

A Conversation with Matthew Ryan
by Frank Goodman (1/2007, Puremusic.com)

Dark, stark, brooding, explosive. It's all that, with an abiding brilliance that delivers both the singer and the listener at least an avenue out and an entrance in to hematomic world of Matthew Ryan.

Seven highly regarded records into the game, Ryan is on the map, but still searching for home. He's done major labels, smaller labels, self releases, and international licensing deals, and thoroughly gained the respect of the global press. Through the catalog, his writing is unabashedly poetic, ever fierce, and always a very recognizable voice.

Sometimes called alternative country, his material frequently owes more to 80's Brit pop sonically, and his current missive, *From A Late Night High Rise* was largely birthed on one keyboard, before he handed over the storm of thick noisy tracks to Neilson Hubbard to sort and flesh out. This record took place after a collaboration with Hubbard and others called Strays Don't Sleep, and was written, more crucially, after his brother was sentenced to thirty years.

On the phone, I found Matthew very warm, a fellow Philly guy who was surprisingly forthcoming. No walk in the park, to be sure, but a good man. Someone to get behind; nobody to cross, certainly no one to take lightly. After I digested the formidable *From A Late Night High Rise*, I revisited the midnight folk of *Concussion* and the masterful Hybrid release *Regret Over The Wires*, from a couple of years back. These are all passionate, important releases, and Strays Don't Sleep is a remarkable sounding collaboration between Ryan and Neilson Hubbard that includes Brian Bequette (Garrison Starr) on guitars, Billy Mercer (Ryan Adams) on bass and Steve Latanation (Agent Orange) on drums. They worked with Indie film directors (some acclaimed, like Gorman Bechard and The Barnes Brothers) to include films that accompany the songs, that spring from, toward or around the songs. Not videos, films. Some films the authors directed, with the help of Matt Riddlehoover. We will review that in a future issue.

Matthew Ryan is absolutely one of Nashville's landmark acts; you need to check him out carefully. To those with ears for him, he is resonating primally, provocatively. We think the world of him.

Matthew Ryan: Happy New Year, man.

Puremusic: Yeah.

MR: Have you heard that [laughs] Adam Sandler skit where the teenager calls the girl to ask her to go to the spring fling dance. And she's all like, "Oh, my dad is coming." And then she hangs up.

[laughter]

MR: You got to hear it. That's what your voice sounds like.

PM: [laughs] Oh, I'm going to check that out. So what kind of holiday have you been having?

MR: Oh, it's been all right. It's been quiet. It's been nice and quiet, actually.

PM: You got family at home, or are you living alone, or what are you doing?

MR: Oh, I got family.

PM: We're double covering you in this issue, aside from this interview, your new CD is also getting reviewed by Michael Ross in New York City.

MR: Oh, great, man.

PM: Yeah, he liked it a lot. Me too, I thought it was a fantastic record.

MR: Oh, great. Thank you.

PM: You and me were both Philly guys that ended up in Nashville. We've got so many friends in common it's odd that it's taken us so long to meet.

MR: I don't get out much, man. It sounds like you get around.

[laughter]

MR: When I'm working I'm working, and when I get home, I just don't get out much. But oddly enough, some woman from California wrote me and mentioned you as well.

PM: Really?

MR: Yeah, she's a painter. I think her name might be Catherine or something.

PM: Catherine?

MR: I don't know.

PM: Yeah, if you chase that down, yeah, I'm interested in who that is. My mind is not working on that at the moment, but yeah, I'd like to know who our friend in common is there.

MR: Yeah.

PM: How long have you been in Nashville, and what brought you, Matthew?

MR: Man, I can't believe it--I frankly can't believe the speed of things--I moved here thirteen years ago.

PM: Right.

MR: Yeah, yeah.

PM: And what brought you?

MR: Honestly, I had started in college writing a little bit. I was curious about that. And I think for white kids rock 'n' roll is what sports is for black kids. You know?

PM: Right.

MR: And I don't mean that in a racist way at all. I just mean that being from where I was from--my dad wanted me to go to school and to do better and all that. And that was relative, you know, better than what...

PM: Right.

[laughter]

PM: "Better than you did, or better than my brother, or what?" Right, right.

MR: Right. And so I had come down here. It's a long story. But my dad--well, I was raised by my stepfather, and my dad was a songwriter, and I wanted to get to know him. And so he lives down here. So it occurred to me to come down here and see what that was all about, because I had kind of started naturally gravitating towards writing later in high school.

