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## **2007-2008 Adventures In Audio**

WELCOME! THESE ARE THE EXCITING ADVENTURES OF YOUR HUMBLE CORRESPONDENT AS HE MAKES A NAME FOR HIMSELF IN THE WORLD OF AUDIO. FOR PRIVACY REASONS, SOME NAMES MAY BE BLANKED OUT.

**Saturday, December 8, 2007**

### **THE NATURE OF THE MUSIC BUSINESS**

Be forewarned: Here comes a rant.

I just looked at the date and realized that it was twenty-seven years ago that John Lennon was murdered. In some respects the music business has gone downhill since then. Is there a connection? I don't know.

I do know that today music is considered "good" based solely on its popularity and not on any merit. There's a lot of junk out there. Case in point: the other night, I saw Avril Lavigne singing live on a TV show. Who gave her a recording contract? On albums her voice is processed more than Velveeta Cheese, but live it was pitiful.

Ms. Lavigne is a product of the digital age of recording. When Lennon was alive (the analog days), there was no digital pitch correction (which is key to Ms. Lavigne's singing), and she never would have made it in 1980. Yet today, there are too many like her.

Britney Spears is another prime example. She is known more for her goofy behavior than for any song she ever did. She never would have made it. 50 Cent? He's about 3.5 Cent in 1980 dollars.

Now let me give you some other names: Wes Cunningham, the Psychodots, and Tom Caufield. Great musicians, songwriters, and decent folks who you won't hear on the radio. They would have held their own with Lennon in 1980, in the analog days. No pitch correction needed. And they play their own instruments. (NOTE: Someone pointed out to me that Ms. Lavigne plays guitar, which I remembered seeing her do the other night, so I'll rephrase that last sentence.) And they play their own instruments *well*.

Record companies now sell personalities and attitudes rather than music. That's the bottom line. I know that Ms. Spears' record contract was subsidized from Pepsi. She was "invented" to sell Pepsi! Lennon never did that, nor does Cunningham, the Psychodots, or Caufield.

The primary aim of South Sound Audio is to put good music of all kinds out to the masses, instead of corporate

junk. I want to promote the music of people like Thea, Billy, Rick, Glen, and the rest instead of their personalities. They are nice folks, too, but that doesn't need to be promoted.

Back in the old days when there was no digital magic in the recording studios, it was analogous to people writing novels. They were making (for the most part) music that can be enjoyed years from now, like a novel. Today, the music business is too much into consumerism and it reflects in their music. Music is a consumable, like People magazine! People listen to it, then it gets thrown away. South Sound Audio wants to write novels that will stand on their own twenty years from now, not magazines that will be thrown away next week

Anyway, that's my rant.

**Saturday, December 15, 2007**

### **UNSOLICITED DEMOS**

In the past month, South Sound Audio has mixed, mastered, and handed over two double albums to the artists to take them to press. It's been a busy month. In addition, I am also talking to a friend of mine, LN, who is a record producer from Los Angeles, on what it would take for us to form our own indie label. In short: a lot of work and \$\$\$. Christmas and New Years is also looming. Did I mention this month has been busy?

A few days ago, I got an email from FS, a musician from Federal Way, who sent an MP3 of a song he wrote. FS wanted me to listen to the song and offer some production pointers, advice, etc. I am flattered that someone I don't know would think enough of my abilities to ask my opinion on his song-- or did he send it to everybody he had heard of who is "in the business"?—but at any rate, I politely declined his request and deleted the email and the MP3 without listening to it. Why am I such a heartless \*%\$# ? See the above paragraph.

FS is a stranger to me, and if he thinks that highly of my abilities, HIRE ME! I could always use the money. In this case, giving pointers would be tantamount to working for him for free. I am sure FS is a nice guy and maybe his song is good, but I don't have time to do pro bono work for someone I don't know, and maybe wouldn't hire me anyway.

Now, I don't think that turning down this guy is bad for business. It's good for business. This situation doesn't mean that I will turn down listening to demos in the future. There's a certain protocol for it. If I know you, I'd probably do it. If I don't know you, at least send me an email explaining what you want, and I'll send one back if I like it.

There are also some paranoid reasons why I don't listen to unsolicited stuff. Almost everyday I work with musicians in a creative process, and I don't want somebody who sent me a demo to even have reason to believe that his or her stuff will wind up in anything I ever work on. It may be paranoid, but I can guarantee this situation will never happen.

