

OFFICIAL CRAIG CHAQUICO FAN CLUB



Gathering of the Tribes

Summer/Fall 2004



It's October and my new CD **Midnight Noon** was released on September 28 and thanks to you all according to the National SoundScan sales charts, it debuted at #14 -the highest debut of the week on the National Contemporary jazz chart!

As you know, this has been a true labor of love as all my projects are, and though this process has taken a bit longer than originally planned because of a severe hand and wrist injury that could have prevented me from ever playing the guitar again, I think you will agree that the wait has been worth it, I hope so anyway...ha-ha!

The wait was worth it for me and the joy of finally being able to play again I comes through in the uplifting and optimistic spirit behind most of the guitar playing on this CD and celebrates the happy endings that usually are there for all of us, even if we sometimes have to wait for them and depend on our own faith and friends along the way. Again, thank you all, I hope you enjoy the CD!

The first single released from the CD is titled **Her Boyfriend's Wedding** and I can't wait for you all to hear it, some of you may have heard it already on your local or cable smooth jazz stations, and it's doing great on the charts. Many thanks to all of you who've requested it or have actually already gone out and bought the CD. I look forward to seeing you all again and playing a LOT of the new songs at our upcoming concerts. We will be signing them after the shows so you will have to tell us your favorite new songs we played or if we need to add any more new ones (we already have 5 in the new set) and which of our older songs you still may wanna hear live too!

The storyline behind this unusual title, **Her Boyfriend's Wedding**, was inspired by how sometimes the ex is invited to the wedding. Sometimes people can remain dear lifelong friends after being in such a close relationship, and not end up hating each other's guts. It's beautiful when that can happen and this is a happy song because the ex is invited to her boyfriend's wedding and she is happy for the happiness of her dear friend. Or maybe she's just happy she's actually not the one getting married to him after all since she knows him so well (heh heh heh). In one case that I personally know of, the ex was invited to the wedding and met her NEXT boyfriend there, so it's a happy song about a happy ending to a happy ending, a silver lining to a silver lining!

We had fun using several different guitars on this track and the Hammond B-3 organ, first traditionally used in churches and at weddings for generations before finding its way into the rock n' roll and jazz world. Listen for Ozzie's distinct expert style and phrasing on this classic instrument throughout the song, as well as for the theme from the classic wedding march (a.k.a. Here Comes the Bride) played on three electric guitars at the very end.

Funny that this "Here Comes the Bride" theme was written hundreds of years ago by Wagner for acoustic instruments played live and heard only in person as part of a rare symphony performance, and now centuries later it is recorded digitally played on electric guitars and heard over and over again in cars, offices, living rooms, and on the radio over the airwaves and satellite stations, and perhaps at a wedding or two. Who woulda thunk? Thanks Wagner!

The artwork was inspired by one of my favorite surrealistic artists René Magritte, and I wanted to completely go with that entire surreal feel on the CD, must be the fine artist in me or at least all those art classes in high school and college! Magritte's use of "opposites" and visual riddles using images that normally wouldn't appear together, like his famous series of paintings that used a dark and shadowy night time foreground in contrast to a bright daytime sky in the background was intriguing to me because of the same kind of contrasts in some of the song titles and the CD title itself, **Midnight Noon**.

So the way we riffed off of Magritte's opposites in his paintings was a lot of fun when we designed the cover and some of the artwork w/photos of nighttime clubs w/daytime clouds and skies in the background along w/the car shot of the dark and mysterious milky way in the rear window and the bright sun drenched blue sky and white clouds in my sunglasses.

The title itself seems like opposites, but is based on an old jazz expression my dad told me about that said that 12 midnight was actually jazz noon. Great things can happen from midnight to noon and back again. It's always after midnight somewhere and literally we recorded some of these tracks after midnight hundreds of miles away and even oceans and time zones apart with the internet and all our studios hooked up Ozzie and I were able to bounce some of the ideas and even a solo or two across the internet in a matter of seconds even though we were hundreds of miles apart between Marin county in California and Ashland, OR. At one point we even had Bill Heller sending us performances he was recording in Spain while he was on tour with the Rippingtons and being able to hear them in the songs we were working on here on the west coast in a matter of seconds. So the midnight noon idea became a literal expression as we crossed so many miles and time zones while recording some of the parts on this CD.

