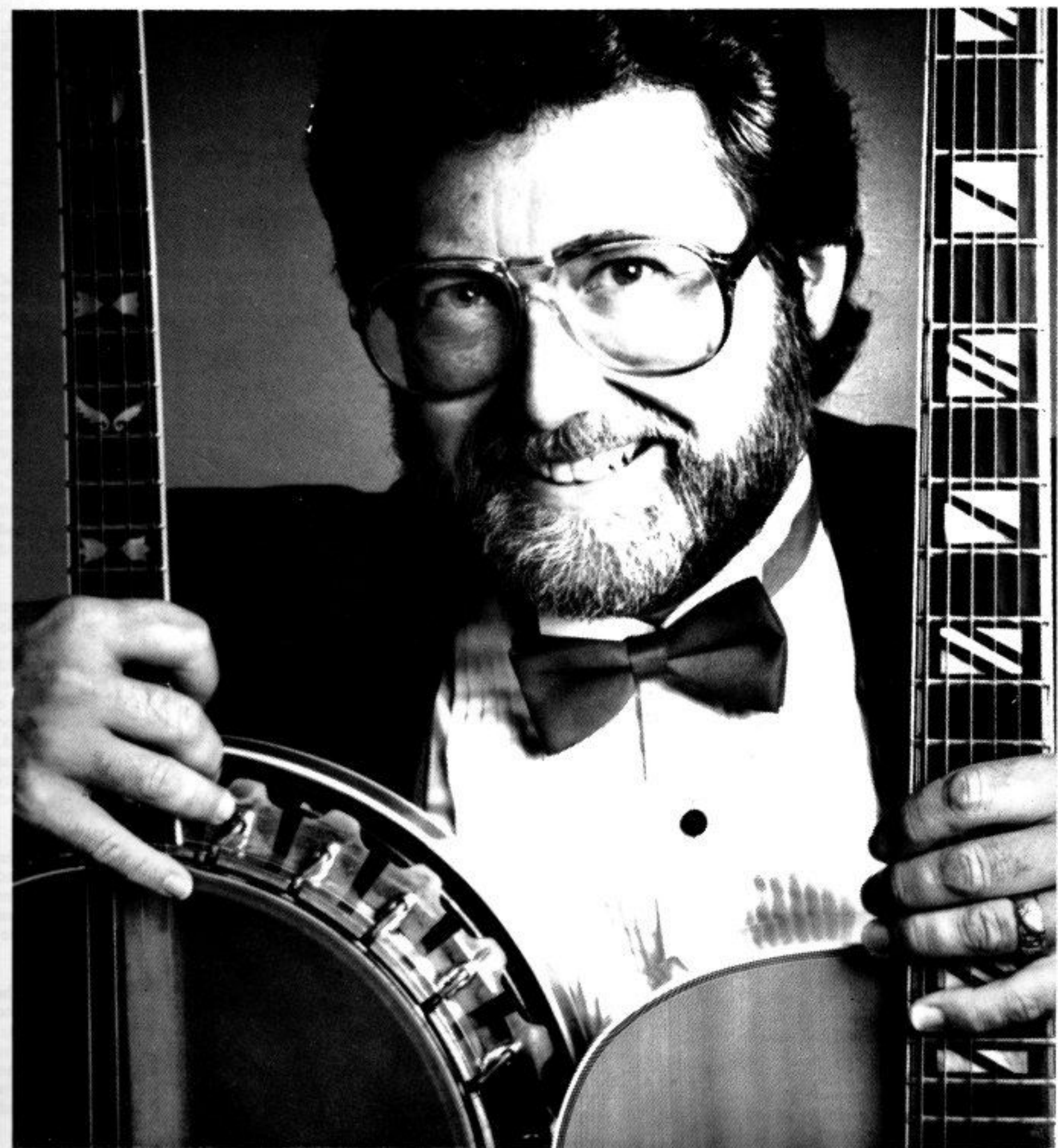


Guitarist

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VOL. V NO. 3



Two farewells for Dave LeMay

By Andrew Fein

This past February 25th saw the passing away of Dave LeMay, a quiet fixture on our classical guitar scene for 20 years. An outstanding teacher at the Studio Grand and a too rarely heard performer, Dave influenced guitarists and non-guitarists alike with his love of the classical guitar and a deep appreciation of the possibilities inherent in each voice of his instrument.

