

1 [0:00:00.0] right good evening everyone familiar
2 faces in here welcome to the fourth New
3 Zealand music producer series couple of
4 thank-yous before we start like we want
5 to thank all the sponsors who helped you
6 put this on recorded music New Zealand
7 opera ends it on air Auckland Council
8 ESCO city of music the music commission
9 also we have a coffee sponsor this year
10 because musicians drink so much coffee
11 Matt Atkinson I'd like to thank all the
12 guys around head studios paddy and all
13 his team amazing job putting this on
14 it's been that he's been fantastic a
15 couple of things about the New Zealand
16 music producer series for syrupy every
17 year the goal is to bring great
18 producers here to help upskill and and
19 teach producers and engineers working in
20 New Zealand and chance for us as
21 producers and engineers to network and
22 integrating be quite a solitary
23 profession and it's kinda nice that we
24 can actually hang out together and be in
25 rooms together and exchange ideas and
26 when were together on things let's give
27 you a little bit of background on
28 tonight's guest he has an impressive
29 career working with a varied range of
30 artists including Red Hot Chili Peppers
31 Adele Metallica Black Sabbath Beyonce
32 who's yeah Green Day Lana Del Rey Justin
33 Timberlake u2 and jay-z that's not
34 varied a sea of EMF he's also received

35 three Grammy Awards one for his work on
36 on the on Stadium Arkadia me Peppers
37 album Adele's 21 in Sikkim Ollie's fly
38 roster he started playing as sodded
39 played as a musician playing jazz
40 trumpet whoops more interested in
41 working in the sound and recording arena
42 this day and just study at the
43 University of Miami after graduation he
44 spent time working for his club VA they
45 went on the road to Stevie went to her
46 Michael Jackson he honed his craft
47 working with producers such as Rob
48 Cavallo Don was and Rick Rubin working
49 on his studio in Van Nuys California
50 built an impressive range of interest
51 equipment which is also used to model
52 his range of the waves audio plugins he
53 became a pioneer in the box with mixing
54 and his technique so widely use and a
55 mine throughout the corn industry please
56 welcome the legendary actor Shep's
57 [Applause]
58 hello I'm a legend in my own land you
59 are a legend so be nice let's talk about
60 some general music industry stuff first
61 before we get into all the texture so I
62 mean what do you feel the most
63 fundamental changes to the music
64 industry since you started recording
65 well and it's big little wide yeah
66 I mean it, well,
67 [0:02:39.0] I'm old. So, I came in pretty much in the middle of the
68 analog-to-digital transition. So I

69 watched, I learned on analog tape, analog
70 consoles. But at Miami we had a 3M
71 digital four track machine, that was like
72 the size of that piano basically. And it
73 sucked. But we had one. So it was the sort
74 of beginning of that. and then working
75 for New England digital wood they made
76 the sync lever which is one of the
77 first kind of digital things so it was
78 an FM synthesizer with a sample accurate
79 sequencer and then monophonic sampling
80 then polyphonic sampling and then hard
81 disk recording kind of before anyone
82 else not anyone else because Fairlight
83 and WAV frame were around at the same
84 time but anyway very early on in that
85 sort of thing and then I was a very
86 early prototype sure so I kind of I was
87 always a geek and ahead of the curve but
88 it was the curve was there for me to be
89 ahead of I was just an early adopter I
90 didn't mean make any would happen but I
91 think really it's just been that
92 progression has just got even more
93 because when Pro Tools started being Pro
94 Tools and made companies like New
95 England digital basically go out of
96 business overnight like the Sony 3348
97 which was a forty eight track tape
98 machine digital tape machine went from
99 being worth a hundred and twenty-five
100 thousand dollars to five thousand
101 dollars overnight because all of a
102 sudden you didn't need it because there

103 were a dots and dat eighths and then you
104 didn't need other things because
105 computers got to the point where you
106 could actually edit multitrack audio and
107 then all of a sudden you didn't need to
108 record it to tape and transfer it you
109 could just record it straight into the
110 computer and so all of these are just
111 steps since
112 epps and steps to the point where now
113 you can make a record on your phone and
114 why wouldn't you so what was the so is
115 your background attack background then
116 do you feel is a musical background i
117 it's both um I mean I'm a total geek I
118 always took stuff apart and sometimes
119 put it back together which my parents
120 loved but I was always I loved like you
121 could push a button and something else
122 would happen like I discovered the
123 lighting console in my junior high
124 school and I go that's cool and so learn
125 that and then that sort of transferred
126 itself into consoles so when I first saw
127 my first recording console I just
128 thought that's it that has so many
129 buttons and I would get to push all of
130 them and turn all of those knobs and
131 stuff would happen so I loved that thing
132 but at the same time I actually started
133 on French horn and then went to trumpet
134 because maybe that was slightly cooler
135 but it still wasn't as cool as playing
136 guitar or drums so then I started doing

137 live sound for bands and that was how I
138 would be sort of in a band but not in a
139 band and then the University of Miami
140 was kind of the perfect marriage of the
141 two it's a music major
142 but a minor in electrical engineering
143 but then instead of having electives
144 where you could take underwater
145 basket-weaving
146 or whatever you took recording classes
147 so the electives were microphone
148 techniques acoustics which is one of the
149 hardest classes I've ever taken in my
150 life so much math so it was always a
151 very very geeky underpinning to the
152 creative side of making music and then
153 recording music so um so what was the
154 first studio that you what was that
155 studio you went into the few first or a
156 desk what was the your initial chav
157 step into recording studios well I mean
158 that studio I don't even I have no idea
159 what it was called it was basically
160 friends of my parents and probably sort
161 of friends of friends of my parents had
162 a son who worked at a studio in New York
163 City and we were I was living on Long
164 Island and so like well okay yes I'll go
165 look at that thank you very much and I
166 got on a train and I went into the city
167 and I met this guy and he kind of showed
168 me around and I think they did jingles
169 and voiceover there's stuff I mean it
170 wasn't they didn't make records I wasn't

171 there during a session to observe
172 anything I basically got a little
173 toward the studio and so you know get
174 the hell out and see you later but
175 that's when I first saw it so that made
176 me think like oh that's it and I started
177 reading Mick's magazine cover to cover
178 and Ken Pullman if you go back to old
179 mix magazines he was writing all the
180 articles about digital audio he was like
181 the first sort of guy to try to educate
182 on digital audio and he was the head of
183 the recording program at the University
184 of Miami and so I thought well that's
185 obvious that's where I'm gonna go cuz my
186 parents said you have to go get a degree
187 so do that but then from there working
188 in the studios at the school that those
189 were the first studios I ever actually
190 worked in I didn't get to go do stuff as
191 a kid my parents were English teachers
192 you know there was no kind of history of
193 it so how did he make the because you
194 need a lot of programming work in sort
195 of Michael Jackson records and so how do
196 you break into that area was that was
197 that through being a studio assistant or
198 was that specifically the synclavier job
199 oh no that was it was the sink liver job
200 so when I graduated from University of
201 Miami what most people did who said like
202 well I want to make records as you went
203 and you were an intern at a studio
204 because that's what you did because

205 every city was full of studios like this
206 instead of there only being a couple but
207 a friend of mine who graduated the year
208 before was working for a New England
209 digital and said like hey they got an
210 opening in the LA office do you want to
211 do that and so I had the option to work
212 at New England digital and have a salary
213 and get paid or I could work for free at
214 a studio and clean toilets and I thought
215 well I'll go do this paid thing that
216 sounds cool and that just it fed my
217 geekiness I loved doing that and then
218 because of that I met lots of people and
219 then that would turn into sync with your
220 programming work and then MIDI
221 programming work and blah blah blah so
222 that's just came in sideways really so
223 from the programming side of it I was
224 your program requite high profile or
225 very high profile artists so how did you
226 make that transition from programming
227 into engineering an introduction it's
228 just it's a long probably yeah I mean
229 it's just being in the room I do the
230 real thing behind
231 is the implosion of the music industry
232 so as budgets shrank the number of
233 people who could be in the room shrank
234 and when it really hit because home
235 Studios started taking off and piracy
236 started with Napster etc etc so the
237 money started getting sucked out of the
238 record industry which was all made up

239 money in the first place they were just
240 printing money and having drug parties
241 in the 70s but not always fun most of
242 them yeah great times good times good
243 times so but what would happen is on
244 every even slightly well-funded record
245 you would have a producer an engineer
246 and assistant and then you would have
247 maybe a second assistant as at a pop and
248 if it was this kind of record you would
249 have a synth programmer and then that
250 would turn into you would have a Pro
251 Tools guy because then Pro Tools became
252 a big part of making most records
253 whether it was just editing even if you
254 record it on tape but then at some point
255 the budgets dropped
256 to where okay now the engineers have to
257 run Pro Tools and there are a lot of
258 amazing old-school engineers who just
259 stopped working because you could deal
260 with someone who could run Pro Tools and
261 sort of engineer but you couldn't deal
262 with an amazing engineer who could sort
263 of run pro tools because that would mean
264 you'd have these amazing sounds coming
265 out of the speakers but you couldn't
266 record them so it'd be better to have
267 mediocre sounds but you could record
268 them so to be honest I mean that's
269 that's how I started moving sideways as
270 a benefit of the contraption the
271 industry yeah yeah change it for
272 everybody or me was like absolutely I

273 mean if you're not wearing every hat
274 it's a good day yeah so if you had to
275 pick several albums that kind of several
276 sessions that really changed your gave
277 your career massive boost changed you
278 know changed your perception people's
279 perception of you in the industry you
280 know what would those records be would
281 they be as a as an engineer would they
282 be no well I mean obviously the the
283 Michael Jackson record was a big deal
284 that was the first like record that I
285 worked on the whole time it was after
286 I'd been on tour taking care of the sink
287 levers and then they were gonna start
288 making the history record and I was
289 supposed to fly to New York for three
290 to set up the sink LaVere like get it
291 out of storage from the tour set it up
292 and then they'd be fine and then they
293 realized well but nobody here knows how
294 to run it well I do so I went for three
295 days and stayed for a year and a half
296 basically and so that was huge I mean
297 not because not only but Bruce would ian
298 was the main engineer and if you don't
299 know who he is just look him up and he's
300 done he started with Duke Ellington and
301 then thriller like that's him so so much
302 him see ya nothing else and nothing No
303 so he was there but then also the number
304 of people who came in I mean Teddy Riley
305 came in for a few weeks
306 just programming and Steve Porcaro from

