



WORK  
— IN —  
PROGRESS  
BILL DEASY



- 1. WORK IN PROGRESS**
- 2. ELECTRIC LIGHT**
- 3. LOVE IS A MESSY THING**
- 4. HOUSE OF CARDS**
- 5. QUIET SONG**
- 6. THE LIGHT GLOWS DARKLY**
- 7. OLD BLUE TENNIS SHOE**
- 8. FACE DOWN**
- 9. SEE WHAT COMES**
- 10. TOO YOUNG TO KNOW**

Bill Deasy - Vocals, Acoustic Guitar

Tyler Thompson - Drums, Percussion, Piano, and  
Mandolin

Justin Mazer - Electric Guitar

Dave Shepherd - Electric and Upright Bass

**GUEST SINGERS:**

Maia Sharp “Work in Progress,” “The Light Glows Darkly,”  
& “Face Down”

Shane McLaughlin “Electric Light” &  
“Old Blue Tennis Shoe”

Recorded in August and September of 2024 at Studio 110 in  
Carnegie, Pennsylvania.

Engineered and Mixed by Tyler Thompson

Mastered by Jon Neufeld

Artwork by Leah Varga Oddo

Special thanks to Paula Deasy, Tyler Thompson, Justin  
Mazer, Dave Shepherd, Maia Sharp, Shane McLaughlin,  
The Gathering Field, Linda Zangrilli, Leah Varga Oddo,  
Luke Deasy, Jane McCafferty, Molly Bancroft, Steve Treu,  
& Bill McMahon

















It started with a phone call to Shane McLaughlin from Buffalo Rose.

“Any thoughts on a cool place in Pittsburgh to make a new record?” I asked.

“I hear good things about Tyler Thompson,” he replied.

It turns out, I had too. But not Tyler the recording engineer. Tyler the drummer. He plays in a great band called Fruition out of Portland, Oregon. Their booking agent had pitched them to me in my capacity as the county concert guy.

I gave Tyler a call. He explained his process. Full-band interaction is what matters most. Musicians in a moment. We – myself on acoustic guitar and vocals, Tyler on drums, whoever we’d recruit to play electric guitar and bass - find the arrangement, the vibe that feels right, then start recording. When we have two or three passes we all feel good about, we listen back and choose one to ride for the distance.

I am guessing those previous few sentences don’t really register if you’re not in a band and have never recorded, but it’s not exactly the typical process. Generally, when you make a record, the initial studio “performances” are aimed solely at getting good-sounding drums and bass. Once you have those, you become more microscopic as you layer in electric guitar parts, keyboards, percussion, etc. The lead vocal generally comes when the track is more fully formed and involves many takes which the engineer will edit into one. The result is far-removed from the source, i.e. the spark that comes from a band playing a brand new song.

But I’m getting ahead of myself.

Tyler and I clicked in that phone call. I was undeterred and intrigued by his process. I loved that he had never heard my music and had no preconceptions. He also had a window of availability the following week. I sent him acoustic demos of the songs and he suggested a Pittsburgh guy named Dave Shepherd to play bass and Justin Mazer, who is based near Philly, to play electric guitar. Justin had to rearrange some things but was able to commit to two days.

Two days. The next week. Myself and three people I’d never met. Yikes!

We converged on the evening of Monday, August 12th. Got some sounds. Broke the ice. Reconvened the following morning. We started with “Face Down” which was straightforward and brand new. I grabbed Tyler’s 12-string acoustic to play it through for everyone and we were off to the races.

I am listening to the final mix of “Face Down” as I type this and remembering the newness of everything. The song. The “band.” The setting. What you’ll hear (and what I am hearing right now) are the parts we did right then. Four musicians playing a song. Justin added a second electric guitar part once we’d all signed off on the best single pass, then it was on to the next. And that’s how it went.

Deep in our second full day, we gathered in the control room to map out a plan for “The Light Glows Darkly.” My initial thought for the song was a loping, mid-tempo, rock-band approach. But as we listened to my work tape we just weren’t sure. All but Tyler took his station in the studio and I randomly started to sing the first verse a ‘Capella. The voice that had been fading and veering toward hoarseness, found new life. The melody seemed to sing itself as each word felt alive. I knew to continue just as Justin knew to add atmospheric ambience and Dave knew to lay out, waiting for an entry point that never arrived.

That’s the beauty of Tyler’s approach. With musicians so focused on listening and feeling and discerning both individually and collectively, a song’s true identity can be discovered in a recorded “moment in time.” And that’s what “Work in Progress” is more than anything I have ever put out. A recorded moment in time.

Thank you for listening.