

1 [0:00:00.0] [Music]  
2 hi everyone welcome to the noise gate  
3 podcast episode zeroes everyone very  
4 very first podcast with our very special  
5 guest Andrew Shep's no welcome thanks my  
6 name is Tristan I'm joined by my  
7 colleague Tim hello everyone and for  
8 anyone out there who's not familiar with  
9 Andrews along in the Loess trees create  
10 is a sir I've written this down a  
11 three-time Grammy award-winning mix  
12 engineer and producer whose wife with  
13 likes of Adele read our Chili Peppers  
14 Linkin Park Beyonce Lady Gaga Stevie  
15 Wonder Michael Jackson to name but a few  
16 as well as worth JT and jay-z true for  
17 jay-z as we call all the J's so you're  
18 currently having Australia doing a bit  
19 of a national tour yeah yeah so I think  
20 the people in the West Coast dog you  
21 it's not an S right yeah yes and he's  
22 semi national - there's a lot of ground  
23 to cover  
24 yeah I have been doing mixing seminars  
25 yeah mixing seminars both shorter ones  
26 for students at some of the recording  
27 schools which has been great and then  
28 full day mix and seminars for  
29 professionals basically and then just  
30 speaking events which are they end up  
31 being technical people ask questions but  
32 Joe are just hanging out less of a  
33 technical focus yeah yeah um how's it  
34 been so far it's been great yeah yeah

35 really good alone for master touring set  
36 the whole thing up and I just said keep  
37 me busy and he has suddenly half sir  
38 yeah so out of those different events is  
39 there ones that you favor home - no no  
40 there's no real pressure on the speaking  
41 events except the fact that they're 200  
42 people instead of 12  
43 but it's that you can sort of read the  
44 audience and know if they're kind of  
45 enjoying one thing you're talking about  
46 as opposed to another and it's very  
47 freeform and there's nothing that you  
48 feel like you have to do so you can just  
49 do whatever you're doing whereas the  
50 seminars I mean I feel a responsibility  
51 that at the end of one-day seminar which  
52 seems like Oh 8 hours that's plenty of  
53 time I mean that's no time at all  
54 absolutely no time at all so that's what  
55 it's a lot of pressure I put on myself  
56 to try and make sure that I get through  
57 things but also I never go in with a  
58 plan  
59 like there's no  
60 here's what we will do today I know  
61 where I'm gonna start and then it just  
62 every one of them has been totally  
63 different so yeah  
64 gets derailed pretty quickly yeah I  
65 derail myself all the time  
66 I digress and like basically we start  
67 off going through my mix template which  
68 is just a proto-tool session we have

69 audio and it basically and that takes  
70 three and a half hours because it's just  
71 you know never leave them out mmm  
72 navigating the template takes three  
73 hours yeah but it's because I'm talking  
74 about other stuff yeah yeah the whole  
75 time yeah like I mentioned a compressor  
76 and then it's because it's not about  
77 compressors or eq's or whatever it's all  
78 about how you listen and how you think  
79 about it yeah so I spent a lot of time  
80 down rabbit holes and then forget why I  
81 even got in that hole yeah the first  
82 place and then we have lunch I'm sure  
83 the audience enjoys every step of the  
84 journey well I hope so  
85 and this plenty of educational content  
86 of you online  
87 discussing your mixing techniques and  
88 series um although that's been less of  
89 the focus of the speaking events you've  
90 been doing yeah yeah I mean the public  
91 speaking events are more anecdotal but  
92 again lots of people are showing up and  
93 they got questions about it but the  
94 question has have actually been really  
95 good because for me the more specific  
96 the question the more useless the answer  
97 is going to be as you to look down here  
98 but it's you know like oh what's your  
99 favorite plugin for this like whoa I  
100 don't know it depends on what this is  
101 and what else is playing with it and you  
102 know that could stuff it's almost an

103 irrelevant question and sometimes you  
104 get lots of questions like that and the  
105 questions at all the events and even in  
106 the seminars have been really good mmm  
107 really good  
108 like just general stuff and how like  
109 someone the other night asked what's you  
110 get asked a lot like how do you have a  
111 work-life balance that kind of thing but  
112 this was just what how do you balance  
113 your mental health well-being in this  
114 horrendous industry where you can only  
115 do wrong or get by like you can't I did  
116 it right like there is no right yeah  
117 it's interesting so it's good it makes  
118 you think about stuff how long have you  
119 been in industry for uh well I graduated  
120 college in 88  
121 so whatever that is is that 31 years mmm  
122 yeah good math nice yeah so technically  
123 31 years very cool I'm old so these are  
124 talking of in seam you're doing is that a  
125 recent initiative as far as going off  
126 the mixing seminar so um yeah I mean  
127 because I don't I don't know I don't  
128 think of myself as someone people should  
129 come and see like that's weird to me you  
130 know I work on other people's records  
131 and people go see those people play  
132 their music and so it's always a little  
133 I don't know I would feel arrogant  
134 saying I am going to have a speaking  
135 event that's gonna come listen to me and  
136 like I don't know but as it turns out