PM: Wow. So your dad, was he a Nashville--like a country songwriter?

MR: Yeah. He's kind of--he's written stuff for George Jones and stuff like that. Some people know him, some people don't.

PM: Right. Not a super heavy, but he hit a few licks.

MR: Yeah, yeah. And it was good getting to know him. And then I met a girl, and ended up staying.

PM: Right.

MR: [laughs]

PM: Wow. So tell me--you started to, there--tell us a little, please, about the home and the family you grew up in, what kind of a kid you were in school, and like that.

MR: Oh man, it was a good family. I mean, we were a good family in a bad place. You know what I mean? It was Chester, Pennsylvania--not Westchester. A lot of times when you say "Chester" people think Westchester, which was very nice.

PM: They ain't the same thing, yeah.

MR: No, they're not. [laughs] And my family had actually ended up in Philly from Ireland, and then ended up in Chester.

PM: Now, how far back did your family come from Ireland? Like your grandparents were from Ireland?

MR: Yeah, yeah.

PM: Yeah, me too. How much of your family came from Ireland?

MR: Well, my mom's side. And that's what I was raised around, for the most part, until I got a little older. And I don't mean that dismissively, you know how families are.

PM: Sure.

MR: They're liable to read this and wonder what the--"why didn't he talk nice about us?" Or something.

[laughter]

MR: No, I'm kidding. But yeah, so we ended up in Chester I think when Chester was decent. And then unfortunately politics and some extortional events kind of turned Chester into a pretty rough, sad place. My memory of Chester isn't one of a particularly promising place. My mom would say there was a time when it was beautiful and all that. So my folks worked really hard. My mom works, actually, in City Hall in Chester. And we saved a bunch of money, and we moved to wonderful Delaware, where there was less crime. [laughs]

PM: Right.

MR: And that's when I got the bug, I think I first heard The Clash, oddly enough, in Delaware, because I was working in a screenprinting shop, and WMMR was actually playing "Train in Vain."

PM: Right. And WMMR, of course, got into Delaware, yeah.

MR: Oh, totally, yeah. Oh, yeah. It seemed like a world away, but it was forty-five minutes.

PM: Right.

MR: But up until fifteen, I'd never traveled outside of there other than maybe to Lancaster to go look at some Amish folks.

PM: Damn!

MR: You know what I mean?

[laughter]

MR: But they're good people, man. They're hardworking people. And they did the best they could.

PM: And what were you like in school? Were you quiet, or rambunctious?

MR: It's so funny because in my career right now, it's kind of where I'm at. I'd like to change it, I guess, but I was a fringe person. I had friends, all kinds of friends. I'm horribly distracted. I wanted to be a good student, but I couldn't keep my head in it. I just wasn't interested in so much of it.

PM: Yeah.

MR: But I was a horribly distracted student. I don't know what it was, maybe watching my dad and what he was doing. He was working at Scott Paper, and I was thinking, well, if this is what this gets you, then I don't want it. With all respect, because I've got nothing but respect for my father, for what my dad did. I'm talking about the fellow that raised me.

PM: Right, your stepdad, yeah.

MR: And so it was that sort of thing, I just didn't see what that track was really offering. And not that I really thought about it, I just saw no promise in it for me.

PM: Yeah, I hear that.

What part did music play in your early life, when did it start to take hold of you in some kind of way that literally began to direct what you were doing?

MR: Very, very early on--I mean, it just always made me feel like a leading man.

PM: Ah.

MR: And that was important. And I think for where I was coming from and the kind of kid I was, kind of being one of those fringe people, that was the most profound thing that could happen, to have something make you feel like a leading man.

PM: Wow. I don't think I've ever heard it put like that.

MR: [laughs]

PM: I like that.

MR: Well, it's true. I think that's what music does, and maybe we just don't realize it. Of course, that's what it should do, at least, in my opinion.

PM: Yeah. There are guys of course, if you don't write songs, if you just become a good guitar player, it doesn't necessarily make a leading man out of you, but it makes somebody out of you.

MR: Yeah, yeah, yeah, yeah.

PM: You may become a good sideman, but if you're singing the song, and you're writing the song, yeah, it puts you front and center, absolutely.

MR: Yeah. Even if you're listening to a song, the "I" becomes you. You know?

PM: Right. I love that new record of yours, *From a Late Night High Rise*. I downloaded it from iTunes, so I lack credits. So let's talk, please, about where and with whom it was done, and how it got tracked, and stuff like that.

