

Guitarist

SEPTEMBER/OCTOBER 1993

a Publication of the Minnesota Guitar Society P.O. Box 14986, Minneapolis, MN 55414

VOL. 9 NO. 5

The New Song



of Kathy and Leo Lara

MGS Announces 1993-94 Season

The Minnesota Guitar Society is in the final stages of setting up its 1993-94 concert series. Brochures will be mailed out in the next few weeks offering a special rate to season ticket buyers with even lower rates for MGS members.

The season will start on Sunday, November 14th at 3:00 with Flamenco guitarist Pedro Cortes and his ensemble "Amanecer". GFA competition winner Jason Vieaux will perform a classical guitar recital on Saturday, December 4th at 8:00, and classical guitarist Lily Afshar will present a concert on Friday, January 28th at 8:00. Guitarathon's are planned for Saturday, February 12th (Jazz) and Friday, May 20th (Classical). Finally, although not yet scheduled, the series will also include a top-name blues performer sometime in April. Presenting this new expanded series is a big step for the Minnesota Guitar Society, and we are all very excited. However, the MGS is counting on a great deal of support from its members to keep the concert attendance high, so please mark your calendars now, and plan to see as many of these concerts as possible.

MGS Playing Party

The first MGS Playing Party will take place on Sunday, September 19, at 2:00 PM. Players of all styles are welcome, but please call in advance to let us know that you're coming. Each performer may play for anywhere from two to twenty minutes. After or in between performances, we will all talk about performing or any other topic that comes up. In short, things will be very informal. The address is 2550 Dupont Ave. S., just a couple of blocks east of Hennepin Ave. in Minneapolis. Call 374-4681 to reserve a spot or to get directions.

ISBIN and S.P.C.O.

Here's some exciting news for classical guitar lovers! Sharon Isbin is to premiere a new concerto for guitar and orchestra on October 8, 9, and 10 with the St. Paul Chamber Orchestra. The fact that the composer is John Corigliano, one of the biggest names in new American music, makes this a must see/hear event. Some of you undoubtedly heard the Minnesota Orchestra perform his "AIDS Symphony" last season. In any case, hats off to Sharon for another big feather in her commissioning cap. Later the same month, she will premiere a quintet for guitar and string quartet by renowned American composer, David Diamond. This will take place October 26 and 27 at the Tisch Center of the 92nd Street Y in New York.

First Fall Forum

On Sunday, October 17th at 3 PM the MGS will kick off its 93-94 Forum season. Tim Hennessy and friends will be performing. Tim is an extraordinary American country flatpicker in style of Doc Watson, Tony Rice and Norman Blake. He was heard during the early years of a Prairie Home Companion on American Public Radio. Tim will likely be playing with a fiddler and another guitarist. This is high class stuff; don't miss it! As always, Forums are free and open to the public.



Mission Statement

1. To promote the guitar, in all its stylistic and cultural diversity, through our newsletter and through our sponsorship of public forums, concerts and workshops
2. To commission new music and to aid in its promotion, publication and recording
3. To serve as an educational and social link between amateur and professional guitarists and the community
4. To promote and help create opportunities for Minnesota guitarists and players of related instruments

Managing Editor Steve Haskin
Production Mgr......Gene Swanson
Copy Editor.....Deane Morrison
Advertising.....Pat McCarty, 331-5757
Calendar editors.....Gene Swanson, Cathy Nixon
Distribution.....Gene Swanson
Staff Writers.....Cathy Nixon, Joanne Backer, Steve Howard, Tom Saefke, Charles Lawson

The opinions expressed in Guitarist are those of the authors and do not necessarily reflect the policy of the Minnesota Guitar Society.

President.....Joe Hagedorn
Vice-President.....Joanne Backer
Secretary.....Cathy Nixon
Treasurer.....Jack Salsini

Deadline (calendar information, classifieds, articles & opinions) for November/December issue is **September 25, 1993**. Send your submission to: MGS, P.O. Box 14986, Mpls., MN 55414. For more information about the MGS call 333-0169.