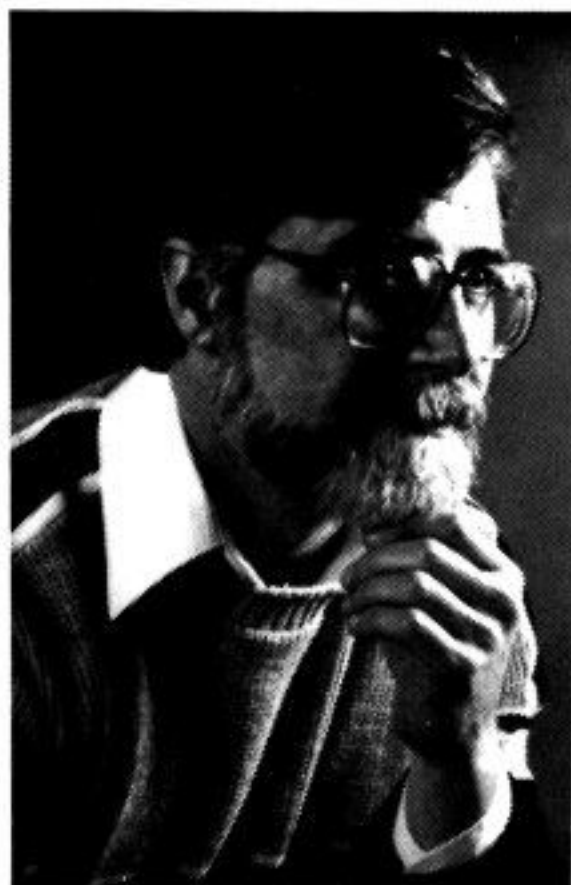
Dave died very suddenly at age 47, a shock to the many people who loved this vital man. The afternoon before Dave died he had stopped into my shop to buy some strings. I had been planning to ask Dave to do a recital for us, both because I wanted more people to hear Dave and because I wanted to host a concert of classical guitar in our shop using a new Ramirez guitar. Dave was extraordinarily excited about the possibilities of this event, as was I. This article is a sad task for me because I was hoping to do an interview with Dave in this spot.

Dave was my teacher, but not at the Studio Grand. Instead, I would go to his home in Frogtown (St. Paul) and we would proceed up to his studio, through the chaos of his boys' rooms and into the ordered universe of his music. A student of Albert Bellson's for a few years, Dave was essentially self-taught. It was obvious from his playing, and his life, that he thought deeply about every move, and every action was extraordinarily deliberate. He thought so much about every aspect of his playing that it came through in his teaching. It seemed that any technique problem I had had also affected Dave at some point. Of course, he had a thoughtful and deliberate method to resolve the problem. He taught in an incredibly gentle and constructive manner.

The music was what Dave centered himself on. It always seemed that teaching guitar for Dave was a spiritual conveyance toward understanding the music for both him and me. Technique was the motor facility toward this goal. Once the technique was mastered, then the real learning of the music began.

Memorization was the last stage of knowing a piece of music for Dave. This was more than sheer playing by memory for Dave—it was a deep internalization. Dave memorized the large body of works in his "Opus." These he constantly worked on, added some pieces, perfected others to his ever-increasing standards. All of the pieces he felt were ready to be performed at any time.

Performance for Dave was a rarity. He often played for his students and friends in his home. It seemed, though, that Dave was not a "performer." Several times, Dave said to me



that doing the legwork to perform (finding a hall, publicity, etc.) just got in the way of his music. Playing his music, having other people listen to his music and listening intently to other people's music were too important. Performing might have interrupted his life's work.

Dave was the first guitarist Steve Kakos met when he came to the Twin Cities. They shared a circle of friends here and in Madison, Wis., that included Tim and Sean Farley, Walter Albertson, Dick Reusch and other people that, as Steve says, "Had a propensity to stay up late and talk." Steve and Dave also shared a deep interest in theology. Dave had been a novice with the Christian Brothers at one time. When Steve needed a guitarist's "fingers and ears to bounce my guitars off," Dave was often his first choice. Steve found Dave to be a very deliberate player who would explore the instrument to find out what it could do. He would search all over the guitar, playing loud, then soft, up and down the neck, finding the instrument's own personality. When he had discovered the instrument, then he would actually alter his playing style to bring out as much as he could from the instrument. David didn't actually come up with any changes for Steve; he "wasn't a physical and 3D kind of guy. He was more philosophical. Dave was a great outlet that way." In discussing why Dave did not have many public performances, Steve said that David felt "the importance of music is existential in nature—an audience doesn't necessarily add anything to the music."

