
Subject: What do you do?

Posted by [Gantt Kushner](#) on Fri, 07 Sep 2007 05:04:18 GMT

[View Forum Message](#) <> [Reply to Message](#)

When you give a client a bunch of rough mixes and he/she thinks they sound so good that they must be almost done (like, maybe only another 15 or 20 minutes of work, 30 tops) but you haven't done ANY of the things that you know need to be done to a good sounding finished mix, like using some nice sounding plugins, setting up some automation to keep voices and solos on top of the music and maybe even (God forbid!!!) tuning a note here and there.

And then they find out that the GOOD mixes take an hour or two or even three, never mind the big production numbers that eat up 8 or 9 hours of editing and mixing time and STILL need some tweaking to be "just right".

Most of my clients sweat at least a little blood for every dollar they pay me. I have to try to strike a ballance between what I want and what they need. I had one project where I just gave up on doing all my fancy mix tricks. I slapped my UAD-1 plugs and my Waves plugs on a few tunes and he came back saying "I like the rough mixes better".

So... What do you do?

Gantt

Subject: Re: What do you do?

Posted by [Neil](#) on Fri, 07 Sep 2007 05:33:29 GMT

[View Forum Message](#) <> [Reply to Message](#)

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>Most of my clients sweat at least a little blood for every dollar they pay
>me. I have to try to strike a ballance between what I want and what they
>need.

What do you mean by what you want? Do you mean what you want in terms of payment for the work, or what you want in terms of what you think the finished product could or should sound like?

Neil

Subject: Re: What do you do?

Posted by [John \[1\]](#) on Fri, 07 Sep 2007 09:52:50 GMT

[View Forum Message](#) <> [Reply to Message](#)

don't give them rough mixes and tell them Mutt Lange spends two weeks on each song and ask them if they would like to have half a billion dollars too?

Subject: Re: What do you do?
Posted by [rick](#) on Fri, 07 Sep 2007 10:06:31 GMT
[View Forum Message](#) <> [Reply to Message](#)

show them this post.

On 7 Sep 2007 15:04:18 +1000, "Gantt Kushner" <ganttmann@comcast.net> wrote:

>
>When you give a client a bunch of rough mixes and he/she thinks they sound
>so good that they must be almost done (like, maybe only another 15 or 20
>minutes of work, 30 tops) but you haven't done ANY of the things that you
>know need to be done to a good sounding finished mix, like using some nice
>sounding plugins, setting up some automation to keep voices and solos on
>top of the music and maybe even (God forbid!!!) tuning a note here and there.
> And then they find out that the GOOD mixes take an hour or two or even three,
> never mind the big production numbers that eat up 8 or 9 hours of editing
>and mixing time and STILL need some tweaking to be "just right".
>
>Most of my clients sweat at least a little blood for every dollar they pay
>me. I have to try to strike a ballance between what I want and what they
>need. I had one project where I just gave up on doing all my fancy mix tricks.
> I slapped my UAD-1 plugs and my Waves plugs on a few tunes and he came back
>saying "I like the rough mixes better".
>
>So... What do you do?
>
>Gantt

Subject: Re: What do you do?
Posted by [Rod Lincoln](#) on Fri, 07 Sep 2007 11:38:36 GMT
[View Forum Message](#) <> [Reply to Message](#)

good one! seriously

rod

rick <parnell68@hotmail.com> wrote:

>show them this post.

>

>

>

>On 7 Sep 2007 15:04:18 +1000, "Gantt Kushner" <ganttmann@comcast.net>
>wrote:

>

>>

>>When you give a client a bunch of rough mixes and he/she thinks they sound
>>so good that they must be almost done (like, maybe only another 15 or 20
>>minutes of work, 30 tops) but you haven't done ANY of the things that you
>>know need to be done to a good sounding finished mix, like using some nice
>>sounding plugins, setting up some automation to keep voices and solos on
>>top of the music and maybe even (God forbid!!!) tuning a note here and
there.
>> And then they find out that the GOOD mixes take an hour or two or even
three,
>> never mind the big production numbers that eat up 8 or 9 hours of editing
>>and mixing time and STILL need some tweaking to be "just right".
>>
>>Most of my clients sweat at least a little blood for every dollar they
pay
>>me. I have to try to strike a ballance between what I want and what they
>>need. I had one project where I just gave up on doing all my fancy mix
tricks.
>> I slapped my UAD-1 plugs and my Waves plugs on a few tunes and he came
back
>>saying "I like the rough mixes better".
>>
>>So... What do you do?
>>
>>Gantt
>

Subject: Re: What do you do?
Posted by [Gantt Kushner](#) on Fri, 07 Sep 2007 13:38:51 GMT
[View Forum Message](#) <> [Reply to Message](#)

I meant what I want the mixes to sound like!