Board Members are: Joe Haus, Gene Swanson, Steve Howard, Steve Kakos, Steve Haskin, Tony Titus, Charles Lawson, Alan Johnston, Greg Wolfe, Joe Hagedorn, Paul Berget, Jack Salsini, Joanne Backer, Ron Brown, Dave Buending, Billy McGlaughlin, Cathy Nixon, Dan Peterson

The New Song of Kathy and Leo Lara

By Cathy Nixon

Music brought Leo and Kathy Lara together, and through them music brings an understanding of South American culture to people in Minnesota. Leo and Kathy interpret the traditional songs and rhythms of Latin America, using a wide variety of authentic folk instruments including the charango, tiple, cuatro, bombo, quena, and panpipes. Although music is the medium of their message, the Laras are particular as to where and how they will perform. Often referring to themselves as cultural workers instead of musicians, they perform in cultural, educational, and political settings, consciously directing their talents to build bridges between South American and North American cultures.

Leo Lara is a native of Ecuador. In the 1970's, he performed with the Ecuadorian music ensembles Tiempo Nuevo and the famed Conjunto Jahari. These groups were actively involved in gathering traditional Andean folk music and bringing it back to the cities of Ecuador. In their migration to the cities, many south American people left behind their culture and traditional music, which has its roots in the indigenous, African and European cultures. The blending of these cultures into Latin American music is a complex lesson in music history, made clear in Leo's workshops. However, as a simple example, he explains that the indigenous people fashioned panpipes and other instruments from the native vegetation. Africans brought a variety of drums, and Europeans introduced stringed instruments. Each culture also contributes to the rich variety of rhythms and colorful poetry of the songs, played in the countryside for weddings, funerals, entertainment and storytelling. The effort to return this music to the people is a way of bring-

ing hope, strength and unity in times of economic and political struggle.

Leo's work during these times was part of the New Song movement, which came to life as Salvadore Allende was being overthrown in Chile in 1973. This period coincides with the protest against the war in Viet Nam and the popularity of protest songs. New Song is a blend of traditional Latin American music and contemporary poetry composed to inform the audience of the plight of South American people. New Song differs from protest songs, which tend to stop at complaining about injustice, by attempting to bring hope to the people. For instance, Kathy tells of a song on their cassette, *La Llama Encendida* (The Kindled Flame), called "Los Caballitos Del Rio" (Little Horse of the River), which describes a woman washing the clothes of others along the river bank while her own young children go without clothes. The song also tells of the horses running with freedom and playfulness, and the river flowing, washing away evil and bringing hope for the future.

Kathy is a musician, Spanish and elementary education teacher, currently teaching at the Ramsey International Fine Arts Center in Minneapolis. Kathy met Leo in the 1970's while working as music director at the Centro del Muchacho9 Trabador in Quito, Ecuador. Her friends told her that she should talk to Leo if she wanted to learn more about Ecuadorian music. The couple married and started their family in Ecuador, moving to Minnesota three years later.

Suffering from culture shock, Leo did not touch his instruments for two years. Finally, Kathy encouraged him to go out and play his music in the schools and other appropriate forums. Because Leo didn't speak English at the time, Kathy accompanied him as interpreter and was drafted to sing and play accompaniment. This turned out to be an excellent union for purposes of bringing their cultural message to Minnesota audiences. Kathy's

Minnesota background softens any adverse reaction to Leo's foreignness. Leo's vibrant stage presence and especially good rapport with children quickly rouses the audience to join in the spirit of the music. Leo and Kathy agree that working on their music together helps them to understand one another in their bi-cultural marriage.

Since they began performing together in 1979, the Laras have performed in many schools, among them the University of Minnesota's Carleton College; Luther College in Decorah, Iowa; the University of Kentucky in Lexington; St. Paul Academy; Little Falls Middle School; and Jefferson Elementary in St. Cloud. In their workshops, they perform and demonstrate traditional Latin American instruments, share the stories and traditions behind the songs and musical styles, and teach the making and playing of Andean folk instruments. Without giving word for word translations of the songs, the Laras can tell a lot about life in South America by painting verbal pictures of the songs. Kathy tells of one traditional lullaby that calls the baby to wake up and to become aware of the world around it. Another song speaks of children playing in the sun and being hugged by it. The same song makes reference to another meaning of being in the sun, which is to be burned by it while working in the fields. The Laras have found that, combined with the music, these explanations help many people reach a much better understanding of what's going on in South America than would simply listening to the news.

