Subject: What do you do?
Posted by Gantt Kushner on Fri, 07 Sep 2007 05:04:18 GMT
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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
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"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
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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
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show them this post.

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

>
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>so good that they must be almost done (like, maybe only another 15 or 20
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>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
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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
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>>
>>Gantt
>

Subject: Re: What do you do?
Posted by Gantt Kushner on Fri, 07 Sep 2007 13:38:51 GMT
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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

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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
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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:
>
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>
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>
>Gantt

Subject: Re: What do you do?
Posted by Don Nafe on Fri, 07 Sep 2007 14:38:57 GMT
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"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
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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
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> I slapped my UAD-1 plugs and my Waves plugs on a few tunes and he came
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Subject: Re: What do you do?
Posted by Nei on Fri, 07 Sep 2007 16:27:32 GMT
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"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 doens'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
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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@hotNOSPAMmail.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
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>mixed.
>
>good luck,
>-Carl
>
>
>"Gantt Kushner" <ganttmann@comcast.net> wrote in message
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>
>

Subject: Re: What do you do?
Posted by neil[1] on Fri, 07 Sep 2007 21:28:21 GMT
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"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 suprise 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
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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

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