Gantt

"Neil" <OIUOIU@OIU.com> wrote:

>
>What do you mean by what you want? Do you mean what you want
>in terms of payment for the work, or what you want in terms of
>what you think the finished product could or should sound like?
>
>Neil

Subject: Re: What do you do?
Posted by [Robert](#) on Fri, 07 Sep 2007 14:04:59 GMT

Speaking of Mutt Lange, does anyone know if there is anything written about his style of working, techniques, biography, Shania's br..... oops, got side tracked there.....!!!

Rob

"John" <no@no.com> wrote in message news:46e11f72\$1@linux...

>

> don't give them rough mixes and tell them Mutt Lange spends two weeks on
> each
> song and ask them if they would like to have half a billion dollars too?

Subject: Re: What do you do?

Posted by [TCB](#) on Fri, 07 Sep 2007 14:17:25 GMT

[View Forum Message](#) <> [Reply to Message](#)

Take the song that would be the easiest to get sounding the way you think it should. Mix it (for free) and give them a copy. Tell them that while of course they're welcome to use the rough mixes--it's their music and money after all--you think a more polished version sounds better.

TCB

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>

>When you give a client a bunch of rough mixes and he/she thinks they sound
>so good that they must be almost done (like, maybe only another 15 or 20
>minutes of work, 30 tops) but you haven't done ANY of the things that you
>know need to be done to a good sounding finished mix, like using some nice
>sounding plugins, setting up some automation to keep voices and solos on
>top of the music and maybe even (God forbid!!!) tuning a note here and there.
> And then they find out that the GOOD mixes take an hour or two or even
three,

> never mind the big production numbers that eat up 8 or 9 hours of editing
>and mixing time and STILL need some tweaking to be "just right".

>

>Most of my clients sweat at least a little blood for every dollar they pay
>me. I have to try to strike a ballance between what I want and what they
>need. I had one project where I just gave up on doing all my fancy mix tricks.
> I slapped my UAD-1 plugs and my Waves plugs on a few tunes and he came
back
>saying "I like the rough mixes better".

>
>So... What do you do?
>
>Gantt

Subject: Re: What do you do?
Posted by [Don Nafe](#) on Fri, 07 Sep 2007 14:38:57 GMT
[View Forum Message](#) <> [Reply to Message](#)

"Rob Arsenault" <mani1147athotmaildotcom> wrote in message
news:46e15c68@linux...
> Speaking of Mutt Lange, does anyone know if there is anything written
> about his style of working, techniques, biography, Shania's br..... oops,
> got side tracked there.....!!!
>
> Rob
>
>

From what I hear they're impressive

Subject: Re: What do you do?
Posted by [Carl Amburn](#) on Fri, 07 Sep 2007 15:14:31 GMT
[View Forum Message](#) <> [Reply to Message](#)

This is a tricky on Gantt. I've run into this before. Now, I just make
project arrangements beforehand so that it doesn't happen. Letting the
roughs go is cheaper for the client, but you will potentially look better
(advertise your talents/studio) - and them too!!!! - if you can "mix" them
up. I would just talk to them and explain it best you can - but if they
can't hear the difference OR think it's worth it, then it's not gonna be in
your interest to hassle them about it, and you should just let it go. Maybe
ask them to give you proper credit that perhaps mentions that it wasn't
mixed.

good luck,
-Carl

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:46e0dbd2\$1@linux...

>
> When you give a client a bunch of rough mixes and he/she thinks they sound
> so good that they must be almost done (like, maybe only another 15 or 20
> minutes of work, 30 tops) but you haven't done ANY of the things that you

> know need to be done to a good sounding finished mix, like using some nice
> sounding plugins, setting up some automation to keep voices and solos on
> top of the music and maybe even (God forbid!!!) tuning a note here and
there.
> And then they find out that the GOOD mixes take an hour or two or even
three,
> never mind the big production numbers that eat up 8 or 9 hours of editing
> and mixing time and STILL need some tweaking to be "just right".
>
> Most of my clients sweat at least a little blood for every dollar they pay
> me. I have to try to strike a ballance between what I want and what they
> need. I had one project where I just gave up on doing all my fancy mix
tricks.
> I slapped my UAD-1 plugs and my Waves plugs on a few tunes and he came
back
> saying "I like the rough mixes better".
>
> So... What do you do?
>
> Gantt

Subject: Re: What do you do?
Posted by [Nei](#) on Fri, 07 Sep 2007 16:27:32 GMT
[View Forum Message](#) <> [Reply to Message](#)

"Rob Arsenault" <mani1147athotmaildotcom> wrote:
>Speaking of Mutt Lange, does anyone know if there is anything written about

>his style of working, techniques, biography, Shania's br..... oops, got
side
>tracked there.....!!!

