



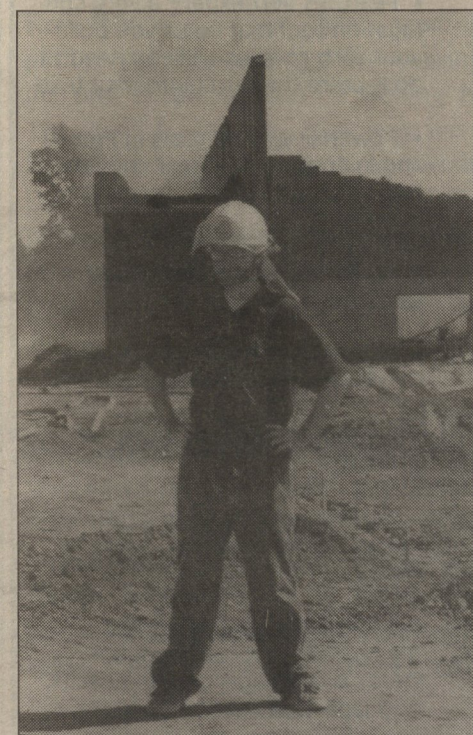
Steve MacDougal of Slowcoaster misusing a beverage.

Your Babies Grow Up To Be Cowboys.”

Though Eyes For Telescopes were under pressure to follow The Squatters’ act, they played a harder and faster set that made the dance floor explode into flailing frenzy. The Eyes erupted with a tremendous amount of energy, and sounded tighter than ever.

The warm songwriting of Matt Mays, Ruth Minnikin, and Dale Murray filled Baba’s with honest country music when The Guthries played next. Due to time limitations, their set was brief enough to leave only a glimpse of the band’s genius, but just enough to leave the audience wanting more.

Summerside native, and Halifax resident, Al Tuck, played an



He would make a great firefighter if he didn't look like such a fucking goof.

even briefer set, clocking in at three songs. He was joined by Rock Ranger’s Mike Morrison on drums, and Jay Smith on bass for some impromptu jamming.

SATURDAY

I missed a bit of Saturday’s show in order to recuperate after hours of lost sleep. I was also waiting for Pip Skid, of the Winnipeg hip hop group Fermented Reptile, to arrive from Halifax. So my stunt-double, Jeff Coll, will fill in the details:

“Dennis Ellsworth’s The Tuesdays did their usual, up-tempo, alt-altcountry set, but with the addition of lap steel guitar player, John Mullins. They had another lady there singing (Ed: most likely Christina Forgeron, since she’s on the CD). In honour of John’s return from Newfoundland, they played ‘Where’s John?’, a comedic number about his absence during the summer, while he just sat there and looked up.

“Next up was Little Miss Moffat, featuring a weird-ass acoustic guitar that had a metal plate over it. I guess there were two acoustic guitars and a bass. No drums. I thought she was cute.

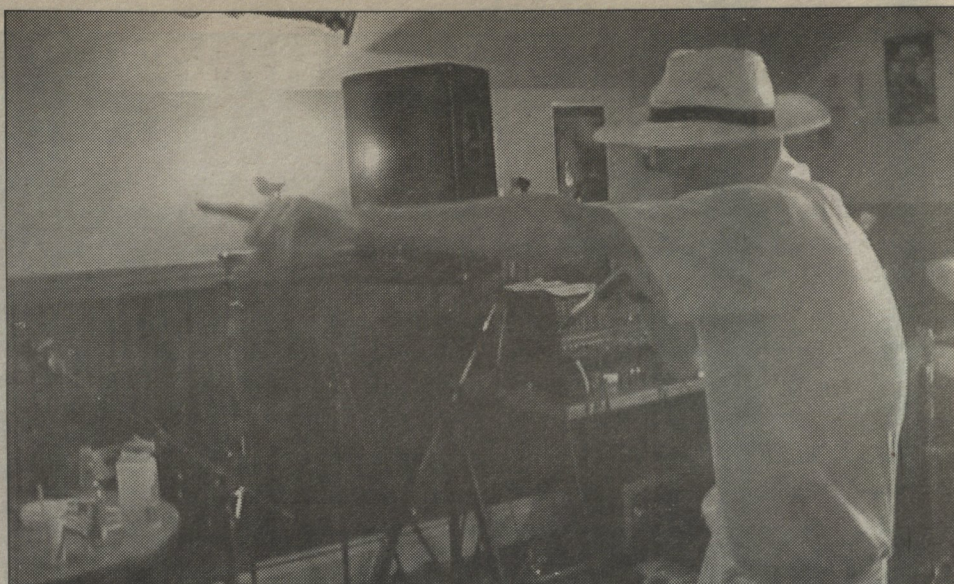
“Dennis Ellsworth took the stage again with The Rude Mechanicals. Donnie Killorn was there and so was Mickey Acorn.”

