

## *A Farewell to Nilton Machado*

*by Steve Haskin*

When Nilton Machado first arrived in the Twin Cities in November of 1985, his welcome was not a warm one; he stepped off the plane to snow and the coldest weather he had ever experienced. Nilton's journey from his native Brazil had been long and expensive, but his desire to learn about American music kept him going and even the Minnesota winter couldn't stop him. Like the American guitarist who travels to Spain to study the art of guitar in the country of its origin, Nilton had to come to America to study our truly American art, jazz. Though Nilton traveled lightly, bringing only his guitar and a few other belongings, he also carried the sounds of Brazil. In exchange for his jazz education, he gave us the choro, the samba and the bossa nova. He introduced us to the composers Pixinguinha and Buarque and deepened our appreciation of the songwriters, Jobim and Bonfá. Nilton performed the music of Brazil in bars and clubs and on the concert stage and he taught others the intricacies of his country's music. While here, Nilton planted the seed of Brazilian music. Now that he has returned to Recife with the sounds of jazz it is our responsibility to keep the sounds of Brazil alive and growing here.

Nilton Machado's interest in jazz began early in his life. Nilton's father was a trombonist in a Tommy Dorsey style big band, so, the sounds of swing were an early influence. But it was not until 1967 when the Beatles hit Recife, that Nilton chose his instrument. The guitar was the main sound of the British invasion and after his father taught Nilton a few chords, Nilton became a guitarist. Nilton's first band



was called Os Diamantes, The Diamonds. The Diamonds included Nilton and his brother on Brazilian imitations of Fender guitars and two cousins on bass and drums. The group's first performance featured songs by the Beatles, the Rolling Stones, and the completely American, Credence Clearwater Revival. Nilton's love for guitar led to the Conservatory of Music of Pernambuco where he studied classical guitar with Henrique Annes and Jose Carrion. Nilton proved to be a fine student and upon graduation he was asked to join the faculty as an associate professor of music. But still he longed to play jazz. He heard about a new club in Recife that featured jazz. The club was called Mandala.

The Madala Bar was the only place in Recife where jazz could be heard nightly. From bebop to bossa nova, the Mandala was swinging. Here Nilton began to perform the music he had heard since he was a child. The Mandala was owned and operated by Teo Vollozo and Mary Ann O'Dougherty. Mary Ann was a singer, and Teo, a multi-instrumentalist specializing in Brazilian percussion. Mary Ann and Teo had met in Paris, and they were married after returning to Teo's Brazilian home. It was Mary Ann, a Minnesota native, who provided Nilton with the connection to the Twin Cities. When Mary Ann and Teo closed the Mandala and moved to

**Machado** continued on last page

# GUITAR NEWS

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## The Newsletter

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*Guitarist*, the newsletter of the Minnesota Guitar Society, is more than a simple newsletter. The staff of *Guitarist* strives to make our publication a magazine covering local guitarists and local guitar events. Our magazine is also a forum for guitar players. We have published the ideas and advice of some of the Twin Cities leading players. Our goal is to continue to bring you eight pages of news and ideas by and about local guitar players. We are looking for reporters and contributors to help us make *Guitarist* the kind of publication that goes beyond a simple newsletter. If you would like to report for *Guitarist* or if you are a player with ideas you want to share, please let us know. We also need help in gathering information for the calendar and collating and distributing *Guitarist*. If you would like to help, please call 333-0169

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## R. A. Benedict Music

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R. A. Benedict Music, one of the areas finest new music stores, recently celebrated its fourth anniversary. Opened in September of 1982 by Roger and Laurel Benedict, the store features three professional luthiers. Roger has been building and repairing guitars and dulcimers for twelve years and he employs two other professional instrument builders; Curtis Teague and Andy Wolf. Located at 34th and Lyndale in Minneapolis, Benedict's has recently been remodeled to make room for an expanded showroom and more teaching space. Benedict's features one of the finest selection of used, vintage and handcrafted instruments to be found in the Twin Cities. Help R. A. Benedict celebrate their fourth anniversary by dropping by 34th and Lyndale; you may just find the instrument of your dreams.

