting  
42 that space and using it as a studio but  
43 all of the gear got put in into a  
44 container and sent over  
45 and a very cold day in February it all  
46 showed up and we unboxed it and here it  
47 is so it's it's kind of an amazing  
48 opportunity because I had all of this  
49 gear which is for recording I mean you  
50 can make the argument about not using  
51 gear to mix and I think I make the  
52 argument for myself pretty well but you  
53 absolutely need it to record I mean you  
54 have microphones and they've got to get  
55 them into the computer and the better  
56 gear you have on the front end the  
57 better it's gonna sound and so now all  
58 of the gear that I amassed that I was  
59 using for mixing but was really built  
60 for recording is back doing that so yet  
61 it's perfect actually really excited  
62 about it at this stage in your career is  
63 it easier or more difficult to have that  
64 family life and how do you avoid doing  
65 too much work well I mean now it's  
66 actually a piece of cake because the  
67 kids are out of the house and they're  
68 adults and off doing you know adult

69 things so our son lives in Oakland our  
70 daughter lives in Los Angeles so it's  
71 just down to the two of us now which is  
72 great and the way I avoid doing too much  
73 work is I don't get hired a whole lot  
74 sometimes so no it is it is it comes in  
75 waves I mean I there was a period of  
76 about three months last year where I  
77 basically wasn't working but what's good  
78 about those times is that you know  
79 you've got a million friends and bands  
80 we're doing music that you like but they  
81 have no money and so you make them wait  
82 and then all of a sudden you can do all  
83 those projects very quickly or spend  
84 time with my modular synth or just go to  
85 the pub or whatever it is and then it'll  
86 be full-on for three months you know  
87 where everything that's supposed to  
88 happen one right after another all  
89 happens at the same time so it yet goes  
90 in waves but the family side of it is  
91 I've worked at home basically for the  
92 last 20 years and I think that's the  
93 only way we really got through it yeah  
94 well cuz I mean I'm sure Debby remembers  
95 hundreds of times where I would call  
96 from the studio and say yeah I'm almost  
97 done and then you know sometimes I  
98 wouldn't even get home that night  
99 and I had called it dinner  
100 so that's just studio time is elastic  
101 and when the studios at home you can  
102 actually just stop for a second go eat

103 dinner say hi to people whatever and  
104 then go back to work do you think a lot  
105 of people are taking that approach now  
106 we've spoken to quite a few producers  
107 who were decentralizing and having their  
108 own yes I mean I think probably more  
109 often than not that comes from the just  
110 that you can you know and you can save  
111 money I mean most budgets are all in  
112 budgets now there are very few budgets  
113 that say yes and we'll pay for the  
114 studio it's there's this much money to  
115 make a record how much do you want to  
116 keep so it's why Studios like Mountain  
117 Valley have to really have a special  
118 place in the record making process and  
119 every once in a while there'll be a band  
120 that will come in for six to eight weeks  
121 and make the whole record but most bands  
122 now will go to a place like this to  
123 record drums things that they can't  
124 accommodate at home and then they'll  
125 scurry off back to the rooms they've  
126 built to finish overdubs and mix and I  
127 do the same thing and it's just the  
128 technology is enabling that and for  
129 mixing as well.

130 [0:05:34.8] AS: I mean, I needed a pretty big room and a lot of power and things  
131 to be able to mix on a console. Now I need a laptop and a pair of speakers and  
132 that's kind of it. And so it's much easier to do that at home.  
133 Then, to be able to have your family life be better because of that, well, that's a  
134 great added bonus. But, I think, if most of the people, who do what I do, were  
135 honest,  
136 they moved home for economic reasons and got the family bonus, you know.  
So easy if

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..biografische Information

137 you've got a space yeah I do I mean I've  
138 got I've got a place I can work it's not  
139 really built out yet I mean my plan is  
140 to build a room and of course the big  
141 part of that plan is that the room is  
142 large enough to accommodate a full-size  
143 snooker table so that's that's the big  
144 plan but at the moment I just have a set  
145 up with my speakers that I can work in  
146 and then if I need to work with a client  
147 like all I can come here or there are a  
148 bunch of smaller studios right near me  
149 or so I you know a place I can just  
150 bring my speakers if I need to meet with  
151 people but I've had people come over  
152 depends how well I know them  
153 you know if their people have known for  
154 a while they can just come over and like  
155 all right you know but it works and it's  
156 fine but it's not swish these babies  
157 travel with you well no these babies  
158 live here I'm actually I own four pairs  
159 are on at this point because they're  
160 they're not that expensive we're talking  
161 obviously they're not that expensive but  
162 they stopped making them 30 years ago or  
163 something like that so if you blow them  
164 up you can get them reek owned but you  
165 can't replace the drivers and you can't  
166 really do much with the crossovers so I  
167 just buy them whenever I see them for  
168 sale and then leave them scattered yeah  
169 so you mentioned that you occasionally  
170 have periods of time where nothing's

171 going on are you still doing 10 quake  
172 yeah yeah anything interesting happening  
173 well I mean really at this point own  
174 quake I mean i-i've still AM the North  
175 American label for a few bands that I've  
176 worked with and things like that so  
177 there's some smaller almost more kind of  
178 distribution things but I've got one  
179 artists on the label low roar which I'm  
180 very very involved in I mean I'm  
181 practically in the band on the records  
182 yeah producing and playing a lot of  
183 instruments and working with Ryan really  
184 closely and then I've been his label  
185 since the beginning I mean I basically  
186 formed the label to put out his first  
187 record I've been thinking about it for  
188 years and then did it for that so that's  
189 the focus of the label is the one artist  
190 and we're actually hoping he'll attract  
191 a slightly larger label just to get some  
192 more support but I mean we've just had a  
193 placement in a video game trailer that  
194 has gone nuts so we almost charted as it  
195 we just missed it  
196 but yes so I still do that but it's very  
197 much about just the one okay yes so  
198 would you describe yourself as a mixer  
199 or mixer producer or or anything what  
200 would I don't know I mean I used to  
201 describe myself as the audio janitor but  
202 I think I've graduated a little bit from  
203 that now I mean at the moment 90% of my  
204 work is mixing right

205 it's just I think it's a combination of  
206 two things one is that's just what  
207 happened which I'm absolutely fine with  
208 and the other thing is that I've  
209 probably steered myself towards it  
210 because it's so much more flexible any  
211 other part of the recording process you  
212 have to be in a room on a given day with  
213 people and I can mix anywhere at any  
214 time  
215 and I don't have to schedule so when all  
216 of those projects happen at the same  
217 time now especially now that I'm in the  
218 box I can say yes to absolutely  
219 everything and then I just won't sleep  
220 for a while but it's fine and I actually  
221 enjoy working on multiple projects at  
222 the same time because of just staying  
223 fresh in the perspective of switching  
224 back and forth  
225 I love producing I love being in a room  
226 with a band that's my favorite probably  
227 pre-production is my favorite production  
228 is a dynamic human interaction and  
229 engineering is secondary are you still  
230 in mind yes I think that that's very  
231 much pertaining to sort of the what goes  
232 on during the day while you're producing  
233 and recording a band and if you are  
234 an engineer first and a producer second  
235 then you're not making the rendered you  
236 have to be a hundred percent present to  
237 produce to be listening to the song and  
238 the performance and gauging that the

239 band needs lunch rather than kick drums  
240 sounds great you know so that's  
241 definitely what that's about I mean  
242 that's nothing to do with any other part  
243 of the process but yeah when I'm  
244 producing  
245 I'm invariably also engineering but I  
246 will spend the first hour and a half of  
247 the first day engineering and that's  
248 pretty much it and then I'm relying on  
249 everyone else who's in the room to tell  
250 me by the way the leftover had hasn't  
251 been working for an hour and I didn't  
252 know how to tell you that well tell me  
253 immediately you know so I really stopped  
254 paying attention to it and that's with  
255 that yeah excellently worded quote  
256 yeah so in terms of you makes work and  
257 so on  
258 you've got management's haven't you yes  
259 bringing in the work or they just it's  
260 the I've been with Frank McDonough in  
261 States now for twelve maybe a bit longer  
262 and now I also have management based in  
263 the UK ie Giles and Kerry Ridley who  
264 it's complicated anyway I have multiple  
265 managers now but basically every once in  
266 a while they get approached by somebody  
267 who says I've got this project and who  
268 do you have that's good for it and those  
269 are the gigs that will come from them  
270 because they've got long-term  
271 relationships with A&R and managers and  
272 things like that but the very first



