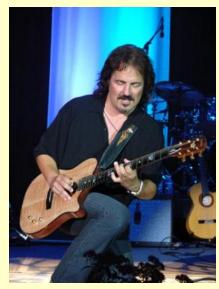
Official Craig Chaquico Fan Club



Gathering of the Tribes

Winter 06/Spring 07

Message from Craig



Well, here I am fresh off the Brian Culbertson All-Star Smooth Jazz cruise and I gotta tell you, it was a total blast. Seven days of soaking up the sun's rays, being immersed in music with other artists and great fans and visiting interesting ports all made for a very memorable week.

Besides the great music, there was much adventure to be had at the various ports of call! Accidentally stumbling on a nude beach can have an impromptu response much like "When in Rome do as the Romans do, but maybe choose to stand at the beachside bar instead of using the bar stools, but hey?"

Everybody on shore was super friendly but sometimes in Jamaica a little too friendly. You couldn't walk down some streets without a hundred people asking you to enter their store or boutique and after a while of saying "No thank you" politely with no effect whatsoever on the onslaught, I came up with the idea to respond in a language nobody could understand.

So, when an overly friendly vendor said for the hundredth time. "Yah mon, Harley Davidson inside." I would respond with, "Ya deer da tunzda tundare unt overbanger smadderday." To which they would pause and usually say, "YES!" but that was where they would stop with a quizzical look in their eyes. Who knows what I was saying, but it seemed to cut to the chase and get us through without as much verbal confrontation.

We actually wrote a #1 hit song on a jazz cruise a few years ago called "Cafe Carnival," who knows what will come of this one but there were some great jams and interactions. We met a family with a young man who was eight-years old named, Simon. He was quite a follower of Smooth Jazz with his parents. So, we decided to invite him to play some "air guitar" during my set. Half-way through my show I asked if Simon was in the audience and when we spotted him I went into the crowd and offered my guitar to him to play the strumming while I did the left-hand finger work, he was outstanding and became an instant "celebrity" on the rest of the cruise!

I invited him to join us on stage and play some more but he seemed a bit conflicted with staying in school and running away to join the circus at that point and decided to stay in the audience. Either that or his agent wasn't answering his cell phone at the time to negotiate his contract with us to continue to play in our set. Either way, I think he may have signed more autographs than me after the concert for just his short impromptu performance in the audience. What's that old showbiz saying, "never follow an animal act or a kid?" We even invited his mom to join us on stage, but it was quite last minute and spur of the moment so the young lady politely declined "to join the band" for a few more moments.

A fabulous young "understudy" on sax, Shannon, was invited to share the stage and did an awesome job with us and several other artists. Besides being a great player at the age of 17, she is an awesome person which is even more important (as my mom and dad would always remind me we I was 17).

Her mom and dad were on-board and I'm sure they were as proud of her playing as I was...when she is big and famous I hope she will remember her elders and let me sit in with her band someday.

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So, now here I am back at home for just a moment then I'm off to the Bay Area to continue work on the live CD and possibly a live DVD. As you know, this work has been in process for awhile but there is so much involved in putting a project like this together. From the venues and releases and coordinating the recording and tech issues for a live show on the fly to the editing and compiling all the various takes to include in a live CD and all the other stuff in between, it makes for a hectic time.

The good news is that we got most of what we were looking to record at a concert at the beautiful and historic Crest Theater in Sacramento where I grew up, and my mom and dad first saw me play with my name on the marquee separate from the Jefferson Starship or something.

It was also the last show my dad ever saw as he passed not much later on Valentine's Day, so going back there to record my first live CD after over a million CD's sold as a solo artist and the millions sold as part of the multi-platinum Jefferson Starship was a full circle that deserves to be part of the live CD. I know he is smiling up there!

Of course the band and I have been doing other shows as well and so that part also can take up a lot of energy and time. Plus, now that we are doing the Cradle Will Rock with the "Best of Both Worlds" shows which include my award-winning solo acoustic guitar material along with some of the classic rock hits I wrote for the Jefferson Starship and Starship. We have added some extra classic rock tunes as well with a killer vocalist so when I'm not playing the guitar or trying to sing a bit, we have a guy who can cover all the amazing vocals from the Starship days as well as in fun classic rock covers I wanna cover.

Who knows, I may try to sing a tune or two as well on the road, but it's mostly a great opportunity for me as an artist with songs still on the radio and spanning over four decades on the charts to play the "Best of Both Worlds" and do may own solo acoustic instrumental material along with the classic rock I wrote for my first band, Jefferson Starship and Starship along with some favorite Hendrix and Clapton and Santana, etc. songs that I get to interpret is a real treat for me.

