

OFFICIAL MEDIA KIT

THE SKEETERS LONG FORM EPK

For Print Media, Podcasters & Interviewers



The Skeeters - Fort Payne, Alabama, 2025. Photo: Ashley Phillips.



www.theskeeters.com

MEDIA REFERENCE

The Skeeters at a Glance

Alabama-born country, Southern rock and hard-lived songwriting shaped in honky-tonks, Texas dance halls, studios, highways and the years between them.

THE SKEETERS ARE

Bert David Newton
Matthew Allan Martin
Rick Eller
Chase Armstrong

CURRENT CHAPTER

Independent label: 10 Ton Records
Alabama sessions: Clearwave Studios, Decatur, AL
Mojave sessions: Rancho de la Luna, Joshua Tree, CA
Website: www.theskeeters.com

CAREER

Selected Shared Stages

Willie Nelson • Merle Haggard • Billy Joe Shaver • Robert Earl Keen • Paul Thorn • Junior Brown • Drive-By Truckers • Toby Keith • Gretchen Wilson • Jamey Johnson

CATALOG

Early Records & Satellite Radio

Rhythm Of The World and **Easy For The Takin'** were both recorded at Duck Tape Studios, independently released, and received heavy rotation on SiriusXM Outlaw Country with support from Mojo Nixon, Jeremy Tepper and Little Steven.

CONTACT

Media / Interview / Booking Contact

Matthew Allan Martin: The Skeeters

Email: matthewallanmartin@gmail.com

Phone: 256-717-4795

Web: www.theskeeters.com

OFFICIAL BIOGRAPHY

Long-Form Biography

The following biography is presented as supplied and approved by The Skeeters.

THE SKEETERS ARE

Bert David Newton | Matthew Allan Martin | Rick Eller | Chase Armstrong

The Skeeters were built the old way. In smoke-filled bars, dance halls, lost highways, cheap beer, hard miles, brotherly backstage brawls and the strange electricity that happens when a room full of strangers suddenly starts moving together like a family.

Born in 2000, from the banks of the Tennessee River to the Guadalupe, from the plains of South Alabama to the grit of Deep Ellum, Texas, The Skeeters carved out their sound in the spaces where southern soul, roadhouse rock and roll, honky-tonk country, and hard-lived storytelling all collide. Long before algorithms and curated personas, the band earned its following one crowded room at a time, learning what songs made people dance, what lines made them pound a beer, and what truths made them quiet down long enough to really listen.

Back then, The Skeeters shows felt more like reunions than performances. Beer raised in the air. Boots stomping old wooden floors. Strangers singing choruses shoulder to shoulder. It was never about polish. It was about connection. Truth in sound, sound as granite.

As word spread through the southern circuit and Texas dancehall scene, The Skeeters built a loyal following the hard way; through relentless live shows and an uncompromising belief that music should make people feel something real. Along the way, the band crossed paths with some of the greats. Legendary producer Johnny Sandlin produced the band's early records at Duck Tape Studios, bringing the same energy that help form Southern Rock icons like The Allman Brothers Band and Widespread Panic. He helped capture the energy and emotional honesty that became a defining part of The Skeeters' identity. The band also developed a lasting friendship with legendary Singer Songwriter Billy Joe Shaver, who gave them three previously unrecorded songs, Honey Chile, Alabama Love Song and Mother Trucker, flying to Alabama to share vocals on the latter. Taking the band under his wing, his influence and spirit remain woven deeply into the music and philosophy of the group.

Those records became passports. The Skeeters carried the music out of Alabama and the Southeast onto highways that ran through Texas, the Midwest, Southwest, the Eastern Seaboard and beyond, touring with Billy Joe Shaver, Junior Brown, Robert Earl Keen and Paul Thorn and opening shows for artists including Willie Nelson, Merle Haggard, Jamey Johnson, Drive-By Truckers, Toby Keith, Gretchen Wilson. They worked Texas dance halls, underground rock clubs, theaters, festivals, state fairs and stages where country music and rock and roll had never bothered drawing much of a line between themselves. It was a circuit built on reputation. If you could hold a room, people remembered you. If you couldn't, the road found somebody else.