273 thing Frank said to me when I spoke to  
274 him is I don't get you work don't be  
275 under the illusion that once you have a  
276 manager it's solved you just sit around  
277 and you know take phone calls and cash  
278 your checks and it's definitely still me  
279 getting work and it's all very organic  
280 and word-of-mouth and every once in a  
281 while someone will show up because they  
282 heard something I did but usually it's  
283 just because you met somebody and they  
284 enjoyed hanging out with you and so  
285 let's use that guy and it's very much  
286 kind of just being the name on the tip  
287 of somebody's tongue as they go into a  
288 meeting or whatever it's very very  
289 random and so stuff does come from my  
290 managers but it's very much just this  
291 slow burn of the career yeah I'm  
292 tracking I don't know if because what  
293 you've said in interviews before about  
294 not really necessarily having any given  
295 techniques that you you repeat all the  
296 time and so I suppose that's a different  
297 one that I can't actually ask you what's  
298 your favorite this technique or that  
299 technique well what was the last  
300 technique well I think it's it's  
301 probably disingenuous for me to say that  
302 I do I mean I certainly don't do things  
303 differently every time I have a mixed  
304 template I use for mixes I have go-to  
305 microphones I use for  
306 because I know they'll work but it's for

307 me it's just having like a massive tool  
308 set that I'm very familiar with  
309 available immediately so that I can move  
310 quickly because I don't want my  
311 experimentation to get in the way of the  
312 fact that the first take of this song is  
313 going to be the magic so I need to slam  
314 up a ton of microphones be able to push  
315 up faders say yep that's definitely  
316 gonna work and if it doesn't work I know  
317 it's a problem with the instruments or  
318 the room or the player or the  
319 arrangement not that I've decided to try  
320 something I read about in a magazine and  
321 it's not working yeah so I do use quite  
322 a bit of the same stuff all the time  
323 because I know it works and then just  
324 sort of based on what I hear then that  
325 informs everything else I did when I  
326 would you know go out into the weeds  
327 from there so you can ask me what my  
328 favorite thing is something specific but  
329 yeah I mean we probably would want to  
330 talk about guitar and vocals so what  
331 local chains what's your go-to it's I  
332 mean really really standard stuff  
333 microphone wise it's very hard to say  
334 because every vocalist is different I've  
335 had great luck with in sm7 you know some  
336 of the best singers in the world using a  
337 \$300 microphone because that's what  
338 works on their voice see 12s are great I  
339 mean you know I could any really  
340 expensive microphone is probably great I

341 also love the mojave m200 which is about  
342 thousand dollars large diaphragm  
343 condenser the top end on that microphone  
344 is insane but again it just depends on  
345 the singer I mean that mic can sound way  
346 too bright on people but if you have  
347 like low roar records it's a perfect  
348 match for Ryan's voice he sings in  
349 falsetto quite a bit and it's just a  
350 very open top but once you're done with  
351 the microphone I have never not had  
352 success with a 1073 into an 1176 okay  
353 end of story that can be and if I don't  
354 have an 1176 I just won't use a  
355 compressor I'll just record uncompressed  
356 so unless I'm doing something super  
357 specific for vocals that's it that  
358 always yes  
359 yeah which is actually the peers  
360 there's now but not an original yeah  
361 yeah yeah it's yeah it's an original BCM  
362 10-10-10 73's but then I've also got a  
363 rack so you can just pop them out of the  
364 desk and so that's the thing so the desk  
365 lives down here and then if I need a  
366 couple I come and steal them and then  
367 it's a b c m8 you know for whatever so  
368 you're coming out and doing overt  
369 obsessions yeah i mean if i need to  
370 that's exactly what i do i just steal  
371 some of my gear back is that your mix  
372 rig do you take you mix rig out  
373 well my mix rig is it's my laptop that  
374 you ad box and that's really it so yet

375 fits in a backpack sounds good yeah well  
376 I guess drums then what's how do you  
377 because your when you your mixes quite  
378 often very tight in terms of ambient  
379 spaces you know there's because tasting  
380 do you approach miking the kit in that  
381 way kind of I mean I spent so many years  
382 tracking for Rick Rubin and people like  
383 that where it's very it's not higher  
384 pressure because of anything they're  
385 doing but you're in expensive sessions  
386 with experienced bands and you need to  
387 cover yourself and move quickly and have  
388 everything sound great so because of  
389 that I've gotten very used to multi  
390 miking almost to a fault I mean not  
391 thirty microphones but there could be 15  
392 to 18 microphones and drum kits so close  
393 mics are big part of the drum sound for  
394 that reason but also because when I mix  
395 all of the ambience is actually coming  
396 from crushing the hell out of close mics  
397 and all the ambience within the kit  
398 comes up rather than distant room mics  
399 and things like that so I mean really  
400 standard kick inside and outside and if  
401 I had to pick something I suppose an AKG  
402 d112 inside a 47 FET outside just this  
403 idle just barely inside yeah because two  
404 reasons I'm I'm usually not recording  
405 things like Pantera where you need to  
406 have a very very clicky  
407 kick drum so I like to have more low-end  
408 in that inside mic and then that also

409 keeps the inside and outside mic lined  
410 up so phase wise you're only an inch or  
411 so apart which at the low frequencies  
412 doesn't matter at all as opposed to  
413 being maybe a foot apart if you really  
414 stick that mic far inside then snare top  
415 if I can and sm7 because it's just  
416 slightly more directional and a little  
417 more high five than a fifty seven but  
418 it's that same thing on the bottom I  
419 really don't care just a microphone cuz  
420 I don't get their tone out of that it  
421 really is just for the snares a lot of  
422 people get great snare bottom sounds  
423 that are part of the snare sound I don't  
424 know know you can always gate later  
425 there's no point in doing it on the way  
426 in and plus I'm never compressing on the  
427 way in so there's usually no need to  
428 gate you know I'm not bringing up a  
429 bunch of noise lately I've been putting  
430 a side mic on the snare cuz I did it  
431 once and it was good kind of any  
432 condenser for 14:47 FET if you've got  
433 one actually but physically getting that  
434 and an SM seven in on a snare drum can  
435 be just on the side of the shell yeah  
436 yeah just basically pointing at the top  
437 hoop and maybe sort of half way above  
438 the hoop it's really random yeah it  
439 doesn't seem to matter sometimes I go  
440 out after a take about man that  
441 Rammstein great and all of the drum mics  
442 have drooped into places that I never

443 would have put them and try and remember  
444 that like you know that might be a good  
445 place to put it  
446 Tom's for twenty ones you know really  
447 easy if you if I'm doing a quieter  
448 session actually more of a jazz thing if  
449 I remember to do it the Sony C 37's the  
450 two mics look kind of like salt shakers  
451 are amazing on Tom's but if you bashing  
452 they don't take the lift yeah and plus  
453 they might get hit what's the they're  
454 not bad yeah I mean and on Tom's if it's  
455 a rock thing I'm gonna cut them anyway  
456 when I'm mixing you know those tracks  
457 are not part of the drum sound they're  
458 the Tom sound cuz they need to be hype  
459 they need to have maybe a little bit of  
460 reverb whatever they're gonna get  
461 processed to be big Tom's so you're  
462 usually so close to the cymbals  
463 the Tom mics that you just need to get  
464 the Tom's to sound good and not worry  
465 about the rest of the kid for me yeah it  
466 was the crack with samples then every  
467 week if I have to put them in I will I'm  
468 I don't think I've well I mean I don't  
469 wanna say never but I've probably almost  
470 never fully replaced kicker snare with a  
471 sample but if I'm mixing and I need  
472 something I will absolutely put a sample  
473 in to reinforce sometimes it's just a  
474 trigger reverb but more than likely it's  
475 mixed in but it's it's always mixed in  
476 and it's just that okay I've got the

