

# Guitarist

SEPTEMBER/OCTOBER 1990

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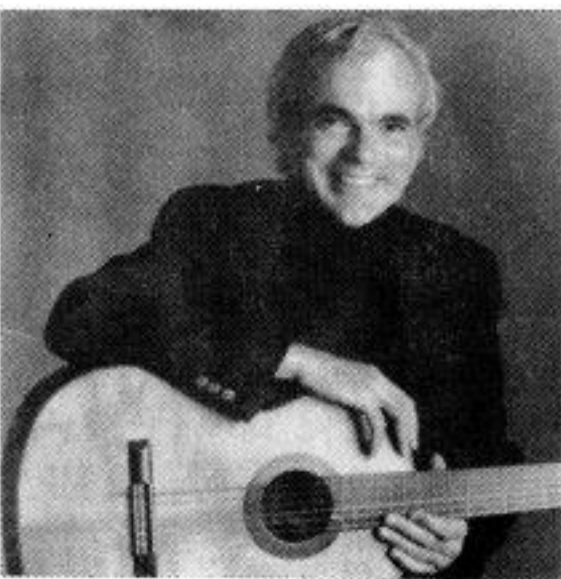
VOL. 6 NO. 5



**Bun Loeung & the New International Trio: page 3**

## Hagedorn takes 1st place

Twin Cities' guitarist Joseph Hagedorn was this year's winner of the Guitar Foundation of America's International Solo Guitar Competition, held in Pasadena, California. Mr. Hagedorn's prize will include a fifty-concert tour of the United States and Canada, beginning in the spring of 1991. The competition attracted 95 entrants from all over the world who were judged through three different rounds. The final four competitors performed on Saturday, Aug. 19, which was the last day of the 1990 GFA festival. ■



## Classical/jazz master Gene Bertoncini at MacPhail September 11

Gene Bertoncini will give a lecture demonstration at the MacPhail Center for the Arts, 1128 LaSalle Ave., on Tuesday, September 11, from 7 to 9 p.m. Gene, who was interviewed for the May/June issue of *Guitarist*, has been described as the "best living exponent of jazz on the classical guitar." He teaches every summer at the Eastman School of Music and has been on the faculty of the New England Conservatory, New York University and the Banf School of Fine Arts.

Bertoncini has performed and recorded with Benny Goodman, Gerry Mulligan, Paul Winter, Tony Bennett, Hubert Laws and Wayne Shorter and many others. He will be appearing at the Dakota on September 9 and 10 with bass player Gordy Harris who will also assist him at MacPhail.

Admission for this rare opportunity to learn from this master guitarist will be \$10 at the door. For more information, call MacPhail at 627-4020. ■

## Peabody announces expansion of classical guitar program

Beginning Fall 1990, the Peabody Conservatory of Music announces the appointments of Manuel Barrueco, Julian Gray, and Nathaniel Gunod to the guitar faculty. They will join faculty member Ray Chester, who serves as coordinator of the program.

## Amateurs!

Interested in an organized platform to perform?

The proposal is to form a network of amateur classical guitarists available for home recitals coordinated by a host of groups of four to eight. Participants will be grouped to play with those of like skill level or included in a group of multiple levels, depending on their preference.

Solo or ensemble playing would be fine for these relatively informal gatherings that would offer the amateur classical guitarists new music, food, and maybe new friends. Call Tim Moore, 432-2740.

## Marc Teicholz in concert

Marc Teicholz, a third-year law student at the U of Calif. won 1st prize in the 1989 Guitar Foundation of America Classical Guitar Competition held last October in Lubbock, Texas. As part of the prize the GFA has arranged a national tour for the winner and the MN Guitar Society is very pleased to present him in recital.

The concert will take place at Brady Educational Center located on the Campus of the College of St. Thomas near the intersection of Grand Av. and Cleveland in St. Paul. The performance will begin at 8:00 p.m. Admission is \$8 to the public and \$6 for MGS members.

This concert is made possible with assistance provided by the Guitar Foundation of America.

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# Bun Loeung: Cambodian musician

By Cathy Nixon

"My father says that music saved his life," said Sarin, Bun Loeung's daughter and our interpreter. Bun Loeung is a Cambodian expatriate and renowned musician from that country. Loeung is fast becoming a renowned musician here in Minnesota as well, working on his own and with a group called the New International Trio.

Loeung is a small older man with gentle eyes and strong hands. For someone who's taken his family through the tragedies of war, he hardly seems close to his sixty-one years. Glancing around the apartment, one realizes that not only did music save his life, but that it

is his life. Loeung is happy to show me his various musical instruments, and while showing them, he easily demonstrates his skill.