137 there are a lot of people who and  
138 sometimes it's just the one hear an  
139 anecdote about someone who's been in the  
140 room with some of these people because  
141 not too many people get to be in the  
142 room right so you know really lucky and  
143 so those experiences are cool and also  
144 I've been able to work on a lot of  
145 Records and things so people are  
146 interested but it's not something I  
147 would think is like great that's what  
148 I'm gonna do now cuz I just that takes a  
149 whole different kind of hubris just say  
150 booked a room 300 people show up but  
151 like I said before along said no they  
152 will show up and they have so it's been  
153 amazing I think you have a lot to offer  
154 in regards to like you have multiple  
155 roles so you're an engineer and a  
156 producer  
157 no sir a label one bad but yes yeah but  
158 I think a lot of people would want to  
159 get a lot of different insights from  
160 those different roles yeah yeah I think  
161 so I mean I'm just being able to work on  
162 a lot of different stuff and so I think  
163 that's just interesting sure yeah sure  
164 we'll find out yeah you know many  
165 people's day job involves hanging out  
166 with people like Michael Jackson and  
167 Frank's episode no no and believe me  
168 that's never lost on me when I'm doing  
169 something right yeah but they're also I  
170 was at the event the other night what

171 sort of mixing students came along with  
172 yeah very practical questions some  
173 bigger picture questions like how do I  
174 keep my ears safe over the years and you  
175 mentioned the mental health question as  
176 well yeah and as you also talked about  
177 the beginning of your career start off  
178 to a particular synthesizer yes I have  
179 been mispronouncing for several years  
180 and whoa how you say distinct love you  
181 sink a lot a lot of people say  
182 synclavier  
183 I think everyone in Europe says sink lap  
184 which means now that I live in England I  
185 should change but I always said sink  
186 levere and I met the guys who invented  
187 it and they said sink low beers so I  
188 thought well but I mean obviously  
189 Clavier French word for piano keyboard  
190 really anyway reliable ah blah but yes  
191 so that was one of the first first  
192 workstations really it started life as a  
193 sequencer and an FM synthesizer and then  
194 it grew and grew and grew until didn't  
195 this disc recording as well as  
196 polyphonic sampling and a bunch of stuff  
197 but it was one of the three with the  
198 wave frame and the Fairlight home-grown  
199 for you not for me and so it was a  
200 really early application of digital  
201 technology to music and just really in a  
202 music making way so I worked for the  
203 manufacturer as a field service tech  
204 yeah so I fixed them yeah cool was it's

205 only about that instrument that  
206 attracted you to it was mortis it was a  
207 very expensive complicated of things  
208 well I like Negro carry I like it has  
209 lots and lots of buttons on yeah so it's  
210 like the keyboard equivalent of a  
211 recording console yeah it's like you  
212 look at that anything okay I'm gonna be  
213 the guy in this with every single one of  
214 those does I'm a geek I love technology  
215 yeah so I was drawn to it but also  
216 alright there was a job opening I mean I  
217 didn't go hunt them down like I have to  
218 work for you guys but when the job  
219 became available I was really interested  
220 in it so because I'm a geek yep yeah um  
221 I think myself as well haven't really  
222 played around with the software  
223 emulation by a Torrey have you played  
224 with that yeah a little bit a little bit  
225 I mean that's emulating just the FM  
226 synthesizer part which was that's a bit  
227 I would have used the least because I  
228 was doing the sampling and sequencing  
229 and then the hard disc recording and  
230 with that side of things so I wasn't  
231 doing a lot of the synthesis but it's  
232 yeah it was a beast of an FM synth yeah  
233 you did it do the whole resynthesis side  
234 of things as well yes there was crazy  
235 software  
236 to the point where like the FBI bought  
237 one because it could do this amazing non  
238 real-time filtering and things like that

239 stuff that's done on your iPhone now  
240 just so you can hear a phone call but  
241 that stuff offline like I made a string  
242 patch once by taking the string samples  
243 and was maybe 12 string samples to cover  
244 the whole keyboard so this is not like  
245 today's string libraries where it's 12  
246 gigabytes yeah this is told I thought it  
247 would fit on a floppy yeah and I  
248 analyzed had the software analyze it and  
249 then get rid of the fundamental only and  
250 you could create these non real-time  
251 Fourier transform not childers and so  
252 you're left with just the harmonics and  
253 it made this amazing cool like eerie  
254 pipe sound mmm but for it to crank  
255 through those 12 samples whatever was  
256 was I think two days and yeah so it  
257 wasn't quick yeah and a little  
258 temperamental as far as I can tell as  
259 far as I know I mean they they actually  
260 worked really well but obviously they  
261 would break I mean we're talking about  
262 something as powerful now could be in a  
263 single box with no parts to it it would  
264 just be all surface Manatee stuff and  
265 like an iPad for instance but this was a  
266 26 space rack that had a couple hundred  
267 circuit boards all in backplanes and  
268 then ribbon cables going everywhere on  
269 the front individual powers files  
270 probably eight power supplies in the  
271 thing plus the keyboard on a 50 foot 50  
272 pin cable than external floppy drives