FAREWELL to 6

By Walter Albertson

When I recall my friend, Dave LeMay, I think of a picture that hung next to his music desk, a small reproduction by a Renaissance painter depicting a sturdy, middle-age musician playing a small harp. He holds it delicately in his lap as he strums, staring intently forward, while behind him the figure of death as a skeleton holds up an hourglass reminding us of our allotted time, this chance to participate in creation and, simultaneously, that time is an ingredient of music itself.

I met Dave in 1969. Over the years—observing his manner—the intense, sincere dedication to his art—he became, for me, the archetype of musicians, the touchstone by which I still assess all artists.

As a keyboard player, I never studied guitar formally with Dave but through him the beauty of the classical guitar was revealed to such a depth that I have come to admire its expressive subtlety above all other instruments. Subtle is a key word here because it was through Dave that the notion of the "subtle impact" was made to resonate in me. How can one learn subtlety? How is it taught? In retrospect, I can now see the gift Dave had for conveying this "message" through non-didactic means, maybe through some kind of osmosis. Any teacher knows how difficult this can be, especially in this age of noise and distraction, pop culture continuously banging us over the head; subtlety doesn't sell.

In spite of a quite meager income, Dave often seemed to find the most unique, and curiously hermit-like dwellings. When I first met him he resided in a tidy efficiency in the attic of an old house somewhere behind the St. Paul Cathedral. A turret in the corner overlooked a quiet, shady street. There always seemed to be a spiral stairway leading to wherever he lived. If I'd drop in on him, the sound of the guitar greeted me in the entry, leading me to many an enjoyable evening listening, playing, and discussing music.

Dave had a continual fascination with form and structure. He could often highlight and clarify remarkable symmetries, proportions and interrelationships that could just as often develop extra-musical implications. His delight was contagious.

The compass of his taste swept a wide arc. The large repertoire of music he had chosen to commit to memory, at least 100 pieces, ranged from the ancient "A Port" of Rory Dall to the recent "Blue Guitar" sonata by Michael Tippett. Above all, Dave opened my mind to contemporary composers. Through friend-

FAREWELL to 5

Ristrom II

This is part two of an interview with jazz guitarist Reuben Ristrom. Recalling his introduction to jazz guitar, Ristrom remembers first hearing Barney Kessel with Ray Brown and Shelly Manne in a group called "The Poll Winners."

By Emily Kretschmer

Listening to Barney Kessel, Ray Brown and Shelly Manne, Ristrom says he developed the concept of playing guitar in a trio without piano early on. "That," says Ristrom, "has been the single greatest thing that could have happened to me, because I rarely ever work with a piano . . . I learned from listening to that kind of jazz how much guitar can do as far as laying a foundation for singers or horn players.

"I love to work with singers," he continues. "It helps you learn songs, and it helps you learn to play well in keys outside of the standard keys that songs are written in, because singers always sing in different keys. I've worked with singers that have to sing a step or a fourth down from where it's written. So you learn the song, and you learn how to transpose it immediately."

By 1967, Ristrom had graduated from the "U" and was regularly playing jazz gigs in supper clubs such as the Blue Ox on 3rd Avenue South near the Leamington in Minneapolis. "I was almost like the house band there for a number of years," Ristrom says. "I would be in there several months out of the year." His jazz group played Eddie Webster's, Take Five in downtown St. Paul, some of the Sheraton hotels, and a bowling alley/supper club in St. Paul called Hafner's.

In the late 60s and early 70s, says Ristrom, the club scene was undergoing a transition. "People were becoming more pop-oriented. You had to do a certain amount of rock material to have a club job. It progressed, became even more so, and that was the kind of music you were hearing in clubs. Jazz gigs became very scarce . . . People were going [to clubs] to meet people, drink, dance, eat, and music was becoming secondary. Music wasn't the focal point anymore. Then I found myself having to learn to do the songs that were becoming popular . . . I decided the club situation was not my future, and I went to freelancing. November, 1977, was my last supper club engagement. From then on I've been freelancing, and I've never regretted it.