As we talk through Sarin, Loeung brings out his Tro Sau, Tro Chhe and Tro U. The stringed instrument looks like a small bass, and graduates in size, the Tro Sau being the smallest and highest and the Tro U the largest and lowest in sound. Its long neck is crossed at the top by two large tuning pegs. On the Tro U, one peg holds a thick fishing wire and the other a smaller nylon wire. Bun Loeung holds the bottom against the left side of his abdomen, fingering the strings with his left hand

and drawing a horsehair bow against them with his right hand. The bottoms of the Tro Sau and Tro Chhe are made of bamboo covered at one with snake skin. The bottom, or small body of the Tro U is made of coconut, its outside carved ornately. The wood is called Nien Nun in Cambodia and is a rich, reddish, dark hardwood. When Bun Loeung draws the bow across the strings, the instrument comes alive with a light, dancing sound similar to that of the violin.

Early in our conversation, Loeung brought out a compact disk entitled "The New International Trio," released in 1989 on the local Atomic Theory label. The members of the Trio are Loeung, Dick Hensold, and Barb Weiss. Hensold is a Chicago native who studied music at Oberlin College, majoring in recorder, and played primarily in early-music ensembles. Barb Weiss plays harpsichord for the trio and has a background in jazz piano, a double piano and clarinet major at Indiana University, and has a master's degree in early keyboards from the University of Michigan.

Bun Loeung met Dick Hensold in 1985, while playing music at a Cambodian restaurant in northeast Minneapolis which has since closed. Hensold was impressed with Loeung's musicality and sense of rhythm and hired him to play for an upcoming gig. A few days before the gig, the group's harpist became ill and a friend suggested Barb Weiss, a harpsichordist who had moved to town just weeks before, as a replacement. The group has been expanding on their unique mixture of sounds ever since. They recently travelled for ten days to do concerts in Montana and Washington, and are planning a tour on the East Coast in the near future. Their CD is being sold internationally, which has the Trio contemplating a tour to England.

The sounds of music off the CD lace gracefully in and out of our conversation, like a simple yet elegant dance. The sounds are old-new music—old Irish tunes, Cambodian classical and pop, followed by jazz and traditional British and French tunes. They're old for their dates and new for their instrumentation and vice versa. Any way you look at it, the sounds are fun and pleasing to the ear and to your dancin' feet.

While Loeung has no academic music background, he is considered one of the finest of Cambodian musicians. For nearly thirty years, Loeung was the musical director of a troupe based in the western Cambodian city of Battambang that performed an improvisatory style of Cambodian theatre called Lakoun Basak. He also plays a style of classical Cambodian music called Mahori, which

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## No longer "Guitar Center"— Music Tech still fretting

By Bill Connell

No need for further confusion now; the only Guitar center around town is the music store. When referring to the local vocational music school for popular music, call it Music Tech.

Now in its fifth year, the school changed its name—not to end the confusion—but, according to executive director Jack McNally, the change reflects the broadened scope of the school. The direction of the school, namely to train musicians who want to work as musicians and take popular music (all kinds) seriously remains the same, but the old moniker no longer pertains to curricula which now include drums and keyboards.

"We realized 'Guitar Center' was inappropriate," McNally said, "A percussion student doesn't want a Guitar Center diploma hanging on his wall."

The vocational aspect of the school was a major reason for its inception, as there are only two other schools like it around, and neither one is near the Midwest. The school was started by McNally and educational director Douglas Smith, who had taught together at the MacPhail Center for the Arts; both taught guitar there until 1985. They left to open the school in December with 19 full-time and 130 private students who carried over from their MacPhail work.

Music Tech is now a fully-licensed vocational school, one of only three schools of its kind accredited by the National Association of Schools of Music (a three-year process which McNally said requires extraordinary patience.)

"They examine everything about the school, from the library to the wiring," he said, "The list is a million miles long, and it's very intensive ... It helped us enormously, to look at ourselves and improve every aspect of the school."

The school itself is divided into two main programs: the one year professional musician course (vocational), and the program of private lessons and children's programs (avocational).

The focus of the school, and the reason it went through all of the licensing and accreditation procedures, is their one-year professional musician course. For \$1,400 per quarter (plus miscellaneous fees), virtually anyone with the desire can enroll, study and graduate on the verge of being a professional musician, ready for band auditions and/or gigs. Of course, there are a few requirements such as the audition which must show a grasp of basic music ability, and in the case of guitar, use of bar chords and all four left fingers.

Those desiring further study can go on to the advanced course for an additional year of study and training. The advanced course is similar to the first year, with more specific focus' and more in-depth work.