273 and then once you had the hard disk  
274 recorder that was a separate 26 space  
275 rack yeah I mean it's just a huge amount  
276 of stuff like the processor we're gonna  
277 get the processor was the equivalent of  
278 like a Class A amplifier so instead of  
279 being a chip to be your amplifier you've  
280 got components individually or  
281 transistors in your what Evers their CPU  
282 was back it was two circuit boards full  
283 of transistors and things so it's not  
284 like oh yeah we just got the new IBM  
285 process from programs our own operating  
286 system they built the process and that's  
287 why the FBI had it NASA owned one we got  
288 well JPL the Jet Propulsion lab we got a  
289 call a service call once  
290 and they said oh this is JPL and our  
291 sink livers broken that's what that  
292 makes no sense but they had bought one  
293 to do some of the camera control on a  
294 Mars Lander because it was the fastest  
295 CPU at a certain type of math at that  
296 time by far and so that they had one  
297 nothing to do with their synthesis sonic  
298 capabilities well they were hoping to  
299 serenade once they were there but no no  
300 he was all just to do the master process  
301 yeah number crunching oh man  
302 and you were the man to fix it I was one  
303 of the field service engineers it does  
304 sound like you know what fili intimately  
305 yes yes do you still play around with  
306 her and all these notes no no no not at

307 all I had one for a while I sold it when  
308 it was still worth a tenth of its  
309 original value as opposed to now it's  
310 now there's a bit of a resurgence in  
311 them because actually the founders of  
312 the company have sort of reformed the  
313 company you now run it on a Mac instead  
314 of on their sienna you and now they have  
315 the emulations like there's an iPad he  
316 have him synth that is the FM  
317 synthesizer have you seen the control of  
318 their Medford yes or no yeah cuz that is  
319 one of the great things about the  
320 keyboard is it had this data-entry knob  
321 this big spring-loaded silver knob  
322 multifunction thing and it was great it  
323 was really good it accelerated the  
324 values really it was really intuitive to  
325 use and I they have just that in a bar  
326 yeah that's right so that was an  
327 important tactile part of the  
328 functionality yeah and that way why the  
329 keyboard has literally hundreds of  
330 buttons yeah so the functionality of  
331 this thing which you could mess around  
332 on a terminal a vt100 terminal and you  
333 could use the thing and it was  
334 menu-driven I mean it wasn't like you're  
335 typing Unix  
336 there's something like that but you  
337 could just work from the keyboard you  
338 never needed to look at the computer  
339 yeah and you could score a movie that  
340 way yep yeah very cool

341 I guess that no by itself sells for  
342 about \$4 u.s. does it yeah that's  
343 probably about what it normally is our  
344 10 it's just you had the other hundred  
345 thousand of stuff attached so at one  
346 point you transition from being the  
347 world's premier sink livia repairman  
348 I don't I'm not I never said I was the  
349 relation here you're putting words in my  
350 brain that no I was one of right one of  
351 a bit of hope to become one of the  
352 world's most prominent mixing engineers  
353 again your words not wood that's mostly  
354 your day job these days the mixing  
355 engineer yes yes I was running if you  
356 could taught us a bit about a day in the  
357 life of a mixing engineer what it  
358 entails it entails trying to find time  
359 to mix yes  
360 I mean for me now I wake up and I go  
361 work almost immediately and then my cats  
362 come in and I have to feed them and then  
363 I'll get an email and I'll have to deal  
364 with that and then I mix and then I get  
365 mixed notes on something I mix two weeks  
366 ago and I do those changes and then I  
367 mix and then I'm not getting anything  
368 done and that's on so I close that song  
369 and it's a different song and then I  
370 have to go run some errands and I mean  
371 that it's kind of pure chaos yeah with  
372 these little tiny islands of productive  
373 mixing yeah okay and some days I'll just  
374 sit and mix all day and some days I'll

375 be lucky if I get an hour of productive  
376 time but it's just that's the chaos of  
377 life and that's what I love about mixing  
378 completely in the computer now and not  
379 having to rely on gear and not worrying  
380 about when I'm going to do something all  
381 I need to know is when do you need it  
382 done by yeah and then I'll get it done  
383 by then but it might be done two weeks  
384 earlier than that or it might take me  
385 until the last second I don't know  
386 so this to do as at home yes my mixing  
387 mixing room which is a pair of speakers  
388 in a room is that home  
389 how many projects would you work at as  
390 many as I have to do yeah it's not  
391 limiting yourself you're not know I mean  
392 things about mixing when you're mixing  
393 for clients is ninety percent of the  
394 time is getting the first mix you're  
395 going to send to them then it could take  
396 weeks of going back and forth and making  
397 revisions but those are all just changes  
398 to something that already exists and  
399 that can go incredibly fast I can get a  
400 page full of notes and be through it in  
401 10 or 15 minutes if it's all stuff that  
402 makes sense and works and there's  
403 nothing that upsets something else just  
404 open the session go down the list try  
405 and figure out why there  
406 why they want what they're asking for  
407 make the changes quick this and awesome  
408 send it because you know the bones of

409 the mix are fine  
410 it's not like I have to recheck the  
411 low-end like it's fine so you take care  
412 of the guitar solo and the background  
413 vocals and whatever it is so that is  
414 very very fast so I could be doing  
415 recalls on three projects while mixing  
416 two and that's fine because I've only  
417 got two that are the huge chunks of the  
418 day whenever I can find the time and the  
419 rest is just as the notes come in make  
420 the changes send it out right and your  
421 role as a producer as well you produce  
422 some any-any bands as well is that right  
423 yeah what's that in comparison to being  
424 an engineer is it do you like the the  
425 more creative side of things in regards  
426 to the construction of songs or  
427 structure and yeah I love it that or is  
428 it I love it my favorite day is a day in  
429 a rehearsal room with a band doing  
430 pre-production which almost never  
431 happens now  
432 but yeah I love that the pressure of  
433 having to record it is another layer of  
434 stress on top of the making of the music  
435 so the few times you can actually just  
436 work on the music and not have to be  
437 worried about any of the rest of it is  
438 yeah that's definitely my favorite  
439 department very cool you didn't mention  
440 before they were mixing in the box these  
441 days yes it's been subject to some  
442 scrutiny apparently yeah nobody is it's

