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Subject: HD3 vs PARIS

Posted by [John Houston](#) on Wed, 30 Dec 2009 00:20:26 GMT

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Dealing with HD3 issues today. The local competition runs it, and I have to justify my antiquated existence on a daily basis. The fanfare from serious musicians that have recorded with me, AND THEM, has ALWAYS been in my favor. However, the 96/192K vs 48K still gives me grief from a SALES standpoint. Hope you all don't have to deal with the same conflicts I have, but if you do, any encouraging word would be appreciated. I love this stuff, (PARIS) and have done TWO remixes from SAID HD3 facility, because the client was unimpressed with THEIR (hd3) mixdown, and yet new, and at least 1 current customer gives me crap about the 48K thing. Just a little blue today because of it! I'll feel better tomorrow I suppose!

[there, fixed it fer ya - K]

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Subject: Re: HD3 vs PARIS

Posted by [John Houston](#) on Wed, 30 Dec 2009 00:24:16 GMT

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Sorry about the LACK of spell check

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Subject: Re: HD3 vs PARIS

Posted by [kerryg](#) on Wed, 30 Dec 2009 19:16:53 GMT

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I don't even know where to start.

I swear to God, folks like that are exactly why my expensive handmade "boutique" bass is camouflaged to look like a traditional Jazz Bass (complete with vintage knobs). Because it ought to be all about how it responds and sounds - but since some folks can't hear at all through the screen of their preconceptions I fool them in the way they really want to be fooled, in the way that I consider it professionally responsible to fool them: I go by my own judgment of what I need to hear and feel, and I give them what they need to see. Which is a "70's Fender Jazz Bass".

Ask them how much extra they'd be willing to pay per hour for an "upgrade in name only" - 20%? 60%? 100%? Offer to write up a new budget for their current project. Tell them it'll cost far more and it won't sound any better, but they'll have the satisfaction of knowing that the extra money they spent let them work at 192k right up until it was stepped right back down to 44.1 for release

It's such a non-issue; everyone and their dog has access to excellent DAW software nowadays. ProTools was never an "audiophile" choice - it was always an "improved workflow" choice, and after switching to it, most people with any ears then spent tens of thousands of dollars on outboard converters and summing busses to upgrade PT's rancid offerings in an attempt to regain the sonics they'd sacrificed in the bargain.

PT's far better than it was - but today the particular DAW being used isn't anywhere near as important as it was fifteen years ago either. My own clients come to work with \*me\* and \*my judgment as producer\*, and in \*my judgment\* integrating PARIS into my workflow strikes a good balance between sonics, workflow and the client's budget.

Cut out a ProTools logo and stick it on your gear (I actually did this once) and ask them if it sounds better now

[/grumpy rant]

(I certainly don't advise you to actually \*say\* any of this to your client, but maybe it'll serve as moral support - and I do feel better now - k)

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Subject: Re: HD3 vs PARIS

Posted by [dnafe](#) on Thu, 31 Dec 2009 01:23:02 GMT

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Ditto

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