There is a whole other element to be considered in terms of what that brings to the shows, the rehearsals, and more. Speaking of the Rock the Cradle shows, we did unveil the first one in San Juan Capistrano and the reaction to the show was phenomenal, which makes me very happy. What gave us the idea was a benefit concert we were invited to do in Reno for the Make-A-Wish Foundation that featured celebrities from TV, film and radio along with the first debut of Warren Miller's extreme ski film, "Off the Grid," including the superstar ski hotshots at the event as well.

We were asked to do a couple of my more rockin' solo songs and asked if we had any rockin' Starship tunes. So, I invited my long-time pal and amazing vocalist, Rolf Hartley, to do a Starship hit I helped write with vocals. He sang "Jane" with much appreciation from the crowd. We sort of faked the audience out and made it look like this guy just came outta the audience to sing with me and kicked major ass. We can't do that at every show to make it look like "some guy who just came outta the crowd" but it was fun to play that joke once and introduce this is a new added value feature for some of my "Best of Both Worlds shows" with vocals and some classic rock hits that I wrote and that I love to play.

For those of you that don't know Rolf, he is the killer vocalist I did a project with between the Starship and my solo stuff that had Guns N Roses producer, Mike Clink, ready to work with us. As fate would have it, my wife became pregnant and the acoustic guitar became a lot more welcome around the house than that electric guitar. Little did I know it would lead to number one CDs and songs and a Best Pop Instrumental Guitarist awards in Guitar Player magazine reader's poll as well as my own Grammy nomination.

Now, my son is 15 and playing Rap music at high volumes so I have to fight back with some of my own electric guitar and classic rock hits too! Rolf has performed and recorded with me, Sammy Hagar and various national acts and radio companies amongst many other kudos, so I'm really happy to be working with him again.

As you can see, things have been revamped a bit but don't worry; I'll still be playing all the great music that you all know and love. I believe that changing things up a bit is a good thing and as an artist, change and growth is what challenges me to push the envelope to become an even greater writer, performer, producer and all around artist.

As far as touring in 2007 goes, you can be sure that we plan to do a lot of shows in many different places and I look forward to seeing you wherever our paths may cross. I love hearing your comments and feedback on the shows so keep that line of communication going...much of your input went into our live CD recordings and we definitely look forward to hearing and seeing you ASAP in the future! For those about to enjoy smooth jazz we salute you and we are definitely ready to rock!

Cheers!

Craig

Q & A with Craig

Hi Craig, I have a two-part question, first in a recent interview on Carvin's 60th anniversary DVD you mentioned a project of Paul Kantner's in which Jerry Garcia and you played on. In going over his parts & overdubs, Jerry Garcia heard one of your solos and said to let the kid (you) have it and let the solo be. Do you remember which song this was?

Hi Mike! Oh-oh, that's a memory question, dang! Well, I know it had to be on the "Baron Von Tollbooth and the Chrome Nun" album in 72 or 73, where, as teenager in high school I played on several tracks during the weekend along with the likes of the Pointer Sisters, Graham Nash, David Crosby, and several other big name Bay Area musicians and members of the Grateful Dead, Jefferson Airplane and Quicksilver Messenger Service.

I know I played the entire lead guitar on "Flowers in the Night" during the basic track along with all the solos that they kept just the way I played them without any overdubs. All live first takes during the session, but I THINK the one where Jerry said "Let the kid take that solo" was on a tune called "Ballad of the Chrome Nun." You can hear me playing all lead guitar on that track live during the basic track and Jerry playing steel guitar along with me as an overdub he did a day or two later.



I also played on a song called "Fishman" and I must have just saved up and gotten a wha-wha peddle because you can hear it on almost everything I played on that album. I had to look up the song list and the guest musicians on the internet...my memory wasn't good enough without that help (see below) but it sure brought back fond memories from 35 years ago!

BTW, the title "Baron Von Tollbooth and the Chrome Nun" came from nicknames that David Crosby had for Paul Kantner and Grace Slick. I'm guessing, but I think it may have had something to do with the way that Paul used to race his Porsche through the tollgate on the Golden Gate Bridge and the fact that Grace sometimes had a fondness for a white wine in the studio called "Blue Nun," but that is pure speculation on my part.

You may recognize some of the other musicians and the engineer on that album in the early 70s...Jim Gaines, who went on to produce Stevie Ray Vaughn a few years later. One of our other engineers in the late 70s, Mike Clink, went on to produce Guns N' Roses in the 80s. As for me, I'm still waiting for my big break, but I'm having a blast along the way many many thanks to Lil Duarte and great fans like you, Mike.

Thanks for all the inspiration and for digging the music buddy! Also thanks for offering to let me borrow your own personal CC model guitar when the airlines lost mine for a few days on the road out your way!

Here are those tracks from BVT!