477 snare sounding as good as I think I can  
478 get it based on the source material and  
479 it just feels short so okay I need  
480 something that's bright and long I put  
481 it in and kick drum if you don't my  
482 theory on everything is that first of  
483 all it only comes through the speakers  
484 and no one's looking at the screen the  
485 other thing is that so  
486 99% of the people who will hear this  
487 interview know what we're talking about  
488 99.9% of the people who listen to music  
489 have absolutely no idea what we're  
490 talking about and they don't care  
491 whether we use samples or not because  
492 they don't even know what it means so if  
493 I can make a record that's more fun to  
494 listen to by using samples I'm going to  
495 use samples I used to have kind of you  
496 know theories and ethics about things  
497 like that and it just it doesn't work I  
498 mean I was working with a singer amazing  
499 amazing singer who had done this  
500 incredible sort of ad-lib take over the  
501 last chorus of a song and it made the  
502 hairs on the back of your neck stand up  
503 every time you heard it until he dipped  
504 flat to the point where it was annoying  
505 and then that took you completely out of  
506 the song and this guy wanted to resync  
507 it because he said no you can't tune  
508 anything on the record you can't tune it  
509 so we did take after take after take and  
510 got something he was okay with and then

511 I went back and tuned the first thing  
512 and let him listen to it and fortunately  
513 he was big enough to say okay you're  
514 right this is about what we're hearing  
515 not about whether or not you've tuned my  
516 vocal that other vocalists to say it has  
517 to be a complete take two thirds of the  
518 way through a take you lose  
519 concentration you start thinking about  
520 you know  
521 dinner and so you get a line that's not  
522 as good or just something physically  
523 happens you need to swallow and you  
524 haven't like I do right now and there  
525 okay so you know you're not always gonna  
526 get a perfect take so I've really tried  
527 to completely let go of anything to do  
528 with sort of what happens inside the  
529 studio has nothing to do with the point  
530 of what it is that you're doing should  
531 we take a brief swage out of talking  
532 about mics yeah to talk about ethics  
533 ethics because I'll have some you I'm  
534 guess I'm guessing that you were aware  
535 of the Visconti Adele spat very slightly  
536 yeah and I won't push you to say oh no  
537 no about that but you know obviously  
538 from what you've said tasteful use of  
539 tuning is is the way to go but when he's  
540 too much too much well if they're two  
541 things I'd say about that one is a sonic  
542 thing if you can hear it unless it's  
543 supposed to be the t-pain effect through  
544 the Cher effect from way back when then



545 you've done too much but the real thing  
546 I think the the context that that  
547 conversation needs to happen in is I'm  
548 sure we're all old enough to remember  
549 Milli Vanilli right who won a Grammy for  
550 a record that it turns out they did not  
551 sing on now they would absolutely sing  
552 on their own record because the vocal  
553 tools are so good that they would have  
554 sparkling lead vocals no matter what  
555 they sounded like on the way in so that  
556 technology has gotten to the point where  
557 now the conversation has completely  
558 changed no one would ever start talking  
559 about the fact that did Paul AB do a  
560 really sing or is that the ghost vocal  
561 what's going on there it doesn't matter  
562 now you can make anybody's vocal sound  
563 good enough to put on a record given  
564 technology so it's moot you're making a  
565 record if that's the artist you're  
566 making a record with and it turns out  
567 they're a terrible singer then either  
568 you shouldn't be making that record or  
569 you should use every tool at your  
570 disposal to make the record as good as  
571 it can be you certainly don't want to  
572 leave somebody exposed as a bad singer  
573 when you're making a record  
574 so that's my basic overall theory on it  
575 is just we all have to get over  
576 ourselves and just make records that  
577 sound great in when whatever that means  
578 I don't even mean sound great but are

579 great to listen to for people who like  
580 music if you had that thing where young  
581 singers are coming in and singing as if  
582 they're auto-tuned  
583 yeah it is weird it sounds like they got  
584 frets yeah yeah yeah  
585 and you know there were always singers  
586 who could do that who sounded that way  
587 but yeah now I think you'd learn you  
588 know you imitate things so as you learn  
589 to sing that so I guess that's a whole  
590 generation who've never you know who  
591 their pop music has always been yeah and  
592 yeah absolutely look if they can do that  
593 and be into you and it's less work for  
594 me since Hey  
595 well I suppose we should jump back to  
596 guitars then because I didn't want to  
597 miss that because your guitar sound  
598 amazing so well what do you play do you  
599 play guitar no no I  
600 from protal yeah I started on French  
601 horn then switch to trumpet this french  
602 run wasn't cool enough way back then but  
603 I play a tiny tiny bit of things like I  
604 Pro Tools and I have played all kinds of  
605 things on different I played bass  
606 harmonium b3 mostly keyboard based stuff  
607 I use my modular synth all over records  
608 sometimes but I am not at all a musician  
609 who would ever be in a room playing for  
610 people that would be very unfair to the  
611 people I'm playing with and for that  
612 would be horrible for everyone including

613 me but I'm musically trained enough to  
614 understand what it is to play most  
615 instruments and things so I mean I think  
616 that's a really important trait in a  
617 producer certainly to understand when a  
618 guitar part is unbelievably difficult  
619 and possibly passed the talent of the  
620 person playing it to know like hey why  
621 don't we slow ProTools down a half step  
622 and retune you or capo or whatever you  
623 know find ways to get the performance  
624 you're trying to get by understanding  
625 what it is to perform it but no I don't  
626 play so but recording guitar yes they  
627 seem like a guitar apply  
628 nobody really understands well rock  
629 bands are my favorite things so it's  
630 just something I love but I'm very  
631 conservative in terms of recording  
632 guitars there are lots of people like  
633 Joe Parisi is a great example of  
634 somebody who knows every single amp ever  
635 built every pedal every built every pick  
636 he will choose the pick for the part and  
637 then when you move on to mic techniques  
638 he'll switch preamps based on the part  
639 because he knows how it will respond to  
640 that type of guitar tone I have  
641 absolutely no idea what I'm doing  
642 I take an sm57 and a 421 i duck take  
643 them together on one stand so that  
644 diaphragms are lined up and I stick it  
645 directly into the center of the cone  
646 right in the center which of course

647 that's a dust cover that's not gone so I  
648 have no idea but to me that sounds like  
649 the amp sounds and that's all I'm trying  
650 to do is capture the tone that's coming  
651 out of the amp now every once in a while  
652 that won't sound right but then when I  
653 walk out into the room it sounds really  
654 good and then I'll start messing with  
655 either angling usually just backing up a  
656 foot or so say what I'm on right on the  
657 grill absolutely and because that's my  
658 starting point and ninety percent of the  
659 time it works and I think really it's  
660 having the two microphones gives you so  
661 much in phase low-end that it's big so  
662 that's the key to that and it's  
663 different from just EQ mean in a bunch  
664 of low area and the mid-range on those  
665 two microphones are so different  
666 that the blend of them gives you a  
667 really natural kind of coverage of the  
668 mid-range and so it sounds like the amp  
669 I see other people record guitars with  
670 Royer's and things and stuff and room  
671 mics and it sounds amazing but every  
672 time I try and do it it just doesn't  
673 sound right so I've been given up I  
674 guess there's not necessarily certainly  
675 with the way you mix there's not  
676 necessarily so much call for room sound  
677 no I mean unless it's a really special  
678 tone or it's by itself a lot or you know  
679 do something like that's very  
680 distinctive I'm just trying to make it

681 sound like the amp and yeah there's no  
682 room in my mixes for anything you know  
683 those guitars need to be that big  
684 because they've got a barrel through  
685 there can't be this big because then  
686 they just get stepped on  
687 I'm should we talk about bass then yeah  
688 it's not a really simple one I mean take  
689 a D I always I use an evil twin  
690 that's my VI of choice because I own it  
691 and it sounds really good and then if  
692 the bass amp sounds good  
693 then I'll stick to microphones on it and  
694 again right in the center and they're  
695 usually tending speakers so you can't  
696 get two mics on one speaker so any two  
697 speakers and really it's about the mic  
698 stands that's how I choose the speakers  
699 whatever physically is easy go there  
700 okay and if it sounds bad try another  
701 speaker because there's usually eight of  
702 them so you've got lots of choice and  
703 obvious stuff 47 FET and then re twenty  
704 might be really good on the bass I do  
705 try and have one condenser in one  
706 dynamic just because the response is so  
707 different the condenser if you get lots  
708 of low-end out of it fantastic but what  
709 you're really gonna get out of that is  
710 the grit and the sort of tone and then  
711 then dynamic it's just a dynamic so you  
712 know hopefully more of the low-end but  
713 again those two microphones really in  
714 phase that's what gives you all the