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## The Forums

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The Minnesota Guitar Society Guitar Forum held on September 28 was a near disaster when 30 members and three performers found themselves locked out of the Episcopal Lutheran Center. It was quickly decided to have the meeting at the West Bank School of Music, so everyone hustled to their cars and hurried to the West Bank losing a performer somewhere in the shuffle. Classical guitarist, Anthony Titus was first to perform. His program included: Two Studies by Carcassi and two movements from Sonata Homage a Boccherini by M. Castelnuovo-Tedesco. Next on stage was Daithi Sproule who is considered by many to be one of Ireland's finest guitarists.

The October Forum got off to a better start; the Center was open. Performers included Jan Marra and Dakota Dave Hull. Both Forums were poorly attended and we wonder why. Each forum features performances by three local guitarists. They're a great opportunity to hear fine guitar music and they're free! Please join us November 30 at the Guitar Center, 304 No. Washington for the final forum of 1986.

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## The Extempore

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The Coffeehouse Extempore is moving up by moving down the street from its old location and into the old Cedar Theater. The coffeehouse, now called just The Extempore, will feature 400 seats and an outdoor cafe plus three nights a week of movies presented by Film in the Cities. The move should insure that the new Extemp will continue as one of the most exciting music venues in the mid-west. The Extempore is a nonprofit organization and offers memberships to those who would like to help support the 22 year tradition of folk, traditional and multi-cultural music. For more information call 370-0004.

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## Jazz Composer Series

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The Jazz composer series, sponsored by the West Bank School of Music, enters its third season this month with five performances by local jazz composers. Guitar wizard Kevin Daley will be featured this year playing music written for acoustic and electric guitars and guitar synthesizer. Other guitarists performing in the series will be: Ron Brown with composer Tom Pietscher and Mark Waggoner with composer Bill Simenson. Other featured composers are Michelle Kinney and Kevin Kjos. The series is funded through a grant by the Jerome Foundation. For the dates and locations of the concerts, see this issue's Guitar Society Calendar.

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## David Grimes

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Almost everyone missed a fine concert by classical guitarist David Grimes. The concert was given at the Pillsbury House on Saturday, September 20 and Mr. Grimes, dressed in tux and tails, performed for an audience of eight. This small audience heard a fine performance none the less, and an especially interesting one since it featured several pieces never before performed in our area. The program included *Fantasia on an American Folk Song* by Andrew Charlton, *Variace na Tema Jaromira Klempire* by Stepan Rak and *Avalon* by Russian composer Nikita Koshkin. Also included were *Sonata, op. 22* by Fernando Sor and *Estudio* by Manuel Ponce. Mr. Grimes admitted that the concert was poorly publicized because it was a last minute addition to his tour of the upper mid-west. We hope he'll return so more can hear classical guitarist David Grimes.

*Guitarist* is the bi-monthly newsletter of the Minnesota Guitar society.  
Editor: Alan Johnston, Managing  
Editor: Steve Haskin, Layout and  
Design: Ed Hayes  
To report news call: 333-0169



# Evolution of a Studio Guitarist

by Cathy Nixon

Recently, I enjoyed an enlightening conversation with Nick Rath about his experiences as a studio guitarist. "It's not something you really plan; not something you work towards. At least it never really was that way for me", Nick stated, in response to my general question concerning how he got his start. Nick went on to say that he fell into studio work as early as 1969, while he was still in high school. His first studio gig was at a place called Audio-Tech, on Broadway Avenue, here in Minneapolis. Dan Holmes, the producer, liked Nick's music and consequently kept using him.

From his initial contact with Holmes, and simply through playing music around town, Nick got to know people with studio connections, and they got to know him. "It's like politics, or like anything else. People like to be subtly impressed, not barnstormed" (Graduating from the Guitar Institute of Technology and taking your tape to announce yourself to the producers won't cut it.) Engineers are good contacts because they have an influence on the producer. Other musicians make good references as well.

Eventually, Nick developed a reputation as a good, clean acoustic guitarist. "For instance, Lee Blaske (producer/arranger) would never hire me to play electric guitar. You've got to create your own niche." It turns out that studio music opportunities are rapidly fading with the increased use of synthesizers. The unique sound of an acoustic guitar, dependent upon so many variables, is one of the few that a synthesizer can't reproduce.