..physische Verfügbarkeit vo  
..physische Verfügbarkeit vo

..bessere oder gleich gute Klangc

..Workflow (allgemein)

..bessere oder gleich gute Klangc

443 like why is this big Iluvia that's nice  
444 there's so many people who do it is it a  
445 more an Australian fascination with us  
446 no no no no no no there's a incredibly  
447 long thread on gears let's see I believe  
448 is worldwide  
449 yeah I mean you were mixing before that  
450 on a Neve console with big  
451 [0:17:03.9] AS: Yeah, and before I had the Neve I was mixing in  
452 the box. And before that I was mixing on a Mackie digital eight bus.  
453 And before that I was mixing on a Mackie analog eight bus.  
454 And before that I had a couple of 1604s.  
455 I mean, I've mixed on whatever I've had at the time.  
456 [0:17:19.1] And when I first went[?] into the box, it was because finally you could  
do it  
457 and it sounded better than going out through other stuff.  
458 And then I got a Neve, which, you know, that's pretty awesome.  
459 But yet moving back into the box was all about the workflow and logistics,  
460 and having to schedule your time and all of that stuff.  
461 But sonically, I think, it's better the way I'm doing it now.  
462 I'm much happier mixing the way I am now.  
463 There are a lot of people who ask  
464 questions that are sort of loaded  
465 towards the well you'd mix a lot if you  
466 could right and absolutely not I would  
467 never go back to mixing that way and not  
468 even for a project like there's no  
469 project I can think of  
470 unless it's gonna be mixed live while  
471 they're performing that I would want to  
472 mix analogue it's just it's cumbersome  
473 at this point I've got a system down  
474 that works really well  
475 I can move really fast be really  
476 creative and like I was talking about

477 before mix more than one song at a time  
478 which you cannot do if you're on a  
479 concerts right yeah yeah unless you  
480 don't take advantage of like okay I  
481 won't move any of the knobs but at that  
482 point it's a summing box and hmm we can  
483 we're not gonna argue about that either  
484 spot to compromise yeah yes so if you're  
485 gonna truly mix analog that it's a  
486 completely different beast and it's just  
487 one I love doing it while I was doing it  
488 but I was very happy to make the change  
489 yeah cool do you find having all those  
490 things at your disposal so quickly and  
491 so efficiently does that do something to  
492 your creativity yeah I can fight a bee  
493 thing yeah I mean and you can be  
494 creative on the analogue stuff too it's  
495 it's just trying to set yourself up so  
496 when you have an idea you just chase the  
497 idea sonically you're not thinking okay  
498 what plugins should I use for that or  
499 what patch Bay number is that piece of  
500 gear and why isn't it working and just  
501 to take all of that out of the equation  
502 and just be listening that's the goal  
503 always you mentioned that was a point  
504 when it became possible if you know mix  
505 in the box was that a specific jump in  
506 technology technology of the problem  
507 yeah I don't remember exactly what year  
508 I mean I remember when TDM happened in  
509 Pro Tools yeah that was a big deal and  
510 but that it wasn't powerful enough to

511 mix it was a combination of computers  
512 just getting powerful enough you could  
513 play back all of the tracks in a session  
514 because at the beginning when it was  
515 just sound tools and even when it was  
516 Pro Tools  
517 still with Digidesign you could have 16  
518 tracks and then 24 tracks and then 32  
519 tracks but you couldn't have unlimited  
520 tracks so it was very much the same sort  
521 of limitations he'd have on a tape  
522 machine but it was in the computer but  
523 you couldn't reliably play back 32  
524 tracks and do lots of processing so you  
525 can't mix in that sense completely in  
526 the box  
527 and so the TDM happening computers  
528 getting more powerful and then the real  
529 change though I was getting around it in  
530 weird ways was when they introduced the  
531 delay compensation and that was huge  
532 because now you could do parallel things  
533 which you'd have to manually compensate  
534 for before then yeah and you had to  
535 think a lot to get anything to work to  
536 the point where you talk yourself out of  
537 doing stuff right it's all possible in  
538 real time now though yeah yeah it just  
539 takes care of itself is like magic only  
540 not magic so you've been using plugins  
541 for a long time did you notice an  
542 improvement in their quality or maturity  
543 of analog emulation over the years you  
544 see there you go there you go