Gearslutz has a pretty decent thread with Mike Shipley wherein
a number of people ask him about this, he doesn't really give
anything away, but he does mention a few specific items of
interest.

Neil

Subject: Re: What do you do?
Posted by [Gantt Kushner](#) on Fri, 07 Sep 2007 20:44:25 GMT
[View Forum Message](#) <> [Reply to Message](#)

A long time ago I had a friend who told to never make a rough mix sound too
good. His premise was that sometimes people would like the roughs so much

that they wouldn't even come back for the finished mixes. And this was back in the cassette days! I once had a client who I had co-produced who reneged on our deal threaten to take rough mixes to mastering when we refused to give him the final mixes. We finally caved just to keep the inferior mixes from getting released.

Gantt

"Carl Amburn" <carlamburn@hotmail.com> wrote:

>This is a tricky on Gantt. I've run into this before. Now, I just make
>project arrangements beforehand so that it doesn't happen. Letting the
>roughs go is cheaper for the client, but you will potentially look better
>(advertise your talents/studio) - and them too!!!! - if you can "mix" them
>up. I would just talk to them and explain it best you can - but if they
>can't hear the difference OR think it's worth it, then it's not gonna be
in

>your interest to hassle them about it, and you should just let it go. Maybe
>ask them to give you proper credit that perhaps mentions that it wasn't
>mixed.

>

>good luck,

>-Carl

>

>

>"Gantt Kushner" <ganttmann@comcast.net> wrote in message
>news:46e0dbd2\$1@linux...

>>

>> When you give a client a bunch of rough mixes and he/she thinks they sound
>> so good that they must be almost done (like, maybe only another 15 or
20

>> minutes of work, 30 tops) but you haven't done ANY of the things that
you

>> know need to be done to a good sounding finished mix, like using some
nice

>> sounding plugins, setting up some automation to keep voices and solos
on

>> top of the music and maybe even (God forbid!!!) tuning a note here and
>there.

>> And then they find out that the GOOD mixes take an hour or two or even
>three,

>> never mind the big production numbers that eat up 8 or 9 hours of editing
>> and mixing time and STILL need some tweaking to be "just right".

>>

>> Most of my clients sweat at least a little blood for every dollar they
pay

>> me. I have to try to strike a ballance between what I want and what they
>> need. I had one project where I just gave up on doing all my fancy mix

>tricks.

>> I slapped my UAD-1 plugs and my Waves plugs on a few tunes and he came
>back
>> saying "I like the rough mixes better".
>>
>> So... What do you do?
>>
>> Gantt
>
>

Subject: Re: What do you do?
Posted by [neil\[1\]](#) on Fri, 07 Sep 2007 21:28:21 GMT
[View Forum Message](#) <> [Reply to Message](#)

"Gantt Kushner" <ganttmann@comcast.net> wrote:
>I once had a client who I had co-produced who
>reneged on our deal threaten to take rough mixes to mastering when we refused
>to give him the final mixes. We finally caved just to keep the inferior
>mixes from getting released.

This is how you prevent that from ever happening (or, for that matter, also prevent someone from being so happy with the roughs that they don't want to come back for a final):

<http://www.voxengo.com/product/beeper/>

I used it recently on a commercial that had to be sent out for approval prior to payment. Wrote right on the CD that it was "beep-encoded" so there was no surprise or shock on the client side when they heard two little beeps in their 30-second spot.

Neil

Subject: Re: What do you do?
Posted by [Gantt Kushner](#) on Sat, 08 Sep 2007 01:06:40 GMT
[View Forum Message](#) <> [Reply to Message](#)

Way cool!

"Neil" <IOUOIU@OIU.com> wrote:

>
>This is how you prevent that from ever happening (or, for that matter, also prevent someone from being so happy with the

>roughs that they don't want to come back for a final):

>

><http://www.voxengo.com/product/beeper/>

>

>I used it recently on a commercial that had to be sent out for
>approval prior to payment. Wrote right on the CD that it
>was "beep-encoded" so there was no surprise or shock on the
>client side when they heard two little beeps in their 30-second
>spot.

>

>Neil
