
Subject: How do you handle it when....?

Posted by [brandon\[2\]](#) on Mon, 10 Jul 2006 16:07:21 GMT

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How do you guys and gals handle it when you get a client who is insistant on very little or no compression? How do you handle it when they want to know everything about the signal chain?(hence your mixing secrets)

B

Subject: Re: How do you handle it when....?

Posted by [Chris Lang](#) on Mon, 10 Jul 2006 16:22:47 GMT

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Hey Brandon- hope everything is cool! I still listen to that "21" song every now and then!

I would just give them what they want, in both cases.

My band just played at a Denver club, and recorded the gig. The sound guy had good equipment, but nothing real high-end. He proceded to do an absolutely AWESOME and artistic job of utilizing that gear, and the sound, both live and on disk, is just amazing. Even the sound board mix is fabulous.

My point is that any amount of info you share on gear, settings, etc, will not help the client become a pro. They might go away for a while, thinking that they can do it themselves, but they will return when they realize that if it sounds good, and you can make it sound good, then it's worth it to hire you.

Peace,

Chris

"brandon" <a@a.com> wrote:

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>know everything about the signal chain?(hence your mixing secrets)

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>B

Subject: Re: How do you handle it when....?

Posted by [Tom Bruhl](#) on Mon, 10 Jul 2006 16:31:59 GMT

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This is a multi-part message in MIME format.

-----=_NextPart_000_0045_01C6A41C.D6EF14B0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Brandon,

Tell them just enough to get into murky water and charge them for the extra time it takes to tell them everything in gory detail.

I had a client like that once. I've never heard anything good from his home studio yet but he always likes it. =20

I must have done okay.

Honestly, I like telling those that are interested some of my ideas but sometimes there are people who don't deserve to know on a=20 personal level.

Tom

"brandon" <a@a.com> wrote in message news:44b27b39\$1@linux...

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on very little or no compression? How do you handle it when they want = to

know everything about the signal chain?(hence your mixing secrets)

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I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_0045_01C6A41C.D6EF14B0

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<STYLE></STYLE>
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</HEAD>
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<DIV>Tell them just enough to get into murky =
water and=20
charge them for</DIV>
<DIV>the extra time it takes to tell them =
everything in=20
gory detail.</DIV>
<DIV> </DIV>
<DIV>I had a client like that once. =
I've never=20
heard anything good from his</DIV>
<DIV>home studio yet but he always likes =
it. </DIV>
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<DIV>I must have done okay.</DIV>
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<DIV>Honestly, I like telling those that are =
interested=20
some of my ideas</DIV>
<DIV>but sometimes there are people who =
don't deserve to=20
know on a </DIV>
<DIV>personal level.</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
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border-left: #000000 2px solid; margin-right: 0px">
<DIV>"brandon" <a@a.com> wrote in =
message=20
<A =
href="news:44b27b39\$1@linux">news:44b27b39\$1@linux...</DIV>
How =
do=20
you guys and gals handle it when you get a client who is =
insistant
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</BLOCKQUOTE>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
href="http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY ></HTML>

-----=_NextPart_000_0045_01C6A41C.D6EF14B0--

Subject: Re: How do you handle it when....?

Posted by ["Kris"](#) on Mon, 10 Jul 2006 17:09:44 GMT

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Re: compression....if you can try and understand your client's motivation for not wanting compression and you may be better off. Perhaps they are misinformed, or have had some problems with over compression in the past. Maybe compression for dynamic range control is okay by them, but compression as a sound shaping tool is not...that's fine with me, as long as the client is making an informed decision.

Re: signal chain...there are no secrets as far as I'm concerned. The *real secret* is knowing when to use a certain mix trick, and more importantly, when NOT to. And that's a skill that has to be learned by experience....

Cheers,

Kris

"brandon" <a@a.com> wrote:

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Subject: Re: How do you handle it when....?

Posted by [gene Lennon\[3\]](#) on Mon, 10 Jul 2006 17:16:35 GMT

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"brandon" <a@a.com> wrote:

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Brandon,

Let me flip this around on you. Even though I have a fairly nice project studio, I still like to rent out large commercial studios for important mixes

owner is not willing to share setup information details or any other information

Gene

Subject: Re: How do you handle it when....?

Posted by [excelav](#) on Mon, 10 Jul 2006 18:02:15 GMT

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Go a long with it. I would tell him that it took years and thousand of dollars to gain your knowledge, and that you would have to charge him \$100.00 with a two hour minimum paid up front. Tell him that it will be worth more than the money he will pay. Make sure you get paid! I've had people get a free education out of me only to never see them again, or even go in to competition with me.

After your done telling him what he wants to know, you should tell him that you can't buy years of experience, and that he should consider letting you do your job and that he do his, make music. Tell him that his money would be well spent paying you to do the audio engineering.

Good Luck!

James

"brandon" <a@a.com> wrote:

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>on very little or no compression? How do you handle it when they want to

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Subject: Re: How do you handle it when....?

Posted by [Deej \[1\]](#) on Mon, 10 Jul 2006 18:35:17 GMT

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Itemize the hours you spend with gain riding every fader both during tracking and mixing while you're physically emulating a compressor with your pot rotational/fader moves.....then charge him for the time.

;o)

"brandon" <a@a.com> wrote in message news:44b27b39\$1@linux...

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Subject: Re: How do you handle it when....?
Posted by [brandon\[2\]](#) on Mon, 10 Jul 2006 19:16:13 GMT
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Just wanted to get an idea of what the general population thoughts were. I wouldn't really have a problem explaining what I am doing and why I am doing it as long they understand it is on their dime and aren't fighting me every step of the way. But even if they were fighting me...as long as they were paying I would indulge them.

Hey Chris..Hope things are going good with you!
I still listen to it from time to time as well.
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Take care all.

"Chris Lang" <yo@yo.yo> wrote:

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Posted by [Deej \[1\]](#) on Mon, 10 Jul 2006 19:22:30 GMT
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"Brandon" <a@a.com> wrote in message news:44b2a77d@linux...

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Subject: Re: How do you handle it when....?
Posted by [Rich\[3\]](#) on Mon, 10 Jul 2006 21:00:56 GMT
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What hardware are you using with Cubase - I've been looking at the Mackie Oynox mixer with a firewire card added to it... as an addition to Paris

"Brandon" <a@a.com> wrote:

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Subject: Re: How do you handle it when....?
Posted by [Dedric Terry](#) on Mon, 10 Jul 2006 23:49:59 GMT
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On 7/10/06 1:22 PM, in article 44b2a970\$1@linux, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

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time, or theirs.

It's hard to know what a client will be like up front though, and takes a bit of diplomacy to steer them in the right direction without offending or turning them away, so sometimes you just have to let a few go.

If you are stuck in a situation you couldn't avoid, my advice would be to do what the client asks, and move on.

Regards,
Dedric

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Subject: Re: How do you handle it when....?
Posted by [Nei](#) on Tue, 11 Jul 2006 00:39:27 GMT
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"brandon" <a@a.com> wrote:
>
>How do you guys and gals handle it when you get a client who is insistant
>on very little or no compression?

Go ahead & do it, just give him an "option" mix the way you think it ought to be, even if you do it on your own time... that way:

- a.) You're giving him a choice that you're not charging him extra for... unless he's a total asshole, he'll appreciate this.
- b.) You've got your ass covered if someone comes in to check out your studio, but says: "Yeah, but I heard that stuff you did for Dilbert Dillwinkle, and I didn't think it sounded all that great." then you say: "Oh yeah, well listen to THIS version of it." Monitors up, Scotty!

c.) Dilbert may come around after listening to your version a few times.

>How do you handle it when they want to know everything about
>the signal chain?(hence your mixing secrets)

Tell 'em the stuff they can see, but not the stuff they can't... such as:

"Hey, so what is it again that you're doing to get my vocal sound?"