307 Toto the keyboard player came in and
308 like they didn't know like where are we
309 gonna put him like oh we'll put him in
310 with Andrew in this other room and so I
311 was like down the street in another
312 studio with Steve Porcaro for a month
313 and all we did was program since and
314 like okay and I guess I'm engineering
315 that now cuz who else was there so it
316 was just me so that was huge just for
317 the opportunities and also for all the
318 stuff I did so what were the stress that
319 was like when you had to play what you
320 do into Michael playing it for Michael
321 was easy it was all the other [__]
322 hanging around no it's a big crew it's a
323 big crew and they're you know yes you're
324 recording this so that'll just be like
325 oh my god there's a problem no it's not
326 any anything on that level there are
327 always people hanging around and some of
328 those people are super talented and some
329 of them aren't but whether they're
330 talented or not there are a lot of
331 people who get weird about their gig and
332 anybody else in the room who seems
333 talented is a threat and so stuff can
334 get political and odd so there were
335 overall it was great everybody was super
336 cool but there were always a lot of
337 weird technical stuff political stuff
338 but the plain stuff for Michael was
339 absolutely fine because all he did was
340 listen and if he liked it it was awesome

341 and if he didn't like rap a let's do
342 something else and he'd kind of beatbox
343 what he wanted or give you an idea and
344 then you'd go off and try and make it
345 happen
346 it sounds insanely stressful to me oh it
347 was I mean it was it was he
348 was six or seven days a week 12 to 18
349 hours a day for a year and a half and
350 living in a hotel for most of it because
351 it was in New York with my wife and son
352 who was - my son was actually banned
353 from Rockefeller Center for going in the
354 fountain - many times so yeah I mean
355 crazy stressful but also I mean if you
356 think about it I was when was that that
357 was 92 or something so you know I'm 25
358 and I'm on this record with the biggest
359 artists in the world period so he said
360 good it's a good starting point it's a
361 really good starting point and I learned
362 a ton I mean working with Bruce and with
363 Steven with Eddie Delana and all the
364 other people who had come in I mean we
365 had Trevor Rabin come in just to play
366 guitar on one song and so he was there
367 for a couple of days and then slash came
368 in for a couple of days and that guy
369 that was awesome you know anyway enough
370 said
371 so there was a lot going on in that
372 session that was great but it was more
373 just about the education being able to
374 learn how to be in that kind of

375 situation and the sink of your job had
376 really trained me for that though
377 because so this thing clavier was really
378 really really expensive so the people
379 who had them had a lot of money and they
380 were in the middle of really big
381 sessions and they would break and my job
382 was to fix them I would have to get in a
383 van with a bunch of spare parts and show
384 up at the studio and fix them sometimes
385 it would be low stress like oh yeah it
386 broke last night I'm film composer I
387 just didn't work but sometimes it's
388 there's an orchestra waiting to record
389 let's go so dealing with that stress and
390 seeing that scale of session had
391 happened pretty much immediately out of
392 school for me so that just took that to
393 be the norm yeah you know that there
394 were no limitations to what you would do
395 if you're trying to make a record and I
396 said it's that old thing about the jobs
397 where you learn the most tend to be the
398 most stressful ones because you sort of
399 you just have to make decisions at the
400 spur of the moment and make things work
401 and yeah and not show any fear yes it's
402 a it's a pretty good way to learn yeah
403 people can smell fear yeah so so moving
404 from programming and sexy are the
405 engineering transition so the transition
406 from
407 engineer into production I mean was that
408 quite a smoothing or was it always you

409 ended up engineering and then kind of
410 doing a bit of production and then it
411 became yeah I mean look for me it feels
412 like this incredibly slow day after day
413 after day and it's just a climb and
414 nothing's ever happened it's been a jump
415 yeah from the outside it seems like
416 there's some huge jumps like mixing 99
417 problems was a massive jump nobody
418 thought of me as a mixer and then I
419 mixed 99 problems and now all of a
420 sudden look at you're a mixer and as a
421 producer I mean I was making EPS with
422 friends system stuff I did in my garage
423 that I still absolutely love and it was
424 just like no money and my buddies and we
425 do that and that was long before I had
426 produced anything for money but then I
427 don't know I mean the transitions always
428 seem really slow when they're your
429 transitions and I think that's why I'm
430 still around because I there are people
431 who have really big transitions and
432 usually it doesn't work in your favor
433 because you don't have the history to
434 sort of back you up and also like my
435 discography mean you know you read that
436 list
437 yeah and it's nuts but you're not
438 cherry-picking to make it and that's
439 like that's how stupid my discography is
440 but what it means is that nobody
441 pigeonholes so I know some engineers
442 great engineers who had very early

443 success like mixing a disco record
444 number one the first thing they ever mix
445 number one disco record like holy [____]
446 that's amazing
447 but when disco stops nobody wants to
448 hire you because that's your entire
449 discography is disco so now you're done
450 but you're way more talented than me but
451 I've done so many weird little things
452 along the way that it doesn't matter I'm
453 not set to a time you know when I heard
454 discussions about when he about bringing
455 you here to do the series and and people
456 say you know so what saundra done and
457 I've said he's mixed Metallica and
458 Beyonce and they'd look at me like kind
459 of strange that how is it possible to
460 work in there such diverse areas and
461 then you go into more depth and you'd
462 reggae records and it's like how do you
463 approach
464 it you just approach it like an Andrew
465 chefs record or do you approach it like
466 I need to
467 we just really work and discover this
468 genre before I make sense um neither
469 really I think I'd like to think that
470 I'm always mixing what I'm given so it's
471 never my record you know I'm not trying
472 to imprint myself on it but at the same
473 time I just make everything how I want
474 to hear it and how I want to hear things
475 is like really exciting guitar bands I
476 would be super happy if everything in

477 the world was a guitar band like that's
478 my favorite thing but at the same time
479 I'd love mixing jazz records and trying
480 to make them explode or a classical
481 record and making it explode or a
482 hip-hop record and making it explode
483 everything just needs to explode and be
484 super exciting and that's it so I my
485 approach is always the same I mean for
486 the people who were in the seminar for
487 last two days I opened up a ton of
488 different sessions in different genres
489 and they all look identical like there's
490 no Lego I do this for this type of thing
491 in this thing but it's I don't think
492 that way and I'm always just trying to
493 make the exploding version of what I was
494 given I guess and there are there are
495 times though when you have to be true to
496 the genre like on the Ziggy Marley
497 record the one song fly Rasta is a very
498 old-school up-tempo reggae track and it
499 has a Roy who is one of the legendary
500 emcees from Jamaica on it so that one
501 had to sound like that but the rest of
502 that album has a lot of pop elements in
503 it and so I can make it sound like
504 anything I want but every once in a
505 while there is something where you've
506 got to study and do it right I mean is
507 there a genre that you find more
508 difficult than others there's a pretty
509 level playing field
510 everything's difficult all the time

511 that's been really interesting watching
512 the last few days is about firstly how
513 self depreciate or its appreciating well
514 actually when I was yourself jeopardy
515 how self-deprecating you are about your
516 own work and you know sort of there's no
517 element of kind of like you look how
518 great I am it's like you know I'm just
519 trying to do my thing and it's like I
520 mean better all sounds amazing you know
521 everything just sounds great and it's
522 like
523 you know with a person be to sort of you
524 know kind well thanks but it's it wasn't
525 but it's a joke and just it just
526 astounded me how many different John is
527 sound and they all sounded great i I
528 wouldn't even know where to start with
529 half the time that you work in so it's
530 and I think that's if I thought about it
531 I'd probably get stuck yes probably why
532 stop makes in there yeah but it's it's
533 the thing you start a mix and you hit
534 play and you hear what's there and you
535 immediately just say oh I wanted to do a
536 bit more of that or wow that's cool let
537 me make that gigantic or it's just
538 immediately responding to the source
539 material and it doesn't matter what the
540 genre is at that point I mean the the
541 other thing that I didn't really know
542 until I started researching you was yeah
543 how much of its how much tracking you do
544 as well and in my mind it always thought

545 of you as a mix engineer because because
546 you CV but I mean do you have a
547 preference for tracking or mixing or is
548 it just and induced how do you approach
549 mixing you at the same the sessions you
550 trapped yourself do you have a different
551 a different workflow or it's I mean what
552 sucks about that is everything's my
553 fault at that point right you can't like
554 sit around and say well the drums aren't
555 happening because they suck it's like
556 well I recorded those two so it's my
557 fault and that it is actually difficult
558 you know but it's also difficult to get
559 enough perspective to say I might need
560 to really really change something that I
561 just made this way but maybe that was a
562 bad idea so that's difficult but we were
563 talking about in the seminar and I'm
564 very good about changing hats like while
565 I'm tracking there's nothing going on in
566 a session it's like a piece of
567 multitrack tape and maybe there's a
568 compressor that I'm sending the kick and
569 snare to but that's it I don't listen
570 with lots of plugins and all the kinds
571 of stuff I will do all mixing but as
572 soon as I start mixing import the
573 template everything changes and now I'm
574 mixing so they're very very different
575 things to me so while you're producing
576 and tracking you're solving problems
577 musically or with an overdub or with a
578 background vocal part or by taking a

579 guitar part out or something like that
580 and while you're mixing you're just
581 sonically trying to make it explode to
582 you know this will be the theme of the
583 night everything's got its
584 but I mean that's what you're doing and
585 it's a totally different job I hate when
586 I'm in the middle of a mix of something
587 I've produced and think like well we
588 should probably overdub something like
589 well no no no no no we did this I did a
590 rough mix that everybody's happy with
591 the arrangements there the performance
592 is there my mix must suck if I feel like
593 I need to overdub you and then every
594 once in a while you miss something so
595 yeah preference wise I think my favorite
596 thing is pre-production though because
597 then I don't have to do anything except
598 listen and have really bad ideas
599 reproduction is fun it's a really
600 underrated part of recording I feel oh
601 god it's huge and you almost never get
602 to do it separately anymore for me
603 pre-production is like the first hour on
604 each song and then you're tracking I
605 always find leaves that like a the day
606 before the session in the room where's
607 no pressure kind of thing it's just it's
608 just such a you know just again
609 especially we're bringing in musicians
610 as well who have never played in the Sun
611 just to have it even if it is an hour or
612 something in two hours just so you're

613 not going in looking like an idiot in
614 front of them yeah it's a fun part yeah
615 I mean Lee you're in rooms that usually
616 smell of beer and old cigarettes but you
617 know daddy do you feel like there's no
618 pressure then yeah exactly I mean
619 there's no risk in pre-production well I
620 mean there's some but not like there is
621 while you're paying a bunch of money to
622 track somewhere or yeah I think just
623 just having time with the musicians or
624 they don't feel the pressure as well
625 yeah I think it's kind of anybody but
626 I've done many sessions where the first
627 time you meet their artists is on the
628 first day of the session and it's like
629 five minutes and you're like yeah this
630 could be and it's that guy really the
631 bass player so so you were the first mix
632 engineer that I heard I even heard the
633 phrase in the box about you know and
634 there was this there's always been the
635 Andrew Shep Smiths like the first time
636 someone said mentioned you to me they
637 said and he mix in a Dell record on the
638 train with headphones on and so so I
639 believed that for years until you tell
640 me it was a lie you know yeah and
641 they'll cross the classic he never uses
642 it on plugins
643 thing you know so if you're here for the
644 last two days yes
645 only thing I use like why would that
646 build something like that and why would