**Wednesday, January 30, 2008**

### **WHAT'S NEW?**

Things have been busy over the Christmas/New Years break. More recording, two double albums released (*Love Dylan* and *From the Five*), more opportunities in audio arising, and a new look for the website. I was also privileged

to run sound and record the Grays Harbor Rocks! benefit for the people of Grays Harbor County. When that big storm and the flooding hit a few months back, all the media focus was on Lewis County. The cynic in me says that it was the closest disaster area to Seattle, so the media didn't have to drive as far. This is not taking away anything from the good people of Lewis County. They got hit hard and deserved help. But if the media would have traveled a little further southwest, they would have found that the weather took an equal toll on the people of Grays Harbor County.

People in the Tacoma music community took notice, though. Mary Sutton was instrumental in organizing the event, and on January 19th, musicians from the Tacoma area, including the legendary Fabulous Wailers, took the stage, and gave a benefit in the town of Grayland. Not only was some money raised, food and blankets collected, but there was some darn fine entertainment: Thea Wescott, the Ramblers, Solomon's Porch, and the Fabulous Wailers. Rocking Chair Money couldn't make and bowed out. Special thanks to Billy Farmer also, for all he did. The Boy Scouts were incredible in this time of need also. The event is proof that heroes aren't always the famous ones.

My certification training ends in March. Things are going great. I am confident that South Sound Audio is going to be a mover and shaker in the region. There are a lot of plans on the table and more and more work is rolling in. We are working on getting a record label started, which is a tremendous undertaking. The scope of the new label is not known yet. It should be fun!

More recording projects are on the horizon. I am reluctant to name names, because I believe in the privacy of my clients, unless they want me to publicize their plans (not many do). I'm looking at producing two albums (at least) before Summer 2008.

The Grammy's are coming up in February. My wife and I are invited to attend a telecast party sponsored by the National Academy of Recording Arts and Sciences (of which I am a member). It'll be interesting to attend. See my rant on the nature of the music business and you'll have my attitude towards the whole thing.

### **Sunday, February 10, 2008**

#### **AND THE GRAMMY FOR "BEST MALE VOCALIST WHO USED TO BE A FEMALE AND RECORDED THIS SONG ON A TUESDAY" GOES TO...**

The Grammys are tonight. Awhile ago, I got an invitation to attend a Grammys gala in Seattle— pretty much sit around, watch the proceedings on a widescreen TV, and ooh and ahh over the winners. But I can pretty much do that without leaving the comforts of my own home.

Your Humble Correspondent is a member of the National Academy of Recording Arts and Sciences, who puts on the Grammys, but I don't feel any loyalty in attending a Grammy party this year. I'm waiting out to get my own Grammy. Besides doing the Grammys, the Recording Academy (as the association is also called, as well as NARAS) is dedicated to improving the art and science of recording/ Pretty obvious, huh? It's a professional organization that also sets industry standards. Any organization that does that can't be all bad. The Recording Academy has a Producer and Engineer (P & E) wing, and that's where I mostly hang out.

I must be getting old/ The names I know from my earlier years are getting more and more scarce in the nominations. But there are a few I'm interested in: Paul McCartney's up in a few categories, as well as George Martin for the Beatles' *Love* album. Mellencamp, Foo Fighters, White Stripes, U2, Beck, Springsteen, Lucinda Williams, Metallica, Rush, Vai, Satriani, and a few others. Oh, wait— gotta mention my *paisan*, Steve Earle! Also Levon Helm is up for Best Traditional Folk Album, which is truly amazing because he just regained his singing voice

a few years ago after a bout with throat cancer. Now he sounds like he always did. But most of the Grammy nominees are people I've heard of, but I haven't heard much of their music.

Then there are the categories. They are getting very convoluted. There are 108 categories! Here's one of the weirder ones: Best Instrumental Arrangement Accompanying Vocalist(s)— if it had a vocalist, it wouldn't be an instrumental, would it? The awards presentations for most of them aren't televised. I sometimes wonder if they just make up a category so some schmoe will qualify. If that's true, look for my nomination for a Grammy next year under the "Best Folk Album Engineered by a Guy in Washington State Who Can Stand to Lose a Few Pounds and Is Losing Hair." When (not *if*) they have that category, I'll be a shoo-in.