"Well, you remember we used that old mic over there into this Preamp here, with just a little bit of compression on the way in."

"I see.. and the rest? Like what kind of stuff did you put on it during the mix? What were those 'plug-in' thingies?"

"Secret Weapon... can't tell ya."

Or, really, if you're confident enough in your abilities, you can just go ahead & spill every detail, because you KNOW he's not gonna get the same results anywhere else, because YOU RAWK! Something like this:

"Hey, so what is it again that you're doing to get my vocal sound?"

"Well, you remember we used that Neumann M-47, into this Muscusrite Red-15, and I made sure to max out the gain as far as I could go before distorting the loud parts - that way we got more breathiness in your softer parts, which you said you liked when we were trying out mics earlier; then I slapped on a little bit of this Distressor with the Brit Mod before we hit the convertors, just in case things got too hot... you know, I didn't want to lose a good take. Then I used this plugin called a Voxengo Voxformer for some transparent compression & also de-essing... see what happens when I pull it out? Sounds much better with it in, huh? I also cut a very shallow swath out at 750 hz to get rid of that nasal thing you said you didn't like about your voice, then I used this linear-phase EQ to boost 1.5db at a 2.7 "Q" setting at each 10k, 16k & 22k just to enhance the airiness of the track, but I automated that - it only comes in on the chorus parts. Check it... with... without... with... without... you like? For reverb I used a Lexicon Pantheon on a small-ish room setting, but with no high-

end cutoff, and on the chorus parts a delay comes in that's sync'ed to the quarter-beat, but then backed-off one millisecond so it lags just a tiny bit so the vocals seem a little bit more relaxed, and it's set to 27% feedback so you only clearly hear two repeats at this tempo, and the third repeat gets mostly covered up by the start of your next line, but it's just barely audible so it all flows smoothly."

That's me... I pretty much tell 'em everything. I figure no one's going to remember it anyway, and unless I'm someone famous, no one's going to think my secrets are worth stealing anyhow.

Neil

Subject: Re: How do you handle it when....?
Posted by [Sarah](#) on Tue, 11 Jul 2006 02:02:41 GMT
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"brandon" <a@a.com> wrote in message news:44b27b39\$1@linux...

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Subject: Re: How do you handle it when....?
Posted by [Sarah](#) on Tue, 11 Jul 2006 02:05:27 GMT
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Oops . . . what I meant to say was . . . first I agree with them, "Oh, I know . . . compression is way overused . . . takes the life right out of the mix." Then I go ahead and compress the shit out of everything anyway. :)

SJB

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Subject: Re: How do you handle it when....?
Posted by [Deej \[1\]](#) on Tue, 11 Jul 2006 03:32:43 GMT
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LOL!!!!....exactly what I'd do.

;o)

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Subject: Re: How do you handle it when....?
Posted by [John Macy](#) on Tue, 11 Jul 2006 04:41:29 GMT
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Subject: Re: How do you handle it when....?
Posted by [Deej \[1\]](#) on Tue, 11 Jul 2006 06:15:17 GMT
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That type of statement certainly would be an eye opener. Good idea.

"John Macy" <spamlessjohn@johnmacy.com> wrote in message
news:44b32bf9\$1@linux...

>

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> >> wimpy by comparison and then he will run around all over town telling

> >> everyone that it is your fault.

> >>

> >

> >I know an engineer that says he's gotten more work by turning down work.
> >It's both reverse psychology and good time management. It's a concept I'm
> >adopting for the very reason you stated DJ. Amateur clients usually want
> >miracles for peanuts, and are the most difficult to deal with - not worth
> my
> >time, or theirs.

> >

> >It's hard to know what a client will be like up front though, and takes

> a

> >bit of diplomacy to steer them in the right direction without offending
> or
> >turning them away, so sometimes you just have to let a few go.
> >
> >If you are stuck in a situation you couldn't avoid, my advice would be to
> do
> >what the client asks, and move on.
> >
> >Regards,
> >Dedric
> >
> >>
> >> "Brandon" <a@a.com> wrote in message news:44b2a77d@linux...
> >>>
> >>> Just wanted to get an idea of what the general population thoughts
were.
> I
> >>> wouldn't really have a problem explaining what I am doing and why I am
> >> doing
> >>> it as long they understand it is on their dime and aren't fighting me
> >> every
> >>> step of the way. But even if they were fighting me...as long as they
> were
> >>> paying I would indulge them.
> >>> Hey Chris..Hope things are going good with you!
> >>> I still listen to it from time to time as well.
> >>> I haven't been doing much songwriting lately..just
> >>> been focusing on rebuilding my studio/mixing enviroment.
> >>> Getting close to completion.
> >>> Started using Cubase in conjunction with PARIS.
> >>> Lots of stuff to figure out.
> >>>
> >>> Take care all.
> >>>
> >>>
> >>>
> >>>
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> >>>
> >>>
> >>>
> >>>
> >>>
> >>> "Chris Lang" <yo@yo.yo> wrote:
> >>>>
> >>>> Hey Brandon- hope everything is cool! I still listen to that
> >>>> "21" song every now and then!
> >>>>
> >>>> I would just give them what they want, in both cases.
> >>>>

> >>>> My band just played at a Denver club, and recorded the gig.
> >>>> The sound guy had good equipment, but nothing real high-end.
> >>>> He proceeded to do an absolutely AWESOME and artistic job of
> >>>> utilizing that gear, and the sound, both live and on disk, is
> >>>> just amazing. Even the sound board mix is fabulous.
> >>>>
> >>>> My point is that any amount of info you share on gear, settings,
> >>>> etc, will not help the client become a pro. They might go away
> >>>> for a while, thinking that they can do it themselves, but they
> >>>> will return when they realize that if it sounds good, and you
> >>>> can make it sound good, then it's worth it to hire you.
> >>>>
> >>>> Peace,
> >>>>
> >>>> Chris
> >>>>
> >>>>
> >>>> "brandon" <a@a.com> wrote:
> >>>>>
> >>>>> How do you guys and gals handle it when you get a client who is
> >> insistant
> >>>>> on very little or no compression? How do you handle it when they
want
> to
> >>>>> know everything about the signal chain?(hence your mixing secrets)
> >>>>>
> >>>>> B
> >>>>>
> >>>>
> >>>
> >>
> >>
> >
>

Subject: Re: How do you handle it when....?

Posted by [Dubya Mark Wilson](#) on Tue, 11 Jul 2006 07:54:42 GMT

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I know you guys will laugh at this ploy but (and perhaps others will employ my ploy) but when I was heavy on the road doing guitar I used to get post-show exams on "how do you get should great tone, sounds, blah blah." Because so few could really grasp that great guitar tone starts in your head and can pretty much happen with most any guitar/amp setup, I developed several more "believable" answers. So I built a small flat black box with a wire coming out of it, wood and metal with rivets here and there and a made up model number on placard. Wire went into my rack and disappeared into a darkened recess. It was just easier to tell guys that the black box was

where the sound was really happening. Typical dialogue:

Q: Great tone... really cut it's own space in the show... whadya got going here

A: Well this stuff is really pretty ordinary, Old Roland GP-100, a Rocktron Type IIc for minimizing noise from the dirty patches out of the JMP-1, old Rockman rackmount guitar pre for some of the clean stuff, I keep this old Quadraverb for some patches that really do it for me - the noise doesn't bother me much, and this guy here by DMC is where all my routing takes place, and I output a stereo pair into this Ibanez SDR1000 which goes directly to the 50/50 power amp... and these are just knock-offs of the old Pacific 1x12" cabs. I had a guy copy them and build them from a slightly denser woods... and that's pretty much it.

Q: But where are getting that tone of that tune (XYZ)?

