

# Enigmatically Clear

An evening with Al Smyth's FBnCC



February 27<sup>th</sup>, 2016 Natalie's Coal Fired Pizza

## WELCOME...

If you are reading this then most likely it is February 27<sup>th</sup> in the year of our FSM (flying spaghetti monster) 2016, and you are about to witness what we can only describe as our enigmatically clear vision of music and wonderment featuring Al Smyth's FBnCC at Natalie's Coal-Fired Pizza and Live Music.

Natalie's is FBnCC's favorite place to play. It has a perfect ambiance providing wonderful comfort for both the musicians and the audience. Why just last week I was here to see/hear one of my all time guitar heroes Albert Lee (Emmy Lou Harris, Every Brothers, Eric Clapton...) and all I can say is it an honor to be able to tonight stand on the same ground. Hopefully you have been here before and will come again and support this true diamond of a venue.

Tonight's show and set list has been tailored for this specific venue. We will focus upon eclectic selections ranging from our take on some Les Paul and Django Rinehart through some pieces by your favorite and mine, Frank Zappa. Almost all selections being either original compositions or arrangements (so if you say to yourself 'That's not the way Django played it' – you're right).

In addition to the tailored set list is the tailored stage for this event which we set up to provide you with what we lovingly call FBnCC fēng shuǐ ©

The following program contains what the kids call in today's world a "set list" which is simple a list of "songs" we will "play" on the "stage" this evening.

**How High The Moon** (Morgan Lewis): Les Paul didn't write this but he and Mary Ford 'owned it' as they say. I have recently been enamored by Les Paul's playing – mainly inspired by Jeff Beck doing his tribute show to Les (Jeff recorded a show in 2010 honoring Lester William Polsfuss who died in 2009). All I really wanted to do was learn that cool opening lick – but once I got that... yowza!!

**77** (Al Smyth): When it comes to music styles I am stuck in the 70's. This song emphasizes that with both its lyrics and style.

**Mr. Sandman** (Pat Ballard): Inspired by Chet Atkins' instrumental I took my usual plectrum based single note playing abilities and made my own arrangement. Feel free to "Bum-bum-bum-bum" along!

**It's Been a Long Long Time** (Sammy Cahn): When Les Paul got his first big break as Bing Crosby's guitar player they cranked out this wonderful ballad (just guitar and vocals). I found it featured on a Les Paul compilation and since the chords were accessible enough and I could glean enough of the main lead that I stole it for myself (well, for you dear listeners... I do it all for you).

**The World is Waiting for the Sunrise** (Gene Lockhart): What? Another Les Paul song? Yup. I told you I have become enamored with him. What? Did you think I was kidding? Why would I kid about something like that? What, am I clown? Do I amuse you? AM I HEAR TO FR^%\$&\*ING AMUSE YOU? Oh, wait... yes to some degree I am. Sorry, about that.

**Gacho Kosmenko** (Al Smyth): An epic tale of a space traveler who comes to us...

And guess what? IT IS TIME for a call and response sing along!!!

- **Al** : in a shiny...
- **Audience** : **CHEESE GRADER!**
- **Al** : travelling fast as ...
- **Audience** : **CESIUM!**
- **Al** : going forward ...
- **Audience** : **ALL HE DO!**
- **Everyone** : **LYING TO US!**

**Souvenirs** (Django Reinhardt, Stéphane Grappelli, arr. Smyth): Django. Gypsy. Can you tell I am fan of classic guitar players? My goal is to play as good as Jeff Beck with a hand injury. Let's see how I do.

**Day Tripper** (Lennon-McCartney, arr. Al Smyth): Hang on... 'nuf said.

**Little Umbrellas** (Zappa): Hot Rats. Ludwig's study has the main melody of "Little umbrellas" and Elvis's leather outfit he wore in the 67 comeback special has the smell of sweat and amphetamines... but I digress. Please enjoy a complimentary little umbrella.

**Cottage for Sale**: (Al Smyth): This is the 2<sup>nd</sup> song I ever wrote. Basically I had a book of blues jazz progressions to steal... I mean 'learn' from. The lyrics were inspired by hearing Chuck Berry do an old jazz blues which also shared the same title.

### ACOUSTIC BREAK – No, no, no... A little more humanity please!!

We take this time to present to you our little jug band thingy...

**I Can't Be Satisfied**: (Muddy Waters): This is really my original 'Bumble Bee Crawl', but I got tired of my own lyrics so I switched it up to use the old Muddy Waters (and 12 bar is 12 bar). But I keep all the Bumble Bee Bombastic playing.