715 really good low end of the recording  
716 whereas one microphone just doesn't do  
717 it for some reason  
718 fathers yes done in this room I was  
719 gonna say yeah I spotted they were  
720 tapping the guitars with percussion  
721 mallet yes yeah I mean it it's the kind  
722 of thing where if if the band is well  
723 rehearsing arrangements are great and  
724 they're playing really well I could  
725 basically do nothing I'll sit in the  
726 room and just say that take was amazing  
727 let me try cutting this chorus and you  
728 know like that's it but then every once  
729 in a while light bulb goes on and there  
730 you go and on that record which was done  
731 in this room we had been trading I went  
732 and met with the band in Switzerland  
733 just like hung out with him for two days  
734 in their rehearsal room which was great  
735 and then we traded demos back and forth  
736 where they would send me a little rough  
737 mix from the rehearsal space I maybe do  
738 an edit send it back but we hadn't  
739 really done pre-production so the idea  
740 of making that record was every morning  
741 they would go out there no six people  
742 playing all  
743 including vocals they go out there play  
744 the song maybe play it twice then come  
745 in we'd start working on the arrangement  
746 and I would sort of be tweaking sounds  
747 as we did that and then by the end of  
748 that day that song was completely done

749 including lead vocals so they would go  
750 away only needing to do background  
751 vocals on the whole record after three  
752 weeks so song a day actually two weeks  
753 did 12 songs in 12 days I think but  
754 there was one song where we were doing  
755 this sort of space eat intro and thought  
756 okay what would be cool a hammer Dawson  
757 would be cool well we don't have hammer  
758 dulcimer so we just got two mallets and  
759 had the guitar player sit exactly where  
760 he was sitting to record the acoustic  
761 guitar and just with his left hand fret  
762 all the chords and I just played the  
763 guitar and do two tracks of it put in  
764 some reverb and you know Bob's your  
765 uncle  
766 they say so it just I wanted to hear  
767 that sound and we just tried to figure  
768 out yeah yeah okay well we've talked  
769 about pre-production and recording  
770 mixing yes you're in the Box man no  
771 secret no no there's some people  
772 apparently still don't believe me but  
773 yeah what do you not use is something  
774 mixer Oh have you got RSR yet oh are you  
775 track ball guy um yeah yeah track ball  
776 no no I'm all right  
777 yeah I don't know why but I think I've  
778 just been using a track ball for so many  
779 years that my body's probably morph to  
780 accept it you wouldn't go for a control  
781 surface no you know what I used to I  
782 mean I had a Huey then I had a pro

..günstigere Anschaffungsksc

..Mobilität

783 control

784 [0:32:40.8] AS: Before I could afford to be mixing on consoles all the time I was in

785 the box, whenever I couldn't afford it. Um, and love those.

786 But first of all, I want to be portable and I can't stick a pro controller on a backpack.

787 And the other thing is that I find them confusing now.

788 If I looked down, I've gotten so used to a console, where that fader is always the

789 lead vocal - and 24, it is in fact always the lead vocal - so I can find it.

790 And on a control surface you can't always find it, 'cause things aren't always in the same place.

791 So, I've gotten to the point where I now always use a one fader controller.

792 Got a Frontier Designs Alphatrack and there's a shortcut in Pro Tools to make that whatever track you

793 click on, just beyond that fader. And that's the way it works. so if I need a

794 fader

795 I'm there and if not you can do what yes

796 you the rides in I mean I used to love

797 building a balance on the board a very

798 visceral hands-on thing and I'm just

799 gotten used to not doing that so I don't

800 do it that way anymore it's worth the

801 recall yeah yeah absolutely and even

802 even you know the the process sort of

803 dictates the way you work but I now

804 enjoy building the balance in the

805 bottoms with the trackball I've just

806 gotten used to it and set things up with

807 VCA so it's in big chunks okay if you

808 find it just as fast yeah yeah in

809 probably faster right okay and it's all

810 parallel compression stuff you're doing

811 you're the master of parallel I don't

812 know about the master I think it's the

813 masters as you know what and it's not

814 like smashing a mix it's a different



815 thing and yeah you know that's the  
816 obvious thing that we're not gonna talk  
817 about because you've talked about it so  
818 many times before in Death Magnetic but  
819 I'm you know the other stuff it's not  
820 like the transients are being chopped  
821 down that's the the whole idea me  
822 forgetting about what you put on the mix  
823 but the idea of parallel compression  
824 is you're blending a compressed thing in  
825 with the uncompressed original source so  
826 if it's a snare drum you never touch  
827 that transient as you blend in the  
828 compressor it brings up stuff you know  
829 and that stuff is different depending on  
830 the compressor and what you're  
831 compressing and all the rest of it so in  
832 theory you can leave all of your  
833 transients and bring the rms level up to  
834 meet them so the character of the  
835 transients doesn't change and that's the  
836 point the dynamic range is obviously  
837 going away and in some cases going away  
838 completely but it's the character of the  
839 transients that we're talking about it's  
840 not the level of them because who cares  
841 like that's so  
842 irrelevant because of the level of  
843 everything else is changing so it's all  
844 about the the dynamic range of the mix  
845 which obviously I destroy because that's  
846 what I do but it's just the sound of it  
847 I just love the sound of it the other  
848 thing is that I use shared parallel

849 compression so I'm not I don't have a  
850 about parallel compressor for the  
851 kick and one for the snare and then one  
852 for the overheads and whatever I've got  
853 twenty parallel compressors and almost  
854 all of them are getting multiple things  
855 and sometimes it's things that make  
856 sense like oh this is for the drum kit  
857 except for the kick and snare okay fine  
858 but sometimes it's okay this is  
859 everything except the drums  
860 this is everything except the bass and  
861 the vocal the kick and the snare this  
862 end so and it's different on it yeah  
863 it's all well but no it's all post-fader  
864 sends at zero so it's always lifting up  
865 a copy of whatever's going to the mixed  
866 bus and shoving it into a compressor so  
867 it's eq'd it's compressed or if I am  
868 compressing it like whatever I'm doing  
869 on the inserts and then whatever the  
870 balance is of those things those things  
871 show up at the parallel compressor  
872 sounding exactly like they do in the mix  
873 bus so that's mostly you add two  
874 compressors everything well yeah well  
875 but everything I mean and though they  
876 get changed up who's gonna ask how do  
877 you choose which compresses to you  
878 because obviously it's random I mean  
879 there's some that have been in my  
880 template since I've had a template and  
881 they're in my template because it's what  
882 I used in I used hardware because they

883 just work like a dbx 160 parallel on  
884 kick and snare works for me  
885 I love the way it sounds and I haven't  
886 gotten sick of it yet the other stuff  
887 you just get sick of it it's let our  
888 auto-tune is a really good example of  
889 this kind of thing where the first  
890 initial obvious benefit is who buckles  
891 in tune but there are artifacts that  
892 come with it and when auto-tune first  
893 came out I'm using autotune as an  
894 example only because it was basically  
895 the first one to be accepted but you  
896 hear it across the board with you know  
897 waves in tune or all of them basically  
898 Melodyne they're the sound of a tuned  
899 vocal became something that about six  
900 months after auto-tune came out  
901 everybody could hear and not just  
902 because people were overdoing it but you  
903 start to hear the artifacts  
904 and then as a listener you decide  
905 whether you like later you don't like it  
906 so with the parallel compression you get  
907 the wow factor of whoo everything's more  
908 exciting and sounds more energetic but  
909 then about six months later like oh god  
910 it's killing the symbols again they  
911 sound backwards or it's making the  
912 guitars sound a little hollow or and  
913 then you realize like oh well that's  
914 what that parallel compressor does any  
915 new one and then you just go through  
916 things until you find one and the what