The basic program offers majors in guitar, bass, keyboards, and voice; taking students (according to skill level) from the basics in music theory through technique and performance. While the school also requires classes in history, recording, staging, and the music business, the practical side is continually stressed.

Students are required to perform in an ensemble which meets every day. Each ensemble performs its week's worth every Friday in a noon concert at the school's auditorium. The concerts are open to the public, and give students a chance to get comfortable playing on stage.

"They can make a lot of mistakes here," said McNally, "and no one is going to kick them out or make fun of them. They can do a lot of playing and not get beat up, which is not possible out in the real world."

Creativity in the students is equally important. "Music is an art," said Smith, "Most places teach it as an academic subject. We encourage people to perform their own music."

Despite the emphasis on creativity, the realities of the music business are reflected in the variety of music genres each student must learn.

"We really stress the realities of what they're going to have to do to make money when they get out of here," said McNally. "Even if they think jazz is *it* ... we still require that they understand a little polka because they just may have to play in a polka band at some point."

The atmosphere around the school is loose and casual, quite different from the traditional classical music school. Students work with each other and the faculty on classes as well as personal projects. Students are required to use the school's recording facilities to make a demo tape of themselves, and many have other projects for themselves or their bands in the works.

Running around between classes, guitar/vocal student Jason Sabol struck a deal today with McNally and the reception desk to sell a few of his tie-dyed t-shirts there. Sabol came to the school upon recommendation from a bandmate who was rapidly improving his playing, and says the program has really helped broaden his playing style. Post-graduate plans are to begin serious work with his jazz/fusion combo and get out and play.

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The typical Music Tech student has been playing for about three years, and meets the entrance requirements, but the similarities end there. Many students have never been on stage before, but others are professional musicians who have been playing for years but want to learn reading and the theory behind the music.

The variety is even greater in the avocational program, with students ranging from 4-year-olds to retirees who want to learn to play, to musicians of all types who want further lessons.

The private lessons program has the advantage of a personalized program, but more important is its diverse staff. Teachers at Music Tech come from all styles of music and all instruments. The regular faculty includes drummer Gordy Knutson, guitar instructors David Crittenden and Cliff Suchy, and guest faculty bassist Billy Peterson.

The children's program within the school was created by Smith (who McNally calls "a pioneer in young kid's guitar education") during his career at the MacPhail Center, although it conforms to Music Tech's leaning toward popular music along with the classical and other styles. The program features a series of books written by Smith specifically to teach music to children. One in particular, *Classical Guitar for Young Children; a rote approach*, has been a best-seller.

The children begin as young as age four on keyboard or a small-scale guitar, playing melodies by rote. After about two years, though, Smith says they begin learning theory, reading, and on to improvising. The lessons approach the learning process differently than adult classes, which vary according to genre.

As for the future, McNally plans to hold the school's growth to a minimum, to retain the close student/teacher ration and relationship.

The popular recording engineer course, currently 10 weeks, will be expanded to a full year starting Fall 1991, and there is a scholarship in the works to provide further financial aid beside the Pell Grants and Guaranteed Student loans currently available. ■

**John Roth commissioned**

Classic American guitarist John Roth has been commissioned by the Johnson Institute to compose and record the sound track for their new film "Twee, Fiddle, and Huff." The animation was written by Jack Maloney, and features voices by popular WCCO announcer Tim Russell. The sound track will feature classic and steel-string guitars, with bass and percussion.

Paul Martinson, producer for Mike Jones Film Corp., said Roth was chosen "because of his expertise in scoring for children's films, his high level of musicianship, and his ability to arrange and implement music for guitar with other instruments."

John Roth is finishing work on a sixth album, and is active as a performer, instructor, and liturgical musician. His first project with the Johnson Institute was the award-winning 1982 animation "A Story About Feelings."

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## No gain if pain

By Anthony Vasquez

Playing with pain is one of the best-kept secrets of modern musicianship today. The condition, described by such terms as "overuse syndrome," "cumulative trauma disorder," or "repetitive motion syndrome," is highly prevalent among musicians due to the repetitive nature of their work.

With so much pressure on the professional to make a living by playing frequently, competing to make one's name known, etc., musicians fear that any word of an injury could ruin chances of getting the next job. Surprisingly enough, even though the problem has been recognized since the 1800s by names such as "musician's cramp," little systematic study of pain in playing was done until 1983.