During that same period, a young Kings of Leon opened a show for The Skeeters before their own rise carried them onto stages around the world. The connection became one of those strange footnotes that only years on the road can create. Kings of Leon later remembered The Skeeters publicly, mentioning the band in Rolling Stone and again in their book, another thread connecting a small Alabama band to a much larger chapter of American rock and roll history.

OFFICIAL BIOGRAPHY

Long-Form Biography (continued)

Momentum was building. The rooms were getting fuller, honky tonks and dance halls turned into theatre's, turned into stadiums. Opportunities were growing. Then life intervened with a force bigger than music.

The band suffered a devastating personal loss when guitarist Matthew Allan Martin's daughter passed away unexpectedly at only nine years old. The grief that followed reshaped everything. Families needed protecting. Lives needed rebuilding. Survival became more important than chasing momentum. During those years, the music quieted while the members of The Skeeters focused on holding together the things that mattered most.

As the years passed, life carried the band members down difficult roads and ordinary ones alike. There were scars. Hard lessons. Work. Families. Losses. Jumped rails and Recoveries. Like many Southern families, they cut the trees off the fences after the storms passed through and kept moving forward the best they could.

Now, years later, The Skeeters return not as a nostalgia act chasing the past, but as a band with deeper roots, clearer perspective, and a stronger understanding of what music is actually for.

And they did not return empty-handed. The years away produced stories and songs that could not have been written by younger men, and The Skeeters eventually went back into the studio to put those stories on tape. At Clearwave Studios in Decatur, Alabama, working with engineer Jeremy Stephens (Alabama Shakes, Jason Isbell, Gregg Allman), the band recorded a new collection of songs rooted in the same Alabama soil that shaped them in the beginning, but carrying the weight and perspective of everything that happened in between. Among those recordings is "Finally a Diamond," a deeply personal tribute to their old friend and mentor Billy Joe Shaver.

Then the road pointed west.

OFFICIAL BIOGRAPHY

Long-Form Biography (continued)

The Skeeters traveled to Joshua Tree, California, and into Rancho de la Luna, the legendary desert studio of Dave Catching. Surrounded by the strange quiet and vastness of the Mojave, the band recorded another body of work with Catching, allowing the desert, the room and the history of Rancho to become part of the sound. If the Clearwave recordings are tied to the riverbanks and ghosts of home, the Rancho sessions carry another atmosphere entirely: wide horizons, isolation, danger, beauty and the feeling of a band discovering what it sounds like when its Alabama roots are carried all the way into the California desert.

Together, the Clearwave and Rancho de la Luna recordings do more than mark The Skeeters' return. They connect two ends of the band's history; the young road band produced by Johnny Sandlin and befriended by Billy Joe Shaver, and the older band that survived long enough to understand what all those miles, friendships, losses and songs actually meant.

Their shows begin in near silence now. The house music fades. The room grows still. Curious faces watch carefully from the back of the crowd. Then the bass hits, the lights flash, and everything shifts. Song by song, people start moving toward the stage. The walls between strangers slowly disappear. By the end of the night, the floor is shaking, the room is sweating, and the crowd feels less like an audience and more like a gathering.

The Skeeters are not interested in telling people what to think. They are not interested in trends, scenes, or polished industry narratives. Their music stands firmly against indifference and emotional numbness in a world increasingly designed to keep people disconnected from one another and from themselves.

What remains is simple: songs about hurt, love, work, wonder, dark roads, joy, survival, family, and the strange beauty of still being here at all.

The rest is in the hands of fate.

"We're not selling slick, we're not selling nothing but a few Tee shirts, we just want an opportunity to do the dance with you, love you and have you to love us." The Skeeters

MUSIC & STUDIO HISTORY

Recording History: From Duck Tape to the Mojave

Four bodies of work, three studios, and a line that runs from the band's early road years into its present-day return.

