

	1	[0:00:00.0]
	2	[0:48:56.4] M: The point is, you're mixing in the box.
	3	People know that you have this studio full of gear.
	4	And they know that you have a couple of Neve boards.
	5	AS: Yeah.
	6	M: So, why did you do this?
..Recall-Möglichkeit	7	[0:49:21.0] AS: [...] Okay, obviously, there are the workflow differences.
	8	When you mix on a console, the mix is on the console.
	9	And if I count them up right now, I go 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18. Eighteen knobs and a fader plus about eight switches on every single module of the console. And I got a 64 input console. So you can do the math, that's how many settings need to be written down to document a mix.
	10	[0:49:46.9] And a lot of the knobs on a Neve are not stepped. So you sort of join a picture where that line is pointing.
	11	There are a lot of arguments about "Oh, just take a picture". Well, the knobs are more than an inch tall. So the parallax makes it so that you have no idea what you're looking at unless you're directly over the knob.
	12	So, anyway ... Documenting the mix is very difficult, which means you can't work on a mix then take it off the console and then put it back on the console and expect it to sound the same, 'cause it won't. It absolutely won't. And I never had it sound better. It's always worse. Every single time.
..negative Auswirkungen analoge	13	[0:50:19.6] So, that workflow means that you then have to change how you work with clients. You have to say "I'm mixing one song at a time. You have to get back to me, it sits on the console 'til it's done." So, then you start to be very, very aware of the amount of time it's going to take you to do a mix. Not the time it's going to take me personally to do the mix, but the time that mix will be on the console. And if you're working with someone in a different time zone .. days get lost, ehm, just waiting for mix notes.
	14	So, that obviously can be very frustrating. And back when there was more money, .. on a lot of projects .. I would split mine between studio time and a mix fee. And they would just pay for the number of days that it took. So, then I'm okay with it, you know. I'm making less money the longer it takes but I'm still making a bit more money than I would have in that period of time. Right? 'Cause they're paying by the day. People can't afford to do that anymore.
..hohe ökonomische Produktions		
..von Auftraggebern erwartete Fl	15	[0:51:14.2] The other thing is, people don't understand the concept of once I take that mix off the console it's done. And they, no! They still will call you two and a half weeks later and say "Yeah, so, ah, we gonna need the hihat down a little bit. And I need a version like this and .. You know, that's just the reality of the way people think about making records. It's been 25 years since nobody thought about making records that way.
	16	[0:51:39.7] And over the last 25 years just more and more and more and more flexibility and recall-ability are the norm. So, you can't get people to do that.
..Hinzukommen benötigter Featu	17	[0:51:48.3] So, that was my impetus to see about going back to mixing in the box. 'Cause obviously I started mixing in the box. I wasn't born with a Neve console, you know. I've had these for the last seven years or something like that. Um ... and I learned on a console, so that made sense to me. But then when I could only afford Pro Tools, there you go .. Once they had hardware inserts, I figured out how to manually delay compensate and I started using that a little bit. And then once delay compensation came back in, and was working, that was a huge deal.
	18	[0:52:20.5] Um, and at that time, let's say, I don't know, ten years ago, mixing in
..bessere oder gleich gute Klänge		

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the box absolutely worked. But it didn't sound great. It really didn't. It sounded good but it wasn't amazing. Mixing in the box now, I am convinced from having done shootouts with myself, that it actually sounds better in a lot of cases than mixing on a console.

19 [0:52:40.8] Now, another thing - I'm jumping all over the place here, but it's such a massive topic that it's hard to keep one train of thought going.

20 M: You go, man.

21 AS: Um, so, I'm gonna pull on deciding that talks more about like workflow and how you could maybe work the way I used to work on a console. But still accomodate people who wanna do recalls. And I think Vance does that by printing stems of everything. And [then] he can tweak his mix from the stems. But I don't work the same way Vance does. I've got lots and lots of shared parallel compression. Which means I've got multiple instruments going into the same compressor. They don't all have external key inputs so that I could print what's going to them and then use that as a key input. So I ... it's impossible for me to print stems that add up to the mix. It cannot be done. So, I would have to print stems very early on in the mix and then just mix in the box anyway. So what's the point of that? I would much rather be completely flexible.

..bessere oder gleich gute Klangc

22 [0:53:41.5] Then the other thing, ... so I think there are two reasons why mixing in the box actually sounds better to me now. One is, stuff just sounds better. I mean the Pro Tools mixer going to floating point really threw me for a while. I had to get used to it, but now I love it. The headroom is great. You can change things much more easily, sort of down the chain. Ah, with master faders and gain structure, um, without having to sort of undo things you've done. Because it's floating point it retains all the overs that were there in the mix. And you could pull it down anyway. It's a lot of technical bullshit, who cares.