Of all professional musicians, orchestra members are currently the most frequently studied. In *The New England Journal of Medicine* (January 24, 1989), Dr. Hunter J. H. Fry in interviewing members of eight orchestras, found that 64 percent had painful overuse syndromes. He also found the

prevalence of such syndromes to range from 73 to 75 percent among string players (violin, viola, cello, and bass). In another study from the same article, students as well were found to have such painful syndromes in a range from 9 and 49 percent.

### Warning signs

For professionals their hands are their livelihood. Students must learn to control their hands to play their instruments. Recurring pain for either can cause a great deal of anxiety. Many will often not seek treatment for any number of reasons. Fortunately, however, overuse syndromes in musicians are treatable. However, not all pain is the same. Here are some warning signs which may indicate you have a problem that should be looked at:

- **Pain that doesn't go away after 1 hour.** Experiencing some fatigue during practice or performance is certainly normal enough, but the biggest sign of the onset of an overuse syndrome is a pain that does not go away an hour

after practice or performance. As might be expected with constant pain, there is a progression of the pain and its effects on the affected muscle/tendon groups. Generally this progression is grouped into five grades of pain:

Grade 1: pain in one site on causal activity; grade 2: pain in multiple sites on causal activity; grade 3: pain with some other uses of the hand, tender structures demonstrable; may show pain at rest or loss of muscle function; grade 4: pain with all uses of the hand, post-activity pain with minor uses, pain at rest and at night, marked physical signs of tenderness, loss of motor function (loss of response control), weakness; grade 5: loss of capacity for use because of pain which is continuous; loss of muscle function, particularly weakness, gross physical signs.

It is important to realize that constant pain in any of these stages can be treated successfully, but the more advanced the pain is, the more dramatic the treatment, and the greater the chance of the musician not being able to tolerate the added stress of treatment.

- **Pain other than when playing your instrument.** In terms of the grades of pain above, experiencing this type of pain would indicate a progression to the grade three stage. Dr. Jennine Speier, director of the Instrumentalist Artist's Clinic at Abbott Northwestern Hospital, guessed that among professionals "probably most people are at least in the grade three range, where they don't just get pain from playing; they get pain with some of their everyday activities, perhaps not all of the time." However, she feels that the location of the pain isn't necessarily just in the hands, but in the entire upper body. "I don't separate ... back and neck from upper extremity, because I think they all end up being related in many cases to total posture.... So you can start out with hand pain; you end up with neck pain,

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just in your trying to compensate related to pain."

• **Swelling.** Finally, you may notice some swelling in association with an overuse syndrome. However, Dr. Speier says that this sign is the most difficult to pinpoint, as the location may not be exact, or it may shift depending on muscle use.

**What to do**

If you have some kind of recurring pain that may be some type of overuse syndrome, the first thing to do is not to panic. As mentioned, the condition is not uncommon; you are not alone. Secondly, if you are in the early stages of experiencing pain, there are steps you can take to minimize your discomfort.

• **Look at your total activity during the day.** Often, even though you may have good practice habits, you might be experiencing recurring pain caused by your other activities. Hand/arm-intensive activities like computer work or painting can also lead to the onset of an overuse syndrome.

• **Rest.** Using rest intelligently in your schedule can be one of the best things you can do to prevent or help deal with the onset of an overuse syndrome. First of all, make sure to take a break from the instrument during the week, at least one day out of the week.

In addition to taking some time off from the instrument, arrange your practice schedule to feature "mini-breaks." A main practice segment should range from 25 to 45 minutes maximum, with at least a 10-minute break between segments. Dr. Speier observes, "With the professionals, they're the ones who realize that after they got out of their student days, 45 minutes was enough, 45 minutes a session. Now you can have 3 or 4 sessions a day, but you separate them by a minimum—an absolute minimum—of 10 minutes. And probably with the younger student and the nonprofessional [the break time] should be more than that."

There are several benefits of the mini-break between practice segments. The first and primary benefit is that the muscle, tendon, and nerve groups involved in playing the guitar (the fingers, wrists, arms, back, and neck) all get to recuperate. Secondly, the mind gets a chance to relax to overcome possible frustration with a difficult passage or score. And if you combine mini-breaks with practicing a variety of passages in the piece you are learning (not just the same one over and over again), practice and playing will actually improve.

Dr. Speier says, "Students tend to think that to memorize a score they have to practice longer and longer, and more and more; and if it's a difficult phrase, to do it more and more, and if it's fast to do it fast more and more." To counter this she thinks musicians should "practice phrases slowly at first, and not just spend a half hour or hour on just one passage—to really move it around. Do 5 minutes on something, and go to something completely different. First of all your mental processes are better. And secondly, once you get past that 5 or 10 minutes, especially with the small hand muscles, you probably have such fatigue in those muscles that without an adequate rest period you're not going to have really good performance."