A: That was the Rockman with some verb off the GP-100.

Q: Your cables must all be oxygen free or something, right?

A: Nah... I gotta mix of Canare quad and belden co-ax in there

Q: What kinda tubes in the power amp?

A: Ahhh... GT's, 5 rateds... nothing special there.

Q: What's this thing (black box) doing?

A: Some guy in California built that for me and that I don't really couldn't tell you what it does or how it works but without it, my tone pretty much just isn't there."

Q: Where can I get one?

And they are always so disappointed to learn that the builder is no longer in business.

W.

"brandon" <a@a.com> wrote in message news:44b27b39\$1@linux...

>

> How do you guys and gals handle it when you get a client who is insistant
> on very little or no compression? How do you handle it when they want to
> know everything about the signal chain?(hence your mixing secrets)

>

> B

Subject: Re: How do you handle it when....?
Posted by [rick](#) on Tue, 11 Jul 2006 09:09:11 GMT
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or his girlfriend/manager will call demanding their money back...that's why you get them to sign a waiver on their mix.

On Mon, 10 Jul 2006 13:22:30 -0600, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>I
>> wouldn't really have a problem explaining what I am doing and why I am
>doing
>> it as long they understand it is on their dime and aren't fighting me
>every
>> step of the way. But even if they were fighting me...as long as they were
>> paying I would indulge them.
>
>What I hate about these situations is that if this guy is a rank amateur and
>is clueless, he's going to insist on trying to run the show and the mix will
>leave your studio sounding fine to him, but then he will compare it to mixes
>that have been properly done with compression and his/your mix will sound
>wimpy by comparison and then he will run around all over town telling
>everyone that it is your fault.
>
>
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>> >Peace,
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>> >Chris
>> >
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>> >"brandon" <a@a.com> wrote:
>> >>
>> >>How do you guys and gals handle it when you get a client who is
>> >>insistant
>> >>on very little or no compression? How do you handle it when they want to
>> >>know everything about the signal chain?(hence your mixing secrets)
>> >>
>> >>B
>> >
>>
>

Subject: Re: How do you handle it when....?
Posted by [brandon\[2\]](#) on Tue, 11 Jul 2006 12:22:54 GMT
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I just got a EMU 0404. It was about \$80 with a rebate that I haven't sent in yet. The only thing that disappoints me about it is it doesn't send out optical ADAT format. DJ posted a conversion box though that costs about \$80. Antway the coaxial SPDIF works fine. My current config monitors Cubase thru

PARIS via SPDIF on the MEC.

b

"rich" <studiodog_99@yahoo.com> wrote:

>

>What hardware are you using with Cubase - I've been looking at the Mackie

>Oynox mixer with a firewire card added to it... as an addition to Paris

>

>

>"Brandon" <a@a.com> wrote:

>>

>>Just wanted to get an idea of what the general population thoughts were.

>|

>>wouldn't really have a problem explaining what I am doing and why I am doing

>>it as long they understand it is on their dime and aren't fighting me every

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>>>>B
>>>
>>
>

Subject: Re: How do you handle it when....?
Posted by [Rod Lincoln](#) on Tue, 11 Jul 2006 16:59:23 GMT
[View Forum Message](#) <> [Reply to Message](#)

I LOVE it! HA. I'm going to build one of those for the studio.
Rod
"Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote:
>I know you guys will laugh at this ploy but (and perhaps others will employ
>my ploy) but when I was heavy on the road doing guitar I used to get
>post-show exams on "how do you get should great tone, sounds, blah blah."
>Because so few could really grasp that great guitar tone starts in your
head
>and can pretty much happen with most any guitar/amp setup, I developed
>several more "believable" answers. So I built a small flat black box with
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>Q: Great tone... really cut it's own space in the show... whadya got going

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>
>A: Well this stuff is really pretty ordinary, Old Roland GP-100, a Rocktron

>Type IIc for minimizing noise from the dirty patches out of the JMP-1, old

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>Quadraverb for some patches that really do it for me - the noise doesn't

>bother me much, and this guy here by DMC is where all my routing takes
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>denser woods... and that's pretty much it.
>
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>
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>
>Q: Your cables must all be oxygen free or something, right?
>
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>
>Q: What kinda tubes in the power amp?
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>Q: What's this thing (black box) doing?
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>couldn't tell you what it does or how it works but without it, my tone
>pretty much just isn't there."
>
>Q: Where can I get one?
>
>And they are always so disappointed to learn that the builder is no longer

>in business.
>
>W.
>
>"brandon" <a@a.com> wrote in message news:44b27b39\$1@linux...
>>
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>> on very little or no compression? How do you handle it when they want
to
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>>
>> B
>
>

Subject: Re: How do you handle it when....?
Posted by [jef knight\[1\]](#) on Tue, 11 Jul 2006 18:16:39 GMT
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This is a multi-part message in MIME format.
-----040508090402000102020207
Content-Type: text/plain; charset=ISO-8859-1; format=flowed
Content-Transfer-Encoding: 7bit

ditto on that tactic!

DJ wrote:

>LOL!!!!....exactly what I'd do.
>
>;o)
>
>"Sarah" <sarahjane@sarahtonin.com> wrote in message news:44b30653@linux...
>
>
>>Oops . . . what I meant to say was . . . first I agree with them, "Oh, I
>>know . . . compression is way overused . . . takes the life right out of
>>
>>
>the
>
>
>>mix." Then I go ahead and compress the shit out of everything anyway. :)
>>
>>SJB
>>

>>
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>>
>>
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>insistant
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>>>
>>>B
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>>>
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>>
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-----040508090402000102020207
Content-Type: text/html; charset=ISO-8859-1
Content-Transfer-Encoding: 7bit

```
<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">
<html>
<head>
  <meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">
</head>
<body bgcolor="#ffffff" text="#000000">
ditto on that tactic!<br>
<br>
DJ wrote:
<blockquote cite="mid44b31c52$1@linux" type="cite">
  <pre wrap="">LOL!!!!....exactly what I'd do.
```

;o)

"Sarah" <sarahjane@sarahtonin.com> wrote in message news:44b30653@linux...
</pre>
<blockquote type="cite">
<pre wrap="">Oops . . . what I meant to say was . . . first I agree with them, "Oh, I

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```
</pre>
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</blockquote>
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```
<pre wrap=""><!-->the
```

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</pre>
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<blockquote type="cite">
```

```
<pre wrap="">mix." Then I go ahead and compress the shit out of everything anyway. :)
```

SJB

"brandon" <a@a.com> wrote
in message <a class="moz-txt-link-freetext"

href="news:44b27b39\$1@linux">news:44b27b39\$1@linux...

```
</pre>
```

```
<blockquote type="cite">
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```
<pre wrap="">How do you guys and gals handle it when you get a client who is
```

