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..hohe ökonomische Produktions

- 1 [0:00:00.0]
- 2 [0:21:14.6] AS: But yeah, but it's not about the tools. And that was a terrifying experience for me. That wasn't just "Oh, hey, I guess that tools don't matter". That was "I'm gonna stop using hundreds of thousands of dollars worth of gear, that I'm not even gonna sell, but I'm not gonna use it anymore to mix and somehow everything's gonna be okay".
- 3 M: Yah.
- 4 AS: And ... that was brutal, but .. you know, I'm out the other end of it and pretty happy about it.
- 5 [1:36:18.8] M: So, now I know that for you, you'd already described this about the transition from, you know, mixing on a console to in the box. We have [not] to go into those specifics. But just that: The challenge of making a transition like that, that was a huge one. And you really described it to us, 'cause it involved like finding a studio to put the gear in. All kind of major, major decisions. What about, uhm, what you felt like was holding you back to make a huge shift like that and any advice about helping us make it through [a] huge shift ourselves(?).
- 6 [1:36:50.5] AS: Yeah, I mean, the only thing that was holding me back was fear. It was this idea that I wouldn't be actually be any good without the gear. And the, the .. I already decided I was gonna do it. 'Cause I just had to do it. I just, I physically couldn't keep mixes on the consoles as long as people wanted me to. And I was turning down work. You know, you'd have to say "No, I cannot do that project, because I know this is gonna be at least three weeks. 'Cause these people are terrible at getting back to me. And it would suck, both financially and creatively. So, ... but it, it was just getting over the fact that it was the gear doing the mix. And the way I got over it was, I was gonna go actually have lunch with Chad Blake, [undeutlich] told this story a million times. He's probably sick of me telling it. But ... I was, I had this like list of questions in my head about "Hey, man, how do you deal with this in the box? How do you ..." 'Cause he been mixing in the box for five or six years already at that point.
- 7 [1:37:39.4] M: Ah, interesting.
- 8 [1:37:40.2] AS: And while we were driving over there I just kind of .. - it's one of those moments for your brain [to] figure stuff out - and said "Look, the only answer you need to any of those questions is the fact that he's doing it." That's it.
- 9 [1:37:52.8] M: Yah.
- 10 [1:37:53.1] AS: His records sound good and he's doing it. And there's nothing specific he's gonna be ought to tell you. Just like there's nothing specific I can tell you about which plugins he uses and how to set it. It's just, if he can do it and it can sound good, then unless I'm a total loser I can do it and it can sound good. And the best part about that was, it removed my excuses. And that's, I think, the biggest thing for people sorting out, is you feel like it doesn't sound good because I don't have this plugin or I don't have this gear and .. Like I've heard people say, that the only reason I can mix in the box is 'cause everything I mix is recorded so well. And that ... I find that to be wrong. But also it's kind of insulting. It's like ... So I can't do it, if it's not well recorded. Well, how about all the stuff I've mixed that isn't well recorded. It's quite a bit of it. But it doesn't matter. [...]