As far as what to do during the 10-minute break times, there are several things. Of prime importance is that the arms and hands should be *totally* relaxed. During the time, though, you can stand up and do some upper body stretching to relax the entire upper body. Thirdly, you can do some non-tactile memorization of the piece at hand. Both mental visualization of playing the piece and vocalizing the score can be helpful to learning your music.

• **Make sure your instrument fits.** Also important to the guitarist is that your instrument actually fits you. A neck that is too small, too

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wide, or too thick can cause you to extend your wrist too much, or possibly cause pain in other areas.

- **Warm up.** Before actually playing the guitar, it is important to warm up the muscles before they get used. This warming up can be done by using some simple stretching and gentle movements, as well as making sure the actual practice environment is warm, too.

- **General fitness.** Finally, overall upper body fitness is essential to the guitarist. A regular exercise program keeps the body fit to play. We all know guitarists who spend a lot of money on high-quality instruments, make sure they are adequately humidified, polish them regularly, maintain a constant room temperature where they're stored, etc. However, many of those same guitarists may only exercise once a week or less. You should take as good or better care of the guitarist than the guitar.

**What not to do**

These are some things to avoid when playing:

- **Avoid dramatic increases in playing time.**

In a study Dr. Fry did of seven performance schools, he found there was a 100 percent correlation between a dramatic increase in practice load and symptoms of overuse. Dramatic increases in practice load might happen for a variety of reasons—cramming for lessons, cramming for a performance, or jumping back into a full practice schedule from an extended vacation. Take steps to avoid these situations. If you must practice more for a lesson or performance, work up to an increased load gradually, but do not suddenly start marathon cramming sessions. And if you've actually taken a vacation without bringing your guitar, be sure to gradually ease back into your full practice load. In either case, using the rest principles above can help you avoid injuries.

- **Don't haphazardly change positioning.** To avoid pain, musicians often change their body posture. Since many of these muscle and tendon systems are interrelated, such a change can often produce a different kind of pain. Don't change overall guitar posture without looking at the reasons behind the posture change. However, many guitar pieces can be refingered if playing postures seem painful or strenuous while playing it. If a piece is physically beyond you though, put it aside until you are ready to deal with it.

- **Don't ignore pain.** Finally, don't ignore pain you're experiencing. Make sure to get rest, and possibly even ice the tender or sore areas after practicing to help relieve the pain. Ultimately pain is an indicator that you are injuring yourself. Take a look at your posture, practice schedule, and other activities to get some idea where the pain is coming from. If it has been with you a while, get the proper medical attention.

**Where to get help**

If you actually need to see a physician, which may be a good idea even before reaching a grade 3 situation, you should see a physician who specializes in hand disorders. In or near the Twin Cities area, Abbott Northwestern Hospital's Sister Kenny Institute and Instrumental Artist's Clinic, and the Mayo Clinic are two of the major centers recognized as specializing in hand disorders.


Regardless of where you go for treatment, make sure you and your doctor are working together to solve your problem. Some doctors are sympathetic and knowledgeable about what musicians go through; others are not. Many musicians are afraid that the doctor will recommend a total stoppage of play for a long period of time, or even surgery. Most of the time, neither of those options has to be attempted.

One thing to be on the lookout for when going to a doctor is that he or she is attempting to

find a specific diagnosis. According to Dr. Barbara Seizert of the Sister Kenny Institute, a complete diagnosis "should include anatomical, pathological, or etiological information." In other words, a doctor should look for the specific body part or parts affected, what exactly is wrong with them, and the probable cause. Overuse syndrome by itself is not a complete diagnosis, though it is a starting point. However, overuse syndrome in a certain muscle system brought on by excessive practice or performance is complete, and provides the physician with a way to treat you as a musician better.

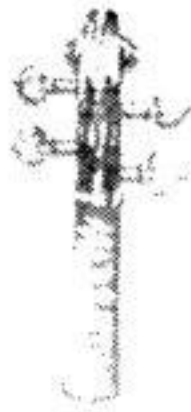
Treatment can include prescribing periods of rest as mentioned above, anti-inflammatory drugs, physical therapy, and splinting to help rest the affected areas. Ultimately there are more drastic solutions such as surgery or total immobilization, both of which are not palatable to musicians for obvious reasons.

**PAIN** to 10



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# GUITAR SCHOOL

## Chord Studies

*Sorry—due to errors in production, we've reprinted Chord Studies in its entirety.—The Guitarist*

By Mike Brown

I'd like to talk about chords and a practical and organized way to learn them.

From teaching I've learned that most people think of chords as separate entities. However, in reality, all chords are extremely related to one another. So, let's start by organizing the chords into groups.