Message from Craig Cont'd

We found that if we sent the music the other way on the internet across the International Date Line into the following day, we could even hear the parts we were going to play and record even before we played them because of the time zone date line change, like how it's already tomorrow over there. Ok, just kidding, but it just goes to show that besides the jazz noon thing my dad told me about, when I told him I wanted to grow up and be a musician, he said, "Well, ya can't do both."

The song **Jazz Noon** itself was inspired by what happens sometimes when we play a small night club instead of a big concert, theater, or festival. That's why the cover and some of the inside art has that "small jazz club feel." There is a certain vibe about playing at these historic and world famous little places like The Sweetwater in Mill Valley CA, or Yoshi's Jazz Club in Jack London Square in Oakland, CA, or the Blue Note Jazz clubs all over the world that we tried to capture with how we recorded Jazz Noon. Sometimes after midnight and after jazz noon the club is closed, the doors are locked; the name in lights is turned off and in shadows and the only people left are the band members, food servers, bartenders, cooks, and friends. There are a few candles still flickering on a few tables, somebody has lit some incense (or something) a few beverages are still not quite emptied yet, and the dimly lit stage still has all of the band's instruments on it.

Well, sometimes during this magical time of the day, one of the guys picks up his axe and instead of putting it away in its plush case, he starts riffing a little by himself on stage just a few feet away from what's left of the evening's audience. Sometimes the rest of the band will filter back on stage one by one, and somebody will tune a drum, bend a string into place, warm up a reed, or test a note or riff or two on their own instruments and like the way the milky way gradually appears out of nowhere as the night gathers around us outside, a song comes into focus as part of a midnight jam at Jazz Noon.

So, we tried to recreate this feeling on this song with the "live and spontaneous" way it's played and recorded with each cat playing their own solo, as Jim walks the stand up bass around it all. In contrast to that "live unrehearsed feel" listen to the ultra-tight and well thought out vocal arrangement of the subtle doo-wop vocal section that sings behind the electric guitar solo. Yup, as you probably already have guessed we had a lot of fun making this CD together and hope that you will have a lot of fun listening to it and that we will still all have even more fun at concerts this year together too. So much of this CD has been inspired by you all and many parts of the CD only made possible by the fan club members! Thank you!

There are live photos from our headline concert at Summerfest in Milwaukee in the artwork thanks to you! If you've seen the show lately, you will probably recognize some of the moments captured by such a talented and generous fan who allowed us the use of his photos (thank you!) and I think you will spot where in the set the full band stage shot came from (heh heh heh) sorry we missed Wade and Marco in that one, but they have their own shots too. There are song titles that the fans submitted that turned into an actual song title on the CD. Thank you! There is a wonderful photo taken by fan club members the morning after one of our concerts that made it just in time to inspire us to include it on the CD. Thank You! Also, we're hoping to get some out takes up at the site for you all to hear, you know some tracks or things that didn't make it on the CD but we thought you'd enjoy anyway, maybe even some photos that didn't make it onto the CD as well. Stay tuned for more on this!

Another song on the CD is titled **Dream Date**, some of you may have heard it at recent shows before the CD was even released, the title for this track was inspired by all the great entries we received from you all for the song title contest, as the word "dream" seemed to come up in many of the ideas, we came up with the name **Dream Date**, so thank you all for that. Plus it's sort of a follow up to the story line that starts with **Her Boyfriends Wedding** where she meets her next boyfriend there and it leads to a **Dream Date**, i.e., the dinner, the movie and the bare footprints on the foggy windshield...or was that a dream?