"The club scene has changed entirely. The booking agencies became an agent for the club rather than an agent for the performer,



and started shuffling groups around. Two weeks here, two weeks there, instead of getting into a club and staying there for long enough to build up a kind of following. That's a thing of the past now. Now groups are playing one night here, two nights there, not even one week at a time."

Although Ristrom has literally been musical since age two, he points to other players such as Bobby Peterson, Billy Carruthers and Bobby Lyle as local young "giants," and says he got a relatively late start. He admires other local players like Dean Granros, Dean Magraw and Jeff Linske, not a native, with whom Ristrom jams when Linske comes to town. Mike Elliott and Pat McKee were big names for Ristrom, and players like Joe Pass (his favorite) and Herb Ellis (with whom he jams a little during his visits), Howard Roberts and Wes Montgomery were major influences in his playing.

Ristrom was the youngest of five children, the only one who pursued a professional career in music. "I never studied guitar," Ristrom said. "I just loved it. I just played until my fingers bled . . . I feel that music kind of called me. I never in my life said at one point—I'm going to be a musician, I'm going to be the best jazz guitar player ever, or I'm going to make a lot of money at music—I never had those ideas. The only thing I ever wanted to do was play my guitar or banjo as well as I could, at the time, with whatever kind of a band I was with, and do it the best I could. And the rest has taken care of itself.

"I never studied guitar," Ristrom said. "I just loved it. I just played until my fingers bled. . . ."

"From the time I was two years old I would sit down at a piano and pick out tunes, and when I was ten I was given a banjo and a four-string tenor guitar. Even though I'd studied piano for a number of years, I forsook keyboard in favor of the stringed instruments, because I could take it in any room, I could take it any place and sit down and play it, pick out chords and melodies, accompany myself on songs. There was something about it that was portable and personal.

"When I was twelve I had saved up enough money to buy an acoustic guitar at Montgomery Ward. The guitar cost \$12.50. Actually, I'd saved up enough to buy the \$9.95 one, but the \$12.50 was a little bit better and my mother popped for the difference . . . I loved it. Within a couple of years I was singing at the county fair, entering the 4-H talent contests. Then when I was 13, I got my first electric guitar. My oldest brother was traveling in the Navy and bought one for me—a guitar and amp—over in Japan, and brought it back. And I started that. When I was 14 I was playing with my first band, for wedding dances and high school dances . . . It wasn't until I was playing supper clubs, when I was about 19, and got to be heard by professionals who'd been in the business for awhile . . . that I started getting some work with established musicians. But really, by today's standards, I got a late start."

Ristrom plays a Gibson Super Five acoustic guitar that he says is "showing signs of its age"—nine years. "It was a production model, but I had them make me a new pick guard. The pick-up was mounted too far up for my style of holding the pick and using my fingers. I was getting too much clicking noise on the pick-up. A friend of mine was with

RISTRUM to 4

RISTRUM from 3

Gibson at the time, and I gave him a drawing of what I wanted. They made this special for me with the pick-up mounted backwards, so often my pick gets down in between the strings and doesn't click on the pick-up."

The style Ristrom refers to is something he'd seen Joe Pass do, although he says he didn't learn it from Pass. "I use a flat pick and the three loose fingers on my right hand because then I can voice the chords how I want. And I can voice the inside harmonies without having to hit all the strings. Then I find I'm using my fingers for arpeggiating and coloring chords a little bit. I guess I've done it a long time—since the late '60s or early '70s. It's sort of come naturally to me—the way you should play the guitar if you want to get as much out of it as you can. Because I wasn't playing with a keyboard, I found if I used the pick and the three fingers I could get an almost pianistic approach to the guitar sometimes. I could play all the notes of the chord at the same time without strumming. I could pluck them. I like to play a lot of moving chords with my left hand, maybe a lot of ascending or descending bass notes with chords, and a lot of suspensions. I like moving-chord harmonies. And I like to play a jazz solo or a melody of a song."

His banjo Ristrom calls a "mongrel", because it's also a custom job. "It started life as a very short-necked tenor banjo and I've had several necks put on it . . . It's gone through a lot of changes. It's one of a kind. I'll keep my banjo forever, probably. There's no other banjo like it, and it plays very well. Can't wear them out.