### Now, back to the madness

**Farah** (Al Smyth): An Al Smyth instrumental suite that starts with a Planet of the Apes style avant garde soundtrack, transitioning to 70's police Charlie's Angels groove, and then lands to rest in the land and style of a groovy 70's Italian movie.

**Minor Swing** (Django Reinhardt) : Time for a trip back to Paris in the 1930s, and then throw in some "Marty! It's your kids!" back to the future solid body b-bender Fender wang. (If you check your watch or the time on your phone I think you'll see that I'm correct).

**Green Genes** (Frank Zappa): Once Frank found a musical theme he used and reused it. This charming little melody was re-booted as "Son of Mr. Green Genes" on 'Hot Rats', but we perform for you a version with lyrics as found on Mother of Invention's 1969 LP 'Uncle Meat'

*"The words to the songs on this album were scientifically prepared from a random series of syllables, dreams, neuroses & private jokes that nobody except members of the band ever laugh at, and other irrelevant material. They are all 'very serious' & loaded with secret underground candy-rock psychedelic profundities."* – FZ

**Country Gentleman** (Chet Atkins, Boudleaux Bryant, arr. Smyth): Although written years prior, this song with a title that is heavily associated with Chet and his signature guitar, was Chet's last hit single 1969. As with Mr. Sandman this arrangement borrows but then murders and destroys the evidence (CSI: FBnCC).

**Moral Compass Tango** (Al Smyth): Not wanting to squander any opportunity to destroy a genre we venture into Stratocaster madness with a tune of whimsical but cautionary lyrics "Would you give it up if someone knew what behind the clouds you like to do?"

**Fender Bender** (Al Smyth): Good time to take a bathroom break while I do a bit of self-indulgent B-Bender bending to paint this flanger doused blues.

**Jane and the Eye of Newt** (Al Smyth): I found the main chords in a guitar magazine lesson on Django's playing. Of course I utilize all my fingers (Django's fourth and fifth fingers were paralyzed when he suffered burns in a fire, Reinhardt used only the index and middle finger of his left hand on his solos)

**Last Kind Words Blues** (Geeshie, arr. Al Smyth): Al was asked to perform one time at Columbus Blues Alliance's Traditional Blues Festival. Not wanting to strum-strum 12 bar blues, he found this "kind of pre-blues or not-yet-blues, a doomy, minor-key lament that calls up droning banjo songs from long before the cheap-guitar era" (NY Times) song on a CD and after some tweaking an FBnCC staple was born.

**SOFA** (Frank Zappa): From a rock/jazz perspective this tune, most Zappa fans will tell you, is from one of Frank's best eras 73-75 (*again, speaking strictly from "rock" perspective if you will – his orchestrated music including the swan song 'Yellow Shark' were always fantastic*). This song finds us after the original Mothers, the Flo & Eddie Mothers (although actually conceived and performed in some manner during this period), and well before the 'Thing Fish' 'Broadway the Hard way' 80's.

**Miles and Back** (Al Smyth): Ah, a chance to play around with multiple time signatures in a song. It goes 4/5 for the 1<sup>st</sup> four chords, then 3/4 for the next three, and finally 4/4 for the last chord/ Why? Because we can dammit!! Anyhoo, yea, it is kind of trippy... In my mind I hear Frank Zappa playing blues (as well as Abe Lincoln rambling on about something totally unrelated).

**Keith Richards "Cocksucker" Blues** (Al Smyth): A beautiful country tune with lyrics that narrate that '72 underground Stones film...Julie, will come up and sing with us?

**Al's Cowboy TV Theme Show Song** (Al Smyth): Finally a TV Theme Show Song!!! Sorry you had to wait so long. If someone in the audience has a whip you are welcome to come on stage and crack it. This tune harkens to Ronald Regan Death Valley Days and is indeed sponsored by Borax!

**7<sup>th</sup> Sun** (Al Smyth): The opening hook should grab you and the cool descending chorus chords and lyrics "*take it or leave it as someone who's caring, trying to make it his day...you can't always be afraid*" should seal the deal. To me it sounds like post-Peter Green, pre-Stevie Nicks Fleetwood Max (i.e. the Bob Welch years... am I being geeky enough?)

**Pipeline** (The Chantays) The tune was originally called "Liberty's Whip", and was renamed after the band members saw a surfing movie showing scenes of the Banzai Pipeline in Hawaii. Well, thank you wikipedia. All I know now is I can now write a tune and call it "Liberty's Whip" – I look forward to that!!

**KEEF** (Al Smyth): My ode to the King of the Pirates ('You're standing in my way boy'), the Glimmer Twin, Keef Riffhard of the Rolling Stones. Not that I don't love the Stones (Fred, Wilma, Barney, et. al.) but when I heard Keith's solo album in 1988 (almost 30 years ago) I said to myself "Regis, this is a man I love", and I have been digging him and his style to the nth degree ever since.

