

The Fireside Wake

Written and Performed by Andy Dalton

All songs © 2019 Fireside Wake Music BMI

RRG-227

Additional Musicians:

Andy Reed: Synth on "Hey, You"
Horn Arrangement and Backing Vocals on "Frenzly Waltz"
String Arrangement on "Horror Stories"
Bass Guitar on "A Stroll Through Respite Territory"
Space Transmissions on "A Perfect Mess"
Coco Reed: Whining on "Detritus"
Jay Glysz: Space Transmissions on "A Perfect Mess" and "4AM"
Dave Dalton: Lead Guitars on "A Stroll Through Respite Territory"
Eric "Brody" Brautigam: Harmonica on "The I Don't Know Why I've Got The Blues Blues"

Recorded by Andy Reed at Reed Recording Company, Bay City, MI

The majority of Drums, Bass, Guitar, Vocals, and Piano for "Pay Check", "Stay Down & Shut Up", "Hey, You", "Frenzly Waltz", and "4AM" Recorded by Matt Dalton and Joey Hall at Rock Hill Sound, Rochester Hills, MI

Tape Runout Noise on "Been Away For So Long" by Catherine Vericoll at Fivethirteen Recording Studios, Phoenix, AZ

All remaining noises recorded by Andy Dalton at Fireside Wake Studios, Frankenmuth, MI

Mixed by Andy Reed & Andy Dalton at Reed Recording Company, Bay City, MI

Mastered by Kim Rosen at Knack Mastering, Ringwood, NJ

Lacquers Cut & Vinyl Pressed by Operators at Third Man Pressing, Detroit, MI

Manufactured by Groove House Records, Woodland Hills, CA

Oil Paintings by Steve Hargash at Hargash Artist Studio, Frankenmuth, MI

Art Direction, Concepts, Layout, and Website by Andy Dalton at Fireside Wake Studios, Frankenmuth, MI

The Fireside Wake uses homemade and brand name equipment.

The Fireside Wake is a cosmic test of one's resolve: a defining moment in the midst of extreme odds & opposition that challenges whether you'll persevere, or simply give up. Would you endure or collapse? Fight or Flight? Have you found something worth living for? Have you found something to die for?

In the scenario depicted on the cover of this album, we see a man and a woman, absolutely horrified, desperately running for their lives. As the male proposes infinite dedication to his female obsession, the universe deems this an unholy union. The fireplace by their side becomes animated and alive with rage. It erupts into a tidal wave of flame that explodes from its hearth and seeks to engulf all in its path – specifically, the two doomed lovers. No matter how perfectly planned the evening was, a force beyond their control or comprehension conspires to snuff them out.

This whole thing started about eighteen years prior to the release of this album. I was about seventeen and starting to mess with home recording. My Dad had a program on the family PC called Ensoniq PARIS – kind of a precursor to Pro Tools. After reading the manual, I figured out how to at least get my ideas down. Even then, I hated editing so I'd try to get solid takes in one shot when I'd record. First, I'd track guitar with a Fender Super Champ and then program drums on an Aleis SR-16 so I could continue working late into the night while my family slept. Not an ideal situation, but it got the idea out of my head and into my ears so I could work on bass parts & vocal melodies. And that's kind of how it's always been: writing multiple parts simultaneously in my head while I sorted out the main guitar part.

After moving out, I had to make do with a free, or maybe stolen, copy of Acid Music & Fruity Loops. I sucked at recording live drums so I attempted to sample my kit and program the parts in Fruity Loops. Again, not ideal, but it helped me push the needle. It was fun, regardless. Around the same time, I started playing drums for this over-the-top grind metal band that we eventually dubbed See You Next Tuesday. In sink-or-swim fashion, I had to learn that style of playing real quick. We gained some traction & ended up on tour for the better part of four years or so. I'd drag a little practice amp & my guitar with me and casually work on songs at random venues throughout the country in an effort to kill time before shows and not get too rusty with my writing.

When that period of my life came to a halt, I had to return to reality: get a job, finish college, and make music in between. I ended up in a few cover bands, helped some friends with drums and/or guitar for their projects, and simply went about my day as the house parented here. In early 2013, I finally decided to start documenting these songs for real. I booked a weekend at my brother's recording studio and tracked five songs on guitar, bass, drums, keys, and vocals over three back-to-back eighteen-hour days. Not much longer after that, I was introduced to Andy Reed and we worked on mixing the songs at his studio in Bay City.

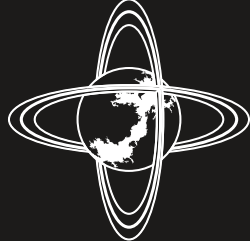
Andy also had a functioning tape machine at the time: a Tascam 1-inch 16-Track. Recording 100% analog is something I had always wanted to do so I bought a few reels of tape and got to work. We meticulously tracked eleven songs from December 2013 to March 2015 before that thing shit the bed. While the machine's death was a major disappointment, we had luckily backed up the multitrack reels to Pro Tools about a week prior. From that point on, we worked in the digital realm. That also gave us some freedom to get a little weirder with our approach, and ultimately more grandiose with the overall scope. The project snowballed and I had a mountain of material to sift through. Between my obligations with work, college, writing, music events, and God-knows-what-else, I was averaging 4 sessions per month over the course of about 5 years at RRC.

People have called me stupid, crazy, over-achieving, egotistical, delusional, and all sorts of derogatory terms for opting to put out a 2-Disc / 3xLP set as a debut release. To that, I indifferently say "Fuck 'em." I'm not toiling over this project for their benefit or ridicule. I'm doing it for myself. Because I feel weirdly driven to put my money where my mouth is. Because I'm compelled to create something substantial that holds up against any major label release. Because I'd love to file my own album on my record shelf, alpha-chronologically. Because I simply want to see if I can pull it off. Because it feels right. Because I have to.