647 someone stop that myth it just seems
648 like I don't look gear [__] is a
649 dangerous dangerous place it's weird
650 yeah I don't know I don't know people
651 love to hate or something like I don't
652 know but it seems crazy to me to get the
653 opportunity to build a plug-in with
654 people who are super smart and can
655 actually make it sound like whatever you
656 say you want it to sound like and not
657 build the thing that you want yeah but
658 it's so tell me it tell us all about the
659 transition you made from because you've
660 got a lot of beautiful gear I just you
661 know I've seen you know your gear amount
662 of value I'll see what I have seen I've
663 seen pictures of it and you know this to
664 do well and and it's you know it's
665 incredible equipment I know engineers
666 are worried and it's just that and your
667 stuff is amazing but how why did you
668 decide to make that transition is that
669 why you know I'm not going to use this
670 great gear I'm just going to stay in the
671 box and you know that and you it's it
672 seems a huge transition especially as
673 you do it so early on before we did
674 before anybody was doing well I mean it
675 wasn't actually that early on I mean
676 Chad Blake had been doing it for a few
677 years by then I mean the first song I
678 don't know why this sticks in my head
679 but living la vida loca was mixed
680 entirely in Pro Tools and it won a

..physische Verfügbarkeit von dig

..Rentabilitäts-Realisation

681 Grammy and that was the first song to
682 ever win a Grammy that had been mixed in
683 Pro Tools and what year is that song is
684 that 2002 or something I have no idea
685 somebody would the phone look that up
686 and call it out um but so I mean it had
687 been happening for a while
688 [0:25:48.5] [...] and actually I mixed in the box, because that's the
689 only thing I had before I bought a bunch of gear.
690 And then I bought a bunch of gear, so I'm gonna use the hell out of
691 that gear. And I started with a Mackie console, you know.
692 It wasn't like I woke up one morning and said "I'm gonna have a
693 64 input Neve". It just, that's not the way that happens.
694 But anyway the .. the decision to go back into Pro Tools completely,
695 not with gear. There's no summing. There's no nothing.
696 I've got a laptop in there and a UAD Satellite to run their plugins.
697 And that's what I mix on. And it's not like a joke rig. Tat's it.
698 It came from a lot of things I'd been mixing on the console a long time.
699 And if you mix on a console, you can mix exactly one song at a time.
700 Unless they're really small songs.
701 And I have actually mixed two songs at the same time on different halves of the
702 console. And it's a logistic nightmare, but you can do it.
703 But that means you have to schedule time. And you're not just scheduling time
for yourself.
704 You have to schedule time for every other person, who's involved in the project,
the
705 A&R people, the manager, the band.
706 Every member of the band, who decides they want to have input on the mix.
707 Sometimes there is significant others who want input on the mix.
708 You have to accommodate it in real time. this mixes on the console all of
709 knobs are turned to where this mix
710 sounds like this mix and if I take the
711 time to document it first of all it
712 takes an hour and a half it's this much
713 paper and I'm doing it by just standing

714 over these knobs that are this tall
715 which means there's parallax as you move
716 so you can't just like take a bunch of
717 pictures of the console cuz you're only
718 ever over one knob so you have to be
719 leaning and my quads were much better
720 when I was doing this you'd be leaning
721 on the console with a pad and try not to
722 drip sweat all over it because they're
723 really hot and it would take about an
724 hour and a half to do the documentation
725 and I could would get quicker at it so I
726 think by the end I could usually
727 document a mix in the same time it took
728 to print all of the versions so like an
729 hour hour 15 and then you get a call
730 three days later like hey that's great
731 can we turn the hi-hat up a little bit
732 in choruses no it's like well yeah we
733 can but you gotta wait for three weeks
734 because now I'm mixing another record
735 and their mixes are all over the console
736 and I can't take a mix down recall your
737 mix turn the hi-hat up and then print it
738 and then take your mix down and then put
739 the other mix back up because
740 [0:28:20.2] First of all, when I take this mix down and then
741 put it back up, it won't sound the same.
742 Second of all, your mix doesn't sound the
743 same when I've put it back up, because in
744 the three intervening days the
745 temperature has changed, they've switched
746 the power grid, and three modules have
747 died. So I've moved them inside the

..Unabhängigkeit von externen E

..Unabhängigkeit von externen E

748 console. It just .. it didn't work. And so
749 you would start to, like not touch things.
750 Like "okay, that EQ should be fine for the
751 kick drum for the rest of my life. Just
752 leave it, don't touch that". And that's not
753 the way to mix. You need to hear the kick
754 drum and go "Arrr, I wanna do that. No, I
755 don't like that, I want to do this". And
756 you want to be able to change everything
757 all the time. And I got to the point
758 where I was scared to do it. So it was
759 logistics.

760 And then also it was the fact
761 that every mix I was printing looked
762 like it was right heavy but the vocal
763 sounded like it was in the middle and I
764 take him into mass stream and we'd have
765 a look at him and the guy would go wow
766 that's weird
767 and we never figured out why that was
768 there is like some frequency that was
769 building up on one side and not the
770 other. And then it's like god there's not
771 enough Headroom and these EQ.

772 [0:29:25.7] So it's not like I was in the holy grail analog world of goodness
773 and I moved [to digital / into the box] just because [of] logistics and money.
774 It was also, that stuff sucked about mixing analog.

775 The headroom thing, the recall thing, all of that stuff really, really sucked.
776 And so it took me a long time to get over myself
777 and not think like the gear was my magic.
778 Because you do think that.

779 I mean, I thought, well, man no one's ever gonna hire me ever, because now I'm
not using the gear.

780 But if that were the case, all you got to do to be a mixer and win some
Grammys,

..Recall-Möglichkeit

..Komfortabilität digitaler Mi

781 is buy some gear. And if that were true, well, you'd sell a lot more gear,
probably.

782 But I mean, that can't be true. So, therefore the gear isn't why this stuff sounds
good.

783 And there is real panic as I made the transition.

784 And the, I guess, the source of the story you heard, is .. it was actually a Lady
Gaga mix,

785 which didn't end up getting used. I don't think

786 or maybe it did but it was something

787 that Rick Rubin was producing I just

788 done the mix with masters seminar spread

789 out all over the console patching up all

790 the gear we'd spent a week moving faders

791 and knobs and talking about how great

792 all the gear was and then Rick said hey

793 you want to make this mix this song and

794 I thought well I'm not gonna be home for

795 two weeks they need it faster than that

796 and I had my laptop because I was

797 working on something else just like

798 editing or something and I just said yes

799 and like was like the worst thing that

800 will happen is I send him a mix he'll

801 say wow that sounds like [__] and I'd

802 say oh well

803 traveling you know don't worry about it

804 have someone else do it like it was a

805 good test for it and I sent the mix

806 thinking like this is terrible

807 and I got back normal mix comments like

808 alright I guess this is working and I

809 just kept going at that point so there's

810 a really answer no it's good though

811 because it's it's it's such an

812 interesting area because it's changed

813 the way that we all work in the industry

Sonstige

[

814 yeah you know but now I absolutely love
815 it
816 There is nothing I miss about mixing analog and I would never ever ever do it
again.
817 I've not and I'm serious people like
818 yeah but if you had like a jazz record
819 or you're doing punk record like they
820 come up with all kinds of things that
821 would be like yeah yeah but you do that
822 analog right like no why would I do that
823 I've got such a thing going and I can
824 work fast and I've got all perspective
825 because I don't have to work on the mix
826 by itself until it's done and then work
827 on the next song I can work on the
828 entire album at the same time
829 There are million reasons to do it [to transition from analog into the box]
830 and I love all of those reasons.
831 I'm just describing it
832 just took me to a really dark place you
833 know that you you up till crazy hours
834 and then you send the mix off and it's
835 like you're on another session and it's
836 just like and it does never sound the
837 same never ever done a recall that
838 sounds you know and it's never better it
839 should be wouldn't it be awesome like if
840 half the time it sounded better yeah and
841 it never does it's always there's
842 something wrong with the snare and you
843 can't figure it out and so you
844 compromise and now the snare is worse we
845 have just renamed the file and sent it
846 back the same way no I'm not good at

Sonstige

]

847 lying
848 no but what I started doing a lot is if
849 I got something like Oh turn the hi-hat
850 up in the chorus like great I'm gonna
851 put the mix in the Pro Tools session
852 with the hi-hat track and I'm going to
853 bounce a new one in Pro Tools and then I
854 started doing more and more that but
855 because of stupid technical crap with
856 the way I mix I couldn't just like print
857 stems there are a lot of guys like Manny
858 marking mixes on a console tons of gear
859 and then print stems before he ever even
860 prints the first mix and then makes the
861 first mix out of the stems and that way
862 his recalls are all in the box but it's
863 the benefit of the console and all of
864 the outboard gear but I share too many
865 compressors between things and stems
866 don't add up to the mix so really I just
867 be mixing in the Box anyway like do I
868 really need to bounce the kick drum
869 through a piece of gear no so then don't
870 even bother and that just took all of
871 that stuff away and made me say just get
872 over it and mix in the box
873 I mean it's often people who have not
874 had to deal with mixing in analog format
875 through the one so it's kind of champion
876 it's like it's like the the myth of tape
877 how great we had this discussion
878 yesterday about sort of yeah our tape is
879 gray is amazing and I say it was rubbish
880 it was really shitty working to take

881 wasn't it was just a lot of the time
882 yeah yeah I mean there's some magic to
883 it but it comes with bad magic as well I
884 mean magically changes the sound of
885 absolutely everything you try to record
886 that's not always a good thing
887 you know non-transient drum sounds yeah
888 I mean the example we were saying and I
889 think every engineer who worked on tape
890 or has ever worked on tape will tell you
891 this happens at the beginning of every
892 tracking date is the tape machine is in
893 input you patching all your microphone
894 so you get your sounds you push up
895 faders and like great this sounds
896 awesome
897 let's record a little bit so the drummer
898 can hear it you record a little bit you
899 hit rewind and you hit play because
900 something doesn't work you're peaking
901 too loud but the vu meters are slow so
902 you can't even tell but it's a little
903 bit distorted or now wow it's noisy and
904 he's playing really quiet so now I got a
905 crank everything up a little black
906 there's there are lots and lots of
907 things that change when you go to tape
908 it's not always better it's just
909 different I'm
910 I think there there are methods of
911 working that we used to do to tape you
912 know I still can't vocals very much so
913 like I would yeah tape you know you
914 listening for all the performance and