"Learn the neck of your instrument," is Ristrom's advice to people studying the guitar. "Learn all the chords and all the positions you can. I still learn, as the years go on, another voicing of a chord I can use. It becomes part of my bag of tools . . . You have to have a tool bag of what you can do, just like a craftsman that builds and fixes, and whatever situation you get thrown in, you can reach into your bag and produce a certain kind of playing that will make the job sound better. There are some players who have such distinct styles and are so dedicated to playing one way that they'll go on anything from a country job to a '50s job and play their style . . . You've got to fit into what's going on and change your style relative to what guys around you are playing. You've got to build up that tool bag so you can reach in and grab something that fits into what you're doing."

It's a concept Ristrom feels has helped him a lot in his performing, particularly as he is invited to play at jazz festivals with greater frequency. He's recently played at the Great River Festival in La Crosse, the Kansas City Jazz Festival, the Mid-America Festival in St. Louis and he's received a call to attend a festival for the first time in Indianapolis this summer.

At the festivals, Ristrom plays with musicians he has known about and listened to for years. Milt Hinton and Eddie Higgins, a piano player from Chicago who now works in Florida. "He [Higgins] has been instrumental in getting me invited to some of the festivals," says Ristrom. "Once you start making the circuit, more people hear you and you start getting invited to more things." Other players include Brian Torff, a bass player; Flip Phillips; Jim Galloway; Kenny Daverne; Buddy Tate; Eric Schneider, a Chicago saxophone player; and Bobby Lewis, a Chicago trumpet player. The list, I'm sure, goes on.

About them, Ristrom says, "They're just wonderful musicians. When we get together it's like we've been rehearsing and playing together. It really is great. And it's something that I wouldn't be able to do had I, as a younger man, turned up my nose to certain types of music. I feel I draw upon everything within my experience when I play with them . . . Every kind of job is a help to me . . . The one thing that has really helped me is that I've been able to play a variety of things. And you get to a jazz festival, you draw on all of that. You draw on everything that has gone into making you the kind of player that you are.

"Have a broad scope and big, big ears ready to adapt to anything that happens. From a technical standpoint, know your instrument. Know the neck of your instrument. Every chord that you can play you should be able to play at least half a dozen different places, and every inversion of it. Don't limit yourself to keys. As an exercise, take a song that is in B-flat and play it in D-flat, so you have forced yourself not only into a different key but into a different position. As you move to a different part of the neck you have to use a different inversion of chords to play that song. Know that instrument, and then listen to everything you can. Don't limit yourself . . . Certainly, as a jazz musician, I've listened to more jazz than anything else. But I've listened to not just jazz guitars, but to great piano players and horn players and trumpet players and saxophone players. Listen and immerse yourself in it. You're a product in your music of what the intake has been, just like your body is a product of what you've fed it.

"And when you go out and play an engagement, give it everything you can. You have the ability as a player to make every situation better. You can bring something from any kind of a job. Always be open to learn, to listen. And always be ready and willing to give whatever you're playing every ounce of energy and concentration. Play your best, listen your best, and always be willing to learn. Attitude is where it is, really . . . I've always just wanted to do the best I could do. I just always loved music and musicians so much that it pretty much came naturally, just always wanted to do the best job at the time.

"Give a certain amount of skill, ability and knowledge of the tunes, a lot of people could do that part of it. Turn in the best performance in any given situation. Every time you pick up your instrument, you should want to give it the best of yourself." ■

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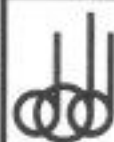


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ILLUSTRATION: Keel Welch

2nd-Hand Daylight

By Tim Alexander

A foggy January day. Wednesday . . .

Back home from the factory. What kind of music is in order? Bauhaus? Joy Division? The mood must be grey and bare, like the landscape outside the window.

Then, there it is, with its grey-green cover and grisly collage: impaled head, barbed-wire fence. *Second-Hand Daylight* by Magazine (Virgin 2121). Atmospheric, tense, filled with a feeling that only winter can give.

Side One: "Feed the Enemy"—very gentle piano intro to uncertain terrain where DeVoto, the new age Dostoevsky, warns you that "whatever it is, it seems things are arranged." Then the rocker, "Rhythm of Cruelty," illustrating a love gone sour. Then, "Cut-out Shapes"—stark leafless trees on a snowy horizon, "cut-out shapes in second-hand daylight." Second-hand like Salvation Army? Or is this a daylight whose only purpose is to chase moments across the face of a clock?

