

Genuine Original Acoustic Music

THERE'S A TIME

DOUG
MACLEOD



A PROF. JOHNSON 24-BIT  RECORDING



This is my first album for Reference Recordings. Denny Croy joined me on bass along with Jimi Bott on drums. We recorded on a huge sound stage at Skywalker Sound in Marin County CA. We sat in a circle. We didn't use headphones. We recorded live so there are no overdubs on this album.

I'll let you in on a secret. There are two songs on this album where I either missed a word or changed an entire verse on the spot. Hey, like I say on my live shows, "It goes exactly like this." Well, now I guess you'd have to say, "It went exactly like that."

ROSA LEE

I played this song on the guitar National Reso-Phonic made for me. It's an M-1 that I've named 'Moon'. The song is in open D tuning. I've written a few songs about the lady I sing about in this tune. I can say Rosa Lee is not her right name. What's her right name? I'm still not telling!

BLACK NIGHTS

This was played on my old Gibson C-100 FE I call 'Little Bit'. I call her 'Little Bit' because each time I play her a little bit more falls off her. It's in standard tuning capo-ed at the third fret. The song speaks of that lonely feeling when you can't understand what's going on with the one you love. Like I say in the song, even when the dawn comes, because of your blues, it's still Black Night to you.



'MOON'

THE UP SONG

This was played on a National El Trovador 12 string that National Guitars let me borrow for the session. The guitar is tuned to 'Dropped D.' You hear me on the track say "Mmm-hmm, all right." I said that to Denny after he got that tricky bass line after the solo.

MY INLAWS ARE OUTLAWS

This is the only song I've written that's not true! I used some poetic license here, which they tell me is just a little less important than a fishing license. I played this on 'Little Bit' in standard tuning.

THE ENTITLED FEW

This was played on my National Style 'O' I call 'Owl'. It's in a tuning I call 'Too Many G's.' The song was inspired by a guy who was not handicapped but owned a blue handicapped card so he could find a convenient parking place. I thank Memphis Slim for the help on the last verse.

A TICKET OUT

This is played on 'Moon' in open D tuning capo-ed at the second fret. This is a song about realizing you're leaving a love and a friend after you've made the mistake of committing to go. You're on that train and now there's no going back.



'Little Bit'



'OWL'

RUN WITH THE DEVIL

This song was inspired by a strange old man I met a long time ago in Virginia. Like I say in the song, "He played his music with a cross-eyed mind." Cross-eyed mind yes, but nothing cross-eyed about his wisdom. I played this on 'Owl' in open D tuning.

ST ELMO'S ROOMS AND POOL

A song about some nefarious establishments who ripped off sailors on the old Granby St. in Norfolk VA. One place would love to see you order Jack Daniels and Coke. Why? Because they knew most people don't know it's Jack Daniels after the second Jack and Coke. So when a Jack Daniels bottle was empty, rather than throw it away they would refill it with a lesser known bourbon like 'Old Costco'. They would then serve that 'Jack Daniels'. Now if the customer were to question the taste of the bourbon, the bartender was instructed to put a shot glass up on the bar.

He would then pour the real Jack Daniels and tell the customer it's on the house because no one is more important to them than their customers. Beautiful, huh? What was really beautiful is they got away with it. The other establishments and characters are in the song. This was played on 'Moon' in standard tuning.

I'LL BE WALKING ON

I played this on 'Moon' in 'Bastard G' tuning. You know, B.B. King had a line in a song which said, "The way I loved you is the way I hate you now." So many of us allow that to happen when love dies. I'm thinking it would be a lot better just to wish that person well, allow them to wish you well, and like I say in the song—just walk on to some new sunrise.



12 STRING

EAST CAROLINA WOMAN

Sometimes when you think you're running from a relationship you find out that you're really running from yourself. I played this on 'Moon' in open D tuning.

THE NIGHT OF THE DEVIL'S ROAD

'Owl' was the guitar I used on this song. It was tuned to 'Too Many D's.' Two people. One reaching out. One there to care. Both people had right in their minds, but the right got lost. Two lives forever changed.

DUBB'S TALKIN' RELIGION BLUES

The third in the talkin' blues series by Dubb. I played this on 'Little Bit' in standard tuning. This was inspired by an actual conversation I had with a rather zealous fella on a street corner in Des Moines, IA.

GHOST

I played this song on 'Owl' in standard tuning one step down. Sometimes we let the 'dead and gone' that have hurt us continue to live in us. Therefore we perpetuate the hurt. Unfinished business that will never be finished business. You got to let that go. It's not easy, but you got to lay that burden down, forget where you put it, and walk on.

I'd like to thank in no special order:

Jan Mancuso – for all she did to help make this record happen.

Marcia Martin, Sean Martin, Bill Roarty, and Keith O. Johnson at Reference Recordings.

Jimi Bott – It's been 16 years since we last recorded together. But it felt like it was only a week. A real special musician.

Denny Croy – Talk about special musicians. What more can I say about this fella that I haven't said before? He's a great guy, great team player, and one great bass player.

Don Young and Eric Smith of National Guitars for the loan of the National El Trovador 12 string. In fact, my thanks to all the gang up at National Reso-Phonic Guitars. It continues to be my pleasure to be with you.

John Koenig for his valued advice and help along the way.