The final output here, roughly ninety-seven minutes across nineteen tracks, bookends a significant chunk of my life. All my favorite material up to this point is included here for anyone curious enough to go on a sonic adventure. It's loud, it's soft, it's melodic, it's noisy, it's angular, it's weird, it's adorable, and it's ambitious. It definitely doesn't suck and I'm proud as hell of what I've put together. Personally, I absolutely love listening to this record and that makes it a success in my estimation. Seeing this album through, all the way to a premium vinyl pressing, is an absolute dream come true.

Thank You:

My Family: Dave & Tori, Matt & Sarah, Dan & Willow, Steve, Liz, Denise & James, Amy & Taylor, John (RIP) & Myrna, Curt & Dianne & Sara & CJ, Andy Reed for your ears, advice, wisdom, patience, willingness to explore sonic territory, freely letting me use any instrument or piece of equipment in your studio, and lending some of your chops for a handful of songs on this record. This album would not be what it is without your insight and friendship. Also, thanks to Bekah, Amella, and Coco for letting us make some crazy sounds in the house. Dave Dalton for instilling the music bug within me, putting up with years of misbehavior and noise in your basement (especially while everyone else was trying to sleep), being my moral compass, taking time out of your day to help me navigate the myriad life-obstacles I encounter, and for providing dueling lead guitar parts on "A Stroll Through Respite Territory." Matt Dalton for helping me begin professionally documenting these songs. Kim Rosen for working with me through the mastering process, elevating this sonic experience to the next level, and helping me prep my songs for all formats. Brody for lending your harmonica skills, giving me a place to live when I was borderline homeless, and being one of the most solid human beings on this entire planet. Derek & Heidi Burk (and Dave-o & Marsha) for the adventures, food, resources, room, garage, tools, late-night conversations over Scotch, and playing Roadie any time I ask. Kylie Nickola for encouragement, delicious food, and being my cover model. Jay Glysz for being my Houston and lending some of your snark to the Space Transmission sequences. Catherine Vericoll for the tape noise. Steve Hargash for working with me to make this artwork a reality. Dan Dalton for meticulously proofreading these liner notes & lyrics. Travis Martin for giving me a second set of eyes on all the design content. TJ Grech at Third Man Pressing for your patience, expertise, and guidance throughout the pressing process. Bryan Kelley & Ginger Lopez at Groove House Records for assisting me through the world of CD Replication and print materials. Dan Coleman for List Street Studios, teaching me a million aspects about running a business, and being my friend since the early '90's. Angela Coleman, Kevin & Kristin Cline, The Kostas Family (A. Scott & Jeanne, Steve & Eva, Lindsay & Josh Short, Jane & Jason Treitz, Molly & Stephen Bragg), Jessica Landin, The Zoller Family (Andrew & Emily & Oscar & Ulysses Brown, Don & Bon, and Jake), Billy & Hollie Ruhl, Rachael Bentler, Sarah Hogan, Billy Budd, Ed Glass, Adam & Allie & Luther Fox, Tony Fox, Kim & Chris Brautigam, Matt & Ehrin Rittmuller, Constance & Otto Brautigam, Christina & Ryan Loyd, Mary Kreider, Erin Warnick, Ashley Bianca Cortis at Black Forge Coffee, Dorei Doll, Dana Doll, Charlie Klein, Jerad Loose, Allysha Guldenzoph & White's Bar, Liza Walker & Joe Bonham, Major Chords for Minors, Barbarosa Brothers, "Mexican" Andy Torrez, Tina Torrez, Robert Martin & The Review Magazine, Carey Limberg, JD Dominowski, Matt de Heus, Jordan Pries & Jessica McQuarter at Electric Kitsch, Chris Balagna, Jim Gleason at Radio Wasteland Records, Bill & Judy at Records and Tapes Galore, Al (jr.) & Kelly Chia, Roxi Arndt, Jessie Radolph, Alexis Davenport, Kevin Miles, Jordan & Bernie Rupprecht, Leonard LaFrance III & Emily, Mike Balcock, Jamie Limbriht, Dan Schlicker, Rick Woods, Kathleen Bruce, Drew & Lauren Slavic, Chris Fox, Brandon "Ben" Schroeder, Josh "Kooters" Krueger, Adam Payne, Carl Severson, Rich Bonhart, Matt Pika, Megan Seastedt, Nick Miller, Josh Bakaitis, Lauren Fisher, Dustin & Lina Dykes, Will Jarvis, James Lascu, Brandon Trammell, Chris Everson, Michelle Luketzis, Mark Michalik, Matt Kaezor, Matt Tunney at Omni Guitars, The Legal Matters, Allie Fox & The Ivory Tower, Thor Rasmussen & Benjamin Champagne at The Temple Theatre, Dan Bennett, Tim Brueck at The Electric Chair, Robbie Lash at Outline Design, Sam Rice, Gino & Barb Giacumbo, Zoe Burdine-Fly, Jenny Butynski, Nate Bierlein, Brett Retherford, Pat Mercer, Phil Altherr II, Derrick Fisher, Doug Julian, Melissa Hager at The Comedy Series, Matt Bingham at 293 The Rock Station, Tony LaBrie at Banana 101.5, Johnny Burke at 103.9 The Fox, Kelly & Karen Kiszka, my colleagues at Tri-Star Trust, and everyone who has listened to these songs, bought this record, and/or shared or contributed to the crowd funding campaign that made this release possible: Thank You!



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est. 2006



THE FIRESIDE WAKE