Exhilarating. Two more tense cuts, then Side Two.

"The Thin Air," a lilting instrumental; then the epic "Back to Nature," right into "Believe that I Understand," with the cliché "win some and you lose some" chorus. On to "Permafrost," which says it all, the end of a tough chapter of your winter's tale: "As the day drops dead/ At the place where we are lost . . .". Tension, compression, misanthropic desire burning bright—your doubts and dreads seem not so personal after the spinning of this disk; in fact, the day glows a bit brighter while an old adage comes into focus. "Misery loves company . . ." And things don't look as bleak as they did 50 minutes ago.

Magazine broke up in 1982.

Releasing albums for Virgin Records, they rode the punk wave into the '80s, yet were uncharacteristically self-conscious and intelligent for the genre. Getting together in the Manchester area of England through ads left

in record stores, they blazed a taut trail through contemporary rock. It was said that lead singer Howard DeVoto was putting Samuel Beckett to music. They had a black bass player, a Scot on guitar, and the classically-trained Dave Formula on synth and piano.

But, as Andy Warhol said, "Fifteen minutes of fame . . ."

Magazine packed it in. Is good rock music ever more than a series of fragments? The fragments are remembered, but sometimes at the expense of the whole picture. And the monuments may be far brighter than those they are erected to. In DeVoto's own words, "You win some and you lose some."

DISCOGRAPHY:

Real Life
Second-Hand Daylight
The Correct Use of Soap
Play (live album)
Magic Murder & the Weather
After the Fact

FAREWELL from 2

ship, I trusted his judgment and his enthusiasm boosted by imagination into new worlds whose astringency and tension might deter a timid and lazy ear.

Let's face it: Dave was a walking, talking psychedelic. If the "authorities" would have known of him, they would surely want him prohibited.

I should point out that Dave did not drone on and on trying to impress his knowledge. I'm certain he listened to me more than I to him. In fact, his ability to listen was so acute that it became yet another valuable lesson for those who would care to notice it.

Dave's life was cut off in midstride, just as his full abilities were being realized; it's hard to end this on a positive note. At least, I know that he passed on to others something of value; something that will live.

The classical guitar is a quiet, unobtrusive instrument. It doesn't demand to be heard but the strings vibrate close to the heart. ■



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A look at the Guitar Center

By Jeffrey Zuehlke

WHEN I FIRST ENTERED the Guitar Center (2059 N. Snelling Ave., Roseville), shortly after it opened last June, I was amazed by its vast selection:

Drums: Electronic and acoustic, new and used. Every band name you could think of, from Yamaha to Pearl to Ludwig to Zildjian to Paiste. Keyboards and software: The largest selection in the state, names such as Tascam, Teac, Yamaha, DBX, P.A.'s and recording gear: JBL, Yamaha, DBX, Cerwin-Vega.

And of course, guitars and amps: From my favorite, the classic Stratocaster to the Ibanez Steve Vai Jem 777 model. Literally thousands of guitars, acoustic and electric, new and used.

Amps, new and used, brand names like Crate, Fender and, of course, Marshall.

All this as well as a complete line of accessories . . .

Chances are, you're going to find what you're looking for at this place.

But I was even more amazed by the attitude of the Guitar Center's salespeople. I've always been a basically shy person, especially where I don't feel confident—environments such as music stores. (I always wanted to be a musician, but I was not blessed with such gifts.) This made me easy fodder for the, shall we say, blatantly arrogant salespeople found in some Twin Cities' music stores. I would walk in the door and be bombarded with looks that said, "What are you doing here?" The simple act of buying strings became a traumatic experience. And to actually try out a guitar, amp or pedal? Forget it.

But the Guitar Center was different. Somebody actually said, "Hello" to me when I walked in and asked if he could help me. The people at the Guitar Center actually made me feel welcome, as if they really wanted my business. That, I think, is what sets the Guitar Center apart from other area music stores.

The Roseville store is part of a franchise that was founded about 25 years ago in Los Angeles. The original store, in fact, at one time employed one of my idols, then-unknown Edward Van Halen. In those 25 years, the chain has expanded to nine stores in California, three stores in Chicago and now the one in the Twin Cities. That they opened a store here is proof of the happening music scene that the Twin Cities has developed in the past several years.

