

..wechselseitige Ergänzung von E

..vollständig analoge Produktion:

1 [0:00:00.0] START [AS: Andrew Scheps; I: Interviewer, G: Guest]  
2 [0:09:44.9] AS: Well, I mean, the first thing about the whole album [unv.] for  
Ryan, who mixed the other half of the record, and myself was that it was  
completely cut on analog tape, and stayed on analog tape.  
3 It wasn't put into the computer and then put back or anything. So, ehm ..  
4 [0:10:00.9] We're mixing off of tape with almost nothing. I mean, if anything was  
coming out of Pro Tools it might have been some percussion overdubs or things  
like that, that didn't fit and we would needed a third machine.  
5 [0:10:11.7] But basically we were mixing off of tape.  
6 So we had the challenge (that a lot of people don't remember at all) of having  
track twelve and the slave has six different things on it.  
7 And. This thing in the first half of the verse, something else in the second half of  
the verse. And you would have to molt that out on the console to mute  
automations. You can pan the differently and treat them differently.  
8 [0:10:30.3] Ehm, so, just re-remembering how to do that was a big deal.  
9 It took like about a week to really get into it.  
10 I: What machines and consoles did you use?  
11 AS: Well ...  
12 I: Well ...  
13 [0:10:41.6] AS: Eh, two Studer 800 tape machines.  
14 I: Yep.  
15 AS: The old workhorses. And, eh ..  
16 I: What [unv.]  
17 AS: At 30. 30, no noise. Eh, plus 3. Which was a decision made during tracking.  
18 Eh, a little low for me, I mean, I would have liked to see them hit the tape a little  
bit harder at some of the tracks.  
19 Only because dynamically there was so much going on.  
20 I: Right.  
21 AS: But in general it worked out great. It gave tons of headroom.  
22 I: mh-hm  
23 [0:11:03.8] AS: Ehm, and then it was mixed on a Neve 8068 console, 72 input,  
that I rented from Classic. Which is a great board.  
24 It's the 40 input side that they tracked the album through.  
25 And then it has a 32 input brother, I guess. That we brought over and tied the  
two consoles together.  
26 [0:11:22.0] I: What other outboard gear did you use?  
27 AS: Well, all kinds of stuff.  
28 I mean, it was an old-school sort of record so there's a lot of oldschool stuff with,  
eh, some outboard Neve compressors, Pultecs, eh, APIs, used a lot of API eq  
on guitars as well as the 525 compressors, which I was loving.  
29 Ehm, 33609 on the bass, quite often. Ehm, 1176s, lots of those. That's sort of  
my go to local compressors as well as the drum crush compressor. You know?  
Ultra-compressed, that you bring back in with the original tracks.  
30 Ehm, just a lot of old stuff.  
31 [0:11:58.7] I: Yeah. That's, that's so funny. 'Cause I didn't know that you did it all  
on tape. And I was going to say that it has a really classic sound. And, and now I  
know why. Because it really .. it lets the music speak. The songs become the  
focus and not the gee whiz. You know? Look at what I can do.  
32 [0:12:13.6] AS: Yeah, I mean, I'm .. I love digital, too.  
33 I mean, I work in ProTools all the time and I'm not a, you know, "analog is  
always better than digital"-guy.  
34 [0:12:21.2] But it'll ...  
35 [0:12:22.0] I mean, one interesting thing is: When the album comes out on vinyl  
it'll be a true AAA recording. 'Cause it's two inch tape through a Neve to half inch  
tape and their gonna cut the vinyl directly off the half inch.  
36 [0:12:33.5] So it'll be one of the few things in years that has zero digital  
conversions, eh, by the time you hear it.  
37 [0:12:41.4] So I'm actually really curious to hear the vinyl and see how different  
it is from the CD, when obviously the levels gonna be controlled a little bit on

..Entscheidungsmomente

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some stuff, but .. it should be really interesting.

38 [0:20:05.5] I: What kind of reverbs did you get into it all or what did you play with?

39 [0:20:28.3] AS: Ehm, I did use some of the convolution reverbs. Ehm, so I used the Waves IR-1 with, eh, impulses of rooms.

40 [0:20:38.2] 'Cause there were couple of times where I really wanted some cabinet stuff going on.