545 it's a if that's a like well won't  
546 plugins be better when they can emulate  
547 the anti AHS world's better and I think  
548 that that's that's a it's just asking  
549 the wrong question plugins are better  
550 definitely modeling has come a long way  
551 so if you want a model of a particular  
552 type of compressor it will be more like  
553 that compressing but the thing about  
554 modeling is they're going to model a  
555 very specific piece of gear not la two  
556 A's it's that ability and most la  
557 Falaise the optical on them is more than  
558 five years old which was I think between  
559 five and fifteen years was the projected  
560 lifespan I'm saying this I'm probably  
561 wrong someone's gonna put in the  
562 comments exactly how long those opto  
563 sensors are supposed to last but they're  
564 not supposed to last fifty years so  
565 every LHC way you have ever used is out  
566 of spec if it's not new that's the truth  
567 of it most new EQ sound different  
568 consul full of them no two of them are  
569 gonna sound the same that's why  
570 recalling mixes on my need was so hard  
571 because eq's would change modules as  
572 things would break and then get fixed  
573 but it wouldn't go back in the same spot  
574 and so the and that was part of when I  
575 did the 1073 plugin with waves they said  
576 we'll send us your favorite 1073 and I  
577 said no I bet you have one so start  
578 there and I'm just gonna compare it to

579 all ten of mine because I just wanted it  
580 to feel like a 1073 but not be a  
581 specific one modeled plugins feel like  
582 the things they're modeling and they are  
583 either a very specific one of them or  
584 they're meant to be more generic so  
585 that's fine but at the same time there  
586 are digital-only plugins that you  
587 couldn't build as an analogue thing that  
588 are absolutely incredible and  
589 mind-blowing and even forget about the  
590 oh they do AI or they do something you  
591 couldn't do analog but just that's a  
592 compressor that no one's ever built and  
593 it's awesome so I think yes plugins have  
594 progressed immensely and are still  
595 progressing and it's weird how the  
596 beginning of the digital audio era was  
597 all about getting rid of all the  
598 problems with analog which is power  
599 supply rails and noise floor and all of  
600 these things of temperature variability  
601 all that stuff is like oh we can finally  
602 not be at the mercy of those things and  
603 now that's all anybody wants right  
604 because and there's actually a Brian Eno  
605 quote about this and I can't remember  
606 the exact wording so I won't even try  
607 and paraphrase but basically the  
608 quirkiness is what you want so while  
609 that's the only choice you have the  
610 quirkiness is actually a detriment then  
611 you have a choice of something without  
612 any of the quirkiness and after a while

613 you say I kind of missed some of the  
614 quirkiness so you can add it in but it's  
615 a very controlled ad unit and you decide  
616 how much noise you want now that wasn't  
617 an option it's like well should I use  
618 the noise 1176 that actually bites  
619 better on a vocal or should I use that  
620 cleaner one that's not quite as good and  
621 you'd actually make choices like that  
622 and Oh am I going to rebuy a tape  
623 machine  
624 these drums don't sound the same as when  
625 it was an input or am I gonna deal with  
626 it and kind of remake my drum sounds so  
627 it will fit on tape you used to have to  
628 do that now you just get a drum sending  
629 your recording so didn't mean to call  
630 you out there no no actually didn't  
631 appreciate be didn't miss the smell a  
632 little bit maybe I'd I like the smell  
633 yeah I like the smell I like the heat  
634 yeah yes it does yeah and it's good so  
635 busy a mixing rig look like these days a  
636 laptop at home it's no Mac Pro yep on  
637 the road yeah it's a laptop pair of  
638 speakers or headphones cool and that's  
639 exactly what it looks like I got a  
640 controller what I need one but I don't  
641 turn it on all the time so yeah that's  
642 it and you don't have favorites like as  
643 you sort of said it doesn't matter what  
644 you're using its whatever sounds or  
645 feels yeah for me I have one pair of  
646 speakers I like more pair of headphones

647 I like this they make sense to me and  
648 I'm used to them but I wouldn't  
649 necessarily recommend them to other  
650 people some people think they sound like  
651 crap so and that's fine like I'm not  
652 worried about that but for me when I  
653 like it in either of those environments  
654 it tends to translate so that's all you  
655 need doesn't matter what it sounds like  
656 but it needs to sound like that  
657 when you take it out into the world  
658 right so for me having one playback  
659 system helps me do that because I know  
660 if I'm not enjoying what it sounds like  
661 it's my fault it's not the speakers as  
662 opposed to some people like to have  
663 multiple pairs of speakers because that  
664 will help shift the way they're  
665 listening to things no check the low end  
666 on this and check the imaging on that I  
667 just that confuses me and it takes me  
668 too long to adjust to a different  
669 playback thing does that come down to  
670 your experience in what you're listening  
671 to and I don't know no no I think that's  
672 just my brain I mean that's just always  
673 been the way I've worked and there are  
674 plenty of people way better at mixing to  
675 me who have multiple pairs of speakers  
676 and work in different ways it's just but  
677 you do need to realize the way your  
678 brain works and I think some people  
679 would get freaked out about using \$200  
680 headphones and trying to mix a record

681 whereas I don't care because it's not  
682 like everyone has to come over to my  
683 house and see that I've got \$200  
684 headphones but they make it to listen to  
685 the record and it sounds good  
686 nobody has any idea it's just when they  
687 listen on whatever they're gonna listen  
688 on is it great so you can get over  
689 yourself pretty easily if you keep that  
690 in my field interesting you're through  
691 you're mixing credits covers a lot of  
692 ground there yes you certainly jump  
693 between genres do you find that  
694 difficult or do you have a preference in  
695 one style over another or do you enjoy  
696 no no I I love how diverse my  
697 discography is because it is it's weird  
698 and sometimes it's like happening at the  
699 same time which is great I think and  
700 this may be because I'm older thing when  
701 I was younger I had John Rezai really  
702 liked  
703 I love Punk but then the Chili Peppers  
704 were in there and they weren't really  
705 pumping but they were kind of Punk and  
706 whatever so things start to smear no  
707 genre is that specific and I think that  
708 there are a couple of genres so it's  
709 very difficult for me to find stuff that  
710 I like necessarily but I just as I talk  
711 about things endlessly to people you  
712 start to analyze your own tastes and the  
713 way you think and it's much more about  
714 the emotion of the song like I like