Due to its vast selection, the Guitar Center is frequented by a wide spectrum of musical types—everybody from classical musicians to heavy-metalers, from young upstarts to veteran professionals.

And speaking of professionals, Van Halen, Stevie Wonder, and even the Almighty Prince, among others, have professional accounts there. Bands ranging from Alabama to Britny Sox have made appearances at the Roseville store.

So if you're looking for a place to satisfy your straightforward or eclectic needs, try the Guitar Center first. All that stuff, plus friendly service. What more do you need? ■

FAREWELL from 2

Dave was an older brother, not only to his siblings, but to many in his circle of friends. His brother Pete wrote "There was always something special about hearing Dave play. It was more than just the piece he might be playing, more than his technique, his sensitivity or his expressivity. What came across was his deep love and feeling for life." Another brother, Terry, was encouraged in his writing career by Dave. Terry writes that Dave was "in a sense my first teacher. He was always trying to pound something into me. One day I got tired of it and withdrew into my own mind in the middle of his discourse. I thought my own thoughts and drew my own conclusions. When I'd finished, I heard his voice again and responded to the last thing he said with what I'd been thinking about. I was surprised to hear him say, 'that's what I've been trying to tell you all along.' I had the feeling I had just mastered the scales." ■

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Majors/instructors at California: Pedagogy, Aaron Shearer; Guitar Ensemble, Gray/Pearl Duo; Flamenco Guitar, Anita Sheer; Alexander Technique, Cynthia Knapp; Baroque Performance Practice, Amy Rosser, harpsichordist. Majors/instructors at Connecticut: Creative Guitar (composition, improvisation, arranging), Frederic Hand; Advanced Technique & Musicianship, Stephen Robinson; Basic Technique and Musicianship, Nathaniel Gunod; Guitar Ensemble, Gray/Pearl Duo; Alexander Technique, Cynthia Knapp; Baroque Performance Practice,

Amy Rosser, harpsichordist.

Students may also choose one or two of the following classes as minors: Creative Practicing, Repertoire: Explorations and Combinations, Pedagogy, Arranging for Solo Guitar, Expression in Music—Learning from the Masters, Ensemble, MIDI as a Tool for Classical Musicians, Stage Presence: How to Treat an Audience, Intro to Alexander Technique, Intro to Flamenco, Mind and Movement, Baroque Performance Practice.

For more information contact: Nathaniel Gunod, Seminar Director, NGSW, 3713 Kimble Rd., Baltimore, MD 21218 (301) 243-8193.

CLASSIFIEDS

Classifieds are free to members. To place or cancel ads call 333-0169. Ads run till cancelled.

FOR SALE: 7-course Renaissance lute by Hans Jordan (German) \$1,000 Daniel Estrem. 487-2998.

PICKUP NAIL CARE: Professional silk wraps to strengthen the nails of the serious guitarist. Susan Will 934-8168 call 8 a.m.-1 p.m.

FOR SALE: Epiphone E230TD electric DeArmond pick-up, Gibson Blue Ridge 12-string, 7-C Renaissance lute, two 12" speaker enclosures. Rocky 546-2348.

FOR SALE: 1963 Fender Precision bass, Anvil case for 335 style guitar. Anvil case for Mesa/Boogie Amp. Paul 645-4666.

FOR SALE: Guild acoustic D-40 with cutaway. Willing to bargain. Steve. 561-8773.

FOR SALE: Peavey Classic amp. 2 channels, four inputs. Nice reverb. Some really cool cigarette burns. Maton Australian arch-top. Acoustic with pick-up. Equally funky. Mike. 825-2952.

ARE YOU FRIGHTENED? One of the most difficult aspects of guitar playing is the public performance. Many hours of practice go unrewarded due to fear of playing for a live audience. When one finally does gather up the courage to go on stage, the performance is often marred by shaking fingers and sweaty foreheads making the performance awkward for both the audience and yourself. As a relatively inexperienced student of the classical guitar with a little over one year (and a lot of practice) under my belt, I am considering forming an organization dedicated to overcoming the fears of playing for a live audience. I have a lot of ideas for the organization as well as some written material for describing the process, goals and some possible formats for what could be an invaluable learning experience. Obviously, what I lack are people. If you or anyone you know would be interested in such an organization, please call Mike O'Phelan at 644-8949 and I'll attempt to arrange a meeting of those interested once I know the approximate number.