41 [0:21:29.6] I: Now how did you get the signal in and out of, eh, out of ProTools to you use that DVerb? Did you use it as an aux bus and just have a ...?

42 [0:21:36.5] AS: Yeah, just on an aux.

43 [0:21:37.9] I: So you had a Pro Tools system set up and your aux out of the console, you went into an aux. Did your processing, came right back in.

44 [0:21:44.2] AS. ((zustimmend)) mh-hm. [unv.] 'em off on a couple of faders, yeah.

45 [0:22:12.0] I: Was it a .. an edict that was, you know, passed down like 'we're gonna do it this way'? [unv.]

46 [0:22:16.3] Well, yeah, I mean, it was a, it was a decision [Erg. d. Verf.: to use an analog console and record on analog tape] at the very beginning to try and make a, eh, not necessarily an old-school record.

47 [0:22:24.3] But to adhere to kind of that process.

48 [0:22:28.3] And a lot of that process is not just the gear you use, but it's also the concept as you work.

49 [0:22:33.9] I mean, on tape, you have to make a decision.

50 [0:22:36.0] There are no playlists.

51 [0:22:37.1] So, if you like that solo, but you think you can do better, you either find another track or you go over it. And that's it.

52 [0:22:45.1] And if you never do better, well, you have to get something that you gonna be cool with.

53 [0:22:49.2] So .. ehm .. it's really, really good.

54 [0:22:52.3] And also, because you'll not gonna be editing drums or anything like that.

55 [0:22:56.0] You play the song until you get it.

56 [0:22:58.1] You know? And you might edit between some takes, but there's a lot of on the spot decision making. Which I think really makes people step up. You know?

57 [0:23:05.8] I mean, these guys play great all the time anyway.

58 [0:23:08.0] But I think it's a good lesson .. for any musician to not get to the point where you say 'yeah, we probably have everything we need',

59 [0:23:16.2] [but] to say, when I'm here and right now is either it or it isn't.

60 [0:23:19.8] And that's, eh, now that was, that ended up, I think, being a great, eh, offshoot of the sort of analog recording philosophy doing it all on tape.

61 [0:23:37.9] I: So, basically, you were capturing performance rather than manufacturing the performance.

62 [0:23:40.8] AS: Yeah, oh, absolutely.

63 [0:23:42.1] I: That's great.

64 [0:24:51.9] We were talking with Andrew and he was bringing up some really good things about how he kept track of all 44 tracks that he had with the two, eh, two machines slaved together.

65 [0:25:01.7] Why don't you, eh, explain a little bit on, eh, how about all worked?

66 [0:25:04.8] AS: Well, we're just talking about how - for the first time in years - that we'd do a lot of mute automation on the console.

67 [0:25:10.2] Either to to take care of noise between things or multing things out when you [ha]'d multiple stuff on, eh, one track.

68 [0:25:16.2] And we had safety of all the analog tapes in ProTools.

69 [0:25:20.3] And I would just slave the session, 'cause it's not playing back to anywhere, but I have pictures of what's on tape.

70 [0:25:25.8] So I'd be doing mute automation and looking at the screen, seeing where all the background vocals came in and where they left and .. it was .. it probably saved me four or five hours per song. At least.

71 [0:25:36.7] I: It's like being able to look over at a two inch tape machine and  
actually see waveforms on the tape.  
72 [0:25:40.8] AS: Yeah, absolutely. It was perfect.  
73 [0:25:42.6] G: That's really cool.  
74 [0:25:43.3] I: Yeah, I think that, what a grand solution there. So a little bit of the  
old and a little bit of new and, eh, you, eh, keep going on.  
75 [0:25:49.6] AS: Yeah.  
76 [1:02:29.2] AS: Yeah, it's just the sound of it. It glues it together more when you  
start creaming it. Because it does, I mean, not to the point of like distortion,  
when you say 'well, you're distorting the mix buss, but there is some more  
harmonic distortion and some more compression. Because there are  
transformers which compress when they get lots of level.  
77 I2: Yeah, don't attempt this in ProTools.  
78 [1:02:47.4] AS: Yeah, I mean, [in] ProTools it's really simple. You get too loud  
and it sounds like crap and there you go. And when you're below that, it sounds  
fine.  
79 [1:02:53.7] No, it's definitely an analog console thing to do.  
80 [1:02:57.9]