915 committing to performance is committing
916 to sounds the fact like you get a really
917 great guitar solo when I go to her play
918 wants to do another one like are you
919 sure there are no playlists here and I'm
920 out of tracks so if you play it again
921 the old ones gone for ever and that used
922 to just be obvious and now that's a real
923 concept to people like no you can't just
924 try it again to see you got to decide in
925 advance if it's worth trying to beat it
926 so it's amazing to be able to say you
927 can always find out if that was the best
928 solo you can play but at the same time
929 what you'll end up doing is you'll have
930 nine pretty good solos that you think
931 I'm going to comp something later don't
932 worry about it and then they don't so do
933 you have lecture with Chris or LT house
934 you you'll send a set of you have to
935 print these these you have to do these
936 are things I want what you present in
937 the mix to me do you have a set of rules
938 that you Center they are the the artist
939 or the engineer that how you want the
940 session presented
941 I just wanted exactly where you left off
942 actually I mean I think they're there I
943 know Pro Tools really really well so I
944 can get a session that's sort of a mess
945 but for me I can figure out really
946 quickly what's going on so I don't need
947 the stuff cleaned up and I would much
948 rather have the session balanced to the

949 way everybody's been listening for the
950 past two months then to get it
951 completely stripped out and clean and it
952 sounds nothing like what everybody's
953 been hearing and I can't even figure out
954 you're talking about automation the
955 other day but so some people stripping
956 out all the automation and you kind of
957 wanted it you want to hear yeah I mean
958 even if it's not automation just
959 balances okay so who in this room has
960 ever record an electric guitar who in
961 this room has recorded an electric
962 guitar performance to more than one
963 track pretty much the same number of
964 hands okay so that means you now have a
965 balance because you've tracked at least
966 two microphones two separate tracks
967 maybe you've got three microphones in
968 the DI and a room mic so now you've got
969 five tracks for every single guitar
970 performance you recorded it you balanced
971 it how many of you have gone back a
972 month after recording those guitars and
973 meticulously rebalance them it's not a
974 single hand that's gonna go up whatever
975 balance happened in the moment is
976 exactly what that guitar sounds like to
977 you and will always sound like to you
978 because it's what you've been listening
979 to for months it's what you sang to it's
980 why you decided to put some b3 on there
981 whatever it is that's the guitar sound
982 but then we're gonna send this out to

983 get mixed great put all the faders at
984 zero yeah that doesn't make sense to me
985 I take it happen to you all the time
986 it's happened last week right yeah yeah
987 and then you get like the response when
988 you say like hey is there any way I
989 could get like okay fine you don't give
990 me your plugins like whatever but could
991 I just get the balance in the panning
992 just so I've got the guitar arrangement
993 the way you built it and you the thing
994 that just makes me want to kill people
995 is to say no man just do your thing I
996 all right I'm gonna do my thing and
997 you're not going to like it because it
998 doesn't include your thing let me start
999 with your thing and then I'll do my
1000 thing - your thing you don't want just
1001 my thing if you did I would have
1002 produced and recorded your record that's
1003 rough are you double f which seems to
1004 well yeah so ambient Sylvia master year
1005 last year she was counting lots of Rick
1006 Rubin stories you know it's good because
1007 we all wouldn't know about Rick because
1008 there's some there are more myths about
1009 Rick than there are about you okay so
1010 you know it you've said maybe gives
1011 insight on one of the searchers maybe
1012 the Chili Peppers I mean you were to
1013 grab me for it so it must have been a
1014 good job and I believe it was all analog
1015 that yeah that stadium Arcadian was all
1016 analog the band decided they wanted to

1017 tract tape which they did there was some
1018 background vocal no actually all the
1019 background vocals that John did were
1020 done to tape there's some percussion
1021 overdubs at the very end that were done
1022 to Pro Tools because we'd run out of
1023 tracks because we're just doing - and a
1024 lot of 24 tracks then it was mixed on a
1025 Neve had to be mixed on an even Hewitt
1026 mixed half I mixed half but we were
1027 both on NIMH 80/60 AIDS and it was mixed
1028 to half inch tape so if you buy the
1029 vinyl of stadium Arcadian it's been
1030 analog all the way through it's never
1031 ever been digitized any part of it
1032 because it was mastered analog for vinyl
1033 obviously if you buy the CD or the
1034 download it's digital so it got
1035 digitized off the half inch but yeah
1036 that was just a specific thing that the
1037 band decided they wanted to do at the
1038 beginning so it wasn't regrouping his
1039 idea to do that it was no no no that was
1040 the band that that's what they wanted to
1041 do so you know how is it to work with
1042 Rick is it is it as hard as Sylvia said
1043 it is well what so I'll say she just
1044 said it was they're very difficult
1045 sessions you know I mean the thing and
1046 it's what makes Rick a great producer is
1047 he wants to hear what he wants to hear
1048 he doesn't care that that might be a
1049 really difficult thing to pull off it
1050 doesn't matter he would also like it to

1051 be the temperature he would like it to
1052 be inside and outside like it's just the
1053 universe needs to be the way the
1054 universe needs to be and there's in in a
1055 good way there's no thought to wow
1056 Andrews gonna have to stay up all night
1057 to do that maybe I shouldn't ask like no
1058 that's what means to happen so you know
1059 there were holiday weekends on records
1060 like I still remember on the first
1061 Audioslave record where it was it might
1062 have been July 4th actually and so July
1063 4th was I think on the Monday and so on
1064 the Friday it's like yep we're gonna be
1065 done no July 4th was on the Saturday so
1066 on the Friday night like great we're
1067 gonna be done and then as they're
1068 walking out of the room like cool man
1069 can we get some roughs and like their 26
1070 songs or something I gotta remember how
1071 many songs and so Dave Schiffman the
1072 other engineer and I just looked at each
1073 other like okay these are gonna be the
1074 fastest references we've ever ever done
1075 and we found like weird ways to do stuff
1076 we were like generating mp3s in real
1077 time in Pro Tools by doing a bounce to
1078 disk while rolling the tape and like
1079 just create anything we could do to save
1080 time and we were still there till 3:00
1081 or 4:00 in the
1082 and that's you know but that's just the
1083 reality of it and there isn't a reason
1084 that he should be compromising because I

1085 might get tired that is not the gig he
1086 said yeah that was kind of the gist of
1087 Sylvia you know it's just like yeah you
1088 know stuff has to be done yeah yeah yeah
1089 but they were fun sessions or just
1090 incredibly grueling it I'm not trying to
1091 put you on the spot no no I mean and I'm
1092 not gonna say anything now look there
1093 were some amazing sessions that the
1094 Chili Peppers were one of my favorite
1095 bands forever I mean I saw them live in
1096 1986 in a punk club in Miami they're
1097 incredible and to be able to actually
1098 work with them was just absolutely
1099 insane and I it was just Rick
1100 Anthony and me for lead vocals on three
1101 consecutive records yeah and I'm just in
1102 the room doing that like are you joking
1103 that's the coolest thing ever
1104 yeah and some of the stuff I got to do
1105 working with Weezer
1106 where we decided to record in the Civic
1107 Center in Malibu so it's like a 400 or
1108 500 seat venue but they were just set up
1109 all over the stage and I was set up at
1110 front-of-house and like it was really
1111 super loud and that was awesome I mean
1112 there's just so many things you get to
1113 do that you're never gonna do look I got
1114 to record u2 and Green Day in Abbey Road
1115 studio - you don't get to do that if
1116 you're not working with good producers
1117 so yeah it's all worth it so it's a
1118 trade-off you take the good sort of and

1119 you deal no no no you don't do this job
1120 because it's an easy job no hard work
1121 the hours are long you know it's like I
1122 think you're one of the few producer
1123 know this on one marriage I'm a very
1124 special wife that's what that yeah yes
1125 and it's but it's it's there's so many
1126 myths about Rick so it's well look I
1127 mean that the incredible talent of Rick
1128 is that he is always a listener yeah he
1129 is a producer who produces like a fan he
1130 wants to hear the best
1131 record by whatever band he's working
1132 with that he's ever heard yeah and he's
1133 just always listening and like nope
1134 that's not the best Black Sabbath record
1135 I've heard yet yeah how are we gonna fix
1136 that so you do yeah was it was cut live
1137 on which on the Sabbath yeah yeah yeah
1138 Rick came in and tried to get into
1139 record as they used to record you know
1140 back in the day was yeah buddy Sabbath
1141 and exactly but they didn't do it in two
1142 days while on acid which did you try
1143 it's one of my favorite things ever was
1144 there's an interview it was at a music
1145 conference thing in Ibiza and George
1146 Clinton was I was there don't ask what
1147 doesn't matter but George Clinton was
1148 there and he was the keynote interview
1149 and so they were interviewing about the
1150 first I guess it was the first p-funk
1151 record which that's another record that
1152 was made in two days while on acid so

1153 those are two records made pretty much
1154 at the same time in two days on acid and
1155 they couldn't be more different or more
1156 the same in some ways but so they asked
1157 him so why why did you do that and he
1158 said well we could only afford two days
1159 to studio time and we were always on
1160 acid so what the hell else were they
1161 gonna do
1162 it seems so obvious yeah I mean it's not
1163 like it was a choice so um albums or
1164 artists that inspired you to be a to be
1165 involved in music was a particular group
1166 of albums that you thought that suddenly
1167 sort of you put on and you know that for
1168 me was actually some of the early
1169 Sabbath records and Dark Side of the
1170 Moon and you put it on is it that's
1171 that's amazing that you know I want to
1172 do something like that I think that the
1173 first record that ever made me think
1174 about like record making is a thing was
1175 revolver and specifically Tomorrow Never
1176 Knows cuz like there's no way that's a
1177 band so like hold on a second if it's
1178 not a band then what the hell is it and
1179 you just realized really quickly like oh
1180 there's something that you do to make a
1181 that might be different and again I
1182 didn't have anyone in my family that did
1183 it so I didn't have the benefit of
1184 knowing what any of it was so that's
1185 like mixed magazine and just sort of
1186 trying to find out what it was and then

1187 from there I mean anything Brian Eno did
1188 I bought lots of records just because
1189 his name was on him and I discovered for
1190 me the Talking Heads because of his name
1191 and then obviously you go backwards to
1192 the Bowie stuff that Visconti did but
1193 you know played keyboards on and inna
1194 did not produce the three Berlin Records
1195 for David Bowie Tony Visconti did but
1196 you know was there doing keyboards it's
1197 people say that Gary you know produced
1198 all that stuff and he do what else
1199 definitely some of the Pink Floyd stuff
1200 I was a big prog kid I loved yes and
1201 Jethro Tull which is not a prog band at
1202 all but but those are probably two of my
1203 favourite bands so the the way yes
1204 albums were put together in pieces and
1205 just how crazy all that stuff was I
1206 loved that but I don't get when I'm
1207 listening to records I'm never listening
1208 to how they're made I was saying earlier
1209 today but it took me a long time to
1210 realize that Eleanor Rigby is nothing
1211 but a double string quartet and vocals
1212 because it's in the middle the middle of
1213 a Beatles record that's drums and
1214 guitars and bass and I just like assumed
1215 well that's drums and guitars and bass
1216 too I know it isn't so I'm oblivious to
1217 a lot of stuff too so producers and
1218 drummers so it's come to my insert of
1219 knowledge over the years a lot of
1220 producers our drummers or frustrated