First of all, two of the most common chord voicings for guitarists are Drop 2's and Drop 3's. What this means is this: Simply take a close position chord in any inversion and "drop" the 2nd or 3rd note or "voice" from the top, down one octave.

EXAMPLE:



3rd Inv                  Root Position                  1st Inv                  2nd Inv

0 = Root          Drop 2's Strings 1, 2, 3 & 4

C Maj 7	I 2 4 1 3	V 1 3	VIII 2 3 1	X 1 3
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C7	I 2 3 1 4	V 1 1 2	VIII 1 3 2	X 1 3 2 4
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C-7	I 1 3 4	IV 2 3 1 4	VIII 1	X 1 3 2
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Drop 2's Strings 2, 3, 4 & 5

C Maj 7	III 1 3 2 4	V 2 4 1 3	IX 2 3 1 4	XII 3 4 1 2
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C7	III 1 3 1 4	V 2 3 1 4	IX 2 3 1 4	XII 2 4 1 3
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C-7	III 1 3 1 2	V 2 3 1 4	VIII 2 3 1 4	XII 2 3 1 4
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Next time we'll finish up with Drop 3's on strings 1, 2, 3 and 5 as well as strings 2, 3, 4 and 6.

MIKE BROWN is a Berklee College of Music graduate. He currently teaches guitar at Schmitt Music in the Rosedale Mall, The Studio Grand in St. Paul and Henly Music in West St. Paul. He also performs regularly with the variety band, Wildwood Express and his own jazz group, The Mike Brown Trio. If you have any questions or comments about this column, you can contact Mike at 646-7109.

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**PAIN** from 8

However, if they are done properly, and done as a last solution, they can have a positive effect. Total immobilization especially is an area of some controversy. Proponents of that treatment, such as Dr. Fry mentioned above, recommend total immobilization for a lengthy period (several months), whereas others such as Drs. Speier and Seizert would recommend total immobilization for a maximum of three weeks. In either case, both immobilization and surgery are a source of a lot of stress, and surgery especially is not always totally successful. Make sure other options have been exhausted before opting for a drastic treatment.

In conclusion, it is important that all musicians be aware of these types of problems. Music schools have only begun to investigate covering pain in playing problems as part of their curriculum. At this point, it has been left up to teachers to deal with these problems, and not every teacher is familiar with the problem and how to help the student. Professional guitarists, amateurs, and students alike all need to talk about and deal with the problem, as well as push for more formal exposure to the topic of overuse syndrome. For example, Dr. Speier quoted above, is also one of the organizers of the "Playing Less Hurt" conference, sponsored by the University of Minnesota and the Minnesota Orchestra to be held September 15-16 (for more information, call 612-625-5813 at the U of M).

Ultimately you have to remember that tendons, muscles, and nerves all have physical limits. Indulge in taking care of yourselves to avoid injury. There is nothing to gain by playing with pain. ■



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**SEPT/OCT Calendar**

Doing anything interesting? Doing anything at all? Call **JOE HAUS** at **224-7366** and let everyone know! Call afternoons, and if you leave a message, please leave a date, time & phone number where we could reach you if need be. Thanks.