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</pre>
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</blockquote>
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</blockquote>
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<pre wrap=""><!-->insistant
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</pre>
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</pre>
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</blockquote>
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<pre wrap="">
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</pre>
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</blockquote>
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<pre wrap=""><!-->
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</pre>
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</blockquote>
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</body>
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</html>
```

-----040508090402000102020207--

Subject: Re: How do you handle it when....?

Posted by [Deej \[1\]](#) on Tue, 11 Jul 2006 18:33:49 GMT

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I just show them Frankencomp. After they get over the shock of seeing

Frankencomp I hand them a copy of the session methodology. Then tell them that the reason it the way it does is because if everything id done exactly right, that it is possible to configure two computers in a way that makes the digital information sound like it's not being recorded on a computer at all. They are usually so totally bewildered by that time that they get the thousand yard stare, their eyes become glassy and fixed and they become meek and submissive. I can sometimes even get them to go pick up my laundry and go grocery shopping for me. Sorta' like feeding them a digital dose of Rohypnol.

;o)

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message news:44b3d8eb\$1@linux...

>
> I LOVE it! HA. I'm going to build one of those for the studio.
> Rod
> "Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote:
> >I know you guys will laugh at this ploy but (and perhaps others will employ
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> >

> >

>

File Attachments

1) [Frankencomp.JPG](#), downloaded 158 times



2) [ANIMIX Productions-session methodology.doc](#), downloaded 159 times

Subject: Re: How do you handle it when....?

Posted by [Rod Lincoln](#) on Tue, 11 Jul 2006 18:42:59 GMT

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Yeah...Frankencomp is pretty bewildering. I show people I know pics of Frankencomp. Just the fact I know you gets a reaction.

I wish I had the room for a Frankencomp. In my head as well as my studio.

8Op"""" oooops the stage is NOT level.

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

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Subject: Re: How do you handle it when....?
Posted by [jef knight\[1\]](#) on Tue, 11 Jul 2006 19:01:25 GMT
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I've had'm all here; the no-compression guy, a bunch of "make it sound organic" guys (whatever the hell that means....lol), the "it's My Vision and I'll tell you how to mix it" guys, the chicks that can't even tie their shoes but are "engineers"....the list goes on..... control freaks and passive-aggressives....

So I've taken Todd Rundgren's advice and just never let anyone into the control room when I'm mixing. Period. I simply tell them that if they want their cd to have that "special" sound that they came here for, then they gotta trust me. Works most times. When it doesn't, I know it's not someone I'd be interested in working with and turn down the job. It takes big cow-bells to say these things to clients but ya gotta do it sometimes or else you'll end up cucking sock all the time....and who likes the taste of socks?.....lol

j

brandon wrote:

>How do you guys and gals handle it when you get a client who is insistant
>on very little or no compression? How do you handle it when they want to
>know everything about the signal chain?(hence your mixing secrets)

>
>B
>
>

Subject: Re: How do you handle it when....?
Posted by [Carl Amburn](#) on Tue, 11 Jul 2006 20:23:21 GMT
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Sounds like a Chicago/Electrical Audio/Albini wannabe. Tell them to go there. I also really dig DJ's and also Sarah's response. !!!

rock on,
-Carl

"brandon" <a@a.com> wrote in message news:44b27b39\$1@linux...

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Subject: Re: How do you handle it when....?
Posted by [TCB](#) on Tue, 11 Jul 2006 21:09:21 GMT
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This assumes your client can't hear well. More than once I've gotten into pretty heated arguments with people in mixing situations where I caught them doing just this. Once I said something along the lines of, 'If I wanted the drums to sound like an effin' beer commercial I would have told you. Now TURN THAT SHIT OFF!'

To the original poster, you try to explain to them that they spent money on your for a reason and that they might want to take some suggestions. At the same time, they're writing the check, and perhaps giving word of mouth recommendations for/against other people working with you, so that's something consider. I don't know how many 'secrets' there really are these days but I bet you could probably throw people off by giving them incorrect advice ('yes, it's PARIS, it sounds more clinical than Pro Tools which is why I

like it, less coloration in the final sonics') if you think you have true 'trade secrets.'

TCB

"Sarah" <sarahjane@sarahtonin.com> wrote:

>Oops . . . what I meant to say was . . . first I agree with them, "Oh,

I

>know . . . compression is way overused . . . takes the life right out of the

>mix." Then I go ahead and compress the shit out of everything anyway.

:)

>

>SJB

>

>

>"brandon" <a@a.com> wrote in message news:44b27b39\$1@linux...

>>

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>>

>> B

>

>

Subject: Re: How do you handle it when....?

Posted by [Neil](#) on Wed, 12 Jul 2006 01:27:43 GMT

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Honestly - and I don't mean for this to come across in any belittling manner - but I don't see why you guys/gals get upset about this sort of thing... what's the big deal?

Consider that:

a.) At one time you were interested in this stuff too, and at some point SOMEONE must've helped you out - told you what was what, or clue'd you in just a little bit as to what they were doing. This is how I got into being a recordist - and many of us here play an instrument or sing or both... I assume that you didn't start playing an instrument as a result of going into engineering, but the other way around; so what's wrong with giving a little of your expertise or experience? Telling someone the details of one or two or three things that they happen to ask about is not going to enable them to set up a studio & start stealing your business. In most cases, this

isn't what they're after anyway, they're just interested like you were when you first started asking questions about recording & how certain things are done & certain sounds are achieved.

b.) With regard to too much compression, not enough compression, no compression, nothing but a trackful of compressor noise-with compression applied to it... why not give the client what they want? Or at least what they THINK they want? How many of you are so busy that you couldn't take the time to tell the guy: "OK, i really don't think this is going to come across the way you're imagining it, but i'll do it, then i'll do a slightly different version for you to compare, so you can see what i'm talking about - how's that sound? You can pick whichever one you like better - it's up to you, of course." Who's going to say no to that? It'd take you not much time, off the clock, to do a slightly different version in most cases - then you're a hero if he likes it better, and you're at the very least a cool guy in his mind just for trying it even if he doesn't. You've also given yourself an ass-covering opportunity as i mentioned in a previous post.

3.) What if the band/artist is strapped for cash & they're just paranoid about "getting it right" the first time, so they don't incur extra hours on the clock? Maybe that's why they're being so specific about what they want - maybe they're wrong in the interpretation of what they want & how to actually get there, but then again, maybe they can't identify what's going on to cause the sounds they like in the CD they gave you a copy of & said: "I want to sound like THAT!". Take a little pity... try & work it out & define exactly what it is they're looking for... "Hey JimBob, what you're telling me you want to hear is completely different from that Hank Williams Jr. kinda sound, who's CD you played for me & whom you said was your main influence for writing this song: "Are you ready for some Ping-Pong?", are you sure you want me to break away from that & go with this mix that sounds like it's off the 2nd "Strange Advance" record? Let's just take a moment off the clock here & discuss this, because ultimately what's most important to me is that you leave here with a product that makes you happy."