The work itself has been interesting and challenging. In Los Angeles, Nick's studio experiences with producers such as Don Richmond and Chuck Blor included a Mexican Jergen's Lotion commercial, Bluebell Ice Cream, and some french car commercials. He recalled one particularly fine take during a session with Jimmy Jam on a Janet Jackson album; the producer praised it up and



down at first, only to discover that he had forgotten to push the record button. The hardest session Nick ever had was with producer, Terry Esau, who put a chart in front of him and said he wanted Nick to "play sloppy, like Bob Dylan, *not* clean." Nick laughed as he asked me to imagine three ad-agency men hovering over him, trying to get him to play badly.

Studio work is also sparse and unpredictable, Nick says. "You might have three gigs in one day, and then not have another gig for three months." Some of Nick's recent studio work has included: A&M Records, James Harris-producer, Janet Jackson-artist; Warner Bros. Records, Terry Lewis-producer, Cheryly Lynn-artist; CBS Records, Monte Moir-producer, Alexander Oneal-artist; Atlantic Records, Flyte Tyme Productions, The Change-artist. At present, Nick spends 80% of his time teaching (McPhail Center for the Arts, St. John's University and Inver Hills Community College), and says that his studio experience has contributed significantly to his teaching. He knows what's expected of a guitarist, and he conveys that information to his students: "You

have to be creative, a good sight-reader, good at chords and rhythm changes, There aren't many guitarists who can sight-read music, follow a conductor, and play well at the same time." Again, Nick stresses that he never *planned* to be a studio musician. His advice to anyone interested in studio work is: "Play as often as you can, and hang out with as many people as you can."

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# MGS Calendar for November/December

Performer	Details	NOVEMBER
Michell Kinney	Celloist with John Devine, sax; Peter Linman, bass; and Davi Lewis, drums at Wiley Hall, U of M, 8:00 pm	1
Jeffrey Van	With the Minnesota opera in <i>The Postman Always Rings Twice</i> by Steve Paulus, at 2:00 pm at the Ordway	2,7
Steve Haskin	With Clint Hoover; chromatic harmonica, performing classical, popular and Latin duets at 12:00 pm, at Minneapolis Community College	5
Scott Davies	One man band at Awada's Restaurant & Lounge, Plato and Robert, St. Paul	5-8,12-15
Ron Brown	With the Brown/Hill Ensemble at the Triangle	5,22
Guitar Center	Popular guitar recital, 304 N. Washington	6
John Roth	Hymn festival with Paul Manz at Central Lutheran Church, 7:30 pm	7
Kevin Daley	An acoustic and electric guitar and guitar synthesizer with Rick Olsen, keyboards; James Chenoweth, acoustic guitar, electric bass; John Paulson, woodwinds; Marc Anderson percussion	8
Jeff Van	With Bakken Quartet at the Bakken Museum 4:00 pm	8
Daniel Sturm	His work, "Reflection of a Prodigal" will be performed in the Ordway Studio Theatre by the Lind Quartet 3:00 pm	9
Guitar Center	Adult classical recital at the Minneapolis Institute of Art, 7:00 pm	14
Guy Chase	With Marv Dahlgren, percussion; Pat Hagerdy, bass; Kevin Hoidale, keyboard; and Steve Westby, drums, at the Triangle	14,15
Bill Simeson	Trumpet, with David Sletten, tenor sax; Mark Waggoner, guitar; Tom Hubbard, acoustic bass; and Phil Hey, drums; at Wiley Hall, U of M, 8:00 pm	15
Alan Johnston	With Joan Quam-Mackenzie, soprano, at Janet Wallace Auditorium, Macalester College, St. Paul, 4:00 pm	16
Dan Lund	With Sweetwater at Povlitski's in Spring Lake Park	16-22
Scott Johnson	Experimental electric guitarist at the Jerome Hill Theater in First Trust Center, 5th and Jackson, St. Paul, 8:00 pm	21
John Evans	With Dan Perry and the Concert Choir of Lakewood Community College, White Bear Lake	21,22
Jill Holly	Singer/guitarist at the Livery in Riverplace with Red Gallagher, bass, 7:30 and 11:30 pm	23
Kevin Kjos	Trumpet with David Saunders, tenor sax; Lynn Baker, sax and flute; James Glassman, percussion; and Jauques Harper, bass, at the Extempore, 8:00 pm	23
Dan Lund	With Tall Corn at Williams Pub	24
Dan Lund	With Sweetwater, at Dukes in Inver Grove Heights	26-30
Kevin Daley	With Michelle Moline and Mark Weisberg, at Zelda's, St. Paul	28,29
Tom Pletcher	Pianist with Ron Brown, guitar; Michael Mazyck, reeds; Frank Smith, reeds; Stan Hill, bass; and Steve Gilmore, drums, at the Extempore 8:00 pm	30