The Laras have also performed for many political gatherings and benefits, including the Central American Peace March, Artists Against Apartheid, Hunger Action Coalition, the Hormel Strike Emergency Fund, the Honeywell Project, and the Sandinista Association of Cultural Workers. They participate in political events that bring hope and help to oppressed people and increase awareness of the plight of others. Among their many cultural performances are festivals such as the Festival of Nations in St. Paul, the

The Lara's, to page 4

This Old Music Stand

By Phillip Rukavina

Until quite recently, I always used a "wire" music stand for practicing and performing with the lute. The wire stand has much to commend it; it is lightweight, portable, cheap and, most importantly, it can be set in a low position so it does not mask the lute from the audience. On the negative side, wire stands are generally unstable, fragile and incapable of securely holding even three pages of music open at one time. In addition, wire stands are very shiny and tend to lend an amateur appearance to a concert, particularly when other performers in the ensemble are using discreet black orchestral stands.

Although short stands are commercially available, they are generally far more expensive than wire stands. They are usually made of heavier materials, such as wood, and often can reach in the hundred dollar price range. Happily, for those of you who are interested in a high quality short music stand at a low cost, I have found an inexpensive way to replace the conventional wire stand with a higher quality stand at a similar price, but you will need to do a little reconstructive work to obtain one.

This story began last year as I was leafing through a mail-order catalog for the Interstate Music Supply Company. I discovered that they list Manhasset M48 orchestral stands for about \$23.00. At such a low price, the Manhasset stand is cost competitive with a wire stand, yet provides superior stability, durability, appearance and is lightweight. With the addition of "Stand-Outs," the M48 stand can easily accommodate four pages of music with no annoying curling back of the outer pages, a problem common to wire stands. The only problem with the M48 stand is that it is too tall. It has the ability to be raised, but at its lowest setting it still creates a wall between the performer and the audience. This diminishes both the sound and the visual appeal of the lutenist's performance.

Because of Interstate's low list price, however, I found myself attempting to transform my own Manhasset M48, which I had only used for orchestra pit performances, into a much more useful short stand for on-stage appearances. I am happy to report that my tinkering has met with success. The following will take you through the procedure I used to shorten my Manhasset stand. Let me say from the outset that my mechanical skills are limited, and I used only the most common tools and materials. The project takes about forty-five minutes to complete.

Stand, to page 5

The Lara's, from page 3

Mississippi River Revival Heritage Festival, the Great River Music Festival in La Crosse, Wisconsin and the American Indian Movement Anniversary Powwow.

Leo and Kathy are members of the U.S. National New Song Committee, and Leo is the founder of the Minnesota Committee for New Song. In July 1984, they traveled to Quito, Ecuador with Pete Seeger, Holly Near and Sweet Honey in the Rock as part of the U.S. delegation to the 3rd International Festival for New Song. Leo organizes and promotes community cultural events for the New Song movement, with major concerts featuring Latin American New Song artists, the monthly La Pena performance series at Minneapolis Playwrights Center and Latin American folk workshops. Past concerts have featured Angel and Isabel Parra (Chile), 1985; Quilapayun (Chile) and Meridel LeSeuer, 1986; John Trudell (Native American) and Lizza Bogado (Paraguay), 1988; Yolocamba Ita (El Salvador) and Mitch Walking Elk, 1988; Guardabarranco (Nicaragua), 1992; Los Folkloristas (Mexico), 1993; and many others.

There was a time when Leo Lara, living in Minnesota, felt sad and useless to his people in Ecuador. However, his friends in South America have assured him that he is able to do much more for South America in his capacity as an ambassador of music. Minnesota is in turn enriched many times over by the presence of the Laras and their strong commitment to help make the world a better place through the message of their music.

INTERWORLD TRAVEL

To Spain—London—Brazil—
Anywhere



Manuel Ramirez-Lassepas owner
1865 Old Hudson Road
St. Paul, MN 55119
(612) 731-3486

We
ENCORE MUSIC
BOY

**SELL
CONSIGN
TRADE**

GUITARS
KEYBOARDS
DRUMS
P.A. GEAR
AMPS
BRASS
WOODWINDS

Consign your gear — we'll sell it for you
AT NO CHARGE — EVER!