- 1 SEPT.** . . . . **JERRY OSTENSOE** plays C&W, folk and railroad songs at the New Riverside Cafe.
- 3 SEPT.** . . . . **FREDDIE KING**, blues guitarist was born on this day a long time ago.
- 4 SEPT.** . . . . **PETER RYKHUS**, purveyor of fine Delta Country Blues at the New Riverside Cafe.
- 5 SEPT.** . . . . **STEVE HASKIN**, world traveler, just back from China will perform that classical folk song of China "Tuning" and other stuff at the New Riverside Cafe.
- 8 SEPT.** . . . . **JERRY RAU**, fine fellow of folk music. It's a fun evening at the New Riverside Cafe.
- 8 SEPT.** . . . . **DAVID ELROD** in a solo guitar recital to include the "Sonata #3" by Ponce and some arrangements by Jorge Morel. Don't miss it. At the Mpls. Inst. of Art, 3 p.m.
- 9 SEPT.** . . . . 1955: **ELVIS** shocked parents with his appearance on the Ed Sullivan Show. **Scotty Moore** was in the background explaining it all with his Gibson electric.
- 12 SEPT.** . . . . **PHIL HEYWOOD** at his usual 2nd Wed. of the month post, keeping watch at the New Riverside Cafe.
- 13 SEPT.** . . . . **DEAN MAGRAW** strums along with **Dave Hagedorn** on vibes at the Dakota Bar & Grill.
- 16 SEPT.** . . . . The thrill ain't gone, it's loud and strong. **B.B. King** is 65 years young today.
- 20 SEPT.** . . . . **THE SIGN PAINTERS**, put down their brushes and pick up their guitars to play C&W and the blues at the New Riverside Cafe.
- 22 SEPT.** . . . . **THE RANCH TONES** play their stuff at the New Riverside Cafe.
- 22 SEPT.** . . . . **GLEN HELGESON** will play at "Players," located across the street from the Fine Line.
- 26 SEPT.** . . . . **PHIL HEYWOOD**: national recognition has not swelled his head. He still finger-picks guitar in a heartfelt manner at the New Riverside Cafe.
- 28 SEPT.** . . . . **DEAN CARR** plays Trad. Irish & contemporary music on a real nice 30's Martin at the New Riverside Cafe.
- 29 SEPT.** . . . . **BRIAN & ROSE** do that Texas Swing Thing on fiddle, mandolin & guitar at the New Riverside Cafe.
- 4 OCT.** . . . . **JOAN GRIFFITH**, guitar, w/**Namia** at the Dakota Bar & Grill.
- 11 OCT.** . . . . **THE MINNEAPOLIS GUITAR QUARTET** in concert at Bethany College.
- 12 OCT.** . . . . **THE MINNEAPOLIS GUITAR QUARTET** in concert at the No. Henn. Comm. College. Do I detect a tour here?

- 13 OCT.** . . . . **TONY HAUSER** will do a recital with **Michael Zieghan** at the Nancy Hauser Dance Studio.
- 14 OCT.** . . . . **GLEN HELGESON** will perform on the MN Jazz Composers Series at Walker Art Center.
- 18 OCT.** . . . . **Chuck Berry** was born on this date in 1926.
- 19 OCT.** . . . . **CLARE CALLAHAN**, a noted lecturer will speak on the topic of "Careers in Music" for guitarists. At Ferguson Hall, U of M. 1:30 p.m., call 624-1069 for details.
- 20 OCT.** . . . . **CLARE CALLAHAN** will coach guitar ensembles at St. Thomas College. The exact time hasn't been set at press time so call the college at 647-5000.
- 20 OCT.** . . . . **MARC TEICHOLZ**, winner of the 1989 GFA Competition will give a recital at Brady Aud. on the Campus of St. Thomas. Reportedly he is Real Good. Tickets at the door. Discount for MGS members, 8 p.m.
- 24 OCT.** . . . . **JOE PASS, JOE WILLIAMS & GEORGE SHERING** at the Ordway, 224-4222.
- 25 OCT.** . . . . **DEAN MAGRAW** will play with trumpeter **Bernie Edstrom** at the Dakota Bar & Grill.
- 25 OCT.** . . . . **Duane Allman** died in a motorcycle accident on this date in 1971. Eat a peach and wear a helmet.
- 26 OCT.** . . . . **THE MINNEAPOLIS GUITAR QUARTET** in concert at St. John's U. I do detect a tour! These guys are good, catch one of the dates.
- 28 OCT.** . . . . **TIM SPARKS** in a solo recital at the Mpls. Inst. of Art.

Most Monday nights **DEAN MAGRAW** plays with **Prudence Johnson** at the Dakota. Every Monday night **TIM SPARKS** plays 7-11 with the **Danny McGee Quartet** at the Metro Bar, 450 N. Robert St., downtown St. Paul. And on weekends Tim joins **DAVE MASLOWS & Friends** at Garcia's in St. Paul. Tuesday nights in Sept. you can hear **PAT O'DONOHUE** at the Dakota.

**First Annual Northern Pines Concert Series**

1990 marks the debut of the Northern Pines Concert Series presented by the MN Bluegrass and Old Time Music Association (MBOTMA).

The series will consist of four concerts between September 1990 and April 1991, teaming the finest in national Bluegrass and Old Time Music groups with an excellent local ensemble. The series schedule is as follows:

SEPTEMBER 14—**Bill Monroe & The Bluegrass Boys** with special guest **Stoney Lonesome**. Richfield High School Auditorium, 8 pm.

NOVEMBER 3—**Norman & Nancy Blake** with **Mary Henderson & The Mill City Ramblers**. O'Shaugh-

**NORTHERN PINES** to 11



The Volo Bogtrotters (part of the No. Pines Concert Series)

### NORTHERN PINES from 10

nessy Educational Center, College of St. Thomas, 8 pm.

FEBRUARY 23—**The Good Old Persons** with **Peter Ostroushko & Dean Magraw**, Sheraton Inn NW, Brooklyn Ctr., 8 pm.