Performer	Details	DECEMBER
Dan Lund	With Sweetwater at The Point in Hastings	3-6
Adam Granger	With the Eclectic Brothers at Dulano's Pizza	5-6
Scott Davies	One man band at J. R. Ranch in Hudson, WI	5-6
Guitar Center	Young guitarists, rote players at 304 N. Washington, 7:00 pm	10
Scott Davies	One man band at the Excelsior Bay Yacht Club	10-13
Guitar Center	Young guitarists, level two at 304 N. Washington, 7:00 pm	12
Jeffrey Van	Christmas Concert at Northwestern Bible College, 8:00 pm	13
Pat Donahue	With Sharon Isbin, Doc Watson and Jean Redpath at the Ordway, 8:00 pm	13
Jeffrey Van	Echoes of Christmas with the Dale Warland Singers at the Ordway, 7:00 pm	14
John Roth	Premiere of Choir and Guitar Composition at Concordia College, 3:00 and 7:00 pm	14
Guitar Center	Popular guitar recital at 304 N. Washington 7:30 pm	18



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## The Classical Guitarathon

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The Minnesota Guitar Society Classical Guitarathon on October 25 was a resounding success. The SRO audience, a warm reception, fine acoustics and beautiful surroundings combined to inspire peak performances by all involved.

The programming exhibited a wide range of music for guitar, historically and musically. Opening the program was a quartet featuring Jeffrey Van, Alan Johnston, Chris Kachian and Nick Rath. They played a catchy chacony by the 17th century composer Henry Purcell. Following was Michael Ziegahn with his clear tenor voice, singing a variety of songs dating from the renaissance to Franz Schubert, and accompanying himself on guitar. Tony Hauser then followed playing a set of "Poetic Waltzes" which he arranged from the music of the Spanish pianist Enrique Granados. Ending the first third of the concert was a modern flute and guitar duet by the Englishman Tom Eastwood, played excellently by Trudi Anderson and Alan Johnston.

The middle third of the program began with a duet by Scarlatti performed by Nick Rath and Tony Titus. Following this, each did solos; Rath played an original arrangement of the theme from Black Orpheus by Luis Bonfá and Titus played two movements from the famous Sonata by Mario Castelnuovo-Tedesco. Joe Hagedorn finished this portion with the Sonata by Alberto Ginastera, a complex work exhibiting many modern compositional techniques.

After the second intermission the concert continued with three pieces by Igor Stravinsky originally for piano, transcribed for two guitar and played by Alan Johnston and Chris Kachian. Chris Kachian followed playing two movements from the 2nd Cello Suite by J. S. Bach. Chris then introduced the evening's next and last performer, Jeffrey Van, with whom most of the performers had at some time studied. Mr. Van then superbly played three studies by the Brazilian composer Villa-Lobos and brought a most auspicious occasion to a graceful and eloquent end.

The MGS benefitted substantially and signed on 28 new members. The next 'guitarathon' is on the drawing boards for early 1987 and will consist of guitarists of various disciplines who write and perform their own works.

Judging how successful the jazz and classical 'guitarathons' have been and how overflowing the audiences have been we expect the next one to be a smash. Notification of time, place and performers will be posted in the next issue of the "Guitarist." Don't miss it.