MR: It was a real process. I'd started the recordings at home. My brother had been sentenced to prison, and I just started wanting to write to kind of cope with that, because he got sentenced to thirty years.

PM: Right. I heard that in the song, "Complete Family."

MR: Yeah. [laughs]

PM: Damn. That reminded me of my family, actually.

MR: Yeah.

PM: So I hope you don't mind my asking, what did he get put away for?

MR: I don't really like to talk about that.

PM: Okay. We don't gotta go there.

MR: Yeah, it's just contextual. You know what I mean?

PM: Yeah.

MR: There's a fine line I don't want to exploit. They have the internet in prison now, and I get the feeling my brother knows--

PM: Of course, you're right. You're completely right.

MR: I started recording some songs at home, just writing. I didn't know what I was going to do with them.

PM: Yeah.

MR: It wasn't intentional. But there were some good songs coming, and at the same time I was reading a book of poetry that a friend had given me called *Against Forgetting*.

PM: Wow. Whose book is that?

MR: Well, it's a collection of poems. One of the most famous poems in there is one called "Dulce Et Decorum Est" that really hit me. [You can read Wilfred Owen's poem [here](#); Owen was killed in action a week before the end of World War I.]

And so it just became a process. And at the time I was in a band--a side project called Strays Don't Sleep--

PM: Right.

MR: --with another fellow who had a studio, Neilson Hubbard. [Among other things Puremusic readers may be acquainted with Neilson as the co-producer and collaborator of Garrison Starr, although he's also made many fine solo discs.]

PM: Neilson, right.

MR: And I played a couple songs for Neilson and asked him if he'd be interested in helping me get these recorded--because I don't pay much attention to the technical side of things.

PM: I see.

MR: And I brought it in, and we cleaned it up, and recorded a few more songs in that spirit. I wasn't sure what I was going to do with it. But then a friend of mine...

Well, it was a rough year.

PM: Hmmm.

MR: I felt like I had to do something to honor these people because it's just hard. Yep.

PM: Neilson did a really good job. When you recorded at home, what were you recording on?

MR: I had a hard disc recorder, a T-16.

PM: Yeah.

MR: It's a Korg, very user-friendly. Ray Kennedy had turned me on to it. And I just kept filling up that hard drive and dumping them down, and filling them up and dumping them down.

PM: Now, when you track at home, what do you do, vocals and guitars, or other stuff, too?

MR: Oh, no, man. Basically, half the record is done on one keyboard.

PM: Ah. Wow.

[laughter]

MR: It's a Roland keyboard, and it's got all these great patches. And I run them through pedals. And that way you don't get like one frequency that's just driving you nuts.

PM: Right.

MR: That's where a lot of crappy guitar sounds come from, because I can't record a guitar to save my life. But they kind of work emotionally, you know?

PM: They do, absolutely. I caught myself saying "that's frickin' noisy, but it sounds good."

[laughter]

MR: Well, it was noisy, yeah.

PM: So then Neilson got a hold of the tracks and brought it over to his place.

MR: Yeah.

PM: Who did he use to finish it up, just himself? Or brought in some other people?

MR: Oh, he actually brought in this really, really talented engineer, Andy Hunt. He really cleaned it up, and he really mixed the hell out of the record. And of course, a bunch of friends came in and played, and some of the other guys who were in Strays.

PM: Who is the producer on the record, you and Neilson or--

MR: Yeah, yeah, yeah. I've got too much of an ego to give it away.

[laughter]

PM: Besides, it all started with you, man. So the players on it are just you and Neilson-- and who else? Nobody?

MR: Billy Mercer and Steve Latanation and Brian Bequette, pretty much all the guys that were in Strays. And then there's like my friend Molly Thomas came in and played some violin. She's great,

PM: I met her around town, she's cool. I like Brian Bequette, too. He's a good man.

MR: [laughs] Yeah, he is.

PM: And I'd only really been aware of him as a bass player. And then I saw him playing great guitar with Garrison Starr down at South by Southwest.

MR: We're making another record right now, and he's playing a bunch of piano. I had no idea.

PM: Talented dude.

MR: He really is. He's a pretty good craftsman, as well.

PM: I really like your voice a lot, and the vocal sound you're getting. Of course, it begins with the actual pipes you have. But you probably don't know--since you said, "I don't get involved with the technical shit"--what mics are involved, or what other elements are in that signal chain of the voice, do you?

MR: I think it was an SM-7, I think.

PM: Ah, yeah.