I dunno - I guess I think that as engineering/producing types we get a little cocky about what's right & what's not. Imagine how you'd feel if you went into record with someone else at the helm & they fought you on something? In that respect, what's the difference between you & the artist you're recording? None - except YOUR perception of their ability to know what

sounds good or not - and don't forget, that perception may be right or it may be wrong. I think if a client has a "vision", you ought to fulfill it. If a client is insisting on a certain sound that you think is below your quality standards, think of how Dave Stewart & Annie Lennox recorded "Sweet Dreams" in an apartment on a 1/4-inch 8-track R2R at the height of the mega-studios with their sync'ed 2" Studers.... that song sold a few copies, as I recall.

Anyway, I should shut up because now this is starting to sound like some kind of pompous lecture. Bottom line here - I'm with Gene... if someone's paying for your time, then they're paying for whatever you impart as a result of that time - you're not going to give the farm by being generous with your revelations of what you did - in fact, you might even get more work out of it - if you did something really cool, chances are greater that someone will try to work the same kind of magic & fail, than those of someone trying to work the same kind of magic & succeed. As for the clients wishes and whether you should give them what they want or not, I refer your imagination to Eugene Levy's car salesdude taliing to Chevy Chase in the original "Vacation":

"I owe it to myself to tell you that if you're taking the whole tribe cross-country, the Wagon Queen Family Truckster is the way to go. You think you hate it now, but just wait until you drive it!"

Bottom line - Clark Griswold didn't get what he wanted... don't give 'em what they'll think of as the audio equivalent of a "Family Truckster".

Neil
(bracing for the flames)

"Carl Amburn" <carlamburn@hotmail.com> wrote:
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Subject: Re: How do you handle it when....?
Posted by [Jamie K](#) on Wed, 12 Jul 2006 02:26:43 GMT
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Hey Chris, what's your band's name? What club was it, and what engineer?
Just curious since I'm in Denver.

Cheers,
-Jamie
<http://www.JamieKruz.com>

Chris Lang wrote:

> Hey Brandon- hope everything is cool! I still listen to that
> "21" song every now and then!
>
> I would just give them what they want, in both cases.
>
> My band just played at a Denver club, and recorded the gig.
> The sound guy had good equipment, but nothing real high-end.
> He proceded to do an absolutely AWESOME and artistic job of
> utilizing that gear, and the sound, both live and on disk, is
> just amazing. Even the sound board mix is fabulous.
>
> My point is that any amount of info you share on gear, settings,
> etc, will not help the client become a pro. They might go away
> for a while, thinking that they can do it themselves, but they
> will return when they realize that if it sounds good, and you
> can make it sound good, then it's worth it to hire you.
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> Peace,
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> Chris
>
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Subject: Re: How do you handle it when....?
Posted by [Chris Lang](#) on Wed, 12 Jul 2006 03:54:17 GMT
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Hi Jamie- cool, another Denver-Paris person.

Band name: His Beloved (www.hisbeloved.net)

Club: The Walnut Room

Engineer: Ron Gordon (ron@thewalnutroom.com)

Ron designed the layout of the room, and picked all of the gear.

The room and the mix are incredible. I would compare the sound to the old Rainbow Music Hall or the current Fox Theater in Boulder. It's that good; he's that good.

I cannot say enough about Ron. He is a pro's pro, and a wonderful guy. I am trying to find ways to work with him again. He is a perfect example of the answer to all of the ranting in this particular thread: No smug attitude. No patronization of the client. Just great sound.

Nice to meet you, Jamie-

Chris

Jamie K <Meta@Dimensional.com> wrote:

>
>Hey Chris, what's your band's name? What club was it, and what engineer?

>Just curious since I'm in Denver.

>
>Cheers,
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> <http://www.JamieKrutz.com>
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Subject: Re: How do you handle it when....?
Posted by [Carl Amburn](#) on Wed, 12 Jul 2006 03:59:20 GMT
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Hey Neil,

I totally get where you are coming from, and you make some great points. For the type of bands I mostly work with, this specific "we don't want compression" phrase has become trendy thing to say, and it's derived from the Electrical Audio/Albini/Tape Op scene. It's not a *bad* thing, however... I don't know how familiar you are with that style... I have never liked the sound of it too much. Drums are mid-rangy boxes, it isn't

punchy, and it's very two-dimensional, IMO. I will say that it does work for a few bands, but I've heard *more* done that way that it doesn't do justice for (again, IMO).

It's no different to me than when people think if they buy a finalizer or some magic piece of gear, that they will then have 'quality' recordings. I have had bands tell me, "we want the biggest, loudest recording you've ever done - we want ours to stand out from your other stuff - oh, and we want no compression". Quite silly now, ey?

rock on,
-Carl

"Neil" <OIUOIU@OIU.com> wrote in message news:44b4500f\$1@linux...

>
> Honestly - and I don't mean for this to come across in any
> belittling manner - but I don't see why you guys/gals get upset
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Subject: Re: How do you handle it when....?

Posted by [Chris Lang](#) on Wed, 12 Jul 2006 04:02:39 GMT

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AMEN BROTHER!!!!

For a bunch of cool and helpful people, the arrogance of some of the posts in this thread really surprised me.

Hey, I'm living proof. I've gotten some great advice from a lot of you, but I still can't mix. I can track now, though, so I'm making progress! Look out man, if your business starts shrinking it's because I'm taking over!! MUHAHAHAHA

Peace,

Chris

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

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>

Subject: Re: How do you handle it when....?
Posted by [Deej \[1\]](#) on Wed, 12 Jul 2006 04:32:02 GMT
[View Forum Message](#) <> [Reply to Message](#)

Hi Neil,

In all seriousness, I have to go along with you. You're right (as is Gene) IMHO.....and I'm not some legendary mixwizard.....and I've been in situations like Brandon described, and like I described in my first answer to his post.....and I've spent many many many hours of my own time polishing turds until I felt like they were something I could let out of the studio. I also learned a lot this way so I'm not sorry I did it, but to be honest, Sarah's advice has been the best advice in many situations.....and the client has been happiest when his wishes and thoughts were acknowledged/validated while at the same time, ignored to the betterment of the project.....and even the client admitted this after A/B'ing the mixes.

Regards,

Deej

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> compare, so you can see what i'm talking about - how's that
> sound? You can pick whichever one you like better - it's up to
> you, of course." Who's going to say no to that? It'd take you
> not much time, off the clock, to do a slightly different
> version in most cases - then you're a hero if he likes it
> better, and you're at the very least a cool guy in his mind
> just for trying it even if he doesn't. You've also given
> yourself an ass-covering opportunity as i mentioned in a
> previous post.
>
> 3.) What if the band/artist is strapped for cash & they're just
> paranoid about "getting it right" the first time, so they don't
> incur extra hours on the clock? Maybe that's why they're being
> so specific about what they want - maybe they're wrong in the
> interpretation of what they want & how to actually get there,
> but then again, maybe they can't identify what's going on to
> cause the sounds they like in the CD they gave you a copy of &
> said: "I want to sound like THAT!". Take a little pity... try &
> work it out & define exactly what it is they're looking for...
> "Hey JimBob, what you're telling me you want to hear is
> completely different from that Hank Williams Jr. kinda sound,
> who's CD you played for me & whom you said was your main
> influence for writing this song: "Are you ready for some Ping-
> Pong?", are you sure you want me to break away from that & go
> with this mix that sounds like it's off the 2nd "Strange
> Advance" record? Let's just take a moment off the clock here &
> discuss this, because ultimately what's most important to me is
> that you leave here with a product that makes you happy."
>
> I dunno - I guess I think that as engineering/producing types
> we get a little cocky about what's right & what's not. Imagine
> how you'd feel if you went into record with someone else at the
> helm & they fought you on something? In that respect, what's
> the difference between you & the artist you're recording?