**Monday, February 11, 2008**

### **A GRAMMYS POSTSCRIPT...**

Cowboy hats off to Vince Gill for putting arrogant Kanye West in his place! Vince has class, which is something Kanye West lacks. In support, I'm off to iTunes to buy some Vince Gill songs to put on my iPod.

And if anyone doesn't know what I'm talking about, here's a YouTube link:

<http://www.youtube.com/watch?v=rHV9cJyYEr4>

**Wednesday, February 19, 2008**

### **IN THE COURT OF THE TWANG BAR KING**

Tonight, I got to meet Adrian Belew at the Triple Door in Seattle after his show. He has absolutely no ego and is very fan-friendly, as were his band mates, Eric and Julie Slick. I also met Adrian's wife, Martha, chatted with everyone for a few minutes, and said hello to Adrian's son, who happens to live in the area. I've been a big fan of his music in its various forms for over twenty years, and am glad I made the connection. I've seen him perform three times, and the thing that strikes me most about him is that he genuinely looks like he's having a great time performing. You'll never see a happier guy playing guitar.

I also have to mention the Slick siblings, Eric and Julie. They are amazing to watch and are top caliber musicians. Julie is 21, and Eric is 20, so you'll be seeing them in the future on other projects. I put up some photos I took of the concert here.

Also, check out Adrian's website: [www.adrianbelew.net](http://www.adrianbelew.net)

**Sunday, March 2, 2008**

### **PNW STUDIO SUMMIT, ET AL...**

The whole event Saturday was great. As someone who fancies himself a producer, sitting at the feet of Bob Ezrin and Alan Parsons was amazing. Their presentations were mostly anecdotal, but they did get technical on a few things. I got to meet and talk with Alan Parsons for a few minutes, but I spent even more time listening to him give

advice to someone just starting in the music industry— if you are really passionate about what you do, throw yourself into it. He's very supportive of others.

Bob Ezrin was in and out. He didn't socialize with anyone at the Summit. I understand he had a plane to catch, but it would have been great to have talked one-on-one with him. Alan (yes, we are on a first name basis) even went to the reception at Solo's after the Summit. We're on a first-name basis, because when I called him Mr. Parsons, he said, "Oh call me Alan. Only policemen call me Mr. Parsons."

I also met Alan White, drummer for Yes. In fact I talked to him twice. There's a story behind one of those meetings, but I'll only tell that story.

In addition to all of that, the Rocking Chair Money album is due to be released at the end of this month. Again I say "due" because I deliver the album on time, but it's up to the record company to put it out. I'm not sure if the artwork is done on it or not, but my concern is to get it ready. It's essentially been done for awhile, but I'm just tweaking it here and there— just last minute stuff. Then off to the company, then the duplicators, then off to you, the listener. It's a busy time, but rewarding.

**Thursday, March 6, 2008**

### **THE END OF AN ERA— OR IS IT?**

As of today, I am essentially done with my audio/sound technology training at Bates. The quarter is officially over March 10th, but I am working until then, so today was my last class day. This morning, I took my SBE exam, a three-hour ordeal, but I passed, or at least feel confident that I passed. The exam was originally scheduled for next Tuesday, March 11th, but I got a phone call yesterday saying that the test had been rescheduled for this morning at 9:00 am, so I was caught a little by surprise.

My education in the audio industry isn't finished, not by a long shot. I just have a foundation to build on, and the longer I'm in this industry, the more I find out I don't know, so it's a never ending process/ But I do feel confident that I can handle anything audio-related that may come my way. I got a great education, I've worked with some of the most prominent regional musicians, recorded some amazing stuff, produced three (soon to be four) albums that people like, got a great job at a nationally recognized venue, and I get to hang out with people like the Fabulous Wailers, Adrian Belew, Alan White, Bob Ezrin, and Alan Parsons. I am also in demand more, particularly for engineering and production,. Life is good.

Of course, I didn't do it alone. There's family and friends who encouraged me to do this, and I owe them the most thanks/ Thanks also to Willie Kelley, Mike Scott, my classmates, Billy Farmer who took a chance on a first-time producer who in his words "hit a homerun right out of the box," and to the other musicians I've worked with during the past year. This is only the beginning, folks.

**Tuesday, April 22, 2008**

### **TOO BUSY TO WRITE ANY "ADVENTURES IN AUDIO"? APPARENTLY SO...**

It's been well over a month since I completed my certification course, and what a month it's been. There's the Safeco thing, which is a great learning experience. Then there's the South Sound Audio thing, which is going great also. Two great things that I'm managing to keep balanced with more important things in life.