El Gato, or "the cat," was written in the year of the cat and is also an extension of the storyline where this passionate Latin song reflects the mischievous, adventurous nature of the new dude in her life...maybe. Anyway, we had a blast with all the instruments used in this track from Latin horns and percussion to the festive sax parts, and I got to use a bunch of guitars to record this track too. The Carvin nylon string Spanish classical guitar was a joy to play as well as the brand new (50th birthday present from Carvin, THANK YOU!) Carvin California Carved Top I used for the electric guitar solo at the end.

Girls' Night Out uses a lot of different guitars to musically reflect the different personalities and attitudes of a few girls on their very own night out together. Sorta like a musical version of a possible episode of Sex and the City where in the beginning of the song (or night) each verse and guitar is a different girl with her own classy outfit, look, style, and attitude, but by the end of the song (or night), after maybe a few cocktails, the guitars like the girls, get a little less inhibited as the electric guitars come out through a voice box with a down and dirty rowdy musical finale...woo-hoo!

There are a lot more songs and stories for you in the future plus hopefully a few surprises and bonus' features just for members of the fan club, so please stay tuned and give us ideas for what you may want to see happen this year for all of us.

Finally, the tour to promote the CD is shaping up very nicely, thanks for sending some of the ideas for places to play near you! We hope to see you all there at least once, so please remember to stay tuned for updates from Lil and on the site. We're hoping to stop at as many places as possible! Thanks again for all the great ideas and I look forward to seeing you on the road soon for some more Midnight Noon adventures!

Until our paths cross again, "50 happens" so thank you all for your wonderful 50th birthday wishes and gifts! AND thank you all for the biggest gift of all which is just having you listen to my music and maybe enjoy hearing some of it as much as I enjoy playing all of it for you! See ya soon! Till then, fun for all and all for fun! *****DONT FORGET TO VOTE*****

Craig

IN TUNE WITH JIM RIETZEL

Jim Reitzel was born on February 24, 1967 in San Francisco, CA and is the owner of Jim Reitzel Productions and Reitzel Records which he started in 1992.

Hey Jim, it's great to have the opportunity to interview you for this edition of Gathering of the Tribes. Thank you for taking the time to share some insight and stories with us! Let's get started!



1. *When did you realize that this was the type of business you wanted to get into? and how did you go about realizing that dream?* I started playing the guitar at the age of 10; at 13 I played in my first concert, then in my second year of high school at the Marin Academy I took an elective class called "Multi-Track Recording." (By the way, Jim has been teaching this subject now for 18 years!) From that moment on, I was convinced that my future was in music production.

However, when I graduated from high school I was able to access some "family money" thanks to my grandfather and purchased my first four track recording system. It was then that the seed was sown for my foray into the performance aspect of music.

2. *What other artists have you worked with?* With the purchase of my four track recording system I ended up forming Jim Reitzel Productions and have been successful in that endeavor. Some of my clients include Windham Hill Records, Narada, Discovery, and MCA just to name a few. In terms of artists, I've been very lucky to work with people like Will Ackerman, Jerry Garcia, Night Ranger, David Grisman and many others. I've worked with Craig since 1992 and have performed and engineered on all but his first CD.

3. *What is your favorite thing about what you do and least favorite?* Most favorite thing is I love being on stage. There are times when I'm playing at some beautiful, sold out venue and I can't believe how lucky I am to be able to do what I love and get paid for it!

My least favorite thing would have to be the traveling schedules. For example we played in San Diego, got to our hotel at 1:30 a.m., had to leave the hotel at 3 a.m. to get to the airport for a 6 a.m. flight to Denver, then land in Denver, drive three hours and play at 3 p.m. As you can see, we don't get a lot of rest on the road!

4. *I'm sure you've had a lot of interesting and memorable things happen on the road, what is the most memorable one you can share with us?* When we were on tour with The Rippingtons as an opening act for most of the shows we literally had to set up in front of the curtain. This made me very determined to kick some butt and take no prisoners during our performances. We ended up getting standing ovations at almost every show and I can honestly say we easily stole Russ's and the band's thunder!