Neuseiland, featuring members of Superfriendz and Thrush Hermit, played one of the most memorable sets of the weekend. Their eerie blend of math pop mesmerized onlookers unfamiliar with such strong experimentation in Baba’s Lounge.

Al Tuck took the stage for the second time this weekend to finish the set he started the day before. This time, unaccompanied, he played through quirky acoustic songs displaying his wit and talent for songwriting.

SUNDAY

When I got to Baba’s, the door was locked and the bar manager was vacuuming the floor. I unloaded gear with Windom Earle bandmate Luke Leunes, then we waited for drums and an audience to arrive. I started playing



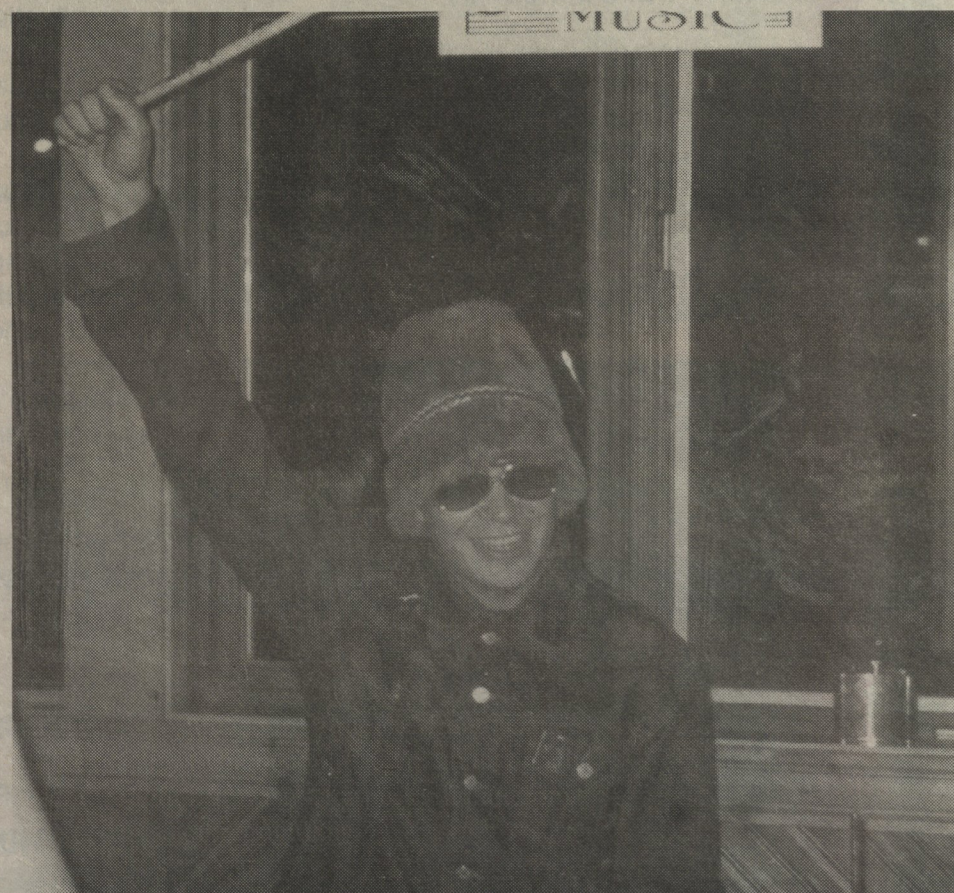
Pip Skid channelling Bobby Brown.

to a small audience of other musicians before most of the gear arrived. Lending Jane eventually joined me and punked up the set. Following Lending Jane’s punk rock energy, Port Citizen ripped through an intense set of fast rock songs.

Pip Skid’s solo set rocked everything from socially conscious rhymes to a hilarious cover of Bobby Brown’s “My Prerogative.” He managed to balance his politics and sense of humour by entertaining the audience as well as enlightening them.

I missed much of Flush’s set, but their heavy sound could be heard throughout much of Queen St. They managed to drown out the noises of a nearby construction site that appeared overnight across the street from Baba’s.

As Flush strummed their final chords, the festival came to a close. The organizers were overwhelmed by the turnout for the entire weekend, and discussions are already underway for a second *Close to the Coast* next summer.



The only good photo of Eyes for Telescopes in existence. Way to go Mike!