917 it sounds like when you blend the  
918 parallel back in has nothing to do with  
919 what it sounds like when you listen on  
920 its own so you can't choose it based on  
921 like oh I've read that lots of people  
922 use the PI compressor on bass it could  
923 be the worst parallel compressor on bass  
924 for me ever but if I put it on as an  
925 insert it would be cool so it's very  
926 random in a way which is good because it  
927 also makes it quick you just try a bunch  
928 and go that's cool too ok cool and then  
929 are you mixing into anything on the on  
930 the mix books yeah I mean there's  
931 definitely stuff in the mix bus most of  
932 its EQ actually a couple of sort of  
933 harmonic distortion things like at the  
934 moment I'm going through a Fairchild  
935 plug-in and I don't remember whether  
936 it's you ad or waves because I go back  
937 and forth but it's not compressing it's  
938 just because both of those model all the  
939 Transformers and all the harmless  
940 distortion so that's a taller thing so  
941 it's color EQ there's one compressor  
942 usually I like a Neve 33609 I've just  
943 used it because it's basically yep those  
944 guys in a box and no one's bothered to  
945 model those specifically so the 33609 is  
946 closest thing to it and then a limiter  
947 at the end to keep the red lights off  
948 and I change which one that is quite a  
949 bit so how'd you deal with labels asking  
950 Costanza so you just do it but they

951 won't no no no look it stems the the  
952 thing about stems if they want stems  
953 because they want to be able to do their  
954 own version of the mix then I don't give  
955 it to them because that's if you don't  
956 like mix like let's finish the mix yeah  
957 and I will do revisions I'm  
958 senior record right now and there a  
959 couple of songs I'm well into the double  
960 digits on revisions and most of those  
961 regions are tiny tiny things but if you  
962 don't like it tell me let's make it  
963 right and that's the great thing about  
964 being in the box is it takes me longer  
965 to bounce off line not real time than it  
966 does to make the change and because I  
967 live in the country it takes me much  
968 longer to upload the mix than it did to  
969 make the revisions so I can be right in  
970 the middle of a mix get an email say  
971 great perfect time to take a break open  
972 up the song I got the email about make a  
973 change send it and now I'm back to  
974 mixing the thing I was mixing so that's  
975 a huge sea change from being on a desk  
976 so I don't mind that at all and I've  
977 forgotten the original question I've  
978 gone so far into the weeds yeah well I  
979 guess this brings us anyway yeah if they  
980 say what they need the stems for then I  
981 can give them stems that are appropriate  
982 to that stems for getting remixes done  
983 make perfect sense if you happen to get  
984 a song placed in a video game then they

985 have a specific source for stems you  
986 absolutely need instrumentals and  
987 acapellas and things because if you get  
988 an ad placement and they want an  
989 instrumental up to a certain point it  
990 may not be as simple as an edit they  
991 might need to be able to have those  
992 separately to put the vocal leading into  
993 a section it didn't use to sing over  
994 whatever so I understand the need for  
995 them but the problem is is that the  
996 usage defines the stems and every usage  
997 needs a different set of stems so I  
998 print the most basic set possible to  
999 fulfill the requirements so I can get  
1000 paid in show anyway do you watch a many  
1001 of these compressors nope yeah yes the  
1002 only time I sidechain anything is for a  
1003 very specific thing like gah sidechain a  
1004 gate off a vocal because I need the  
1005 effects only to come up when the vocal  
1006 is singing or compressed such and  
1007 compressor on vocal effects to bring it  
1008 down while I sing and may come up it's  
1009 just a way for me to be lazy so I don't  
1010 have to automate it always going to say  
1011 cuz you don't like automation or don't  
1012 like having to do yeah I mean I think  
1013 it's not that I don't like having to do  
1014 it it's just that ties you into things  
1015 very early on once you put breakpoints  
1016 on a track you can't change the balance  
1017 quickly I mean you can if you put  
1018 everything in trim and but I tend to

1019 avoid it as long as possible because it  
1020 just makes my life easier because I'm  
1021 not set on the vocal level until I'm  
1022 almost ready to print the mix and that's  
1023 the easiest way for me to change it  
1024 project no no no I will I'd like to work  
1025 on at least three songs at once and  
1026 every once in a while I'll work on the  
1027 entire record at the same time for a few  
1028 reasons one is you get a good sense of  
1029 the whole project which you know you can  
1030 get a sense listening to rough mixes but  
1031 it's good to sort of keep that  
1032 perspective all the time another thing  
1033 is I get bored and I want to work on  
1034 another song or I get stuck and I went  
1035 to another song so now I can so yeah but  
1036 sometimes it's across multiple records  
1037 at the same time and as soon as I don't  
1038 know what to do next I close it and move  
1039 on to the next song and it's what's good  
1040 about it is it lets you get all of the  
1041 boring stuff out of the way first of all  
1042 you can prep all 12 songs for a record  
1043 over a couple of days and get the drums  
1044 kind of in place and color-code and  
1045 routing and all the stuff that is not  
1046 creative and not fun do it all at once  
1047 have a couple of terrible days and  
1048 that's it for the project and it also  
1049 means that I'm always fresh and I'm  
1050 usually surprised at how far I got in a  
1051 Sun I'll think I've really barely  
1052 started this one open it up and it's

1053 almost done and it's this great way I  
1054 mean anything that you do that's  
1055 creative you sort of fall into a trance  
1056 a bit and you don't you think like  
1057 you've done nothing but you've done 500  
1058 tiny things over the last hour and a  
1059 half and to not even realize it you get  
1060 to the end of that hour and a half and  
1061 think oh I've no idea what to do close  
1062 it and then when you come back the next  
1063 day or later that day you're a genius  
1064 you know so I love that part or bring  
1065 the bring the listener in the yeah yeah  
1066 the problem is now actually because I  
1067 work on so many things at the same time  
1068 and I'm not sort of set up  
1069 room she doesn't get to listen to  
1070 everything she's listened to every  
1071 single mix before it went out because it  
1072 was my you know my reality check either  
1073 just because it changes how you hear it  
1074 makes you zoom out you get that  
1075 adrenaline rush as you hit yeah play I  
1076 mean also she would just she's the  
1077 perfect consumer because she doesn't say  
1078 like kick traumas a little too much of  
1079 30 just the verse is messy yeah she's  
1080 always always right it's never for the  
1081 reason she thinks like as soon as she  
1082 gets technical then we're in the weeds  
1083 but when I listen to why she's saying  
1084 that she's right and it's a great thing  
1085 and I don't get that as much now because  
1086 I'm printing stuff kind of all over the



1087 place it's not like okay it's on the  
1088 console now it has to come off but I get  
1089 that perspective by having not listen to  
1090 the song in two days and opening it up  
1091 and you kind of seen where I'm at what  
1092 are you using them um I actually use a  
1093 bunch sparingly um if I need a reverb  
1094 that you're gonna hear invariably it's  
1095 d-verb because it's so grainy that you  
1096 hear it easily in a really dense mix and  
1097 it's great for infinite reverb effects  
1098 and things like that except that the  
1099 chorus on it makes it go flat which is  
1100 bad but then I just use all kinds of  
1101 stuff I love all the modeling reverb I  
1102 love all t verb love the ways one's  
1103 really good and then some of the  
1104 specific modeled reverbs I really like  
1105 the UAD EMT stuff is great but usually  
1106 if I'm looking for a reverb altiverb is  
1107 great because it just sort of does  
1108 anything but gives you a lot of the same  
1109 controls you would have on a regular  
1110 reverb um when I'm listening to your  
1111 mixes am i you mentioned before that a  
1112 lot of the ambience was crushed off you  
1113 know yeah it's not the same for all the  
1114 instruments or you know they're dry  
1115 they're really driving the vocal will  
1116 get stuff but you would never know chol  
1117 sounds dry but if I took everything off  
1118 it it would sound dry and thin and small  
1119 yeah so it's all stuff just to make it  
1120 bigger and whether it's a reverb or a