- 1. Ballad of the Chrome Nun
- 2. Fat
- 3. Flowers of the Night
- 4. Walkin'
- 5. Your Mind Has Left Your Body
- 6. Across the Board
- 7. Harp Tree Lament
- 8. White Boy (Transcaucasian Airmachine Blues)
- 9. Fishman
- 10. Sketches of China

John Barbata: Drums
Jerry Garcia: Banjo, Guitar
David Crosby: Guitar, Vocals
Jack Casady: Bass

Papa John Creach: Violin Jorma Kaukonen: Guitar Chris Ethridge: Bass Craig Chaquico; Guitar Jack Traylor: Vocals The Pointer Sisters: Vocals

Mickey Hart: Drums

"I'm guessing, but I think it may have had something to do with the way that Paul used to race his Porsche through the tollgate on the Golden Gate Bridge and the fact that Grace sometimes had a fondness for a white wine in the studio called "Blue Nun," but that is pure speculation on my part."

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Second part of Mike's question:

Mike to Craig - I read a long time ago that Neal Schon and you would run across each other coming in and out of your respective practices (Santana and Jefferson Starship practiced in the same place). Did you ever play with Carlos Santana (who you site as an influence) back then if only for a time or two?

Craig to Mike - YES AND YES! My mom actually reminded me by showing me some articles in the San Francisco papers where Carlos would sometimes come out on stage and jam with the band and I. Plus, I later had the extreme honor to be asked to record on Greg Rollie's solo CD with Carlos (Greg sang in Santana and was at Woodstock and the original Journey with Neal Schon), we all lived a few blocks from each other for many years in a little town called Mill Valley along with a lot of other Bay Area musicians.

Santana and Jefferson Starship recorded in the same S.F. studio in the Tenderloin District of S.F. called Whalley Hyder's Studios on Hyde Street, it's now called Hyde Street Studios. It was a rough neighborhood back then, and we recorded from sundown to sunrise whereas Santana usually recorded during the day as I recall?

I must have had a guardian angel because I would ride a motorized skateboard around late at night and early morning when I got bored in the studio. I must have looked so weird that people just figured I was too crazy to try and mug or something when they heard this little lawnmower two-stroke engine buzzing by with this long-haired kid riding a motorized skateboard.

Anyway, as teenage guitar players playing with big famous national bands at the time, Neal and I would sometimes pass each other in the studio hallway holding our guitar cases and amps on our way 'to and from work" as he mostly recorded during the day and me mostly at night during that time. I'm sure we were both going "Who's THAT kid???" I will never forget being a huge Jimi Hendrix fan and walking into the studio early one time and hearing Neal Schon playing "Voodoo Child" with all the gadgets and sound effects and fuzztones and wha-peddle sounds that Jimi used, plus he was playing it note for note.

So, with my eyes as big as saucers and my mouth open I watched and listened and when Neal was done playing I asked him "How do you play all that and get that sound so much like Jimi?" He thought about it for a second and said, "Why should I tell you man." Ha-ha!

We've shared a few laughs over that over the years and now I just started doing that song in concert. Now you can get all those exact sounds from the Jim Dunlop Company who has a whole authentic Hendix collection of original Jimi gizmos now. I play it pretty true to Jimi's version with a few influences from the way Earth, Wind and Fire did it as well as Stevie Ray Vaughn and maybe a little Neal influence in there too along with the authentic Jim Dunlop Jimi Hendrix gadgets!

I'm looking forward to playing it for YOU Mike the next time I see you. All the best to you till then! CC:)

Note from the President...

I want to take this opportunity to say thank you. This club would not be possible without your wonderful support and enthusiasm, and I feel very blessed to be a part of this entire process! Over the past several years, it has been my pleasure to work with such an incredible person as Craig. Also, meeting so many of you or hearing your stories about Craig either on his website or through your emails just reinforces that Craig has the greatest fans, and I know that he really appreciates each and every one of you.

Here's to many great years ahead on the Chaquico Express. Hopefully, I will have the opportunity to meet many more of you in 2007.

Slainté,



Fun Photos

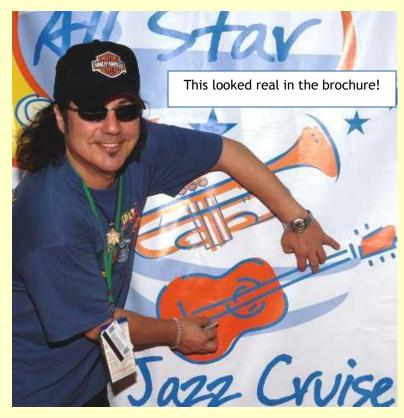
















Tour Update

March 2 & 3, 2007 John Ascuaga's Nugget Sparks, NV www.janugget.com

Check the website for updates!!!!!



"Let's get ready to ROCK!"

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