FOR SALE: New Del Vecchio Dinamico w/short scale, new Martin J-21M, new Martin J-40M, new Gibson J-100, 1895 Martin O-28. Dakota Dave Hull 722-4442.

FOR SALE: Ovation Classic electric model 1713-4. 3 band graphic EQ on board, mint condition with hardshell case. John Roth 929-2620.

FOR SALE: 12 string Ovation guitar & case. Like new call Gerry 884-3965, 890-0045.

FOR SALE: 1967 Marcelino Barbara classical concert guitar, good cond. Asking \$900, \$970 w/case. John 696-4738 eves.

FOR SALE: Immaculate 1976 Rosewood Conde Hermanos flamenco/classic \$1500.00/BO. Scott Davies 722-5526.

FOR SALE: Martin D12-35 12 string, Rosewood. Custom finger-board inlay. 472-4732.

FOR SALE: New Hedstrom classical guitar. Cedar top, flamed Maple back & sides. Sounds great & a sight to behold. \$800 with plush case. Builder Bob Hedstrom 338-4626.

FOR SALE: Cornell's Pastorale from the Christmas Concerto for Classical Guitar. Standard notation. Arranged by Steven Eckels. (\$6.50 includes shipping).

FOR SALE: Peavy Musician Amp, 400 series, effects, EQ reverb, remote switch, 2 15" speakers. \$350 or best offer. 449-0410.

THE GALA GUITARATHON SOUNDED GREAT—so does Billy McLaughlin's new compact disc. Both were engineered by producer Dale Goulett. One inch 16-track, direct 2-track recording, and live sound reinforcement expertise. 724-4442 (Johnny Audio) or 922-1453 (hm).

FOR SALE: Gibson ES-175. Excellent condition. New hardshell case. Call Glenn, 822-7012.

FOR SALE: Ten of Elvis' greatest love songs for classical guitar. Includes, "Love Me Tender," "Now or Never," "Blue Hawaii," and others. Arranged by University of Wisconsin/Superior instructor, Steven Eckels. Includes standard notation and tablature and lyrics. (\$12.00 includes shipping).

FOR SALE: Ovation Classical with cut-away. Model #1763 with custom-made case. Lists for \$1100. Must sell, \$500. Call 633-4023.

FOR SALE: 1982 Les Paul Gibson Custom \$600. 339-5369, messages.

FOR SALE: 1975 Ramirez Flamenco, "16" Stamp. Cypress, Cedar, pegs, rich. 472-4732.

FOR SALE: Dauphin 30 \$500.00 472-4732.

FOR SALE: Mexican classic, real wood, real Mex. \$300.00. 472-4732.

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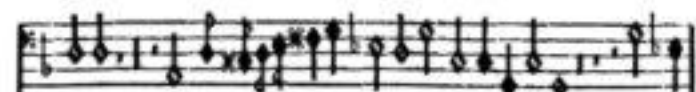
IMPROVE YOUR PLAYING SKILLS by performing/interacting with other guitarists. We are an organization dedicated to overcoming the fear of playing for a live audience by doing so. We meet approximately once a month for about 2 hrs. For more information call Mike 644-8949. It's free.

FOR SALE: '87 Ramirez Model C-86. German Spruce top, Indian Rosewood sides & bottom. Ebony fingerboard. Like new. Mint condition. Asking \$3000.00 Mark 774-5881.

FOR SALE: Fender Strat-Squire with case. Like new custom pearl inlay nice action. Jet black. \$350.00 or best offer. 633-4023.

RHYTHM/LEAD GUITARIST WANTED for part-time working original/cover band. Influences include Reggae, blues & good music. Call John days 646-5254.

FOR SALE: 1970 Gibson original classical guitar. Handmade and selected for the late Albert Bellson. A beautiful and rare instrument. \$1250.00 w/case John, 738-7154 (between 9-10 p.m.)



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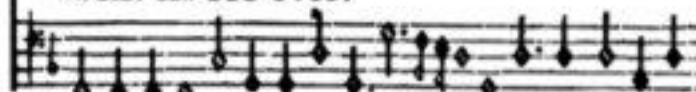
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