1221 drummers do you fit into either one of
1222 those categories well you added the
1223 frustrated because you know I wanted to
1224 play drums us then my parents said no
1225 you got to play something with a melody
1226 I mean why do you think it is is it
1227 because first in first into a session I
1228 have no idea I mean we were talking
1229 about it earlier and I think there is
1230 something about like some drummers
1231 especially when you're making a rock
1232 record usually the drummer is done after
1233 a certain amount of time and then the
1234 rest of the record happens which is why
1235 I actually try
1236 not to make records that way I don't do
1237 all the basic tracks at the same time do
1238 a song and get through at least the lead
1239 vocal you might come back and do
1240 percussion and background vocals for
1241 everything later on but get all the
1242 other guitars done whatever it and that
1243 keeps the drummer involved but a lot of
1244 records the drummer is done in three or
1245 four days and then they got two more
1246 weeks to hang out and some of them just
1247 do a bunch of drugs but some of them
1248 hang out in the control room and now
1249 they don't have to pay attention to the
1250 panic of the fact that they're gonna
1251 have to get out there and perform again
1252 like they're done so now they can really
1253 listen and be a part of the process and
1254 I think maybe that's why a lot of

1255 drummers can turn into producers because
1256 they've spent time in the studio without
1257 the pressure of having to go out and
1258 perform again you know I think there's
1259 also that thing of especially with love
1260 drummers who came through the 80s where
1261 you could either embrace program in or
1262 just be very traditional in the way you
1263 approach things and a lot of the guys
1264 myself included we scrim stepped into
1265 program in Linn drums and 808 and 909 s
1266 and STS fives and things and you know
1267 and the people all worked that way so
1268 you spent more and more time in the
1269 studio and then it's only a little step
1270 into programming your bass lines and
1271 they you didn't keep playing keyboards
1272 and so it's a you know this seems to be
1273 a lot of it's just a crazy amount of
1274 drummers do become producers it is or
1275 there's another theory which was so used
1276 to getting beaten down where everyone
1277 else in the band that we wanted to be in
1278 charge so you know that could be part of
1279 it they could be yeah show me a little
1280 bit chat about the about how mix
1281 engineers get recompense because I know
1282 it's been there's been quite a sea
1283 change and a read acceptance event in in
1284 recent years that mix the mix and you
1285 should get points on records and you
1286 know and but for a long time that wasn't
1287 the case I mean I presume that you you
1288 agree that they should well you know

1289 what I don't know what I think I think I
1290 should
1291 no I don't know because like doesn't the
1292 tracking engineer have way more to do
1293 with making the record than the mix
1294 engineer so shouldn't the tracking
1295 engineer get two points then if the mix
1296 engineers got I don't know it's a weird
1297 thing but if the tradition says I should
1298 get one then I should get one and their
1299 mill a lot of records I did not get one
1300 you know I'd be wearing nice I like my
1301 shoes actually if you're wearing a nicer
1302 shirt if I'd gotten royalties on all the
1303 records that makes that means is that
1304 due to the rise of the kind of the
1305 superstar makes engineer that they have
1306 more power in I don't know I don't know
1307 because in some it's sort of Geographic
1308 as well because like New York and LA
1309 mixers traditionally get one point and
1310 it's out of the pool of producer points
1311 and one of the reasons I didn't get mix
1312 points is because I was working for
1313 producers who commanded more of a
1314 royalty because they were so successful
1315 so now there are no more points left but
1316 Nashville you still can't get a point as
1317 a mixer
1318 even for the same label if you're
1319 working for Sony Nashville which is Sony
1320 you cannot get a point if you're mixing
1321 a country record that was tracked in
1322 Nashville for Sony New York you can it's

1323 just tradition I mean do you think it
1324 should be standardized you think they
1325 should be again I don't know I could
1326 easily argue either way yeah as a mixer
1327 I will say yes everybody should have a
1328 point yeah yeah but you make a good
1329 point about track and engine is it is it
1330 is a huge part of and probably much more
1331 time-consuming and yeah and a bigger
1332 impact on the record and much more time
1333 hanging out with the band
1334 sometimes I've never met the bed I
1335 didn't meet Adele until after the
1336 Grammys like right after stage that's
1337 when I met her I had to be introduced
1338 and what was the first thing I just you
1339 want to change hang the mixes or who the
1340 hell are you know down with more snare
1341 yeah like we could have told me hold Wow
1342 hold by Grammy yes so how do you deal
1343 with because obviously the music is just
1344 quite a stressful thing to be working in
1345 you know and it's like and finding a
1346 balance and I could work like that
1347 difficult thing to do I mean how do you
1348 deal with those stresses I drink heavily
1349 I don't drink heavily I go to the pub
1350 seriously that's what I do with Chad
1351 Blake but it looks fair sometimes yeah
1352 see your your chats kind of yeah we do
1353 these great hangs they just call them
1354 we're thirsty and Chad and I just show
1355 up at a pub and sort of 20 other people
1356 and then we talk about stuff yeah but

1357 yeah I mean that's it I just and what's
1358 actually been great cuz I live in
1359 England now and moving out of LA into
1360 the countryside in England I'm now
1361 somewhere where if you say you make
1362 records instead of every beeping that go
1363 really what are you working on right now
1364 cuz I make records too and maybe I
1365 should have that job and well what are
1366 you doing now it's like oh so you mean
1367 you don't work no I work really hard I
1368 know you don't I fell trees for a living
1369 okay yes you're right you work really
1370 hard I don't so it's just great to have
1371 that perspective all the time I'm not
1372 saving lives if I don't mix this record
1373 no puppy will die like it doesn't it
1374 doesn't matter it's super exciting and
1375 super important to me and I think
1376 there's nothing more important really
1377 than art but art is a luxury and if you
1378 can't eat that's a problem so it's fine
1379 for me to not make it as big a deal and
1380 that helps keep me from getting too
1381 wrapped up in it and there's a lot to be
1382 said for the sort of phrase there's no
1383 such thing as a musical emergency you
1384 know the world will not stop if that mix
1385 doesn't get delivered yeah though yeah
1386 yeah like we get into that time of year
1387 in New Zealand where it's sort of
1388 everyone wants mixes dumped before
1389 Christmas then everyone goes on a
1390 holiday

1391 yeah so no one even listens to it so you
1392 get loads of calls at the start of
1393 February all my downloads expired can
1394 you please send it me again it's oh I
1395 thought you wanted it before Christmas
1396 yeah it's that time of year yes tomorrow
1397 I just wanted you to work before yeah so
1398 um we spoke we spoke earlier about the
1399 UM about that Mick's stress about was
1400 set however good and well respected that
1401 mix engineer is send in the mix to a
1402 client and waiting for the response
1403 though it seems to be like it never ends
1404 you think I'll get to a point in my
1405 career where
1406 yes I'll send it off I'll be absolutely
1407 confident what I'm sending but every
1408 producer I've spoken to and everyone has
1409 been here on the series we all get all
1410 get mixed dressed so total panic yeah
1411 yeah and then you carry it around with
1412 you so I sent an entire albums worth of
1413 mixes to a band two days before I left
1414 for here so that was the Sunday before
1415 last so it's now been a week and a half
1416 I got mixed comments this morning and
1417 there's stuff I need to change and they
1418 want to hear the vocal kind of different
1419 on every song on the record thing so
1420 it's not like it's a big party and
1421 everybody loves everything I did but
1422 generally I got over the hump they're
1423 not saying like wow why does it sound
1424 too terrible it's like here the things

1425 we want change and I realized how much
1426 stress I'd been carrying around for the
1427 last ten days because I felt like almost
1428 elated that I wasn't fired and or didn't
1429 need to quit because I hated them so
1430 much because they hated my mixes or and
1431 yeah every single project absolutely
1432 every single time doesn't matter how big
1433 the artists have so it doesn't matter
1434 yes yeah and it's our thing about yeah
1435 there's a lot of temptation with working
1436 with bigger artists that you somehow
1437 need approach the way that you work
1438 differently when really you know it has
1439 to be the same forever absolutely and
1440 then if you're not stretching these kind
1441 of means you don't really care about it
1442 you know that that's where the stress
1443 comes from it comes from that desire to
1444 do the best worthy you can do yeah yeah
1445 I mean one of the worst comments I can
1446 ever remember getting was there was a
1447 record and through like a mutual friend
1448 they said was it like a four-song EP and
1449 could you do this in the artist just the
1450 first things ever recorded but we think
1451 it's really great and really love you to
1452 mix it like okay and so they didn't have
1453 any money it was being financed by the
1454 guys dad
1455 and so I mixed the four songs and it was
1456 really difficult because it was just
1457 inexperienced people doing it so a lot
1458 of the stuff when you have an

1459 experienced producer and a great
1460 tracking engine and it's sort of taken
1461 care of for you
1462 wasn't there I'm really having to really
1463 work to make this stuff happen and I
1464 sent the mixes and then the email I got
1465 back will
1466 like well we know because we're not
1467 paying a lot that you really didn't put
1468 a lot of effort in but we were really
1469 hoping that it would be more like
1470 something else and I'd worked harder on
1471 that than I'd worked on I think it was
1472 about the same time I was mixing Green
1473 Day and I put in as much time and it was
1474 harder work than the Green Day mixes and
1475 then they're hearing something and just
1476 assuming that I wasn't really trying and
1477 it's like it's so insulting but at the
1478 same time it's just so depressing like
1479 how could I work that hard and send
1480 something to them that's so bad that
1481 that's what they think and then it
1482 turned out that they were just had
1483 unrealistic expectations and you know it
1484 was never gonna be what they wanted but
1485 yeah it's the worst
1486 do you remember bad reviews do you hold
1487 the bad reviews oh god yes what's you if
1488 you shall be each other your worst I'll
1489 tell you mine well here okay this isn't
1490 this isn't a review I mean you know I
1491 had death threats and all sorts of stuff
1492 after Metallica but my the worst will

1493 come on to that in a while yeah yeah
1494 well whatever get over it the worst
1495 experience ever playing a mix for an
1496 artist was Barry Manilow it's the Barry
1497 Manilow record the first song we were
1498 finishing up overdubs on stuff so it
1499 took three days to get to the point
1500 where there's something to play on the
1501 first song cuz we kept having to stop
1502 and like record saxophone and redo the
1503 piano and whatever like okay so we
1504 finally do this three days in play the
1505 mix start to finish
1506 Barry sitting behind me hit stop
1507 complete silence and then he says there
1508 is absolutely nothing that I like about
1509 this mix
1510 yeah and I said can I have a minute and
1511 I went out into the parking lot and I
1512 called Debbie and I said I think I'm
1513 gonna have the next three weeks free and
1514 then you know we worked it out and it
1515 turned out it was just the vocal he
1516 hated the lack of reverb on the vocal
1517 but it was destroying everything for him
1518 and so that's by far the worst like
1519 in-person reaction I've ever had I mean
1520 I don't know how you get worse yeah
1521 unless someone just physically assaults
1522 you yeah but you know you hold those you
1523 hold those memories and you sort of
1524 learn that you'd never want to do with
1525 it again you know oh yeah I mean I
1526 reread in my head the emails with bad