MR: Yeah, the big black mic. [Shure]

PM: Yeah.

MR: Yeah. And then it was a Distressor.

PM: Right into a Distressor?

MR: Yeah. And then Andy did some funny business, I don't know how he did it, but it really, really makes the vocal stuff really good.

PM: I'm late to the Matthew Ryan party, but this latest record definitely makes me want to go back and check out where it came from. So for my benefit, and for the readers who are not familiar with your work yet, maybe you'd walk me briefly through the discography, what got recorded when, and how the records are different or continuous. How many of them are there?

MR: Well, there's four or five. I guess this is my sixth--seventh record.

PM: And they began in the mid '90s.

MR: Yeah. '97, my first record came out. And that was *May Day*. And that came out on A & M. That's really just like a rock 'n' roll record, kind of jumping in head first.

PM: So was that a Nashville record or a Philly record?

MR: A good deal of that record was actually written up in Philly, and then I came down here and got signed, and all that stuff.

PM: Well, first of all, you got signed to A & M, once you got to Nashville?

MR: Yeah.

PM: How did that come to be? Were you gigging a lot around town, or you just shopped the tapes you had?

MR: No. Craig Krampf--do you know Craig?

PM: Oh, yeah, I know Craig, sure. [A great L.A. session drummer and producer who played on scores of records since he came to Nashville, a major musical spirit and a rare mensch.]

MR: Craig had really taken me under his wing, and he was playing drums with me, actually. And we were doing some shows. And then unfortunately Craig and I had a falling out because I was young and absolutely sure of everything I should do.

PM: Yeah, that happens.

[laughter]

MR: But it was one of those situations where I did one of these Nashville show case shows when they had the Nashville--the NEA. Remember that?

PM: Sure.

MR: It was like a smaller South By Southwest. So I did one of those shows. It turned out that there were a bunch of people there. And a woman from A & M signed me. Pretty much called me the next day and said she wanted to do it, and it was wonderful.

PM: Wow, that is amazing. So after *May Day* in '97, then there was--

MR: Then in 2000 I released the fruits of my megalomania.

[laughter]

MR: *East Autumn Grin*, where I decided that I would produce myself and make my opus. And honestly, it's just a very ambitious record. A lot of love letters to heroes on there, but I was coming from the right place. I think it's a good record.

PM: And that was 2000?

MR: Yeah. And then I got promptly dropped. [laughs] But they had gotten bought out when Interscope took over. So there were a lot of reasons. It was a really hard time because the industry was so clearly changing. And I felt like I was--it was kind of like your folks getting divorced when you're three. I was a toddler. But anyway, I put out another record on Will Kimbrough's label, on Waxy Silver Records, just kind of really wanted to make like a really stark folk record. And that's called *Concussion*.

PM: Right. And I didn't get up with it. I heard a couple of songs when it came out, and read incredible reviews of that record.

MR: Yeah, yeah. I think that was the first record where--as far as my critical story so far, where they started to realize maybe--

PM: The cat had something.

MR: Yeah.

PM: And is Will Kimbrough playing on that, or producing that, or anything like that?

MR: He just basically let me go in there and make it. And I had some friends come in. A lot of people bought that record because Lucinda sang on it with me.

PM: Right.

MR: And she did a great job. And that was when I first became friends with Lucinda Williams.

PM: Yeah. And I understand that when she's your friend, she's a pretty damn good friend.

MR: She's a really good friend. She's amazing, actually.

PM: So then after *Concussion* came--

MR: Well, the nature of *Concussion* was that it was a really, really stark interior record. While my critical story was building, I went on some kind of like a two-year darkness as far as labels may have been concerned...

[laughter]

MR: Just because of the nature of that record. It was clearly not meant for everyone, and had no ambition to be. And it was really just trying to make what I thought was a great folk record. And folk wasn't particularly cool in 2001.

PM: Right. And I can imagine what your take on folk might have been, anyway.

[laughter]

MR: Yeah, yeah.

PM: It wasn't a Pete Seeger record.

MR: No, no. Eight or nine people died on that record.

PM: [laughs] Well, that's folky enough, but yeah. It's how they died, and how many of them.

[laughter]

MR: So I've released some DIY records after that, like I did it myself on the internet, and actually was really shocked. I got orders from all over the world. And it really made me feel good that I'd actually--my work did really exist. It was the first time I felt like I actually existed as an artist.

PM: Right.

MR: Because it can get kind of creepy and "David Koresh" if you're not careful.

PM: Big time.