1121 short delay your shifting or whatever  
1122 but like guitars and keyboards almost  
1123 never put anything on Rosi  
1124 got stuff on them already yeah yeah I  
1125 don't know I mean every once in a while  
1126 like the thing that I will mess with  
1127 lately and I have no idea like what time  
1128 it is but I'll mess with the release  
1129 time on the parallel compressor that's  
1130 getting most of the mix because that  
1131 will sort of set how much you're going  
1132 between pumping or the thing is just a  
1133 slab or it's a little more open or like  
1134 that's where that release time is really  
1135 useful for me but no I don't I don't  
1136 know how to do that stuff do some delays  
1137 Oxus well the the reverb returns or  
1138 whatever did I go through parallel  
1139 compression a very part no I mean  
1140 usually those will if they're on the  
1141 vocals they might go back through the  
1142 same vocal parallel stuff but usually  
1143 not because the parallel vocal is what's  
1144 being sent to them yeah so I just need  
1145 reverb on that I don't need to compress  
1146 that yeah well we've been talking for  
1147 years about doing something because they  
1148 did all their signature series with  
1149 Krystal Valjean Tony Maserati and and  
1150 mani and all the rest of them so we  
1151 talked about doing one but of course my  
1152 the stuff that I do is all parallel so  
1153 it was really difficult like well how do  
1154 we do this do we make you do lots of

1155 sends in your session and now you can  
1156 use my plug-in or whatever so the first  
1157 thing we ended up doing was a model of  
1158 the Neve 10 73 so I've talked ad nauseam  
1159 about that it was great I mean they did  
1160 the modeling and the advances in analog  
1161 modeling really good like the stuff  
1162 really starts to feel like the hardware  
1163 now it doesn't just sound like it it  
1164 feels like and it feels like it because  
1165 it sounds more like it it's not voodoo I  
1166 mean yes math and the analog stuff isn't  
1167 voodoo either it's physics and the  
1168 people who think it's voodoo just don't  
1169 I mean I don't know exactly what's going  
1170 on inside all these boxes but it's not  
1171 voodoo so that was great and we've  
1172 actually  
1173 waves and I were working on something  
1174 right now which I'm hoping it's gonna be  
1175 out very soon which actually does use  
1176 some of the parallel mess but as an  
1177 insert so we do all the parallel stuff  
1178 for you and it's it's actually really  
1179 cool because normally if you set up 20  
1180 parallel chains and you're gonna use  
1181 them shared you're not gonna  
1182 individually set that up six times in a  
1183 session I mean you'd have five thousand  
1184 tracks so you wouldn't be able to do it  
1185 but when you encapsulate it all in a  
1186 plugin then all of a sudden you kind of  
1187 can do it so you can do this  
1188 ridiculously complicated routing for

1189 individual instruments over and over and  
1190 over and over so that's great I mean the  
1191 thing I love about waves is that they  
1192 are not afraid to take chances and  
1193 they're also there all over the place I  
1194 mean they're Pro Audio like studio audio  
1195 division is one small part of what they  
1196 do they're huge in live sound they're  
1197 huge a networked audio now with all the  
1198 digi grid stuff but they're also they're  
1199 probably bigger in consumer audio so  
1200 they are pros the Kickstarter haven't  
1201 they for the absolutely well but they've  
1202 been in it already i mean i think i  
1203 think it's delve they are the DSP inside  
1204 of every single dell laptop now so  
1205 they're their audio processing is being  
1206 driven by what people really want to  
1207 hear and then every once in a while that  
1208 comes back like NX grew out of things  
1209 that were being done in the consumer  
1210 realm and then it comes back into the  
1211 pro audio realm so they're they're  
1212 really into experimenting and your  
1213 headphone mixer occasionally then yes  
1214 yeah more than anything jiggery-pokery  
1215 no nope I used some Sony headphones that  
1216 I've had for a long time so I know what  
1217 they sound like it's 75 o6s I think this  
1218 is the really bright yeah ones I mean I  
1219 had him because in the studio they're  
1220 great cuz a drummer can hear the click  
1221 track over the cymbals without having to  
1222 make it so loud that it bleeds into the

1223 decay of every single drum hit kind of  
1224 thing so I just owned six or seven pairs  
1225 of them and that I started using them  
1226 from me  
1227 and it turns out they're just there's  
1228 sort of a good match with the tannoy  
1229 because they're very bright and they're  
1230 but they're not bright in an unnatural  
1231 way they're bright because they're  
1232 actually pretty flat there isn't some  
1233 crazy mid-range boost that makes them  
1234 sound dark yeah but once I know what a  
1235 mix sounds like I mean I've heard the  
1236 drums loud I've got the vocal booming  
1237 and like it's all working the changes  
1238 are small and it's about the way the mix  
1239 feels it's not like I have to crank it  
1240 up to hear whether that tambourine is  
1241 right I need to just hear the mix so I  
1242 can do that in headphones as easily as I  
1243 can on speakers so it's not it's not a  
1244 choice like oh I love to make some  
1245 headphones it's just sometimes that's  
1246 way more convenient yeah yeah do you  
1247 think that's the way producers are gonna  
1248 head in not just producers but makes  
1249 engineers as well you know that a bigger  
1250 division between the tracking and I'm  
1251 taking mix process more into the box  
1252 well it doesn't have to be anything  
1253 [0:52:07.8] I mean, look, if I could afford to still mix on the desk,  
1254 I probably wouldn't have pushed myself to move back into the box.  
1255 But, I mean, and I owned the thing.  
1256 It's not like I had to go book a studio for a bunch of money.

..hohe nicht-ökonomische Beglei

1257 It was here at home, but I couldn't afford the time.  
1258 I couldn't afford to be mixing one song at a time.  
1259 It was killing me. I was turning down projects.  
1260 [0:52:29.9] and then you try to explain to  
1261 people okay we're mixing this song and  
1262 when it's done it's done and then they  
1263 call you back two weeks later because  
1264 they want the hi-hat louder so then I'm  
1265 starting to do these crazy things where  
1266 I have the mix in the original session  
1267 with a hi-hat track and make sure it's  
1268 in phase and push it up a little and  
1269 that's not mixing that's like forensic  
1270 audio and that's not fun so but also I  
1271 really

..bessere oder gleich gute K

1272 [0:52:54.4] For me, the technology sounds as good or better  
1273 than mixing on analog gear.  
1274 And the only - or better part - would be for me,  
1275 that it's a hundred percent repeatable.  
1276 So, it does sound the same, every single time I open it up,  
1277 which it does not on this depth ..

..Unabhängigkeit von exterr

1278 There were times I'd be mixing something for Rick  
1279 and he would say "Did you print this in the afternoon?"  
1280 Because, we had a thing at my house or they would  
1281 do something with the grid in Los Angeles and the power would switch.  
1282 And for about an hour, every once in a while the power would dip  
1283 and so, of course, everything just sounds worse,  
1284 because all the voltage rails are struggling  
1285 and it's pulling more current out of the wall.  
1286 So, I don't have any of that anymore, which I love.  
1287 So, it's a hundred percent repeatable and it sounds great.  
1288 Now, there are other people who swear that for them  
1289 they need either a semi nip or fully analog mixing  
1290 and .. absolutely. I mean, you know, there's no, ..

1291 I'm not saying, I'm right.  
1292 I'm just saying, for me, I'm really, really happy that it works.  
1293 Because it's how I actually would like to be working,  
1294 but I wouldn't be doing it, if it didn't sound good to me.  
1295 yeah yes he has a beard it's  
1296 not how it started beard thing no no I  
1297 didn't have a beard so I don't know if  
1298 it's the hair thing but no I you have an  
1299 ask questions it started because early  
1300 on I was the geek who knew how to do  
1301 stuff and then it's like what got me a  
1302 lot of work  
1303 so from sink LaVere days and then Pro  
1304 Tools days and things like that so I  
1305 first got called to work with him to  
1306 like tune vocals on something or do some  
1307 editing and I was busy on something else  
1308 so I didn't do it and so over a couple  
1309 of years I had friends who were  
1310 engineering for him I would get a call  
1311 every once in a while and it never  
1312 worked out and then it finally worked  
1313 out on a Saul Williams record of all  
1314 things to come and they had done a lot  
1315 of the record on the main PC 60 and  
1316 they'd had printed it to analog tape and  
1317 now they were mixing they wanted to  
1318 relock up the NBC 16 of course it was  
1319 drifting this was back in the days when  
1320 things drifted and so I came in sort of  
1321 on a technical side to do it and then  
1322 Rick always has so much stuff going on  
1323 that I also then immediately started  
1324 doing two remixes of wu-tang clan songs