This is about the twelfth time I started this blog entry. It's a rare thing that I don't have anything to rant on. I'd start writing in one direction, then I'd scrap it in favor of another rant. It's not so much as to write "Adventures in Audio," but they should be, well, adventurous.

That's not saying there aren't interesting things in the pipe. *Rocking Chair Money* is a great success. I also recorded a love concert of a Neil Diamond tribute show. We're progressing toward an independent label and music publishing. People are seeking me out as being somewhat knowledgeable about audio, which is, considering what I do, a plus.

I was recording a gig last Sunday when I was approached by a guy who has a band who said he wants me to "produce some demos" of his band. I've heard this before, so I had to pry deeper into what he meant by "producing." According to him, it was riding the faders, which is NOT producing. Now maybe I'm getting a little cocky now that I have actually *produced* a few albums (albeit indies), but I had to set him straight on what it means to produce. In the long run, I'm doing him a favor, since my share of *producing* albums consists of fees and royalties because it draws on my artistic input, where riding the faders would just be fee-based.

"Oh," he said.

He revised his statement to mean that he wanted me to engineer the demo. This brought up the next question: What do you want to do and how much do you want to spend?

I won't tell you how much he wanted to spend, but it won't be much of a demo. He took my card and said he'd call.

In the meantime, I'm writing an essay on record production which will be posted here, hopefully someday soon.

**Wednesday, May 8, 2008**

**WHAT IT'S REALLY LIKE...**

Well, it's been a little over a year since I began my Adventures in Audio, and what a year it's been. I've gotten my certification in audio/sound technology, a kickin' job at Safeco (even though it's projected to end in October), I'm working with some great people, both musically and technically, I have several album credits as producer and/or engineer, South Sound Audio is out of the gate and running, music publishing is coming into play, and many more things than I care to mention in this humble "blog," as the young people call it. I think I'll just rant on some random things I've come across during my Adventures in Audio. Maybe someone else can learn from these common pitfalls.

First thing is fast food. As much as I hate it and try to avoid it, fast food has reared its ugly head in my life, since the life of an audio engineer/producer-type is largely on the go. One might say that I have become a connoisseur of fast food, since a part of my food intake is through the drive-through. The main thing I look for in a drive-through is good service. I'd rather go to a place with "okay" food and great service than a place with "great" food and sub-par service. I don't expect to be waited on hand and foot, but I expect at least a "thank you," rather than an attitude that they are doing me a favor by providing me with food. Hey, not when there are other places to eat, and I have cancelled orders because of snotty attitudes on the part of drive-through eating establishments. There is one such establishment near my home that will go unnamed (MC DONALD'S) that I flatly refuse to go to because of consistently bad service, snotty attendants, and messed up orders. But to end this screed on a positive note, I do go to the local Arby's regularly. The food's decent, but more importantly, the service is fast and friendly.

The next thing to rant about are flakes. Ever wonder why you can't find a phone number on my site? Because it's not there. Is it because I don't want to be contacted? Of course not. The website is full of links one could click to send me email, such as this [one](#). Or this [one](#). Not to mention this [one](#). And I do answer my email, so you can contact me this way, and if things progress, then we can talk by phone. The reason I do this is to cut down on the number of flakes who waste my time, and they are out there. I want to devote my energies to someone who is SERIOUS about using my services, not someone who "may get around to it." I meet people all the time who say they want to do business. Some seem sincere and I give them a card, but even out of that lot, only a few follow through.

Have you ever seen an ad in a newspaper: "Wanted: Audio Engineer" or "Recording Studio Tech"? Nope. And you won't, either. If those ads ever ran, every nut-job would be on it, choking out the chances for a real audio engineer or tech being hired. There's a prominent, world-class recording studio in Tacoma that you would never know is there unless you were in the know. They don't advertise... just a minute... let me check something. Nope. No website, either. But they do a lot of business and are successful because they keep the flakes out. Life is too short and time is too precious in business to waste on people who "may want to do business." I'll stick to the ones that ARE doing business.

My last rant, but certainly not my least, is about proper etiquette in dealing with an audio engineer. As with musicians, there is a certain way of dealing with audio engineers. First thing you never do is touch another engineer's mixing board for any reason, otherwise you will draw back a nub. An audience member at the "Grays Harbor Rocks" event in January tried this. He is still recovering. Audio equipment is too expensive to let people touch.