DUCK TAPE STUDIOS

RHYTHM OF THE WORLD

Independent release. Produced by Johnny Sandlin. The album became part of the band's early national story through substantial SiriusXM Outlaw Country airplay.

DUCK TAPE STUDIOS

EASY FOR THE TAKIN'

Independent release. Produced by Johnny Sandlin. Together with Rhythm Of The World, the record received heavy rotation on Outlaw Country, with support from Mojo Nixon, Jeremy Tepper and Little Steven.

CLEARWAVE STUDIOS - DECATUR, ALABAMA

NEVER FEARED THE FALL

Recorded with engineer Jeremy Stephens. The Alabama sessions reconnect the band with home soil and include "Finally a Diamond," a tribute to longtime friend and mentor Billy Joe Shaver.

RANCHO DE LA LUNA - JOSHUA TREE, CALIFORNIA

THE MOJAVE SESSIONS

Recorded with Dave Catching at the legendary desert studio. The Joshua Tree recordings bring a second atmosphere to the band's return: isolation, horizon, danger, beauty and the strange stillness of the Mojave.

*The Clearwave and Rancho recordings are not a reset.
They are the next chapter of the same band.*

FOR HOSTS, WRITERS AND PRODUCERS

Interview Threads & Story Angles

The Alabama beginning How a band born around the Tennessee River learned its craft in bars, dance halls and long highway stretches before “Americana” became an industry category.

Johnny Sandlin Recording the early catalog with the Capricorn Records producer whose work helped shape the sound of Southern rock.

Billy Joe Shaver Friendship, mentorship, three previously unrecorded songs, shared vocals, and the later tribute “Finally a Diamond.”

Outlaw Country How independently released records found national ears through SiriusXM Outlaw Country and champions including Mojo Nixon, Jeremy Tepper and Little Steven.

The years away Loss, family, survival, hard lessons and why the band eventually returned without pretending those years had not happened.

Alabama to Joshua Tree The contrast between Clearwave Studios in Decatur and Rancho de la Luna in the Mojave, and how place becomes part of a record.

The live show Why a Skeeters show is built around the moment a room stops feeling like an audience and starts feeling like a gathering.

REFERENCE

Useful Career Notes

The Skeeters formed in 2000.

The first two albums were independently released.

The band toured with Billy Joe Shaver, Junior Brown, Robert Earl Keen and Paul Thorn.

A young Kings of Leon once opened a show for The Skeeters before their own rise.

The band later returned to the studio for new Alabama and Joshua Tree sessions.

Current releases are being developed through independent label 10 Ton Records.

APPROVED MEDIA IMAGES

Press Photography



*Band photo
Avery Phillips
Joshua Tree, California • 2024*



*Live photo
Suzi Newton
Fort Payne, Alabama • 2025*



Band photo - color. Ashley Phillips. Fort Payne, Alabama • 2025.

High-resolution originals and a photo-credit sheet are included in the accompanying EPK package.

GRAPHICS REFERENCE

Approved Logo Assets

Use only the supplied approved artwork. Each logo is included as black-on-transparent, white-on-transparent, original source, and a usage preview.

Logo 1 - Roses

THE SKEETERS | PRESS & MEDIA LOGO ASSET PREVIEW



Approved Skeeters wordmark framed by roses. Use when a more decorative, roots-oriented band mark is appropriate.

ABOUT THIS LOGO

Approved Skeeters wordmark framed by roses with the cowboy-hat detail. Use when a more decorative, roots-oriented band mark is appropriate.

USAGE

TheSkeeters_Logo1_Roses_Black_Transparent.png
TheSkeeters_Logo1_Roses_White_Transparent.png
TheSkeeters_Logo1_Roses_Preview.png
TheSkeeters_Logo1_Roses_Original.jpeg

- Original source artwork is included for reference.
- Transparent PNGs are prepared for direct placement in print and digital layouts.