1325 with different people sorry track  
1326 vocals with system down and man recorded  
1327 chad smith playing drums on a tom  
1328 morello remix and like all this stuff  
1329 just happened in the space of two days  
1330 and then with rick if you're a guy who  
1331 can get stuff done then he calls you  
1332 back because he likes to have stuff get  
1333 done ya know what what from his style of  
1334 production have you taken the biggest  
1335 thing is to always be listening to the  
1336 song in the performance I mean that's it  
1337 that's all he ever does is listen to  
1338 music and his ability to never lose  
1339 perspective is his talent he's always  
1340 listening like it's the first time he's  
1341 ever heard it which is that's insane you  
1342 know so that for me is is absolutely the  
1343 biggest thing the you know how he does  
1344 stuff er what he chooses to do is almost  
1345 completely irrelevant it's the ability  
1346 to first of all not take yourself too  
1347 seriously in terms of what you're doing  
1348 and second of all to always just be  
1349 listening to what's coming out of the  
1350 speakers and assess it as objectively as  
1351 you can see you know we're presented  
1352 with this image that he flips in and out  
1353 of sessions and obviously that would  
1354 keep perspective is that is that I mean  
1355 you know they're they're a million  
1356 stories and I'm sure 99% of them are  
1357 apocryphal but it's it's the idea of if  
1358 if he's going to be the producer and the



1359 overall guy for making sure this record  
1360 is awesome  
1361 it doesn't actually serve the band for  
1362 him to be there while the guitar player  
1363 is trying to come up with a part for the  
1364 pre-chorus because he will react to the  
1365 very initial performance of it and if  
1366 it's not quite there yet it's not good  
1367 yeah so why does he need to be there to  
1368 tell you it's not good I mean if you  
1369 don't know it's not good then you've got  
1370 much more serious problems so it makes  
1371 sense for him not to be there while  
1372 you're figuring stuff out and then he  
1373 will assess it and tell you what he  
1374 thinks about it and he's not gonna say  
1375 that's no good it's gone he'll say I  
1376 don't think that's working and here's  
1377 why and you know either suggest and I'll  
1378 or it's saying do we need it at all or  
1379 whatever but he will produce the record  
1380 and that's for him what production is  
1381 there are other producers who have very  
1382 very hands-on in terms of choosing to  
1383 pick helping the guy play the part right  
1384 I mean Joe breezy would absolutely never  
1385 not be there for a guitar overdubs  
1386 because that's what he's doing as a  
1387 producer but that's just not what Rick's  
1388 doing what do you sit I'm I'm there all  
1389 the time but there are times when I wish  
1390 I could go for a sandwich you know  
1391 because I know that there's nothing I  
1392 can add yeah and it's hard work and

1393 there's there's nothing worse than being  
1394 in a room where something's gonna be  
1395 really really difficult and you can't  
1396 help but you have to be part of it I  
1397 mean that's not I don't think I've ever  
1398 had a budget where I could have an  
1399 engineer now I've been incredibly lucky  
1400 with people who are supposedly  
1401 assistants who are amazing engineers who  
1402 are working at the studios I've been  
1403 trying like during the 5s record had a  
1404 lot of really great help on that record  
1405 so I get help while I'm doing it but I  
1406 am the engineer I mean I have to be  
1407 there and it's probably part of why I've  
1408 continued to record so simply I don't  
1409 get caught up in that stuff because I  
1410 just I love to just keep things moving I  
1411 love working fast yeah an even if like  
1412 you mentioned before you're more  
1413 concentrating on on the process rather  
1414 than the specifics you mentioned a Red  
1415 Hot Chili Peppers guitar solo in in one  
1416 of you right which one was it and why  
1417 was it so distorted you mentioned oh  
1418 well yeah that was that whole process  
1419 was basically who's on by the way I  
1420 don't remember which song it was but I  
1421 was brought in pretty late in the album  
1422 yeah - basically John Frusciante was  
1423 doing a lot of overdubs and his  
1424 background vocals and anthony was doing  
1425 his lead vocals and they were doing all  
1426 that in one place then for logistical

1427 reasons Anthony needs to go sing  
1428 elsewhere so all of a sudden they needed  
1429 a second engineer so the guy who'd been  
1430 recording went with Anthony and I was  
1431 brought in to work with John who  
1432 had never met I was huge Chili Peppers  
1433 fan for years and years so this was I  
1434 mean this was big I'd been working for  
1435 it for a while so I kind of knew that it  
1436 was gonna be possible but I hadn't done  
1437 it yet so I went in and thought that  
1438 this was just like a setup  
1439 get-acquainted day to find out where  
1440 everything was I show up the other  
1441 engineer says all right I gotta go there  
1442 the lyric sheets there's the hard drive  
1443 and John will be up in like 20 minutes  
1444 okay and John walked into the room  
1445 walked past me into the room where we  
1446 recorded and was like okay let's go like  
1447 what are you talking what are we doing  
1448 so we did some background vocals on a  
1449 song trying to desperately to catch up  
1450 and get a handle on what's going on and  
1451 then he said okay I got to do a guitar  
1452 solo there's one microphone that's set  
1453 up for vocals like okay so I just took  
1454 the vocal mic and stuck it in front of  
1455 the guitar amp and ran back into the  
1456 other room and said okay so let me get a  
1457 level and you know knowing it's not  
1458 gonna be as loud as a vocal I turned the  
1459 1073 down some clicks yeah hit record it  
1460 was a square wave and that's what's on

1461 the record yeah I mean look it was a  
1462 very fuzzy time to begin with but I mean  
1463 I had to say to John who I didn't really  
1464 know very well like hey man look I  
1465 didn't have a chance to get level and  
1466 it's actually really distort and he came  
1467 in listened to so no it's great so yeah  
1468 how did that lead on to just organically  
1469 I mean really what happened was the  
1470 entire story is Rick because he can love  
1471 shootouts of stuff having multiple  
1472 people do things and then just listening  
1473 blind tests and saying that's the best  
1474 thing for this so when it came time to  
1475 mix I was involved in the record I  
1476 recorded all of Anthony's vocals with  
1477 him on that record but then when it came  
1478 time to mix they did a mix shootout and  
1479 I lost I came in second I think so the  
1480 guy who once started mixing and it was a  
1481 it's a very involved project for lots of  
1482 reasons but also because it was done  
1483 completely  
1484 on analog tape so by the time we were  
1485 mixing it's two tape machines so  
1486 everything takes forever you're not  
1487 looking at a screen you can't make fixes  
1488 you can't cut the Tom's you're manually  
1489 doing lots of stuff you would normally  
1490 do very quickly which is you know just  
1491 part of the process and mixing was going  
1492 slowly just because it was not for any  
1493 particular reason just a million reasons  
1494 added up so they decided like well look

1495 we really need to get moving on this and  
1496 they had really liked one of the mixes I  
1497 had done in the test mix shootout thing  
1498 so they said okay well Andrew can do I  
1499 think it was one of the quieter songs  
1500 like well let's start Andrew off on on  
1501 quieter stuff so I started doing the  
1502 quieter stuff and then we kind of ran  
1503 out of quiet stuff like alright well  
1504 let's do one of these and so then ended  
1505 up just mixing half the record so yeah  
1506 yeah and it was it was I mean I had  
1507 rented this half no yes I rented this  
1508 half of this console plus a different  
1509 first half cuz it was before I owned a  
1510 console right and put it in my studios I  
1511 rented tape machines rented a console  
1512 and mixed it all in there so doing a  
1513 full analog mix in your own studio with  
1514 like the couch  
1515 there wasn't room in the room for it  
1516 also the sofa was like up on its end  
1517 against the wall I mean it was a total  
1518 mess in there but it was amazing good  
1519 like you say you know the listener has  
1520 no idea and they would think it's cool  
1521 like how many pictures of the pristine  
1522 studio they want to see the mess you  
1523 know they want to see this room with all  
1524 the faders up and guitars everywhere you  
1525 know that's what's fun cuz they want to  
1526 feel like they're spending time with the  
1527 artists if they care at all about the  
1528 recording process that's what they want