1527 comments and stuff like that it's the
1528 worst yeah I had a but the one I
1529 remember most is Q magazine review it
1530 was even silence between the songs and
1531 sounds overproduced one-star that's just
1532 brutal I mean that's worse than the fake
1533 spinal tap ones yeah it was my [___]
1534 sandwich that review yeah the record
1535 sold half a million copies helped didn't
1536 really give a [___] in the end and yeah
1537 and I and I hold I hold the yeah but
1538 yeah at the time I was crushed apps
1539 because I thought was quite a good
1540 record
1541 it was apps and then so it has 4 million
1542 being so did half a million people
1543 yeah and inserted my patent manager yeah
1544 so got a couple of I will talk about the
1545 Metallica thing in a minute because it's
1546 will we it's stuff you know will we will
1547 do it we'll do a couple of tech
1548 questions first tech questions first now
1549 we'll do some Q&A some favorite Studios
1550 round head okay okay yeah well Anne and
1551 Mono Valley I mean it is actually one of
1552 my favorite Studios it's a studio where
1553 all my gear is but my gear is there
1554 because I've made a bunch of Records
1555 there when there was crap gear in and I
1556 still absolutely loved it
1557 Sound City studio a one of the most
1558 amazing drum rooms ever you couldn't get
1559 a bad drum well I actually got about
1560 drum sound in there was and I had to

1561 apologize but yeah just an absolutely
1562 amazing room
1563 it's now east-west but it was cello and
1564 before that it was part of ocean way but
1565 studio - there's an alter verb impulse
1566 of that live room that is the blood
1567 sugar sex Magik room it is the I'm with
1568 you
1569 Chili Peppers room it's also the first
1570 Audioslave record that room for drums is
1571 just almost as good as Sound City
1572 I don't know
1573 other than that because I've made lots
1574 and lots of records and houses and weird
1575 places that have turned out to be super
1576 cool so but those studios are just they
1577 make your life so easy
1578 Mauna Valley well you're here is a
1579 beautiful place I'd spent two years
1580 frankly I didn't ever drive nice at the
1581 time so I lived in that building for two
1582 years and it's beautiful with like
1583 ghosts there's a ghost Instagram run
1584 from number three is haunted and so he'd
1585 never sleep in it I once spent a whole
1586 night there on my own and I turned all
1587 the TV's on in all the rooms and all the
1588 lights on because because it's so on did
1589 that buildings and credit they exercised
1590 it by the way it's totally cool book it
1591 [Laughter]
1592 pieces of gear you carry with you on
1593 every session my speakers that's it
1594 right is that for this one toys yeah I

1595 didn't bring those here no absolutely
1596 nothing there's nothing better at my
1597 startup Drive so I've got the plugins
1598 that I use or whatever but yeah nothing
1599 yeah we would have just have a really
1600 quick chat about do you have any
1601 particular motion engine is you really
1602 like to work with or we had quite a long
1603 discussion about mastering on the
1604 seminar which I thought was really
1605 interesting about the loudness of the
1606 mixes that you deliver to this book
1607 Metallica will follow on from this
1608 obviously hey can't wait my mixes are
1609 loud and basically you get mastering for
1610 free so I need master owners who like
1611 the way I mix I mean that's the thing
1612 you need some because it's a creative
1613 process and there did luck an infinite
1614 number of ways to mix a track therefore
1615 there an infinite number of ways to
1616 master a mix so you just need someone
1617 who has the same aesthetic as you so
1618 like I love Chris bellman who works at
1619 Bernie grown man's Eric Boulanger Irv's
1620 in LA but I've had gotten good results
1621 with a lot of people but a lot of people
1622 the mastering is just a flat transfer
1623 they're basically doing sample rate
1624 conversion because that's all you need
1625 to do because it's already loud and
1626 balanced and whatever it's just become
1627 part of the way I mix they're done there
1628 are still lots of like old-school

1629 engineers who mix in a way where it
1630 needs to be mastered because it's very
1631 quiet and there's not much on I mean in
1632 Nigel Godrich is one of those his mixes
1633 could be done twenty years ago and
1634 they'll fit on half-inch tape without
1635 having to uncore the machine but that's
1636 just not the way I work yeah so go on so
1637 you know you may you made a great answer
1638 about because there's always question
1639 about the loudness Wars right
1640 yeah the answer is if I throw it out to
1641 the house it'll be someone will ask it
1642 okay so you Mazal preamp the reply you
1643 know with with I won that Metallica
1644 record won the loudness war that's what
1645 everybody said and it's actually
1646 physically impossible and by physically
1647 I mean because of physics you can't have
1648 a louder record than that so I win it's
1649 over and it was interesting to know that
1650 a lot of the lot of the streaming
1651 platforms have the unmastered version on
1652 there maybe no I'm not to say all right
1653 I don't know say what look it's too easy
1654 to blame people for things or whatever
1655 and we Greg fiddle Minh and I the two
1656 engineers on that record got publicly
1657 blamed by somebody else in the process
1658 and that's just weird
1659 yeah but whatever I mean have a listen
1660 to that record on any system loud or
1661 quiet and it's super aggressive and
1662 exciting I think yeah so and if you

1663 don't like it that's fine because like
1664 we were talking about because their fans
1665 have they haven't made a good record
1666 since ride the lightning right so who
1667 cares what that one sounds like what
1668 about they in between
1669 and that's what every Metallica fan says
1670 when every Metallica record comes it's
1671 not before the death threats it's there
1672 it's all in the same email we'll move on
1673 let's have some questions is there a mic
1674 knocking around for anybody yeah yeah
1675 just just grab the microphone so we can
1676 get it on I'll give I'll give you could
1677 be a chance to edit this afterwards
1678 don't worry if it's gonna be very short
1679 who's who's NEC some hacks
1680 none no one's got a question for yes
1681 there's one all the way in the back
1682 right you get that all the cord
1683 unraveled quick that's gonna ask you
1684 were talking about how people send you
1685 mixers where they've taken all the
1686 plugins off and Flint everything out do
1687 you get the opposite we're their bands
1688 now who do so much stuff in the box
1689 themselves that they can't get out of
1690 the headspace of how they think their
1691 record should sound and that you they
1692 kind of find it hard to listen to new
1693 mixes yep absolutely but I think that
1694 there's always you can always change it
1695 but keep what's great about what was
1696 there so every once in a while a mix gig

1697 really turns into a mastering gig it's
1698 how do I apply some parallel compression
1699 and my 2buss chain to make the thing
1700 they've already done bigger and more
1701 exciting and kind of finished the job
1702 they started and then sometimes it's how
1703 do I recreate it because they won't give
1704 me what they've already done and then
1705 sometimes it's how do I do something
1706 totally different
1707 because that's what I'm hearing but yeah
1708 absolutely
1709 I mean everybody's a mixer now which is
1710 cool I think I think it's great that you
1711 can make a record at home because there
1712 are a lot of super cool records that get
1713 made that would never get made if you
1714 still had to afford to go into a studio
1715 to make records but at the same time
1716 that means every crap record gets made
1717 now too but that's fine
1718 it's democratized it and it's there but
1719 yet definitely bands mix now and the
1720 only problem is sometimes that can mix
1721 you into a corner
1722 one of the thing about one thing about
1723 most rough mixes is that there's
1724 something amazing about them and there
1725 are some horrible problems with them the
1726 simpler the rough mix is the easier it
1727 is to now go do something else because
1728 it's like well okay
1729 it all sounds kind of dark and whatever
1730 but there's something really cool about

1731 the vocal being too loud so you can
1732 preserve that while making everything
1733 else sound really good it's harder to do
1734 when it's like oh my god they've got
1735 every single plug-in slot taken on every
1736 single track and everything is crushed
1737 and it's doing this incredible thing but
1738 it also sounds like the point of this
1739 pen like it's tiny but it's amazing and
1740 so making that work is a much more
1741 difficult job because you really have to
1742 unravel things as opposed to just
1743 preserve things but yeah and every
1744 project is different with it but yeah
1745 absolutely that happens some more
1746 questions I've learnt think of questions
1747 this is your only chance hi do you think
1748 your mixes sound good
1749 in the box because they're getting
1750 tracked through lots of nice analog to
1751 start with they are involved right so
1752 this is like this is one of those myths
1753 it's like everything I get to mix is
1754 recorded really well it's not true but
1755 look obviously the source material will
1756 make my life easier but I'm not I don't
1757 think that my mixes sound great and part
1758 of that is the self-deprecating thing so
1759 you know there are a few things I've
1760 done that I actually do think sound good
1761 but part of it is the never being
1762 satisfied with my own work which is good
1763 because it pushes me to keep trying and
1764 stop sucking but part of it is also that

1765 I don't care if they sound good I care
1766 that they feel good like if you get done
1767 playing somebody something and the first
1768 thing they say is wow what a great mix
1769 you've failed miserably they need to say
1770 what a great vocal what a great song I
1771 love this band
1772 whatever and then say wow and it sounds
1773 really good so if I can achieve that
1774 then I'm absolutely fine so that's much
1775 more about the song and the performance
1776 and the arrangement and the choices
1777 they've made about tempo and key and
1778 then obviously the recording is
1779 important as well but it's like fifth or
1780 sixth on the list really there are
1781 plenty of lo-fi records that are awesome
1782 and there's so many records that get
1783 played at every hi-fi show in the world
1784 that are the boringest pieces of crap
1785 ever but not everybody can just play
1786 Steely Dan all day so they got to play
1787 something else it's and I'm exaggerating
1788 to make a point but recording with good
1789 gear if you know what you're doing and
1790 you actually capture it well makes my
1791 life super super easy but like with that
1792 EP I mixed if I have to struggle to make
1793 it great then I struggle to make it
1794 great and that happens all the time so I
1795 mean I don't know yet it's it's just
1796 it's a it's a bit of a weird thing to
1797 say well you're only good because the
1798 source materials good like well really I

1799 hope not but we can sign that no no I
1800 know I know but that's like that's the
1801 corollary to it and so when you follow
1802 it through they what that does is it
1803 gets you to the point where you realize
1804 well no it can't be that just like I
1805 thought all of the gear I was using was
1806 the source of all my power
1807 absolutely I'm gonna stop using half a
1808 million dollars worth of gear and I
1809 mixes are still gonna be good
1810 are you joking I'm still working so they
1811 must be ok so there's something about
1812 the way I hear things which is what's
1813 important and how I struggle to use gear
1814 or plugins or whatever to make that
1815 happen
1816 that's just my day-to-day nightmare that
1817 has nothing to do with what's going to
1818 come out of the speakers when I send a
1819 mix I guess I mean one of the great
1820 things about more and more engineers or
1821 pretty much every mix engine out I know
1822 now mixes in the boss is we now have
1823 access to people like yourself that we
1824 wouldn't have before so that so it
1825 budgets are actually is possible to get
1826 a trouser yourself and Chris Sheldon
1827 Chris allowed it's become much more
1828 affordable to do because the overheads
1829 are so so much more yeah so it's like
1830 and evening off from the question it
1831 means that everything you your mission
1832 is amiss entrapped by you know the best