FILES

TheSkeeters_Logo1_RosesHat_Black_Transparent.png
TheSkeeters_Logo1_RosesHat_White_Transparent.png
TheSkeeters_Logo1_RosesHat_Preview.png
TheSkeeters_Logo1_RosesHat_Original.jpeg

Roses

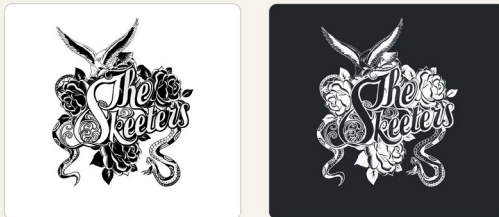
Decorative wordmark framed by roses.

Black transparent: light backgrounds

White transparent: dark backgrounds

Logo 2 - Snake & Eagle Emblem

THE SKEETERS | PRESS & MEDIA LOGO ASSET PREVIEW



Black version

Use on light backgrounds.

White version

Use on dark backgrounds.

ABOUT THIS LOGO

Approved full emblem combining The Skeeters wordmark with eagle, snake and rose imagery. This is the most detailed mark and works best when adequate reproduction size is available.

USAGE

- Use the black transparent PNG on light backgrounds.
- Use the white transparent PNG on dark backgrounds.
- Do not redraw, stretch, recolor, distort, or alter the approved artwork.
- Original source artwork is included for reference.
- Transparent PNGs are prepared for direct placement in print and digital layouts.

FILES

TheSkeeters_Logo2_SnakeEagle_Black_Transparent.png
TheSkeeters_Logo2_SnakeEagle_White_Transparent.png
TheSkeeters_Logo2_SnakeEagle_Preview.png
TheSkeeters_Logo2_SnakeEagle_Original.jpeg

Snake & Eagle Emblem

Full-detail emblem for layouts with enough reproduction size.

Black transparent: light backgrounds

White transparent: dark backgrounds

Logo 3 - Old-School Wordmark

THE SKEETERS | PRESS & MEDIA LOGO ASSET PREVIEW



Black version
Use on light backgrounds.



White version
Use on dark backgrounds.

ABOUT THIS LOGO

Approved distressed old-school Skeeters wordmark with the long arrow/swoosh. Use when a simpler horizontal logo is needed or when space is limited.

USAGE

- Use the black transparent PNG on light backgrounds.
- Use the white transparent PNG on dark backgrounds.
- Do not redraw, stretch, recolor, distort, or alter the approved artwork.
- Original source artwork is included for reference.
- Transparent PNGs are prepared for direct placement in print and digital layouts.

FILES

TheSkeeters_Logo3_OldSchool_Black_Transparent.png
TheSkeeters_Logo3_OldSchool_White_Transparent.png
TheSkeeters_Logo3_OldSchool_Preview.png
TheSkeeters_Logo3_OldSchool_Original.jpg

Old-School Wordmark

Simpler distressed horizontal mark for tighter spaces and legacy references.

Black transparent: light backgrounds

White transparent: dark backgrounds

Artwork note: the supplied source files are raster images. No automatic vector tracing was performed because tracing can subtly change approved artwork. The transparent PNGs were prepared for direct placement while preserving the supplied design.

MEDIA RESOURCES

Listen, Follow & Contact

Official website: <https://www.theskeeters.com>

Facebook: <https://www.facebook.com/theskeetersmedia/>

Instagram: <https://www.instagram.com/the.skeeters.media/>

Bandsintown: <https://www.bandsintown.com/a/507555-the-skeeters>

Spotify: <https://open.spotify.com/artist/6ObqW3pMYMJTG4pG2zaMZM>

Apple Music: <https://music.apple.com/us/artist/the-skeeters/189506533>

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Prepared as a long-form media EPK for print journalists, podcasters, radio hosts and interviewers. This document is distinct from The Skeeters promoter EPK.