715 angry I like dark I like difficult I  
716 like sad beautiful those are the things  
717 so it doesn't matter what your honor it  
718 is that could be hip-hop that could be  
719 classical to be jazz could be rock but  
720 if I had to say like whoa what xian'er  
721 do you like I like guitar bands like  
722 that's my favorite then but I would much  
723 rather mix a dark classical record than  
724 a happy guitar rock record like that's  
725 just because that's what I have an  
726 affinity for yeah yeah yeah interesting  
727 there's certainly a lot of bands in  
728 there sorry sorry how do you how do you  
729 find expressing that the darkness and  
730 sort of stuff we think we through all  
731 three mixes it's well I mean it's it's  
732 really it's a songwriting thing more  
733 than anything it's a chord structure  
734 thing a melody thing but it's you just  
735 accentuate the stuff that's giving you  
736 that emotion like when you get to  
737 the chorus or the bridge of a song and  
738 there's some sub bass and that gives  
739 this gigantic low-end that's shaking the  
740 room well okay I've got to make sure it  
741 actually shakes the room because if you  
742 don't you don't get the impact of it so  
743 that's it I mean but that's just mixing  
744 just trying to make everything the more  
745 version of what it already is are they  
746 conscious efforts through notes and  
747 suggestions from the bands or the  
748 artists or is that it's honest you would

749 depends yeah I will generally chase that  
750 stuff myself but absolutely I get like  
751 there was a note on the first hosszú  
752 record I don't remember what song it was  
753 but there was like a sub bass or a low  
754 piano note or something and one of his  
755 notes on the first mix first version of  
756 that mix was when that thing comes in it  
757 has to be like a pillow bomb like what  
758 the hell is a pillow bomb but as soon as  
759 I said it you know exactly what it's  
760 supposed to be it's just supposed to hit  
761 not with a huge amount of attack not  
762 wake you up but just fill the space and  
763 be gigantic I knew exactly what he was  
764 talking about so you chase it but I tend  
765 to chase those things myself and I  
766 probably at the time said man I thought  
767 I already made that big but then you go  
768 back and listen like oh no it could  
769 actually be bigger and you know and  
770 that's a matter of perspective or taste  
771 or whatever it is but yeah it could come  
772 from me or from the artist and sometimes  
773 all do stuff and then the artist doesn't  
774 want it like that and that's fine fine  
775 is that like is that is that a  
776 challenging thing when you are so set on  
777 something well I've never stood on  
778 anything right no no I mean I have to  
779 convince myself the mix is good enough  
780 to bother giving to them that they  
781 should listen to it so that is really  
782 hard work and you really chase things

783 and you second-guess yourself and you  
784 try and have ideas and do that but as  
785 soon as you're getting feedback from the  
786 band it's their record absolutely and I  
787 feel like if I haven't done it it's  
788 because I've screwed up not because  
789 they're wrong they're not wrong they  
790 can't be wrong it's impossible for the  
791 artist to be wrong when you're mixing  
792 they're enough it's easy for them to be  
793 a but it's not possible for  
794 them to be wrong right they could be  
795 right for the wrong reasons how are we  
796 on profanity on this thing  
797 that I was mild but just want to make  
798 sure put the kids to bed yeah I think we  
799 good so they can't mean correct is as  
800 some kind of misguided creative  
801 direction from the band that you have to  
802 discourage I don't know it's not know if  
803 it's any sort of creative direction it's  
804 right it can't be misguided it really  
805 can't be it's when it's not a creative  
806 direction when it's an ego driven thing  
807 that has nothing to do with what they're  
808 hearing then you try and identify that  
809 and you either just realize you've got  
810 to go with it and satisfy it as quickly  
811 as possible and as uninvaded astray  
812 something you have to talk to him about  
813 it and like why do you want this like  
814 this because when I listen to it that  
815 way here's what it does so you've got to  
816 have reasons to argue against something



817 and I almost never argue against it I  
818 just find a way to do it but hopefully  
819 in a way where I still think it works  
820 yeah roll with the punches there's baby  
821 yeah yeah yeah  
822 in a way but it's it's not it's not  
823 because like rolling with the punches  
824 sort of implies like you're just gonna  
825 kind of get through it but it isn't that  
826 and it's still you've got to still own  
827 the mix otherwise be like well take my  
828 name off that Brighton and if you get to  
829 the point where you want to take your  
830 name off will you also have to quit you  
831 have to say I can't mix this like you  
832 can't work on it unless it gets taken  
833 out of your hands and changed but  
834 they're still putting your name on it at  
835 that point  
836 it isn't your mix right but if it is  
837 going to be your mix and you have to  
838 still think it's great when you're done  
839 so you you talk about mixing in the Box  
840 you saying one of the things you like  
841 about it is that after tracking it gets  
842 converted to digital then it stays  
843 digital right up until it hits the  
844 listeners ears yeah that's a cool part  
845 of it that that's a an after-the-fact  
846 not justification but just a realization  
847 like oh wow that's kind of cool yeah  
848 yeah what about vinyl how do you feel  
849 about that once Chris Tavano I listened  
850 to a lot of records yeah I love it