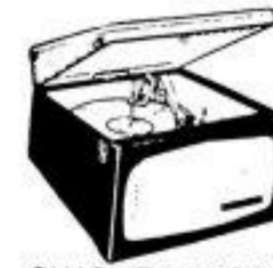
APRIL 13—**The Volo Bogtrotters** with **The Hardly Herd**, Brady Aud., St. Paul Seminary, 8 pm.

Tickets for the Northern Pines Concert Series will be available through the Homestead Pickin' Parlor in Richfield, 861-3308.

For more information regarding the series, please contact Art Blackburn at 722-4387 or Kevin Barnes at 870-7432.

### Ann Reed trounces Prince

On May 8, 1990 Ann Reed won the Minnesota Music Award for Artist of the Year. Many thanks to all who took the time and trouble to vote. As one of only 2 solo women nominated anywhere on the ballot (out of 67 categories), it was a great moment in TC history when Ann aced the other four, all male nominees, including his purple badness, Prince. About a thousand folks sat through hours of mostly heavy metal music. Ann performed briefly, following Powermad. Big points to Pa and Ma Reed who sat through it all to see Ann walk with the big one. The presenters, complete with sunglasses and flip-pant attitude, were left speechless upon opening the envelope. Their silence and surprise were painfully obvious and was our first indication that Ann had won. As USA Today said, "Folk singer Ann Reed, trounces pop icon, Prince. Acoustic music not dead in Minneapolis." But we already knew that.



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### LOEUNG from 3

goes back to the Angkor period, around 800-1200 a.d. A certificate received by Bun Loeung at Kamput Holding Center in Thailand reads:

*Mr. Bun Loeung born in 1929 is a genius professional musician. He was not only a genius musician but also a khmer (Cambodian) musical instrument maker. He could make or tune the khmer xylophone, the khim, the khmer violin, the sampho drum. He was the performer of trumpet, of saxo, of clarinette or any musical instrument similar to these. He organized a troupe of khmer traditional musicians and he was the Chief Leader of the orchestra khmer traditional music lovers. He played all kinds of musical instruments for classical dancers of the Royal Ballet and of the Folk Dance. At Khao I Dang Holding Center, Bun Loeung is an important and principal musician for Kmer Folk Dance Committee since January 1, 1980. In Kamput K.F.A.C.C. he has done satisfactory work in this position.*

She said that her father's music saved their family because he had been marked for death for being part Vietnamese, who were hated by the communists. However, there was never a good time to kill Bun Loeung because he was the director and teacher of music in their community. The communists were proud of his work, and could never find anyone to replace him. "So," she smiles, looking over at her father, "That's why my dad says that music saved his life."

After the Vietnamese came and took power from the Khmer Rouge, Bun Loeung and his family decided to leave Cambodia for Thailand because there was no food in their country, and the daily struggle to find it was too burdensome. They had not meant to come to America, but the various camps where they stayed in Thailand became dangerous with soldiers fighting amongst themselves. Thus, Loeung took his family to one of the camps where refugees waited to leave the country, which were much more peaceful and organized. After two years in the camps, on December 12, 1981, Bun Loeung and his family arrived in Minnesota, which Sarin says her parents call "the heaven country."

Bun Loeung came to Minnesota primarily because four other Cambodian musicians had been sponsored to Minnesota, and were not able to move to other parts of the country. Loeung himself had sponsors in New York, Washington and California, but he chose to

stay with the largest group of Cambodian musicians, which happened to be in Minnesota.

Since his arrival in Minnesota, Loeung has performed in a variety of musical venues. He has been awarded two NEA Folk Arts Program grants: one in 1983 for producing a recital of Cambodian Classical and Folk dance and music, and one in 1984 for a tape of Classical Cambodian music which was selected by the Library of Congress as one of the best recordings of American folk-life, the only Asian recording selected. In 1986, he received the prestigious Minnesota State Arts Board Fellowship in Music Award. The Khmer Mahori Ensemble, directed by Loeung, has also recently been chosen by Arts Midwest for its touring program.

Besides playing with the Trio, teaching, and all of his other projects, Bun Loeung especially looks forward to the day when he can begin teaching his music to his one-year-old grandson. You can catch his act with the New International Trio on October 19, 8:00 p.m. at the Landmark Center in St. Paul. Tapes and CDs can be found in your local music store. ■

It was his great talent as a musician that pulled Loeung through when the Khmer Rouge took over Cambodia in the mid-1970s. Sarin explained that the communists were welcomed by the poor people because they had suffered oppressive treatment by the rich, who were the first to be slaughtered by the communists.

