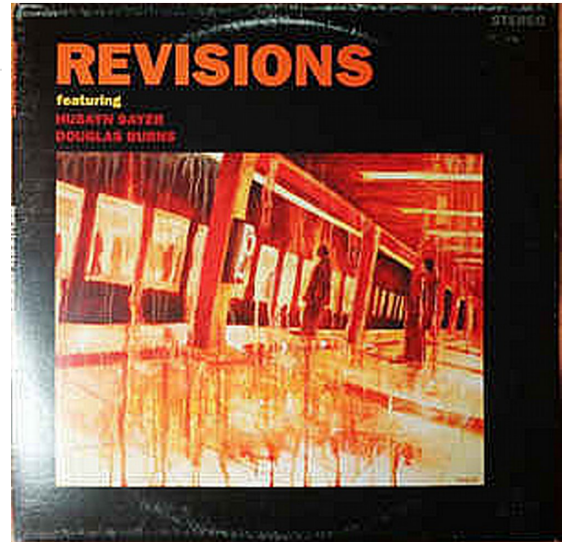




Revisions - Revised Observations LP



Revised Observations

Lead Pill.....	(4:24)	On the Lam.....	(3:58)
Where I Stay.....	(3:44)	Empty House.....	(3:34)
Breathin' Again.....	(3:08)	Out of Reach.....	(3:59)
Useless Information.....	(3:08)	Vagabond.....	(3:33)
No War.....	(3:32)	Walk Alone.....	(3:58)

Congratulations! You hold in your hands a rare artifact. You hold both the final recording done at Studio 13 - my small and strange recording studio in Hillsdale, Oregon where the Exploding Hearts created their masterpiece, *Guitar Romantic* - and the first recording from my vast but now defunct northwest Portland studio the Color Lab - home of the Clorox Girls and the Soda Pop Kids critically acclaimed albums *J'aimé Les Filles* and *Teen Pop Dream* respectively. For me, the *Revisions* book ended an era.

On September first, second, and third of 2006, Douglas Burns, Nusayn Sayer, and Derek Skokan recorded basic tracks in the claustrophobic bomb shelter known as Studio 13. From these sessions, we nailed the drum and bass takes for almost every song on the record. Then on the last day, immediately after finishing basic tracking we removed the mixing board from the control room which was actually just a closet. Douglas helped me carry the desk down the driveway and into my new business partner Matthew Morgan's Jeep Cherokee. As we watched him drive away, it seemed fitting to all of us that the nerve center of the studio left before we did.

It took several weeks to finish and set up The Color Lab, which was located in the old Paramount Films building between Uptown and the Pearl District. The Lab was the opposite of Studio 13 in every way. It was huge, impressive, and yet increasingly uncomfortable due to psychological oppression from my landlord. Douglas and Nusayn helped chisel away the cement floor so it would be level and also did a lot of painting at The Lab. We resumed tracking at the end of September, continued into October, and finished by early November. In contrast to the intimate tight sounds that were recorded at Studio 13, we took advantage of the space at The Color Lab. The reverb that you hear on this recording is completely natural, derived from a dedicated echo chamber created out a film vault that possessed a full seven seconds of decay. It was beautiful. There was also the reverb from the bathroom, painted watery blue, where we tracked several of Doug's acoustic guitars not to mention the sounds from the street below. The atmosphere was truly magical, and I think you will agree upon listening to this record.

Sadly, in less than six months The Color Lab was finished. Conflicts with my landlord over the use of the space and ultimately my taste in music (don't let hipster fool you that they are open minded), ended what may have become one of the northwest's legendary studios. The Lab had the potential, it just didn't get the chance. But, this album and the other two full-length recordings done there will always hold a special place in my heart.

- Pat Kearns

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