This episode also leads into the next rule of audio engineer etiquette: Don't talk to the audio engineer when he (or she) is working. As for me, I get in the zone, and am not likely to notice anyway, which leads to the person to be more persistent in getting my attention. I am more than happy to talk to anyone while on a break or time permitting, but not while working. I'm not really a jerk, but running a soundboard is intense at times and requires concentration.

Also, don't call an audio engineer a roadie. Now before I get angry comments from roadies and those who like them, let me preface this by saying there is nothing wrong with being a roadie. It's a noble job that I have deep respect for. Let me explain: Last summer I was running sound for a festival event, in which there was a rotation of several bands. All of the musicians were really nice and respectful, except for two in one particular band. A female keyboard player kept saying to me, "Hey, roadie," wanting me to move stuff around for her and the like. It wasn't the fact that she called me a roadie, which I don't mind. It was the condescending way in which she said it, like a roadie (in this case me) was some low-life peon. I was professional through the whole thing. But she insisted on calling me "roadie" in a derisive manner. Then a guitar player in the same band picked up on this. He got offended particularly when he tossed me a cable and told me to plug it into the soundboard, and I asked him what it was. It turned out to be some direct input from some homemade box he made. I politely declined and miked his amp instead, which really put him off, but it's my board, and I decide what goes in or not. He also insisted on calling me "roadie" in the same insulting tone as the keyboard player. Treat audio engineers and roadies with respect. I don't mind being referred to as a roadie, but not in a derisive manner. So you can call me a "roadie," but not a "roadie." The real irony of the situation is that for all the big shot posturing this band did, they were musically one of the worst bands I've worked with. I have the recordings to prove it!

Last on the list of audio engineer etiquette is not to get bent out of shape if you ask if you can plug your own recording device into the soundboard and you get a no. There can be a number of reasons why an audio engineer would refuse this request: maybe he (or she) is recording the performance for a future release, maybe if he (or she) does it for one person, he (or she) would have to do it for another, maybe the device that someone wants plugged in the soundboard is of dubious origin, or maybe the audio engineer just doesn't want to. The audio engineer is trying to do his (or her) job and is usually "in the zone" and doesn't want to be bothered. Whatever the reason, the decision of the audio engineer should be respected.

That will bring to a close this edition of Adventures in Audio. Thanks for reading this far. To end things on a positive note, the only reason I focused on negative aspects of my year in audio is because the negative aspects are so rare. I work with the best people in the world, musically and technically. They are genuinely nice people and friends. I have a great time everyday. But from the news we all know that good news doesn't make for good reading, so I thought I'd share the "dirt." There haven't been any sex or drugs in the past year in audio, but plenty of great music and experiences. Until my next installment, have a great one!

**Monday, August 11, 2008**

### **STRANGE DAYS...**

On a personal note, my wife, daughter, and I just returned today from a trip to Denver to visit her family. Oh yeah, and we went to the top of Pike's Peak, at 14K+ feet. My lungs haven't been the same.

But on a professional note, the work never stopped. I was still able to work on a few projects that I've had on the back burner that were audio-related. I sketched out a new look for this humble website, wrote a few of my famous album reviews, caught up on some industry trade journals, and worked out some logistics for the charity Christmas album.

The Christmas album isn't looking so good for fruition, and I'll be blunt about the reason— some artists I contacted about it, who said, "yeah, we'll do it," are flaking out for a variety of reasons. I know that beggars (me) can't be choosers, and maybe I didn't give it a big enough production window. I'm working on other peoples' schedules, so it might be a more successful thing to slate the Christmas album for '09. Then there was an issue of what charity(s) to donate the proceeds to. Don't get me started on that one.

The *Live at Eastern* remaster is going well. Most of the attention is being spent on the "bonus" tracks, which are taken from some rehearsal tapes. The Triple Threat webpages are in the works as well. This project is a labor of love more than anything else.

There are a few other commercial albums in the works that I am involved in on the engineering side. Speaking of which, someone recently asked me about my not getting a producer credit on a recent album. "Why weren't you credited as the producer?" Simple: I didn't produce it. I just engineered it, and no, I don't feel slighted that I wasn't asked to have a more artistic input on it. Production credits are an almost sacred thing. I'm proud to be part of the album, whatever the capacity. More production credits will come.