1833 engineers in the best Studios so you
1834 know so it's gonna be a harder process
1835 because know everything's on a massive
1836 budget but it's for producers like
1837 myself who and you know to have access
1838 to great mix engineer's has made a huge
1839 difference and now everyone's got a
1840 place at the bottom of the garden or
1841 somewhere at home you know I'm instantly
1842 taken out you know I have to hire a
1843 studio right this term to mix it and so
1844 you purchase it instantly more and more
1845 affordable so it's amazing how you know
1846 I often approach a mix engineer think
1847 well then they're probably ever want to
1848 do it what do you budget yeah I mean I
1849 have the discussion and it's that's the
1850 negotiation is how much money do you
1851 have when can I get the files and when
1852 do you need it done by and if those
1853 three things work out great and it
1854 doesn't matter what the answers to those
1855 questions are it's how do that does that
1856 fit in with the rest of my life you know
1857 it's where technology is condensing
1858 through you made it it's not just it's
1859 not like Premier League you know First
1860 Division estate there's much more
1861 interchangeability between you know
1862 between projects and budgets and you
1863 know it's yeah but I really do
1864 absolutely a hundred percent believe
1865 that it has made music better like Billy
1866 Eilish Ailish I don't even know how to

1867 say your name I'm not a fan of that
1868 record musically like that's not
1869 something I want to listen to a lot but
1870 it's [__] awesome it's a great record
1871 and if she had been signed young because
1872 she actually I think there's someone in
1873 her family in the music business or
1874 whatever then okay maybe she would have
1875 made a record anyway but it would have
1876 been in a studio and would they have let
1877 her brother produce it no and would she
1878 have some all of her vocals in a bedroom
1879 quietly would it have been the same like
1880 no that record would be different it
1881 might still be great because I'm sure
1882 she is that talented because she managed
1883 to make that record but that record got
1884 made only because you can make a record
1885 on a lap
1886 that record would not have been made 10
1887 years ago yeah
1888 nothing uses it's a much healthier place
1889 now it's just um you know there's lots
1890 of cottage industries you've got an
1891 outlet I mean when we've started making
1892 records the only outlet you had really
1893 was through a major record label right
1894 with some sort of budget now even I can
1895 release records and you do I do through
1896 their detriment but I listen to some of
1897 the stuff that you've been releasing is
1898 amazing it's thank you yes um it's more
1899 questions and dope I didn't take that
1900 question personally at all don't worry

1901 about not you'll see outside later yeah
1902 he'll see you outside hey um I was
1903 wondering if um there's any sort of
1904 limit to a number of times you can
1905 listen to a record without getting bored
1906 or fatigued and if so what steps you
1907 might take to overcome that you mean
1908 while working on it yeah no I think
1909 there's a limited amount of time you can
1910 work on a song consecutively but that
1911 amount of time changes every time you
1912 work on it so when I'm mixing I might
1913 work on a song for six hours because I'm
1914 inspired and I'm making progress or I
1915 might open it up and hit play and say
1916 nope not today and then close it and
1917 open up the next one which is the joy of
1918 working in the box cuz I open up any
1919 song I'm working on and I'm exactly
1920 where I left off so not only do I get to
1921 listen fresh because maybe I haven't
1922 worked on it in a couple of days but I
1923 also don't have to remember where I was
1924 in the process hitting play and
1925 listening to it tells me how far along I
1926 am so there are absolutely limits but I
1927 think if you're gonna do what we do you
1928 have the ability to listen to a song 50
1929 million times in a row while you're
1930 working on it even if it's a song you're
1931 never gonna listen to again once you're
1932 done you can do it your there's always
1933 something you're grabbing onto to work
1934 on to make better if you if you're

1935 finding you're having a lot of trouble
1936 just liking the music you're working on
1937 after a certain amount of time then try
1938 and completely change your workflow so
1939 that you work on more things at the same
1940 time and don't force yourself to sit and
1941 listen to one thing longer than you can
1942 take it
1943 it was interesting we discussed the
1944 other day about when you mix in albums
1945 you tend to mix on all the tracks yeah
1946 every all the time if I can I mix the
1947 entire album at the same time and
1948 usually in alphabetical order because
1949 that's the way it is in the finally is
1950 that just I guess I mean the obviously
1951 the album's are somewhat of a lost art
1952 but I mean you know for me I so listened
1953 their albums you know I down on one spot
1954 if I listen to it in the order the
1955 artist wants me to listen to it in I
1956 never do playlists that's just because
1957 of my that's the way I was brought up
1958 nacinda records but I mean do you feel
1959 that the album is a lost art or do you
1960 mean um no not really and I don't that's
1961 not why I mix the whole album at the
1962 same time I mix it at the same time
1963 because it will a few reasons but one of
1964 the reasons is it means I don't have to
1965 work on one song i when I get sick of
1966 that song I've got at least nine more
1967 songs so I can keep working through and
1968 working through so I can get like the

1969 worst feeling in the world when you're
1970 mixing an album on a console is you've
1971 just had the elation of printing a mix
1972 yes and the very next thing you have to
1973 do is prep the next mix I got to assign
1974 outputs I got to write a piece of tape I
1975 got to pull the patch Bay like it's the
1976 worst when you're mixing in the box you
1977 spend a couple of days maybe drunk
1978 prepping all of the songs at the same
1979 time and now you're in the creative spot
1980 on every song on the record and you just
1981 work on it so for me it's the ability to
1982 just stop doing one thing and do
1983 something else but at the same time
1984 sometimes you do discover things and I
1985 think it's great to have the context of
1986 the entire record because there are a
1987 lot of Records where you almost never
1988 did it but I can remember people would
1989 always say like well when we're done
1990 with this last song let's recall the
1991 first two because we really discovered
1992 some things about how we're treating the
1993 vocal or the way the guitars are working
1994 and I want to do that on those first two
1995 songs we mix you never do that because
1996 you're doing them all at the same time
1997 so if you find it really cool
1998 local effect that works on one song well
1999 it probably will work on at least one
2000 other song on the record or things like
2001 that so that's why I love to do it it's
2002 not to try and make things consistent at

2003 all because I couldn't care less about
2004 it being consistent and it's not
2005 necessarily to make sure that the album
2006 works as a whole that that's the next
2007 step for you if I'm producing and I'm
2008 gonna be sequencing the record I don't
2009 do it until the mixes are done yeah
2010 but a lot of artists have the order in
2011 their head before you even start record
2012 always fun it's stranger or not it's a
2013 you know before you even stop recording
2014 you know what you think but the rep
2015 watch the running order it should be I'm
2016 right well I don't know because there's
2017 always a sleeper there's always a song
2018 that yeah it's kind of a b-side or like
2019 you know we'll just do it because we
2020 need to do it and that's the first thing
2021 well and it's also the first song on the
2022 record is the one that sounds the
2023 coolest in the first five seconds when
2024 you hit play it's like oh wow what the
2025 hell's that okay that's the first song
2026 on the record
2027 the second song in the record is the one
2028 that sounds good after the first song on
2029 the record it has to be that way
2030 otherwise it's not a record it's
2031 playlist yeah and then who cares what
2032 order you listen to yeah that's what I
2033 think yes but we're here for me to say
2034 what I think so I get to do yes exactly
2035 we do what else we got people well of it
2036 over here and they will this one Hey how

2037 you overcome the mixers that never feel
2038 finished well they have to be finished
2039 it's okay so there's there's a really
2040 easy answer to that so the the mechanism
2041 is while you're working on a mix imagine
2042 playing it for the people you have to
2043 play it for and then write the email
2044 that would accompany that mix and if
2045 that email says anything other than hey
2046 here's the mix hope you like it then
2047 you're not done with a mix because
2048 you're gonna start making excuses for
2049 this stuff in the mix that's not
2050 happening and that it's a real thing and
2051 I used to actually type the emails and
2052 then those were my mixed notes to myself
2053 and I would take care of each one of
2054 those things delete the settings from
2055 the email and then the email would say
2056 hey here's the mix hope you like it and
2057 great now I'm ready to send it but what
2058 it really means is that you can open it
2059 up fresh which is the first thing you
2060 can't decide a mix is done when you've
2061 just been working on it for three and a
2062 half hours it's impossible you're only
2063 gonna hear the stuff that you can
2064 remember doing for the last three and a
2065 half hours so you wake up in the morning
2066 or you work on two other songs and come
2067 back to it you go eat dinner you have 12
2068 beers whatever you do you come back
2069 fresh hit play and if you can make it
2070 all the way through without thinking

2071 that there's anything you should change
2072 then the mix is done if there's anything
2073 at all that isn't awesome the mix is not
2074 done that's it do you find that the they
2075 also the other test I found is if
2076 someone else is in the room listening to
2077 it you immediately see ten things around
2078 that's the best way to get perspective
2079 is to play it for somebody else and
2080 preferably not the person who you have
2081 to play it for so you have that chance
2082 to fix nail but getting perspective
2083 however you do it is the most important
2084 thing and you've got to listen as a
2085 listener yep you can't listen as a mixer
2086 yeah
2087 so you've thought you've talked about
2088 our making things explode over there
2089 later specific techniques you use all
2090 the time to do that nope I mean I use
2091 lots of parallel compression on things
2092 so sometimes they'll be an extra
2093 parallel compressor on the drums that
2094 I'll only use in the choruses or I will
2095 bump the entire mix of 0.8 DB in the
2096 choruses or I will ride the drums up 5
2097 DB on the downbeat of the chorus or I
2098 will add a sub octave distortion thing
2099 to the bass that you can't hear but you
2100 can feel in the chord like whatever but
2101 it's always different it's always
2102 different there's no the more specific
2103 any question gets the less useful the
2104 answer is because like I'll try and

2105 think of a general thing and then it
2106 turns out oh right but there were 9,000
2107 times that didn't work and then they'll
2108 be things you make that work really
2109 really well and you think oh my god I've
2110 cracked it like I will definitely do
2111 that again and then it never works again
2112 so it's all about the source material so
2113 it's more than aesthetic you're going
2114 for rather than one specific thing yes
2115 and what's important is I'm not saying I
2116 want the guitars to be louder or I want
2117 the vocal effects to change or I want
2118 the drums to be wider all I want is for
2119 it to feel like it explodes I have no
2120 idea what that means for each mix it's
2121 totally different but that's what I
2122 always want like I realized this about
2123 myself about a year ago talking at one
2124 of these things is that like
2125 traditionally drums are always super
2126 loud in my mixes that's a thing I like
2127 kick and snare they drive it but I've
2128 realized what I'm always trying to do is
2129 to make the drums feel like they feel
2130 coming out of a PA when you go to a rock
2131 show and the drum tech comes on like a
2132 minute and a half before the band comes
2133 on and the guy opens up the PA just for
2134 a second you get
2135 and that hits you in the chest like
2136 that's awesome
2137 that's what I want the kick-drum to feel
2138 like on every single mix I do unless