851 I've got a turntable set up at home I  
852 don't think that vinyl is magic I think  
853 if you find original pressings of things  
854 sometimes those haven't ever been  
855 digitized and they will sound different  
856 and mastered in the day so to the tastes  
857 of the time and not trying to make stuff  
858 sound modern yeah so that can be a great  
859 experience  
860 yeah I've got absolutely no problem with  
861 vinyl when I like vinyl a lot it's not a  
862 big enough format that you mix for it  
863 necessarily but I also I think going  
864 back and forth through converters is  
865 detrimental to the sound but not it  
866 being digital or it being analog both of  
867 them are great it's just if you since  
868 when you convert that's an actual  
869 conversion thing it's not like oh I'm  
870 gonna EQ something now it's a lot more  
871 invasive to say I'm going to digitize  
872 getting now so just do it as few times  
873 as possible yep yeah interesting  
874 that was a band you talked about working  
875 with low roar yes yes I talked about all  
876 day there I'm signed to your label is  
877 that correct yes  
878 yeah you have an ongoing relationship  
879 with the band uh yeah the band is  
880 basically Ryan who writes the songs  
881 singer plays keyboards guitar he's doing  
882 his solo tour right now in Europe just  
883 him piano guitar some pedals any sings  
884 yeah

885 he's amazingly talented and I met him in  
886 a previous band that I produced and then  
887 makes some stuff for and so I've been  
888 friends with him for a really long time  
889 we really share a musical sensibility I  
890 don't other than some details I don't  
891 think either of us has ever done  
892 something that the other is like a you  
893 sure to the point of there was one song  
894 on the record that came out a couple of  
895 weeks ago where the song just builds and  
896 builds and builds and builds and and he  
897 said hey how about fun like the biggest  
898 build put some fireworks sounds it's  
899 gonna be a little bit cheesy but I'm  
900 gonna try it and it's awesome it's like  
901 even I found like the little whistling  
902 sound in-between so just in case you  
903 missed the fact that they're fireworks  
904 now you know their fireworks and it's  
905 great it's just over the top for that  
906 thing but you're so wrapped up in it  
907 because it's been building for three  
908 minutes that it should explode good plan  
909 yeah so yeah really very very involved  
910 in those records I mean the last three  
911 records  
912 basically been my claims he is a great  
913 engineering musician producer as well he  
914 and Ryan and sometimes with other  
915 musicians sometimes just the two of them  
916 will sort of start the album and then  
917 sometimes we all get in a room and  
918 collaborate or sometimes he just sends

919 the album to me and I kind of do  
920 anything I want and send it and  
921 everybody goes great it so it's a really  
922 incredible partnership cool it sounds  
923 great yeah at the talk the other night  
924 they mentioned um Hideo Kojima's game  
925 des as well yes you sent a little  
926 disappointed that no one in the crowd  
927 seen or heard of that game before awful  
928 maybe had some personal investment no no  
929 I don't have any personal investment but  
930 they've put 16 low roar songs IndieGoGo  
931 yeah yeah yeah so there are a ton of  
932 people coming to the band from often  
933 here because he's a rockstar game  
934 designer yeah  
935 I think was Gears of War was his game  
936 while at Sony and this is the game he  
937 left Sony to make it's been a year yes  
938 so he shows up at some of the game  
939 conferences and shows like a  
940 three-minute trailer it's not even  
941 gameplay and people go nuts the internet  
942 blows up so the first trailer for this  
943 game had a little roar song all in our  
944 digital sales like quadruple a for a  
945 couple holds great yeah insane yeah  
946 though suddenly a lot of mysteries for  
947 any of that game and so yeah well it's  
948 out we and we this one of the reasons I  
949 actually put out this fourth record I  
950 put out the first two then the third we  
951 actually got another label to put out  
952 which was fine we were hoping it would

953 be a bit more of a step up in terms of  
954 like PR and stuff but it bet stuff is  
955 really expensive so then with this  
956 record ryan was already talking to a  
957 label PS in there based all over the  
958 world but he lives in poland so the  
959 local polish label is gonna put it out  
960 but that immediately gives you this  
961 worldwide network but one of our things  
962 was that the game comes out November 8  
963 so the album comes out November 8 like  
964 that just seemed really obvious to us  
965 and they just said it's not enough lead  
966 time we need three months to ramp up and  
967 we just decided it was more important to  
968 put it out on the 8th than to have their  
969 worldwide machine now whether that's  
970 true or not I don't know we'll find out  
971 in the long-term but we just felt like  
972 this game  
973 has been a bigger boost to his awareness  
974 as an artist than anything else that's  
975 happened in the last 10 years so we are  
976 going to ride it hard and we are very  
977 cool oh I'm not sure we had anything  
978 else to really get through Jim no look I  
979 think I yeah I got everything I could  
980 possibly go down very insightful I mean  
981 is there anything you'd like to talk  
982 about I'll mention we could talk about  
983 you grant me if you like no no not about  
984 little roar that's always the one I like  
985 to smoke in there but I'm glad you  
986 brought that up for me who is this