> None - except YOUR perception of their ability to know what
> sounds good or not - and don't forget, that perception may be
> right or it may be wrong. I think if a client has a "vision",
> you ought to fulfill it. If a client is insisting on a certain
> sound that you think is below your quality standards, think of
> how Dave Stewart & Annie Lennox recorded "Sweet Dreams" in an
> apartment on a 1/4-inch 8-track R2R at the height of the mega-
> studios with their sync'd 2" Studers.... that song sold a few
> copies, as I recall.
>
> Anyway, I should shut up because now this is starting to sound

> like some kind of pompous lecture. Bottom line here - I'm with
> Gene... if someone's paying for your time, then they're paying
> for whatever you impart as a result of that time - you're not
> going to give the farm by being generous with your revelations
> of what you did - in fact, you might even get more work out of
> it - if you did something really cool, chances are greater that
> someone will try to work the same kind of magic & fail, than
> those of someone trying to work the same kind of magic &
> succeed. As for the clients wishes and whether you should give
> them what they want or not, I refer your imagination to Eugene
> Levy's salesdude taliing to Chevy Chase in the
> original "Vacation":
>
> "I owe it to myself to tell you that if you're taking the whole
> tribe cross-country, the Wagon Queen Family Truckster is the
> way to go. You think you hate it now, but just wait until you
> drive it!"
>
> Bottom line - Clark Griswold didn't get what he wanted... don't
> give 'em what they'll think of as the audio equivalent of a
> "Family Truckster".
>
> Neil
> (bracing for the flames)
>
>
>
>
>
>
>
>
>
>
> "Carl Amburn" <carlamburn@hotmail.com> wrote:
> >Sounds like a Chicago/Electrical Audio/Albini wannabe. Tell them to go
> >there. I also really dig DJ's and also Sarah's response. !!!
> >
> >rock on,
> >-Carl
> >
> >
> >"brandon" <a@a.com> wrote in message news:44b27b39\$1@linux...
> >>
> >> How do you guys and gals handle it when you get a client who is
> insistant
> >> on very little or no compression? How do you handle it when they want
> to
> >> know everything about the signal chain?(hence your mixing secrets)
> >>
> >> B

> >
> >
>

Subject: Re: How do you handle it when....?
Posted by [excelav](#) on Wed, 12 Jul 2006 05:49:34 GMT
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Do you bother to tell them that the CIA has a large file on your system, and that NORAD has a killer satellite hovering over your place in case they ever have to take it out?

James

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>I just show them Frankencomp. After they get over the shock of seeing
>Frankencomp I hand them a copy of the session methodology. Then tell them
>that the reason it the way it does is because if everything id done exactly
>right, that it is possible to configure two computers in a way that makes
>the digital information sound like it's not being recorded on a computer
at
>all. They are usually so totally bewildered by that time that they get
the
>thousand yard stare, their eyes become glassy and fixed and they become
meek
>and submissive. I can sometimes even get them to go pick up my laundry and
>go grocery shopping for me. Sorta' like feeding them a digital dose of
>Rohypnol.

>
>;o)

>
>

>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
>[news:44b3d8eb\\$1@linux...](mailto:news:44b3d8eb$1@linux...)

>>

>> I LOVE it! HA. I'm going to build one of those for the studio.

>> Rod

>> "Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote:

>> >I know you guys will laugh at this ploy but (and perhaps others will
>employ

>>

>> >my ploy) but when I was heavy on the road doing guitar I used to get
>> >post-show exams on "how do you get should great tone, sounds, blah blah."

>>

>> >Because so few could really grasp that great guitar tone starts in your

>> head

>> >and can pretty much happen with most any guitar/amp setup, I developed
>> >several more "believable" answers. So I built a small flat black box
>with
>> a
>> >wire coming out of it, wood and metal with rivets here and there and
a
>made
>>
>> >up model number on placard. Wire went into my rack and disappeared into
>> a
>> >darkened recess. It was just easier to tell guys that the black box
was
>>
>> >where the sound was really happening. Typical dialogue:
>> >
>> >Q: Great tone... really cut it's own space in the show... whadya got
>going
>>
>> >here
>> >
>> >A: Well this stuff is really pretty ordinary, Old Roland GP-100, a
>Rocktron
>>
>> >Type IIc for minimizing noise from the dirty patches out of the JMP-1,
>old
>>
>> >Rockman rackmount guitar pre for some of the clean stuff, I keep this
old
>>
>> >Quadraverb for some patches that really do it for me - the noise doesn't
>>
>> >bother me much, and this guy here by DMC is where all my routing takes
>> >place, and I output a stereo pair into this Ibanez SDR1000 which goes
>> >directly to the 50/50 power amp... and these are just knock-offs of the
>> old
>> >Pacific 1x12" cabs. I had a guy copy them and build them from a slightly
>>
>> >denser woods... and that's pretty much it.
>> >
>> >Q: But where are getting that tone of that tune (XYZ)?
>> >
>> >A: That was the Rockman with some verb off the GP-100.
>> >
>> >Q: Your cables must all be oxygen free or something, right?
>> >
>> >A: Nah... I gotta mix of Canare quad and belden co-ax in there
>> >
>> >Q: What kinda tubes in the power amp?

>> >
>> >A: Ahhh... GT's, 5 rateds... nothing special there.
>> >
>> >Q: What's this thing (black box) doing?
>> >
>> >A: Some guy in California built that for me and that I don't really
>> >couldn't tell you what it does or how it works but without it, my tone
>> >pretty much just isn't there."
>> >
>> >Q: Where can I get one?
>> >
>> >And they are always so disappointed to learn that the builder is no
>longer
>>
>> >in business.
>> >
>> >W.
>> >
>> >"brandon" <a@a.com> wrote in message news:44b27b39\$1@linux...
>> >>
>> >> How do you guys and gals handle it when you get a client who is
>insistant
>> >> on very little or no compression? How do you handle it when they want
>> to
>> >> know everything about the signal chain?(hence your mixing secrets)
>> >>
>> >> B
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>
>

Subject: Re: How do you handle it when....?
Posted by [Jamie K](#) on Wed, 12 Jul 2006 05:55:30 GMT
[View Forum Message](#) <> [Reply to Message](#)

Hey Chris,

Nice to meet you, too!

I haven't played the Walnut room but I've heard some bands there and done a shoot there. Good to hear your recommendation about Ron and his system, it's great when someone does it right.

Cheers,
-Jamie
<http://www.JamieKrutz.com>

Chris Lang wrote:

> Hi Jamie- cool, another Denver-Paris person.
>
> Band name: His Beloved (www.hisbeloved.net)
>
> Club: The Walnut Room
>
> Engineer: Ron Gordon (ron@thewalnutroom.com)
>
> Ron designed the layout of the room, and picked all of the gear.
>
> The room and the mix are incredible. I would compare the sound
> to the old Rainbow Music Hall or the current Fox Theater in
> Boulder. It's that good; he's that good.
>
> I cannot say enough about Ron. He is a pro's pro, and a
> wonderful guy. I am trying to find ways to work with him
> again. He is a perfect example of the answer to all of the
> ranting in this particular thread: No smug attitude. No
> patronization of the client. Just great sound.
>
> Nice to meet you, Jamie-
>
> Chris
>
>
>
>
> Jamie K <Meta@Dimensional.com> wrote:
>> Hey Chris, what's your band's name? What club was it, and what engineer?
>
>> Just curious since I'm in Denver.
>>
>> Cheers,
>> -Jamie
>> <http://www.JamieKrutz.com>
>>
>>
>> Chris Lang wrote:
>>> Hey Brandon- hope everything is cool! I still listen to that
>>> "21" song every now and then!
>>>
>>> I would just give them what they want, in both cases.

>>>
>>> My band just played at a Denver club, and recorded the gig.
>>> The sound guy had good equipment, but nothing real high-end.
>>> He proceeded to do an absolutely AWESOME and artistic job of
>>> utilizing that gear, and the sound, both live and on disk, is
>>> just amazing. Even the sound board mix is fabulous.
>>>
>>> My point is that any amount of info you share on gear, settings,
>>> etc, will not help the client become a pro. They might go away
>>> for a while, thinking that they can do it themselves, but they
>>> will return when they realize that if it sounds good, and you
>>> can make it sound good, then it's worth it to hire you.
>>>
>>> Peace,
>>>
>>> Chris
>>>
>>>
>>> "brandon" <a@a.com> wrote:
>>>> How do you guys and gals handle it when you get a client who is insistant
>>>> on very little or no compression? How do you handle it when they want
> to
>>>> know everything about the signal chain?(hence your mixing secrets)
>>>>
>>>> B
>

Subject: Re: How do you handle it when....?
Posted by [Aaron Allen](#) on Wed, 12 Jul 2006 06:13:12 GMT
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The compression is easy when dealing with a lesser intelligence. Slam the Paris mix bus and gains. Hey, you didn't insert a compressor, now didja? And they can't really do that at home on their protocols free, can they?