**Saturday, October 18, 2008**

### **TAKING A BREAK**

Several hours of wearing studio headphones can do strange things to your hearing, so a break is necessary. Instead of grabbing a Coke from the fridge and watching TV, I decided to do something productive— write a new installment of "Adventures in Audio." Or maybe just ramble.

I got an email today from DB, Lari Bollinger's brother. Lari and I were bandmates in Even Steven. DB informed me that he was the one that came up with the "Even Steven" name, so credit where credit is due. It was a blast from my past, and I imagine I'll be hearing from Lari soon. That'll be great. Maybe a collaboration in the future? In the

digital age, anything is possible. It's great to see that there is some glimmer of memory out there of my musical past.

Monday is the release date of AC/DC's new album, *Black Ice*. I heard the whole album last week, one of the perks of being "in the biz." No new surprises, except for a slide guitar on one song, which I think is a first for AC/DC. Anyway, if you're a fan, you can get the album Monday. I already got mine. Heh, heh, heh...

Someone asked why don't I put as much time into my own music thing as I do other peoples'. The answer is a purely economic one: other people pay. The Triple Threat reissue is a labor of love and I'm not out to make any money off of it. It's a historical record, albeit a hard rocking, grab-you-by-the-throat historical record. But in answer to that question, there is a time and place for everything, and the time is coming when I will do something musical. You've been forewarned.

Also, not only am I on the Audio/Sound Technology Advisory Committee at Bates Technical College (a great honor), I am also on their Alumni Committee.

I've made some observations on the future of the music business. First of all, indie labels— like Twilight— will be on the rise. Artists are more and more going the indie route, especially when they are tired of getting screwed by the big labels. Yeah, an indie label may not sell a million albums, but it can be more profitable for an artist. An artist may sell only 5,000 copies but he or she will keep more with an indie than had that album been released by one of the big labels and sell ten times that much. More and more people are taking advantage of technology, and it's easier now to get heard than it was even five years ago. I am proud to say that South Sound Audio and Twilight is on the edge of that wave.

Anyway, break's over. Gotta run. Have fun and support your local music scene.

**Saturday, December 6, 2008**

### **HERE'S TO THE BIG O**

It's December 6th, and the twentieth anniversary of the death of Roy Orbison. Has it really been twenty years? I wasn't a big Orbison fan while he was alive, but I do remember when he died. I was at work in the Air Force at Little Rock AFB, AR, at that time. I was a fan of the Traveling Wilburys, being that I was a fan of both the Beatles and ELO, and that great group had George Harrison and Jeff Lynne, as well as Tom Petty and Roy Orbison. I thought it was sad that his career had just gotten a second wind, then he has a fatal heart attack. He was only 52.

I had always heard his music and enjoyed it. He's a Texas boy. I'm a Texas boy. He was raised in the same area where my parents still live (Wink, TX), so we had that link. I also had ties with Norm Petty Studios in Clovis, NM, where he recorded some of his early hits. It wasn't until I was older that I gained a deeper appreciation of his music. Nobody could write them or sing them like Roy. Heck, anyone can sing a song, but Roy could *sing*. He could communicate feeling through song that few people can. Even twenty years after his death, Roy is held in the highest esteem by his peers, and rightfully so.

Here's to you, Roy.

**Sunday, December 21, 2008**

**YEAR-END RETROSPECTIVE**

I don't like year-end retrospectives, so I'm not doing one. It's been a great year, and 2009 will be even better. I like to keep looking ahead. Enough said.

The recent snowstorm is cramping my style. I did some recording sessions last Friday, but besides that, it look like my Christmas vacation is going to start early. Seattle is snowed in, and Safeco is closing up until January 5th. I have some miscellaneous audio projects, but other than that, I intend on enjoying the holidays with family and loved ones before hunkering down for 2009. It should be a good year, too. I'll start taking new bookings for after February 1st. Let me know what you want to do, and we'll work something out.

There are a few albums that haven't been released yet that I've done work on during the past year. I have no control over those things. I do the sessions, turn them back in, and it's up to the artist and/or record label as to when they are coming out. That's the breaks.

In the new year, I'll be working with some new artists, as well as some old friends, and there will be production credits. Whether they will be released on Twilight or not is up in the air right now. We're working out those details. I can't give too much up right now, but I am very excited about it.

A big thank you to all of those who made 2008 an outstanding first year for our humble little audio production company. Stay tuned for 2009. It's gonna be a great ride.