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23 [0:54:17.6] But that makes it easier. It also sounds better. And the plugins sound way better than they used to. One of the reasons I'm liking the sound of what I'm doing in the box better in a lot of ways is also .. to mix on a console, let's say, I'm splitting now across 40 channels on my desk, no matter how many tracks it is, you know. I'm coming out 40 outputs, that's 40 DDAs. A DDA, if you know anything about building digital things, [a] DDA is by far the weakest link in any digital chain. It's the most susceptible, the clock. And then you've got the analog electronics on the backside of it. So things are loud, you gonna crunching in the analog domain 'cause it maybe can't handle the level or the transients. And you're so going through it. So you have to like the sound of it. And then you have to go back into Pro Tools. So you're going back through an ADD, which is not as problematic but it is still a conversion. If I'm mixing a 100% in the box the first time - assuming the mastering done digitally-, the first time since the microphone and the ADD on the way in, that thing is to code it, is when you listen to the record. It's pretty cool. And that gets rid of all of the possible weak points or little jittery crap that can happen going through DDAs during a mix process. Not to mention the fact that, um, I don't respect gain structure a whole lot. So I'm slamming analog gear a lot louder than it's meant to. And that makes things collapse in a good way, when I love the way that sounds. And for all the years I mixed on the console, that was what was great about it to me. But that's also why I was always having trouble with stereo image, keeping it lively, 'cause you started getting cross-talking places, that normally you wouldn't and .. um .. yeah.

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24 [0:56:04.2] I'm just convinced that those are some of the reasons why I like it better. But I have literally done shootouts with my myself mixing the same exact song on a console and then in the box. One right after another, from scratch. And I've done it twice, with two different things in two different studios. Both

			times the in-the-box mix one. And not in subtle ways. It destroyed it.
		25	[0:56:31.3] Then, from there, I can [certain] enjoy all of the workflow awesomeness that there is with work in the box. 'Cause I don't have to wait for approval. I send a mix and then I immediately start working on something else. I'm never only working on one thing in the time. As soon as I find myself losing focus, .. when I was mixing on the console, what do you do? You play solitary, you leave the room, you go have lunch and then you come back. And that time has passed. Now I open up another song. I will be mixing eight or ten songs at a tie. And I cycle through them. And as soon as I don't know what I wanna do next on the mix, open up something else. Which also means if I'm mixing a record [that saw] tracks [undeutlich], I can figure something out on song number six on the third day of mixing all eight, that I can then apply to all eight and see if it makes all eight of them better. Instead of discovering that on song six and trying to decide, "man, is it worth recalling the first five?" which is something that used to happen a lot. You know, you're really kind of struggling with something with - let's say the drums, and they're [undeutlich] the same place - and then you figure it out big a deal t and now, like, "man, do I go make the first five songs better or not?" 'Cause in that song you .. now, I can absolutely go do it. And it won't necessarily waste a whole lot of time to try. 'Cause I'm just importing.
..paralleles Arbeiten			
..Kreativität durch Flexibilität			
..Workflow (allgemein)			
		26	[0:57:47.4] Plus, it's all the stuff about having a template, which is not that big of a deal 'cause I used to leave tons of gear patched up ready to use. So, I always sort of had a template. Um, but it's more flexible. And it's more gear, you know, and I don't have to run out of busses. I have as many busses as I want. And I can just import things quickly. So, ...
..Flexibilität			
..bessere oder gleich gute Klänge		27	All the really obvious stuff that everybody loves about mixing in the box , i'm now getting that benefit. But I wouldn't do it if I didn't think it's sounded better. And it .. for me right now, the way I'm mixing, it sounds better.
		28	[0:58:53.4] M: You're saying "in the box". So I'm assuming you're a 100% in the box.
		29	[0:58:57.2] AS: 100%. My mix-rig fits in a bag pack.
		30	[...]
		31	[1:00:26.5] AS: And the great thing is, what that means is, I could work on them anywhere. Because, ehm, like we said in the very beginning, .. now I went to Europe last year further awhile. And I did some of that mixing on the road, and .. it doesn't matter where I am. People don't need to know where I am. I mix when I mix. And it's the exact same rig, no matter where I am. And it's awesome. It is awesome. It's freed me up in ways that are .. it's life-changing, you know.
..Mobilität			
professionelle Verwendung durch		32	[1:12:25.8] I was terrified of going in the box, 'cause I thought I'm not gonna be, how to make it sound good. And then I talked to Chad Blake about it. And I didn't even ask him about the mixing in the box part. Because all it took was making the realization Chad is mixing in the box and has been for years .. and I still love the way he makes records sound. But for me, I feel so my mixes feel good. I'm not positive if they sound good or not. But I love the way his mixes sound. Period. And there are people who are argue that [it] sounded better when he was on the console or, you know, maybe it does, maybe it doesn't. I still think they sound amazing. He's in the box, therefore I no longer have any excuse that I can make.