And I want to thank you for reading this because if you're reading this—it means you put down some hard-earned money. I appreciate that.

—Doug MacLeod, October 31, 2012, Lomita CA

*Doug endorses National Reso-Phonic Guitars, D'Addario Strings,
and Taylor Guitars*

Doug MacLeod is a singer-songwriter in the American tradition. He is a traveling artist who writes and sings original songs that are based on his own life and experiences. He learned from the old masters, lived the music, survived the life and carries forward a valuable tradition. MacLeod is known for his superb songwriting, guitar wizardry, warm soulful vocals, wit and unforgettable live performances. At the heart of this is his knack for storytelling, bringing characters—from the faceless to the legendary—to strikingly real life.



As a youth he overcame abuse and a crippling stutter by turning to music. After he picked up a guitar and tried to sing, he found his voice.

While he developed his rich, soulful singing style MacLeod also worked out a unique, unorthodox and powerfully rhythmic acoustic guitar style. The rage of his turbulent youth was eventually channeled through his guitar, using his relentless right hand to pound out an insistent, churning beat to complement his intricate bottleneck and finger-style technique.

Jimi Bott is one of the most recorded, awarded and respected blues drummers in the world. During his 30-year career he appears on more than 70 recordings and countless live performances.



His professional career began in the San Francisco Bay Area while he was still in high school. He went national with Mark Hummel a mere two years later. An audition on his 21st birthday landed Jimi the job of his dreams with Rod Piazza and the Mighty Flyers, the very band that had inspired him to play music. In 1996 he joined the Fabulous Thunderbirds and toured with them for nearly 10 years. He lives in Portland, Oregon with his family where he owns and runs Roseleaf Recording studio.

As a student of two great drum instructors, Forrest Elledge and Murray Spivack, Jimi was the willing recipient their vast knowledge of stick control, musicality, and sense of rhythm. Forrest and Murray's influence flows through every one of his performances. While Jimi's first love is blues, he also excels in many other genres: jazz, soul, country, punk, rock and electric bluegrass, to name a few!

Currently, Jimi is the drummer for famed super-group The Mannish Boys, records regularly as top session drummer, and is a staple on the local Portland scene with Kevin Selfe and the Tornados, Woodbrain, Suburban Slim, Jim Wallace and many others.

Bassist **Denny Croy** got his first taste of playing the blues at age 17, jamming with the legendary T-Bone Walker in his living room. His professional career began in 1979 touring and recording with Moon Martin ("Bad Case of Loving You"). Denny has recorded with a wide range of artists, including Lou Christie, Darlene Love, Lesley Gore, Freddy 'Boom Boom' Cannon, Victoria Williams, Mickey Dolenz, The Williams Bros., The Foremen, Big Daddy, Lawrence Lebo, Brian Setzer, Keb' Mo', and of course, Doug MacLeod. He has appeared on the TV shows *The Midnight Special*, *Mad TV*, *The Tonight Show*, and played on several movie soundtracks.



Denny has played with Doug MacLeod since 1999. Their shared interests in blues, jazz, country, folk and rock, and the mutual commitment to spontaneity brings a unique twist to their live performances and recording.

He has been the exclusive bass teacher at the world famous McCabe's Guitar Shop School of Music for the past eighteen years and head of the school the past four. Having trained with legendary bassist Carol Kaye, Denny is one of a select few bass instructors in the Los Angeles area that Ms. Kaye recommends.

Denny took up playing bass after attending a Jimi Hendrix show and became convinced that being on stage with great guitarists would be his future. He's married to the beautiful and talented singer Lawrence ('Don't Call Her Larry') Lebo, and they have three cats: Cupcake, Twinkie and Starbuck.

Recorded: May 23 – 24, 2012
at Skywalker Sound, Marin County, California

Producers: Doug MacLeod, Janice Mancuso

Recording Engineer: Keith O. Johnson

Recorded by: Sean Royce Martin

Editing: Sean Royce Martin, Janice Mancuso

Mastering Engineer: Keith O. Johnson

Executive Producers: Marcia Gordon Martin, Janice Mancuso

Guitar Photos: Sean Royce Martin

All Photos of Doug: Jeff Fasano

Design: Bill Roarty

All songs written by Doug MacLeod
published by Gaslight Square Music, administered by BMG/Chrysalis

Denny Croy, bass

Plays a Kay bass built in 1948 with D'Addario Zyex strings
and a Harmony H22 bass guitar circa 1965 with Rotosound
flatwound strings through a Genz-Benz shuttle 3.0-10T amp

Jimi Bott, drums

DW Drums, Calato Brushes, Regal Tip Sticks, Remo Drum Heads
Special thanks to Leslie Ann Jones/Skywalker Sound
for loaning Jimi the Noble & Cooley 14" Piccolo snare

Also available on FRESH! from RR:



BRAND NEW EYES **Doug MacLeod**

"What's remarkable about Doug MacLeod's music is the stuff you don't hear. MacLeod does not dabble in filler or extraneous patter. He's a master of direct, Delta-inspired storytelling...a National Reso-Phonic guitar upon his hip speaking in steel-timbered tongues.
—*Living Blues*

COMPLETE CATALOGUE AND SECURE ONLINE ORDERING
REFERENCE RECORDINGS.COM