Seriously though.... if it's slammin and groovin at your digs, they'll be back after figuring out it's about the ears, the space and the room/mix equipment and that warez version of DAW-X isn't going to get them there.

Sorry, wierd mood tonight, hope you're getting the humor intended.

AA

"brandon" <a@a.com> wrote in message news:44b27b39\$1@linux...

>

> How do you guys and gals handle it when you get a client who is insistant

> on very little or no compression? How do you handle it when they want to
> know everything about the signal chain?(hence your mixing secrets)
>
> B

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Subject: Re: How do you handle it when....?
Posted by [Dubya Mark Wilson](#) on Wed, 12 Jul 2006 06:19:56 GMT
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There's compression and then there's how hot can we get this before clipping and/or squeezing the living daylights out of it. I think the use of the word "compression" for some ametuers may be interchangeable with mixing and mastering outputs that slam against zero so much that where compression may or may not be employed (and where employed may or may not be over-employed), that it sounds mashed because by some means, it IS. I've seen mixes and masters that leave the output pair looking like twin caterpillars who just walked out of a \$3 flat-top haircut joint and have eaten steaks that had a smoother topography. And I'm not talking about a lot of the zero-dynamic dance stuff necessarily. I wonder if this is what "they" mean Brandon.

W.

"brandon" <a@a.com> wrote in message news:44b27b39\$1@linux...

>
> How do you guys and gals handle it when you get a client who is insistant
> on very little or no compression? How do you handle it when they want to
> know everything about the signal chain?(hence your mixing secrets)
>
> B

Subject: Re: How do you handle it when....?
Posted by [Aaron Allen](#) on Wed, 12 Jul 2006 06:22:50 GMT
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Depends man.. didja do it in doubly?
AA

"rick" <parnell68@hotmail.com> wrote in message
news:pjq6b2lh1bqk6qa1kfff5o6h8rejui1fe0@4ax.com...
> or his girlfriend/manager will call demanding their money
> back...that's why you get them to sign a waiver on their mix.

>
> On Mon, 10 Jul 2006 13:22:30 -0600, "DJ"
> <animix_spam-this-ahole_@animas.net> wrote:
>
>>I
>>> wouldn't really have a problem explaining what I am doing and why I am
>>doing
>>> it as long they understand it is on their dime and aren't fighting me
>>every
>>> step of the way. But even if they were fighting me...as long as they
>>> were
>>> paying I would indulge them.
>>
>>What I hate about these situations is that if this guy is a rank amateur
>>and
>>is clueless, he's going to insist on trying to run the show and the mix
>>will
>>leave your studio sounding fine to him, but then he will compare it to
>>mixes
>>that have been properly done with compression and his/your mix will sound
>>wimpy by comparison and then he will run around all over town telling
>>everyone that it is your fault.
>>
>>
>>"Brandon" <a@a.com> wrote in message news:44b2a77d@linux...
>>>
>>> Just wanted to get an idea of what the general population thoughts were.
>>> I
>>> wouldn't really have a problem explaining what I am doing and why I am
>>doing
>>> it as long they understand it is on their dime and aren't fighting me
>>every
>>> step of the way. But even if they were fighting me...as long as they
>>> were
>>> paying I would indulge them.
>>> Hey Chris..Hope things are going good with you!
>>> I still listen to it from time to time as well.
>>> I haven't been doing much songwriting lately..just
>>> been focusing on rebuilding my studio/mixing enviroment.
>>> Getting close to completion.
>>> Started using Cubase in conjunction with PARIS.
>>> Lots of stuff to figure out.
>>>
>>> Take care all.
>>>
>>>
>>>
>>>

>>>
>>>
>>>
>>>
>>> "Chris Lang" <yo@yo.yo> wrote:
>>> >
>>> >Hey Brandon- hope everything is cool! I still listen to that
>>> >"21" song every now and then!
>>> >
>>> >I would just give them what they want, in both cases.
>>> >
>>> >My band just played at a Denver club, and recorded the gig.
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>>> >utilizing that gear, and the sound, both live and on disk, is
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>>> >My point is that any amount of info you share on gear, settings,
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>>> >for a while, thinking that they can do it themselves, but they
>>> >will return when they realize that if it sounds good, and you
>>> >can make it sound good, then it's worth it to hire you.
>>> >
>>> >Peace,
>>> >
>>> >Chris
>>> >
>>> >
>>> >"brandon" <a@a.com> wrote:
>>> >>
>>> >>How do you guys and gals handle it when you get a client who is
>>> >>insistant
>>> >>on very little or no compression? How do you handle it when they want
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>>> >>
>>> >>B
>>> >
>>>
>>
>

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Subject: Re: How do you handle it when....?

Posted by [Aaron Allen](#) on Wed, 12 Jul 2006 06:28:39 GMT

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Donuts says this is probably the case. Has been IME mostly.

AA

"Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote in message news:44b49376\$1@linux...

> There's compression and then there's how hot can we get this before
> clipping and/or squeezing the living daylight out of it. I think the use
> of the word "compression" for some amateurs may be interchangeable with
> mixing and mastering outputs that slam against zero so much that where
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> "they" mean Brandon.

>

> W.

>

> "brandon" <a@a.com> wrote in message news:44b27b39\$1@linux...

>>

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>>

>> B

>

>

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Subject: Re: How do you handle it when....?

Posted by [rick](#) on Wed, 12 Jul 2006 08:58:01 GMT

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to be more accurate the mix was 99% done when he says "i've got a friend in florida that will mix it for free" sp his girlfriend/manager thought they shouldn't have to pay. the time log proved my point and he told her to shut the eff up and drop it.

On Wed, 12 Jul 2006 01:22:50 -0500, "Aaron Allen"

<nospam@not_here.dude> wrote:

>Depends man.. didja do it in doubly?

>AA

>

>"rick" <parnell68@hotmail.com> wrote in message

>news:pjq6b2lh1bqk6qa1kfff5o6h8rejui1fe0@4ax.com...

>> or his girlfriend/manager will call demanding their money

>> back...that's why you get them to sign a waiver on their mix.

>>

>> On Mon, 10 Jul 2006 13:22:30 -0600, "DJ"

>> <animix_spam-this-ahole_@animas.net> wrote:

>>

>>>I

>>>> wouldn't really have a problem explaining what I am doing and why I am

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>>>everyone that it is your fault.

>>>

>>>

>>>"Brandon" <a@a.com> wrote in message news:44b2a77d@linux...

>>>>

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><http://www.polesoft.com/refer.html>
>

Subject: Re: How do you handle it when....?
Posted by [Rod Lincoln](#) on Thu, 13 Jul 2006 00:52:36 GMT
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Neil...Great post. I saved it to my "save worthy" folder. I will try to remember some of that when the time comes.

Rod

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

>
>Honestly - and I don't mean for this to come across in any
>belittling manner - but I don't see why you guys/gals get upset
>about this sort of thing... what's the big deal?
>Consider that:
>
>a.) At one time you were interested in this stuff too, and at
>some point SOMEONE must've helped you out - told you what was
>what, or clue'd you in just a little bit as to what they were
>doing. This is how I got into being a recordist - and many of
>us here play an instrument or sing or both... I assume that you
>didn't start playing an instrument as a result of going into
>engineeering, but the other way around; so what's wrong with
>giving a little of your expertise or experience? Telling
>someone the details of one or two or three things that they
>happen to ask about is not going to enable them to set up a
>studio & start stealing your business. In most cases, this
>isn't what they're after anyway, they're just interested like
>you were when you first started asking questions about
>recording & how certain things are done & certain sounds are
>achieved.
>
>b.) With regard to too much compression, not enough
>compression, no compression, nothing but a trackful of
>compressor noise-with compression applied to it... why not
>give the client what they want? Or at least what they THINK
>they want? How many of you are so busy that you couldn't take
>the time to tell the guy: "OK, i really don't think this is
>going to come across the way you're imagining it, but i'll do
>it, then i'll do a slightly different version for you to
>compare, so you can see what i'm talking about - how's that

>sound? You can pick whichever one you like better - it's up to
>you, of course." Who's going to say no to that? It'd take you
>not much time, off the clock, to do a slightly different
>version in most cases - then you're a hero if he likes it
>better, and you're at the very least a cool guy in his mind
>just for trying it even if he doesn't. You've also given