A hearty thanks and congratulations goes out to all those who helped put on the Classical Guitarathon, the performers, Steve Haskin, Carol Brown, Alan Johnston, Paulette Thompson, Charlie Lawson and all those on the board for their help. Together we certainly know how to put on a show.

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## Electric Guitarist Scott Johnson

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Film in the Cities presents electric guitarist Scott Johnson in concert Friday, November 21 at Film in the Cities' Jerome Hill Theater at 8:00 pm. Admission is \$5.00 (\$4.00 members). The Jerome Hill Theater is located in First Trust Center, 5th & Jackson Streets in St. Paul.

A special "Meet the Composer" session will be held at noon that same day at the West Bank Auditorium in the basement of Willey Hall on the University of Minnesota West Bank campus. This session is free and open to the public. Johnson will share samples of his work and there will be an opportunity for dialogue between the audience and the composer.

At the forefront of New York's new music scene, guitarist/composer Scott Johnson's work lies at the interstice of classical music, rock, and the avant-garde. Making use of indigenous American instruments, and combining the virtuosity of his live performance with verbal and musical scores of his own creation on tape, Johnson's music is "technically perfect, subtle and

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# MGS GUITAR FORUM

## November 30

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Featuring  
performances by:  
Scott Davies,  
O. Nicholas Rath  
and Phil Heywood.  
This month's  
forum will be held at  
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The origins of the Podium wind back to post-war Europe. A young French actress was touring with a small repertory theatre group, performing musicals in Belgium, Switzerland, and France, while a discharged U.S. vet was studying music at a conservatory under the G.I. bill. They married in 1951 and arrived in America separately in 1953, reuniting in New York.

After the Thompson's had moved to Minneapolis, Lynn continued his studies, earning a B.A. in Music through the MacPhail Center for the Arts. Paulette studied French literature but could not find a financially rewarding outlet for her interests. In 1959, Lynn started playing string bass at the Purple Goblet, a 3.2 beer establishment on Nicollet Avenue. Living a subsistence lifestyle at best, Lynn and Paulette decided to open a pipe and tobacco shop near the University. The time was right: the tweed and distinguished smoker look was in. Slowly, they added sheet music and guitars, and the Podium was a hit.

The guitar was soaring to its zenith of popularity, due to the folk heroes of the late 60's and early 70's, when Lynn decided to add the bottom level of their

store. The Thompsons soon began to feel as if the demands of their larger business were distancing them from their customers and the "ma and pa" affability they enjoyed so much. Lynn and Paulette, therefore, sold the store in 1974 to a former employee. Unpredictably, following a meteoric flash in the popularity of the guitar, came an abrupt decline in interest, nationally. According to John Evans, the owner of Evans Music, a small music store in White Bear Lake, the late 70's and early 80's saw the death of many music stores while others barely clung on. In October 1984, the Thompsons regained control of the Podium at its new location on 5th Street in Dinkytown, with the resolve to return the store to the personality and ideals of its earlier years: service, friendliness, and charm.

On my visit it seemed as if they were succeeding. The building exterior has a warm, wooden facade and stylish canopy. Entering the shop one may see a cat or small dog curled up, dozing. There are myriad bookcases and racks and filing cabinets filled with sheet music and books. Surveying the room, one sees a row of display cases filled with the requisite gadgetry of musicians, and an array of Alvarez, Martin, and Sigma guitars displayed on a long custom table in the center of the room. Off to one side, is a smaller room filled with hammer dulcimers and more guitars. Harmonicas, recorders, tuning aids: they're all there. Unique to the Podium, making it that much more worthwhile to visit are the gentle owners, Paulette and Lynn. They



seek to create a resource for guitarists, unequalled in Minnesota. If, by chance, they don't have the music one is searching for, Paulette will order it that very day. No other store will sacrifice its wholesale volume discount for such a degree of customer service. While they have less music on hand for other musical styles, they are every bit as willing to order promptly for jazz or rock music.

High on a wall is a photograph of the Thompsons in caricature of Grant Wood's "American Gothic". Paulette and Lynn, however, are too warm, excited, and zesty to appear stern.