1529 they want to know that someone drove a  
1530 tractor into a swimming pool like that's  
1531 what's cool they don't want to know what  
1532 picky used you know that's a fair point  
1533 why I've got a load of clients written  
1534 down here and I won't push you to ask  
1535 you which was your favorite but I guess  
1536 we should mention Black Sabbath sure so  
1537 in the area yeah so  
1538 what were there any challenges because  
1539 it was 13 yes I don't know not really I  
1540 mean it was it was a very simply  
1541 recorded record I mean there was some  
1542 songs that had a lot of overdubs in  
1543 certain sections of the songs and ins  
1544 but in general it was drums bass the  
1545 live guitar and one more guitar and then  
1546 there would be parts layered on top four  
1547 things and then the vocals generally was  
1548 a double vocal that's it the challenge  
1549 was just the fear of failure I mean you  
1550 know it's one thing to mix a band that's  
1551 doing a record that's like Black Sabbath  
1552 and they want to sound like Black  
1553 Sabbath it's quite another thing to push  
1554 up the faders and there's Geezer and  
1555 dirt so I mean that was insane and  
1556 there's no getting around like you could  
1557 screw this up you could make this not  
1558 sound like a Black Sabbath record and  
1559 also at the very beginning of the mix  
1560 process saying hey let's have a phone  
1561 call about mixing and usually he's fine  
1562 with email like you don't always have to

1563 talk to him so that's always where he's  
1564 got a concept you know he wants to make  
1565 sure that you get what he's talking  
1566 about he said look I really want you to  
1567 go back and listen to the first two  
1568 records especially the first one because  
1569 that's the idea I was gonna say it's you  
1570 know in the first one it was done very  
1571 very fast as fast as you can make a  
1572 record bate well okay twice as fast as  
1573 you can make a record because one day  
1574 would be the fastest you could do but  
1575 it's that's not the point though if you  
1576 listen to that record now if I had made  
1577 if I had send anybody a mix it sounded  
1578 anything like that record I probably  
1579 that would have been the last thing that  
1580 I did because you couldn't do it it's  
1581 not it's not the biggest sounding record  
1582 when you crank it up it sounds amazing  
1583 and it's got all the power but it's  
1584 because of the songs and the performance  
1585 it's not because the drums sound like  
1586 people want rock drums to sound like now  
1587 they don't so it was very much just the  
1588 idea of the band and that's what had  
1589 come across and that in the macro sense  
1590 was making sure that even when we did  
1591 have the overdubs you never lost sight  
1592 of the main guitars but in the micro  
1593 sense it's that you had to hear Tony  
1594 picking you couldn't just hear a part  
1595 you had because he's such a distinctive  
1596 guitar player and geezer is a bass

1597 player those two guys don't sound like  
1598 anybody else but if you overdo it  
1599 they'll start to sound like other people  
1600 or there start to sound like someone  
1601 trying to sound like them so it was  
1602 about in some ways doing as little as  
1603 possible but while still achieving the  
1604 it sounds like a record part oh well you  
1605 know from everything from all of that  
1606 sort of rock history and then you've  
1607 done people like Adele 21 way different  
1608 do you think this is sort of do you aim  
1609 to manage your output to be commensurate  
1610 with expectations of the the audience or  
1611 do you just mix how you feel yeah well I  
1612 mean the end of my last answer is the  
1613 perfect setup for that question I mean  
1614 cuz it really I'm always trying to do  
1615 the least amount possible not just  
1616 because I'm lazy but partly because of  
1617 that now I mean I want to have it feel  
1618 like it already felt before I got it  
1619 because that's when the artists decided  
1620 it was time to mix but it's got to sound  
1621 like a record so Adele was the exact  
1622 same approach as 99 problems was exactly  
1623 the same approach as Black Sabbath there  
1624 is anything it's that when you get to  
1625 the chorus of the song unless for some  
1626 reason chorus is supposed to be less  
1627 exciting than the rest of the song it  
1628 feels more excitable and when you get to  
1629 the end of the song you actually want to  
1630 hear it again that's it that's my goal



1631 and so it turns out that I'm able to use  
1632 a lot of the same like specific plugins  
1633 or outboard or depending on how is  
1634 mixing it doesn't really matter that I  
1635 can achieve that using a lot of the same  
1636 techniques and tools and stuff but I  
1637 don't care if it wasn't working that way  
1638 I mean even before I was mixing in the  
1639 box there were certain projects that I  
1640 would because it just made sense I  
1641 didn't make sense to spread this out in  
1642 the console who's gonna destroy what was  
1643 holding it together in the first  
1644 place so I'm absolutely about trying to  
1645 just take what the rough mix is and make  
1646 that record-sized  
1647 and that's it okay you're not one of  
1648 those guys who adds extra parts when  
1649 things come in no I mean I will if I  
1650 think it needs it every but it's like  
1651 the mallet guitar and the father's  
1652 records sometimes you hear something and  
1653 it's like the song will never be  
1654 complete until I do this and it's  
1655 usually pretty simple stuff things like  
1656 v3 in the course like this course needs  
1657 that texture to bolster it up and it's  
1658 not a lead part it's pad art you know  
1659 that kind of thing but there was a song  
1660 I mixed where I first of all sent an  
1661 email and said like hey I think I'm  
1662 missing some tracks and sent him a  
1663 screenshot of the sessions I didn't want  
1664 to be too specific in case I was wrong

1665 and it turned out like no no you have  
1666 everything like well okay how come  
1667 there's no bass it seems like a really  
1668 obvious place to play bass on this  
1669 particular song like it doesn't work and  
1670 so I played bass in the verse and send  
1671 it to him and said hey I thought it  
1672 could use and that's an extreme version  
1673 of it but I do that all the time but  
1674 usually it's not adding a part from  
1675 scratch it will be making something out  
1676 of something I've already got whether  
1677 it's just like making new harmony vocals  
1678 with Melodyne that sound crazy and  
1679 distorted and put them in the back or  
1680 whether it's infinite reverb stuff that  
1681 I chopped up and tuned to be like a  
1682 keyboard pad but I've made it from the  
1683 vocals or you know I try to use the  
1684 source material that is there mostly  
1685 because I'm not a great player of  
1686 anything and it's difficult to play so  
1687 that's what I'll do but I'm not just  
1688 looking to do that it's only that I hear  
1689 I hear it like well when I push up the  
1690 next fader that should be there but I've  
1691 run out of faders just so many to talk  
1692 about really and do one word well I was  
1693 no no Michael Jackson yeah you were  
1694 talking yeah I came on to the project as  
1695 the sync live ear  
1696 programmer guy because I just been on  
1697 the road with him taking care of the  
1698 same clouds and they wanted to use him

1699 on the record so I can went to set them  
1700 up I'm supposed to be there for three  
1701 days I was there for a year and a half  
1702 yeah but I did a lot of synth  
1703 programming a lot of engineering helped  
1704 out on a lot of the mixes yeah it did  
1705 kind of everything and do you think that  
1706 was a career-defining job oh yeah well I  
1707 mean look other than a few really stray  
1708 Assisting things or whatever just kind  
1709 of the first record that I really worked  
1710 on wrong way through so it's pretty good  
1711 way to start  
1712 yeah there's so many more but I think  
1713 that's a good place to to end because  
1714 right because you can't really beat  
1715 thank you you've got something out of it  
1716 and we'll build apart from mono valley  
1717 oh yeah before we go before we go what  
1718 are you working on at the minute what am  
1719 i talk about what's next it's hard to  
1720 say really  
1721 because I never know obviously some well  
1722 some people like go blabbing really  
1723 early uh  
1724 and loose lips sink ships Andra well  
1725 okay so at the moment I'm mixing a rock  
1726 record and a kind of world music record  
1727 really ridiculously cool acoustic groove  
1728 things what else am i doing more of  
1729 another rock band a little more to the  
1730 pop side the other ones more to the punk  
1731 side and and I'm mixing a live concert  
1732 DVD which is awesome actually well I

1733 think I can talk about that one  
1734 you say it's the the the post pop  
1735 depression show the Iggy Pop show for  
1736 elaborate haul which they filmed which  
1737 is just ridiculous it's amazing so not  
1738 exist  
1739 I'm not really too much ability to tidy  
1740 things up if they need it  
1741 no and it's you don't I love it because  
1742 you mix like a friend house guy but you  
1743 have multiple chances you know  
1744 yeah it's great excellent cool thanks  
1745 very much all right thank you absolutely  
1746 fantastic  
1747 sometimes he waves at me and goes new  
1748 file new file Easter anything that we  
1749 missed this that's I mean there's  
1750 obviously stuff that we make I mean we  
1751 talk about the studio which is really  
1752 important to me at the moment