5. *What profession other than your own would you like to attempt?* I love to cook and will often come home after being in the studio for 12 hours and cook. Cooking helps me relax, even if it's at one in the morning. If it wasn't for music, I might be a chef – watch out Emeril!

6. *What advice would you give to someone that wanted to get into the music business?* I tell all my students the best thing they can do for themselves is to 1) learn "Protools" which is the industry standard recording system used in most professional recording studios and 2) study business, go to college and get a degree in sound arts and a degree in business. Study the term music business, I made the mistake of not studying basic business and it has caused me problems, like not understanding basic contract language.

Gathering of the Tribes newsletters are quarterly publications distributed to all fan club members. For questions/comments write: Official Craig Chaquico Fan Club, P.O. Box 10716, Phoenix, AZ 85064

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Q & A with Craig

I'd love to hear Craig's stories about the history of some of the 50 guitars he used on the CD! Kaye Runner

Hi Kaye! (Say hi to Brian for me!)

I think every guitar has a soul of its own whether there's a specific story about it or not ...even when you pick up two "identical" guitars from the same batch, they each literally resonate with their own unique ways and have their own subtle differences and personalities that can whisper to the heart of your inspiration...kinda like twins. As you mentioned, I incorporated 50 different guitars for several reasons, and I went w/the idea of using 50 guitars on the CD besides their 50 different personalities too!

The CD came out a few days after my 50th birthday which is halfway through the 100 year cycle of a century. **Midnight Noon** is the name of the CD and midnight is halfway through the 24hr cycle of the day. I have been superstitious for a few years now of having the same number of guitars in my studio as my next birthday and thought using all 50 guitars this time on a CD that comes out on my 50th birthday would be fun (am I weird?), either way I try and use the 50 guitars to tell a few musical stories of some of the magical things that can happen from midnight to noon and back again. It's actually not quite that simple though, there's a little more to the story than that. I had mentioned early in the writing and preproduction of the songs for this CD that "I hadn't recorded all the guitars on a song called 'Her Boyfriend's Wedding'" yet so I wasn't sure where we wanted to fit in the vintage classic Hammond B3 organ w/original old stereo Leslie speakers that we ended up using in the studio. Anyway, Ozzie asked me how many guitars I had recorded already, and I said I had just a rough idea of the main melody and a guide rhythm track so when he asked me "how many guitars" were going to be on the song, I said, "7 or 8 maybe" (this is average on my songs although one song on the CD has only one guitar on it and another one Outlaw in the City has over 30), but most of my songs usually have between 6 and 16 guitar parts w/a few exceptions and extremes. I know that sounds like a lot of different guitar parts, but this is pretty normal for a lot of songs that you hear from bands that use guitars and since most all of my songs are instrumental my guitar becomes the "lead singer and the backup singers" as well; so the number of actual guitar tracks and guitar parts can sometimes vary.

I decided to use a different guitar for EACH guitar track and EACH guitar part? Lucky for me my son, Kyle, had learned and volunteered to restring and tune all of my guitars (for a small fee of course) so that way all the guitars would be lined up ready to go in the studio. I could easily just reach over and grab a different guitar any time I wanted to use a different texture or musical "color" on a song even if I only used a particular guitar once subtly here and there along with many other different guitars. Kind of like a painter looking at his palette filled with a variety of colors ready to go, and dipping his brushes in along the way here and there whenever they want. This led to the idea of besides using all these different guitars, of also using as many different guitar techniques as possible on the CD, even if they are also only used once or twice subtly here and there. We did finger picking, flat picking, slide, finger tapping, bends, slap, volume control, and a vast array of other techniques.

Also some of the guitars associated in my mind with particular guitarists who use similar guitars, so if I picked up a white Carvin with a left handed strat it naturally made me wanna play more like Hendrix somewhere in one or two of the songs, maybe I'll bring that guitar on the road this year.