MR: Because you're paying too much attention. But at the same time, I became aware that some of these people wanted to subsidize what you were trying to say. And not only that, but it was important to their lives, because they had direct contact with me. Now,

since, I've had to kind of withdraw a little bit, because I'm very suspicious of any sort of cultish implications.

PM: Right.

MR: But that was really an amazing time. And I got signed again to another label.

PM: Which one was that?

MR: That was a label called Hybrid, which some of the folks from A & M that put together. I put out *Regret Over the Wires* with them.

PM: Right.

MR: And Bjork's label had also--at the same time in the UK--had reached out to me, and they put out *Concussion* and a record called *Happiness* over there--

PM: Wow.

MR: --around the same time as *Regret Over the Wires* came out. So that was a really exciting time.

PM: Absolutely.

MR: It kind of showed like if you're your own engine, it shows that that that can mean something, and I mean, in the ways that making a living means something. You know what I mean?

PM: Absolutely.

MR: Then we put out a Strays record [called *Strays Don't Sleep*]. That was a side project that I did with Neilson and the guys. And that was just entertaining some of my more esoteric stuff.

PM: And who wrote the tunes on the Strays record?

MR: Well, Neilson wrote half and I wrote half, and we wrote one together. We tried to treat each of them as if they were something we had done together. And it really feels consistent to me, I think it's a very good record.

PM: Wow.

MR: And then while we were getting ready for that to come out, that's when my brother was sentenced, and I started writing this stuff *From A Late Night High Rise*. That's a long story.

PM: But it's a good story, and it's the story. So I appreciate you walking me through that thing. That's just exactly what I was looking for.

MR: I got to tell you, Frank, it's so good to hear your accent, man.

PM: [laughs]

MR: I'm serious. I don't have one anymore. I sound like I'm Canadian or something.

[laughter]

PM: And I don't even know I have it until a Philly cat hears it.

[laughter]

MR: You got it, man.

PM: And I've been hanging down in South Beach this whole holiday with my two brothers, so it probably gets reinforced.

MR: Yeah, it does, whenever I go home, yeah, yeah, it's true.

PM: So there's one great outside song on the record, "Providence." Tell us about the writers, Grant McLennan and Steven Kilbey.

MR: Oh man... When I was first waking up to music in the '80s--and I think the '80s gets a bad rap because of what MTV or VH1 makes the '80s look like.

PM: Yeah.

MR: But back then you had bands like The Go-Betweens and The Church, and Jesus and Mary Chain.

PM: There were some incredible bands in the '80s.

MR: There was a lot of really, really good stuff! But oddly enough, Grant McLennan was in The Go-Betweens, and Steven Kilbey was in The Church. And they got together and did a side project called *Jack Frost*. And back up when I was going to the University of Delaware, there was a record store called Rainbow Records. It was like this stereotypical *Hi Fidelity* record store. People that really loved music. And I'd heard about it, and I went in there and got it and just fell in love with that song back then. And then when a friend was dying of cancer, I started thinking about "Providence," and those opening lines, and I wanted to write a song for her that spoke to it honestly. And I don't even know where Grant McLennan and Steven Kilbey were coming from, but I know what it meant to me.

PM: Right.

MR: I was like, well, I'm not going to write a better song than that concerning the situation.

PM: Wow.

MR: So that's why I chose to record it.

PM: What are those guys doing now, do we know?

MR: Well, unfortunately, Grant McLennan died last year. Sadly, quietly.

PM: What did he die of?

MR: I don't know. I know it wasn't self-inflicted, I know that. He had some sort of illness.

PM: Damn.

MR: And he was really a great writer. A lot of people don't--he has a record called *Horsebreaker Star* that has a handful of absolute gems on it. And when I say a "handful," that's no small compliment. You either write a great song or you can't, but if you get four or five of them on one record, that's something.

PM: Yeah, absolutely.

MR: Let alone eleven or twelve. And in some weird way, that stuff with Grant McLennan, in particular, combined with the year that I'd already had last year, really kind of spoke to my ambition as an artist. I don't mean to project any sort of maudlin stuff on McLennan at all. I don't know how he felt about this stuff and where he was headed, but it has motivated me to want to stretch and go further. I really have that ambition to try and offer something that has that sort of greater cultural impact.

PM: Wow.

MR: You know what I mean?

PM: I do, of course, yeah.

MR: Because you can kind of get comfortable, like I said, in your "David Koresh" world, and maybe I've acquired a career, but I don't know at the end of the day if that's why anybody does it. I think you do it to try and really offer something. I don't know, it's really motivated me. It really saddened me to hear that he had died.