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# The Life and Music of Herb Ellis

by Ronald Brown

Instrumentalists of all genre strive for a recognizable sound, a combination of tone, phrasing and technique that will enable them to stand out in the crowd. Guitarists in particular, due in part to the vast number of performers, have found it difficult to acquire that personal uniqueness. One of the players jazz guitarists copy and emulate is Herb Ellis. Herb has got that beautiful ability to combine technique and emotion to create a personal statement.

Born in 1921 in McKinney, Texas, Herb started playing at age ten and was influenced early by Charlie Christian and the many other fine Texas jazz and blues musicians of that time. Twenty years later Ellis graduated from Texas State College where he helped start one of the nation's first college jazz programs. Herb then played with various big bands and recorded with the Jimmy Dorsey Orchestra on "Perdido" and "J.D.s' Jump".

From 1935 to 1958 Herb replaced Barney Kessel in the Oscar Peterson Trio. This proved to be one of Ellis' most important musical experiences since with Ray Brown on bass this was one of the most popular groups in jazz.

For several years Herb was a session player in Los Angeles, performing on film, records and television. One of the first places I remember seeing him, and

one of my first experiences with jazz guitar, was on the Merv Griffin Show.

Herb has recently toured with Charly Bird and Barney Kessel, known collectively as the Great Guitars. His solo touring has brought him to the Twin Cities often in recent years and his latest stint at the Artists Quarter showed he is still in fine form.

Listening to him play, I'm reminded of his Texas roots as he swings hard into a blues number. It may be impossible to explain just what "swing" is but it becomes quite clear when listening to Herb accompany a soloist, using sparse four note chords, laying a groove that is so, so easy to fall into. Herb plays traditional jazz standards with a remarkable freshness, reharmonizing them to his taste while adding his own unique chord melody style to introduce tunes.

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I would recommend that anyone starting to learn jazz guitar, listen to Herb Ellis to hear how it is done in the traditional way. His sense of swing and melodic inventiveness is a lesson all beginning jazz players can gain from.

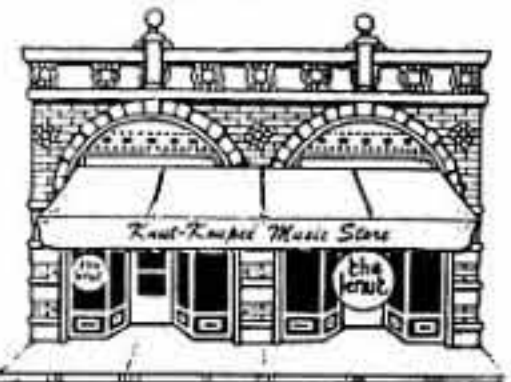
Selected Discography - *After You've Gone*, Concord Jazz, CJ-6; *Great Guitars*, Concord Jazz, CJ-23; *Two Four the Road*, (with Joe Pass), Pablo, 2310714; *The Oscar Peterson Trio at the Concertgebouw*, Verve. MGV-8268.

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**Machado** continued from first page

Minneapolis, Nilton saw his opportunity to study and perform in America, and soon thereafter, he boarded the plane and headed for his first Minnesota winter.

Nilton was greeted by a party given at the new home of Mary Ann and Teo. Feijoada was served and more than a few beers were used to wash it down. (Feijoada, you might remember from *Guitarist* Vol. 2 No. 2, is the national dish of Brazil.) It was here that Nilton met guitarist Tony Hauser. Tony introduced Nilton to Tim Sparks, Dean Magraw, and Mark Waggoner and a beautiful cultural exchange took place; Nilton shared his intimate knowledge of Brazilian music, and in turn, learned about jazz from some of the finest guitarists in the Twin Cities. It was Dean Granros, however, who impressed Nilton the most. "He is totally original. He creates music independent of the guitar. The guitar is there only by accident." Nilton's first performance here, was with Mary Ann at Sweeney's, in St. Paul. He played

with the local group, The Consort, for several months, adding their ethnic influence to his repertoire. He performed on the concert stage with Tony Hauser, and he played with Mary Ann and Teo in a group named after their bar in Recife, Mandala. When he returned to Brazil a few weeks ago, his mission was accomplished; he had learned more about jazz and taught others the art of Brazilian music.

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