I can definitely hear places where the type of guitar I played seemed to ask me the question of, "How would Hendrix play me in this part, or Stevie Ray Vaughn, or Duane Allman, or George Benson, or Larry Carlton, or Clapton?, etc.," depending on the type of guitar it was, it's not like the guitars actually "talked" to me or anything...I swear, even though that added more sonic and inspirational dimension to the recording for me, I also really tried not to have it all sound like Rich Little impersonating different guitarists all over the place, so a lot of these styles and guitars are used only sparingly and only occasionally here and there along with a lot of each guitar asking me, "How would Craig Chaquico play me on this part?" most of the time however I must say it was really fun to experiment with a few more different styles and different guitars in places than I have in the past on this CD and use a little more electric guitar than I usually do too, in fact this is the first solo CD I have ever done where two songs are played 100% on electric guitar or should I say electric guitars. Throughout the CD a lot of times I would play a verse with one guitar and then the chorus using another guitar and then go to the second verse and play a similar guitar to the first verse guitar, but a different model, and then do the same thing by changing guitars again in the bridge and then maybe again in the solos and harmonies ...it's subtle but if you listen to the CD I'm sure you can hear it all in there.

Q & A with Craig Cont'd

For example on a song called, **Dia del Zorro** (Day of the Fox), I played the whole song on electric guitar but I used different Carvin electric guitars for the different sections. It's sometimes quite subtle, but I'm sure if you listen for that, you will hear the textures change as the guitars are switched back and fourth for the different sections and harmonies in the song.

Another song, **Girl's Night Out** has different guitars in each verse and solo that musically reflect the different personalities and attitudes of several girls all going out together for a girl's night out. It starts out fun, classy, and well dressed and gets even more fun, but less inhibited as the night goes on when the voice box and electric guitars come in. The song that started all this "how many guitars" in the first place is the first radio track, **Her Boyfriend's Wedding** which is the first single to be released from the CD.

I hope that answers your question Kaye! Thanks for asking and for being one of the very first members of the club years ago, and thanks too for the magnificent photo of yours of *Half Moon Bay* you let us use on the new CD artwork too! All the best to you and Brian from all of us in the band and the other members of the fan club you have met at concerts over the years!! Craig



A note from the President...

I hope everyone has had a great year, mine has been fantastic but busy! I want to thank everyone for their kind notes and great feedback as well as for sharing their Craig show adventures and concert reviews, I love hearing about all of them. Please don't hesitate in sending me your comments and concerns; always remember that this club is for **YOU** the fans, you make it all possible and we want to make sure you're getting the things you want out of it!

As you can see from the tour page, things are starting to heat up in terms of touring dates...I know many of you out there are planning to take in your Craig concerts at various points on the road. I look forward to meeting many of you out there at the shows I am able to attend, and I have enjoyed meeting so many of you already. Your genuine kindness, support, enthusiasm and compliments have been so heartfelt, and I feel very lucky to be a part of all of this, Craig is a true gem to work with and I couldn't have asked for a better "boss" in this endeavor.

Here's to many more fun times ahead!

Lillian

TOUR UPDATE

- Nov. 12 – Fourth Avenue Theater – Anchorage, AK
- Nov. 18 – Soiled Dove – Denver, CO
- Nov. 19 – Shank Hall – Milwaukee, WI
- Nov. 20 – Tangier Restaurant – Akron, OH
- Nov. 21 – Zanzibar Blue – Philadelphia, PA
- Nov. 22 – The Blue Note – New York, NY
- Nov. 23 – Sculler's Jazz Club – Boston, MA
- Nov. 24 – Ram's Head Tavern – Annapolis, MD
- Dec. 16-19 – Dimitriou's Jazz Alley – Seattle, WA
- UPCOMING IN 2005!**
- Jan. 1, 2005 – Coach House Capistrano, San Juan Capistrano, CA



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