>yourself an ass-covering opportunity as i mentioned in a
>previous post.

>

>3.) What if the band/artist is strapped for cash & they're just
>paranoid about "getting it right" the first time, so they don't
>incur extra hours on the clock? Maybe that's why they're being
>so specific about what they want - maybe they're wrong in the
>interpretation of what they want & how to actually get there,
>but then again, maybe they can't identify what's going on to
>cause the sounds they like in the CD they gave you a copy of &
>said: "I want to sound like THAT!". Take a little pity... try &
>work it out & define exactly what it is they're looking for...
>"Hey JimBob, what you're telling me you want to hear is
>completely different from that Hank Williams Jr. kinda sound,
>who's CD you played for me & whom you said was your main
>influence for writing this song: "Are you ready for some Ping-
>Pong?", are you sure you want me to break away from that & go
>with this mix that sounds like it's off the 2nd "Strange
>Advance" record? Let's just take a moment off the clock here &
>discuss this, because ultimately what's most important to me is
>that you leave here with a product that makes you happy."

>

>I dunno - I guess I think that as engineering/producing types
>we get a little cocky about what's right & what's not. Imagine
>how you'd feel if you went into record with someone else at the
>helm & they fought you on something? In that respect, what's
>the difference between you & the artist you're recording?
>None - except YOUR perception of their ability to know what
>sounds good or not - and don't forget, that perception may be
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>sound that you think is below your quality standards, think of
>how Dave Stewart & Annie Lennox recorded "Sweet Dreams" in an
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>Anyway, I should shut up because now this is starting to sound
>like some kind of pompous lecture. Bottom line here - I'm with
>Gene... if someone's paying for your time, then they're paying
>for whatever you impart as a result of that time - you're not
>going to give the farm by being generous with your revelations

>of what you did - in fact, you might even get more work out of
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>Levy's car salesdude taliing to Chevy Chase in the
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>"I owe it to myself to tell you that if you're taking the whole
>tribe cross-country, the Wagon Queen Family Truckster is the
>way to go. You think you hate it now, but just wait until you
>drive it!"

>

>Bottom line - Clark Griswold didn't get what he wanted... don't
>give 'em what they'll think of as the audio equivalent of a
>"Family Truckster".

>

>Neil

>(bracing for the flames)

>

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>

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

>>Sounds like a Chicago/Electrical Audio/Albini wannabe. Tell them to go
>>there. I also really dig DJ's and also Sarah's response. !!!

>>

>>rock on,

>>-Carl

>>

>>

>>"brandon" <a@a.com> wrote in message news:44b27b39\$1@linux...

>>>

>>> How do you guys and gals handle it when you get a client who is insistant
>>> on very little or no compression? How do you handle it when they want

>to

>>> know everything about the signal chain?(hence your mixing secrets)

>>>

>>> B

>>

>>

>

Subject: Re: How do you handle it when....?
Posted by [Sarah](#) on Thu, 13 Jul 2006 03:29:39 GMT
[View Forum Message](#) <> [Reply to Message](#)

OK, for the sake of full disclosure, I must confess . . . I am not a professional engineer, I just play one on TV. Wait, no I don't even do that, I'm just not a professional engineer or producer . . . I don't HAVE clients. I just said what I said to be funny. However, the inspiration for my comment probably came from years of experience AS a client in studios with crotchety engineers who I suspected were doing whatever the hell they wanted regardless of what I said.

In my first experience in a real recording studio, I was so young and naive that I was easily intimidated by the engineer. I remember when we were mixing I said, "Can we put a little reverb on the kick drum?" The response was something like, "Reverb on the kick drum?! (chuckle) You don't put reverb on a kick drum." To which I replied, "Oh, heh, OK. Never mind." Of course, this was the late 70's when people liked drums to sound like wet phone books.

Anyway, my only "client" is me. I'm only an engineer/producer at all because there's a recording studio in my house and I make up songs, but I have lots of professional advisors who help me make things sound good.

Sarah

"Neil" <OIUOIU@OIU.com> wrote in message news:44b4500f\$1@linux...

>
> Honestly - and I don't mean for this to come across in any
> belittling manner - but I don't see why you guys/gals get upset
> about this sort of thing... what's the big deal?
> Consider that:
>
> a.) At one time you were interested in this stuff too, and at
> some point SOMEONE must've helped you out - told you what was
> what, or clue'd you in just a little bit as to what they were
> doing. This is how I got into being a recordist - and many of
> us here play an instrument or sing or both... I assume that you
> didn't start playing an instrument as a result of going into
> engineering, but the other way around; so what's wrong with
> giving a little of your expertise or experience? Telling
> someone the details of one or two or three things that they
> happen to ask about is not going to enable them to set up a
> studio & start stealing your business. In most cases, this
> isn't what they're after anyway, they're just interested like
> you were when you first started asking questions about
> recording & how certain things are done & certain sounds are
> achieved.

>
> b.) With regard to too much compression, not enough
> compression, no compression, nothing but a trackful of
> compressor noise-with compression applied to it... why not
> give the client what they want? Or at least what they THINK
> they want? How many of you are so busy that you couldn't take
> the time to tell the guy: "OK, i really don't think this is
> going to come across the way you're imagining it, but i'll do
> it, then i'll do a slightly different version for you to
> compare, so you can see what i'm talking about - how's that
> sound? You can pick whichever one you like better - it's up to
> you, of course." Who's going to say no to that? It'd take you
> not much time, off the clock, to do a slightly different
> version in most cases - then you're a hero if he likes it
> better, and you're at the very least a cool guy in his mind
> just for trying it even if he doesn't. You've also given
> yourself an ass-covering opportunity as i mentioned in a
> previous post.

>
> 3.) What if the band/artist is strapped for cash & they're just
> paranoid about "getting it right" the first time, so they don't
> incur extra hours on the clock? Maybe that's why they're being
> so specific about what they want - maybe they're wrong in the
> interpretation of what they want & how to actually get there,
> but then again, maybe they can't identify what's going on to
> cause the sounds they like in the CD they gave you a copy of &
> said: "I want to sound like THAT!". Take a little pity... try &
> work it out & define exactly what it is they're looking for...
> "Hey JimBob, what you're telling me you want to hear is
> completely different from that Hank Williams Jr. kinda sound,
> who's CD you played for me & whom you said was your main
> influence for writing this song: "Are you ready for some Ping-
> Pong?", are you sure you want me to break away from that & go
> with this mix that sounds like it's off the 2nd "Strange
> Advance" record? Let's just take a moment off the clock here &
> discuss this, because ultimately what's most important to me is
> that you leave here with a product that makes you happy."

>
> I dunno - I guess I think that as engineering/producing types
> we get a little cocky about what's right & what's not. Imagine
> how you'd feel if you went into record with someone else at the
> helm & they fought you on something? In that respect, what's
> the difference between you & the artist you're recording?
> None - except YOUR perception of their ability to know what
> sounds good or not - and don't forget, that perception may be
> right or it may be wrong. I think if a client has a "vision",
> you ought to fulfill it. If a client is insisting on a certain
> sound that you think is below your quality standards, think of

> how Dave Stewart & Annie Lennox recorded "Sweet Dreams" in an
> apartment on a 1/4-inch 8-track R2R at the height of the mega-
> studios with their sync'ed 2" Studers.... that song sold a few
> copies, as I recall.
>
> Anyway, I should shut up because now this is starting to sound
> like some kind of pompous lecture. Bottom line here - I'm with
> Gene... if someone's paying for your time, then they're paying
> for whatever you impart as a result of that time - you're not
> going to give the farm by being generous with your revelations
> of what you did - in fact, you might even get more work out of
> it - if you did something really cool, chances are greater that
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