987 mysterious voice difference in working  
988 with different producers never would  
989 know I mean it's it's an interesting  
990 question though because production is  
991 different it's not like oh just those  
992 are different people doing the same job  
993 every producer does it in a totally  
994 different way some are musicians some  
995 were engineers some are both somewhere  
996 in bands some have never played a  
997 musical instrument in their life and  
998 they're just really good at listening so  
999 my definition of a producer is is  
1000 someone paid to have an opinion and then  
1001 if you want to drill down a little more  
1002 it's almost like they're in the band for  
1003 the making of the record but they're not  
1004 really they're just there to have an  
1005 opinion and to keep track of stuff so  
1006 hopefully keep track of the big picture  
1007 while working on the details and they  
1008 all do it completely differently so you  
1009 just learn how to work with them you  
1010 learn what they're looking for and  
1011 what's important to them and as an  
1012 engineer working for a producer while  
1013 recording it's all about making the  
1014 session go well whatever that means  
1015 doesn't matter what it is just to be  
1016 there and be in record and capture  
1017 absolutely everything that's great and  
1018 then mixing for them that's it's just  
1019 mixing but it's you know they have an  
1020 opinion you start to learn what they

1021 like so you go for stuff like that but  
1022 yeah the recording for producers thing  
1023 is it can be pretty hairy  
1024 but it really it I mean all recording  
1025 and producing it's 95% psychology it's  
1026 people skills and the 5% is knowing  
1027 absolutely everything about every piece  
1028 of gear and how to run it so like  
1029 everything you would study for 30 years  
1030 is the given and then can you deal with  
1031 the people is the question yeah what  
1032 sort of background do you come from as a  
1033 as a producer you have musician yourself  
1034 you've come from iain guitar or I've  
1035 played instruments not guitar yeah no I  
1036 played brass instruments and things I  
1037 now play lots and lots of instruments  
1038 really badly so Pro Tools and I have  
1039 played on lots of records but I think  
1040 that I like producers who've been  
1041 musicians at some point in general not  
1042 always but I think it helps because you  
1043 know what it's like to have to perform  
1044 you know the panic of having to play in  
1045 front of somebody with it's like wait am  
1046 I actually prepared for this and to be  
1047 able to translate the tiny feeling you  
1048 get when you're playing as part of a  
1049 jazz ensemble or something like that and  
1050 translate that into a singer in an  
1051 unfamiliar studio by themselves in some  
1052 gigantic room with six people staring  
1053 out through the glass like alright let's  
1054 go let's have the best vocal take ever

1055 and that's the most intimidating thing  
1056 in the world so being able to understand  
1057 that as a musician and as a performer I  
1058 think is important but I think there are  
1059 other people who would argue well but  
1060 then you're gonna be more worried about  
1061 how comfortable they are not about the  
1062 performance so I can see both sides of  
1063 the argument but I'm a big fan of people  
1064 being comfortable and I think that's  
1065 when the performance will come but there  
1066 are other producers who are really  
1067 successful make amazing records you feel  
1068 like challenging people and making them  
1069 slightly uncomfortable is where  
1070 something will come from so you know  
1071 it's all just opinion pretty producing  
1072 his opinions and that's it very cool  
1073 well I don't know about you guys any  
1074 other voice of God was it is there  
1075 things from sorry just rookie is there  
1076 things from producers that you have  
1077 taken onboard yourself yeah always  
1078 I mean bits from different papers  
1079 nothing there's nothing specific  
1080 well I mean there are some specific  
1081 things like Don was amazing bass player  
1082 wasn't it was he's produced tons and  
1083 tons of incredible records including  
1084 basically everything the stones that's  
1085 done in the last 20 years and his one  
1086 thing he's done and he did it on a  
1087 couple records I worked with him on is  
1088 you'll get like a singer-songwriter who



1089 writes their songs but then the album is  
1090 going to be a band and so the singer now  
1091 just sings in the band because they  
1092 really aren't good guitar players you'll  
1093 always get them to play guitar while  
1094 you're tracking or maybe just put a  
1095 guitar on afterwards while singing a  
1096 scratch vocal because there's some  
1097 essence of the song that is inside the  
1098 way the singer will play the song even  
1099 though they're by far the worst guitar  
1100 player in the band it doesn't matter the  
1101 vibe of that can be amazing so like  
1102 that's a specific thing but it's really  
1103 just this osmosis of everybody in the  
1104 room is producing inside their own head  
1105 and if you're smart you shut the hell up  
1106 and you leave it inside your head and  
1107 you let the producer produce so you're  
1108 constantly hearing stuff that's like wow  
1109 getting into the chorus is not happening  
1110 yet and then seeing the way different  
1111 producers will tackle the stuff that  
1112 you're already thinking or have stuff  
1113 pointed out like wow I hadn't even  
1114 noticed that and part of it is you're  
1115 distracted you're engineering which is a  
1116 difficult job but part of it is just  
1117 learning to listen better  
1118 so that's never a specific thing really  
1119 but it happens all day every day when  
1120 you're working with other people okay  
1121 thank you all right yeah thanks everyone  
1122 thanks very much in the room any other

1123 questions Thank You Andrea of course mr.  
1124 chips thank you for being here and  
1125 thanks guys thank God we're wet what is  
1126 wet cold thank you my lovely  
1127 [Music]