**Rain Song** (Page, Plant): It is amazing once you analyze it how almost all open tunings can be transposed between each other (open D and open G if you shift your fingers match up exact). So why not take Page's fancy schmancy DADGAB and rework it? Oh, and through some George Harrison in the middle for good measure.

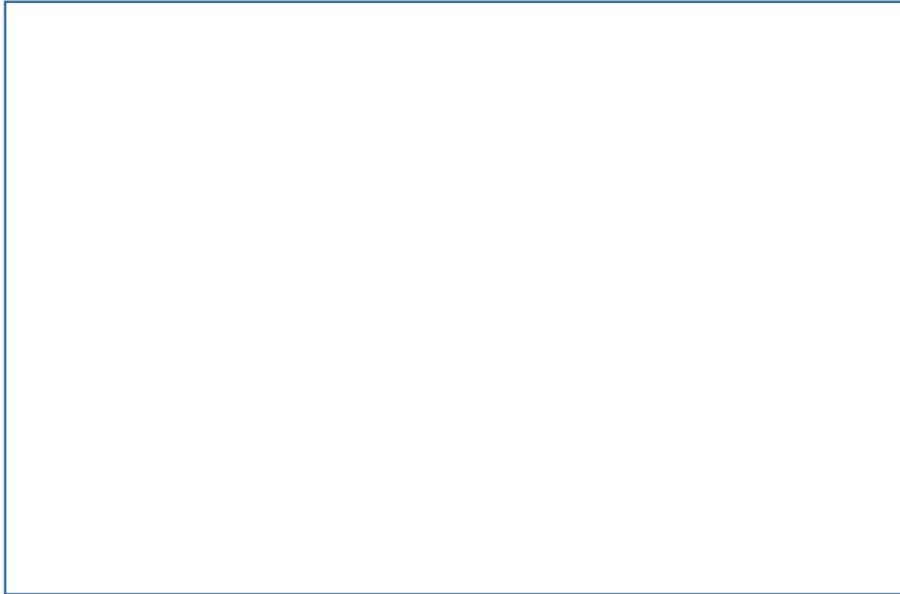


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## MUSICIANS...

*Cary Dachtzyl* Raised by a pack of lone wolves (I mean *loaned* wolves – they were borrowed from the forest Faun...yes, the same one in Pan's Labyrinth) Cary has applied his hunt and gather teachings to percussion. Cary has served as director of the Kenyon Percussion Ensemble, Music Director and conductor of the Welsh Hills Symphony Orchestra, principal timpanist with the Cleveland Opera Orchestra, Welsh Hills Symphony Orchestra... etc. (too many to list). Cary also performs in the Columbus area with his wife Linda's jazz organ quartet and trio as well as several other projects (Johnny Mack, et. al.)

*Cliff Starbuck* Raised by Earth bound carbon based life forms, Ron & Margie Starbuck, Cliff used his gift of wizardry and woodwork to carve a fully functional life size replica of himself out of a rare Brazilian wood (known to the natives as "Excuse Me?"). He then had the doppelgänger scour the world on his behalf in search of wisdom and tenants of philosophy. This of course gave Cliff time to stay at home, sleep late and learn music. Sadly his double never returned, but 'eh, whaddy gonna do? Cliff is of course is a well-known and loved bass player with the distinct pedigree of ekoostik hookah and a smile makes birds burst into flame.

*Adam Sheets* Adam comes from a hearty stock of Meigs County wheelers and dealers. He has been an FBnCC member since its inception in 1977 (yes, he was born into it...that's the benefit of royalty). Adam, is as the French say "talentueux de poulpe" using his many appendages, as well as his minty breath to produce a plethora of sounds that help round of the square edges of FBnCC. Besides serving on the board of GAGA "Give Al Good Advice", Adam can found playing with his family band Mudfork Blues as well as his one man act "The One Man Bandit".

*Al Smyth* Al Smith, I mean Smyth (did I get that right?) is not local to Columbus, in fact we here at the FBnCC press often wonder "What time is lunch?", which although is not relative to the point at hand, is none the less an important question. Especially when it gets about 11:30 and that last cup of coffee has grown cold and tired....where was I? Oh, yes, not local. But he has managed to musically grow up here in the heartland, taking the FBnCC on a trajectory similar to Fleetwood Mac: From a successful blues band to a coke-filled LA based top 40 sensation... TUSK!! Where was I? Mr. Smyth...yea, he's a musician who has done stuff... is it lunch yet?