And Steven Kilbey is still doing The Church. And I don't know this for a fact, but I feel like it might mean a lot to Steven if somebody recorded one of his songs. I hope he hears it.

Whenever I've heard somebody sing one of my songs, and it happens once every blue moon, it means the world to me, man. All of a sudden you have an objectivity on your songs that you never would have had. I always get choked up. [laughs]

PM: Oh, yeah, absolutely.

MR: It's like, "Oh! I really do exist."

PM: So do you make much time for reading in your life?

MR: I love the idea of reading, but I don't really have the attention span for it. So that's why I tend to read poetry collections. I find that I get so disappointed in a bad phrase that I can't go on.

PM: Wow.

MR: It's a good thing when you get that distilled thing, you never run into the clumsiness. You only get like the most--

PM: The essence.

MR: --distilled or elegant--the essence, yeah.

PM: Wow. You say some unusual things. I like it.

Who are you listening to, anybody special?

MR: Right now I'm listening to a lot of myself because I'm working on another record before we go on tour.

PM: Oh, yeah?

MR: Yeah, it's really sickening. No, man, I'm really excited. The next record is whole different trip. I can't wait.

PM: And how are you doing this one? Are you starting at home, or--

MR: Oh, no. We got together, me Steve and Brian and Doug Lancio and played it live.

PM: Lancio is one of my favorites. [A superb guitarist and producer PM readers may know from his work with Patty Griffin, Holly Williams, Nanci Griffith, Martina McBride, Robinella, or many other places.]

MR: Oh, he's great. He's such a good guy.

PM: He's magic, that guy.

MR: Yes, he is, yeah.

PM: He can really get the guitar atmosphere going on.

MR: Yeah. So we just played it. And it's really got something to it, man. It's like David Bowie's *Heroes* meets *Born To Run*, or something like that.

PM: Oh, that's great, yeah, because you got the songs and you got the voice. That's going to be a really great record. I'm looking forward to that.

MR: I can't wait. I look forward to it being done.

PM: So that kind of speaks to my last question. On this first day of 2007, what do you think about the year ahead, what would you like to see happen?

MR: I want it to be better than last year, for myself, speaking specifically in my own life. And I'd also like to see it--I don't know, I didn't know. There's a quote--I can't remember who said it--but "an eye for an eye makes us all blind."

PM: Yeah.

MR: I can't remember who said it.

PM: Yeah, I don't even know if anybody knows who said that, but I'm going to take a look and see if I can find out. ["An eye for an eye makes the whole world blind." is attributed to Mahatma Gandhi.]

MR: I can remember my dad bitching about Reagan, bitching about Reagan, bitching about him constantly. "Trickle down economics, bullshit. Power corrupts," all this shit. And I used to think, that's just pathetic. I mean, here's a guy, what's he going on about? And now as an adult living under this guy for six years, seven years now, and we're in a war, and invaded a country. He's got a philosophy that I think is dangerous because history tells you that you can't even look like an imperialist. You know?

PM: Yeah.

MR: And here we are.

PM: In a hell of a fix.

MR: So I'd like to see us get out of there, but I'd also like to see a peaceful Iraq. And unfortunately that may mean that they have to establish their government as violently as we did. You know?

PM: Yep.

MR: And that means we might have to get out of the way, even though we're the one that pushed the rock down the hill, so to speak.

PM: Yep.

MR: I mean, I don't know, man. I don't know. But I'd like to see that resolved.

PM: Absolutely. I'd like to see this next record of yours get done and come out, and do well.

MR: Me, too. I'd like to surface, Frank, to be honest with you.

PM: Yeah, you deserve to surface, you're doing something great.

MR: [laughs]

PM: Yeah.

MR: I'd like to surface. I don't think anybody is ever hoping to be a phantom, you know?

PM: Right.

MR: Is that fair to say?

PM: That's safe to say.

[laughter]

PM: It is a 3-D world, at least to our senses.

MR: It is, isn't it?

[laughter]

PM: Everybody wants to be seen.

MR: Well, we're going to have to have a drink together, man, at least so I pick up your accent.

PM: Absolutely, my brother.

[laughter]

MR: I appreciate it, man.

PM: It's great talking to you.

MR: Yeah, likewise. Happy New Year.

PM: You too, Matthew. Let's talk soon.

MR: And have fun on that jam brand cruise. [laughs]

PM: You know I will. Take care.