2139 that's wildly inappropriate which it
2140 sometimes is but I mean that's what I'm
2141 going for so it's the feeling I get in
2142 front of a PA in an arena with a kick
2143 drum with subs and nothing else going on
2144 like okay that's what I want to feel how
2145 you do that is gonna be different on
2146 every single mix if you even bother
2147 doing that but that's it's God it will
2148 all be about feelings so everything
2149 you're trying to do is a mixer is to
2150 make the stuff you want it to feel when
2151 you first started mixing actually happen
2152 got it
2153 high the the point made before about
2154 doing mixes that don't need any
2155 mastering because they're already
2156 exploding etc do you treat that
2157 differently to how you were to mix that
2158 is going to go through mastering because
2159 I mean the emotional side of it making
2160 it begging everything as one but there's
2161 also the technical side oh no I don't
2162 know that's why a lot of mastering
2163 engineers hate me but no I don't I don't
2164 I mean the mix isn't done until it's
2165 done
2166 and when it's done that's the mix I
2167 think it's really weird to do a mix and
2168 then put extra stuff on it
2169 before you send it to the band because
2170 you know they're not gonna like the mix
2171 you did so you make it really loud and
2172 send it to the band but then once they

2173 prove it you take all that stuff back
2174 off now it's no longer that mix even if
2175 it's just a limiter a limiter completely
2176 changes the way stuff feels so then you
2177 send it off to a mastering engineer and
2178 it's like well they better limit it as
2179 much as you did because otherwise it's
2180 not going to feel like now sometimes you
2181 might say I've got a mastering engineer
2182 I love the way make stuff sound and he
2183 does stuff the way I do it but better
2184 yeah well okay that's great and if
2185 you've got that kind of relationship
2186 with somebody then absolutely but the
2187 idea that there's some pure version of
2188 the mix that isn't what everybody's been
2189 hearing is very very strange to me I
2190 hate
2191 that because then what are you competing
2192 with like if you don't send the version
2193 you sent to the band to the mastering
2194 engineer they have no idea what they're
2195 actually trying to achieve and then what
2196 if you really crushed it when you sent
2197 that to the band well now they have to
2198 be as loud as that you can't get back
2199 mastering that's quieter than the
2200 reference makes it fish if you've won
2201 well exactly thank you thanks for so
2202 yeah it's it's a difficult thing but I
2203 think look if your mixes don't sound
2204 good but they're really loud okay so
2205 it's like there are all sorts of
2206 problems that really need to be sorted

2207 out in mastering then you have to have
2208 Headroom to be able to do it and to just
2209 turn the file down and then start
2210 working may not be enough for the
2211 mastering engineer but if all they want
2212 is a DB of headroom because they want to
2213 add some EQ then turn my mix down to DB
2214 that's fine I don't care you're gonna be
2215 basically turning it back up but only at
2216 certain frequencies and that's what EQ
2217 does so just let get on with it and make
2218 it sound the way you want it to sound
2219 and then to be fair I do sometimes print
2220 quieter versions of mixes that nobody
2221 gets to here except the mastering
2222 engineer so like here's the mix I think
2223 this is fine you complained so here's
2224 one where I dump the input to the final
2225 limiter by three DB now you've got more
2226 room but it has to be at least as
2227 exciting as what I sent you
2228 so now notice with a lot of mix that the
2229 reference mixes the band get a lot of
2230 mastering guys like to have that as well
2231 now so they so they they can avoid that
2232 issue of right which is why there's no
2233 that's the mixes that mixes the mix yeah
2234 yeah there is no reference mix that's
2235 different yeah yeah yeah keep it simple
2236 yeah sort of two questions the first one
2237 is when did you feel like you got
2238 confident in the them the moves you were
2239 making while mixing never never I mean
2240 I'm not kidding about the being super

2241 stressed out when I sent that record ten
2242 days ago and realizing that I've been
2243 stressed out about it and kind of
2244 depressed the whole time because it's
2245 like that weight of thinking you may
2246 have failed miserably with somebody's
2247 art which is their life you I don't I
2248 haven't gotten over that I mean I think
2249 I'm more confident than I was 20 years
2250 ago but I'm not very confident and then
2251 the second one is is taming bass like
2252 especially when you're moving it if
2253 you're doing like a funk track for
2254 example where it's playing on multiple
2255 octaves you got the feel of the low and
2256 it goes lower octaves and then it
2257 becomes nearly inaudible and then vice
2258 versa when it goes higher you don't have
2259 the feel so maybe some techniques to
2260 combat that it's I mean that's a really
2261 specific question so it's hard to know
2262 exactly but I think like on a reggae
2263 track it comes up a lot as well what you
2264 need to do is decide who's driving the
2265 low end and so if the bass is all over
2266 the place then you can't let the bass
2267 drive the low end it's got to be the
2268 kick drum because that will be more
2269 consistent and then you also have to
2270 decide like should there be some
2271 constant low end or should there be
2272 rhythmic low end and if it's cool to
2273 have the rhythmic low end will great
2274 your kick drum does it end of story

2275 and
2276 just don't make the bass to boo me but
2277 if that doesn't work now you gotta like
2278 look for a keyboard or a guitar or
2279 something that's got low-end so you can
2280 at least get some low mids that don't go
2281 away but that's like an aesthetic choice
2282 for you about whether you can deal with
2283 the low-end changing or not but I mean
2284 there's no there's no trick to you've
2285 got to find somebody who can create the
2286 line because if you used like a sub
2287 harmonic synthesizer on the bass when he
2288 went up the octave that's just gonna
2289 sound weird so your low-end will be
2290 consistent but everything else about its
2291 gonna suck so you just have to kind of
2292 decide and see what you can get away
2293 with the other thing is that like I
2294 build most of my mixes with the drums
2295 really loud but sometimes you've got to
2296 say well art I'm not gonna do that
2297 I'm gonna build this mix with the
2298 guitars really loud because they will be
2299 consistent all the way through the mix
2300 and that's important and then everybody
2301 else can move around within that
2302 framework so you just create a sonic
2303 universe for the song that might be
2304 totally different than everything else
2305 you've ever done one thing I've noticed
2306 on the last few days is how cerebral you
2307 are about mixing i overthink every there
2308 is you know these moments of like see a

2309 technical craziness but deeply you know
2310 really the core of the mixes feel and
2311 explosion and cerebral and you know that
2312 that really surprised because I thought
2313 it would be impressed will be much more
2314 technical than it is well yeah I mean it
2315 can be right because that the end result
2316 you're trying to get is a feeling so
2317 like I mean I said in the seminar one of
2318 the definitions for art is something
2319 that one person makes that elicits an
2320 emotional response in another person
2321 without them having to be there and that
2322 applies pretty I mean the other thing is
2323 some people say art is what you do when
2324 you're bored but that's a totally
2325 different thing but so that can cover
2326 music so the idea is you've got some
2327 recording
2328 some music that you want people to feel
2329 sad or happy or angry or whatever it is
2330 and so to achieve that the mix needs to
2331 feel a certain way it doesn't need to
2332 sound a certain way doesn't have to have
2333 any low end if you can get the emotional
2334 response without it but once you've said
2335 I want this to feel like it explodes now
2336 all you have our technical tools to
2337 change the bits and make emotion come
2338 out of the speakers so it has to become
2339 a technical job at some point you can't
2340 just feel your way around compressors
2341 and eq's like that's you're never gonna
2342 get anywhere it's gonna sound terrible

2343 so you have to be technical and cerebral
2344 to understand when you're totally
2345 screwing something up by doing something
2346 technically really horrid horrendous but
2347 also realize that there is no right
2348 answer to any of it because you're going
2349 for a feel so it's a weird balancing act
2350 but the technical side is just like the
2351 little book in your head that tells you
2352 how to do the emotional stuff yeah I
2353 think I mean it was a really interesting
2354 to see your you often expressed that
2355 you're sort of that the fear and how
2356 terrified you are things but when I
2357 listened to your mixes they sound like
2358 completely fearless it's that you just
2359 do crazy [__] that I just like how can
2360 you do that and get away with it and it
2361 was you know it's like you don't always
2362 get away with it but yeah well yeah I
2363 mean or maybe just put your plane in the
2364 ones where you play that's the because
2365 you did get away with it on but it's
2366 yeah I don't know it's it's I mean I
2367 think you can like there was someone in
2368 the seminar today and we were listening
2369 to some big done in it sounded really
2370 really cool but the like the kick drum
2371 could have been louder like that would
2372 have I think made it a bit more exciting
2373 to listen to and the response was well
2374 but I don't you know I'm not that
2375 experienced with mixing I can't I don't
2376 have like the best controllers so I

2377 don't want to go nuts with a low-end
2378 like I just need to have it be
2379 controlled like well but no you don't
2380 let it be crazy let in so my thing now
2381 certainly and this is over the last
2382 however many years is if I hear
2383 the germ of something that could be way
2384 too loud I'm like oh great I get to make
2385 this thing really stick out and be an
2386 event and that's exciting if it doesn't
2387 get in the way of the song and it
2388 doesn't destroy things and you know and
2389 when it could be that the artist hears
2390 that like why is that thing so loud what
2391 are you doing and then you get rid of it
2392 and that's fine but it's to take the
2393 opportunity to do something memorable
2394 yeah you certainly would do that as a
2395 musician you would do it as a performer
2396 you probably would do it as a as a
2397 producer so why would you not do it as a
2398 mixer - why would you not put reverb on
2399 the base in the middle eight because it
2400 makes it super stereo and swimmy if that
2401 sounds really cool and bizarre great
2402 fearless yeah and then you curl up in a
2403 ball and think that they're gonna hate
2404 it yeah and then they don't and then
2405 it's all good yeah well it's probably a
2406 good place to him to wrap it up but
2407 before I do I forgot to thank SAE Dave
2408 and the guys at us at you one of our
2409 main sponsors you're sorry Dave
2410 sorry that's terrible terrible some of

2411 you might be coming to the seminar on on
2412 Sunday we've got a Marc Rankin who's
2413 visiting pewter next week also who tells
2414 little is going to join us I'm sure you
2415 have to feed lots of Taylor Swift
2416 questions but he's ready for it so so if
2417 you know if you got tickets for Sunday
2418 come along and get his sold out but you
2419 know just just um you know if any more
2420 come available will let you know and
2421 they jump on the news early music
2422 producers Facebook page and join them
2423 you get all the updates and we'll put up
2424 some photos and some links to the year
2425 to the seminars and I just want to
2426 really thank Andrew for coming down it's
2427 a long way and we're really glad to have
2428 you it's just been an incredible have
2429 any different way I know it's real we
2430 will drink some more beer and we'll talk
2431 some more stuff when we put the world to
2432 rights and beer but thank you don't they
2433 can please for thanking those around
2434 your show
2435 [Applause]