1952 University Ave., St. Paul 644-2629

Stephen Kakos

Classic Guitars

ancient & modern
repair restoration

472-4732

Stand, from page 4

The tools and supplies you will need are the Manhasset M48 music stand, a hack-saw (preferably with a new blade), pliers, an electric drill with a 5/8" wood drill bit, a vice (or some clamp to secure the stand-pipe while cutting it), some epoxy resin glue and a 1" plastic table leg tip. Note that while this procedure will not eliminate the ability of the stand to telescope, it will limit the length.

The first step, after buying the stand, is to assemble the stand-post to the legs using the bolt supplied with the stand (the stands usually come disassembled). Don't put the music table in place yet. Seat yourself in a chair in front of the stand-post and hold the music table at a height which you will find suitable (you can use your old wire stand as a guide). With a pencil, mark the stand-post at the point where the pipe-clamp (attached to the music table) falls when the height of the music table seems right.

Now that you have found and marked the appropriate height, disassemble the stand-post from the legs. Since it is not possible to shorten the stand-post by cutting it off near the bottom, where the bolt holds the leg assembly on, we will cut off and remove the extra length of pipe from the top, toward the music table. This pipe must be cut carefully because we want to cut the OUTER pipe cleanly and leave the INNER silvery, telescoping pipe intact. In order not to damage the inner pipe, I recommend that you fully extend the telescoping, inner pipe while you cut the outer pipe casing.

Secure the stand-post in the vice and begin to cut the casing pipe by placing the hack saw blade on the mark you made earlier. Draw back on the hack saw until you have cut into the pipe only slightly. Loosen the vice and rotate the pipe approximately 1/8 of an inch and repeat the same cut. Slowly, work a shallow groove all the way around the pipe in the same manner, cutting into it only a little at a time. After the third or fourth pass around the pipe, it will be getting quite thin and you will need to support it with your hand as you remove the final bits

and the outer pipe separates in two. Although a straight cut is nice, it does not have to be perfect because the cut will be hidden from view when complete.

Now you will be able to pull the telescoping, inner pipe completely out of the freshly cut, outer pipe. You will find that this inner pipe ends with a flower-like tensioner, with metal "petals," and a long spring covered in grease. Discard this long, greasy spring and put the inner pipe back into place, making sure it is firmly seated into the casing pipe as far as possible. Now, we need to mark the inner pipe for cutting to size. With the inner pipe pushed in as far as possible, mark a point on the inner pipe approximately one and one quarter inches out from where it emerges from the outer pipe. It must extend out from the casing pipe far enough for the pipe-clamp on the music table to slip over it, tighten and rest securely. Take the hack saw and cut the inner pipe off at this point. Again, you will not see this cut after the music table is in place.

As you will have noticed, by cutting off the pipe at the top we removed the point at which it constricted to hold the smaller inner pipe firmly in place. We will use the 1" table leg tip to replace the function of the pipe constriction. This tip is made of hard plastic and is the same diameter as the outside pipe. Now, drill a 5/8" hole in the exact center of the bottom of the tip holding the tip with a pair of pliers as you drill. Slip the newly drilled hole in the tip over the inner pipe and push it down over the outer pipe. Now the inner pipe will be held firmly in the center of the casing pipe and can be extended for some height adjustment of the music table. I would recommend fixing the tip onto the outer casing pipe with epoxy glue so that it stays in place when you extend or contract the telescoping section. Re-attach the legs and slip the music table clamp onto the inner pipe as normal and tighten the screw. You're finished!

The Manhasset Company would no doubt frown on such a treatment of their product, but let me counter with the argument that my tampering has

produced a durable, short music stand at a very low price!

The address for Interstate Music Supply is: P.O. Box 315, 13819 West National Avenue, New Berlin, WI 53151. Or call (800) 982-BAND. There are minimal shipping charges I have not included. Unfortunately they will not ship to Canada. I recommend that our Canadian LSA members get in touch with an LSA co-conspirator in the United States. By the way, I am not associated with and nor will I benefit from any sales at Interstate Music Supply.

Joseph Hagedorn

University of River Falls, WI faculty member

Classical Guitar Instruction
Beginning / Advanced

612 · 374 · 4681



CHARLES A. HANDMADE HOFFMAN GUITARS

AUTHORIZED WARRANTY SERVICE FOR
C.F. MARTIN • SIGMA

GIBSON • EPIPHONE • GUILD

QUALITY REPAIRS & ACCESSORIES
FOR ALL FRETTED INSTRUMENTS.

2219 EAST FRANKLIN AVENUE
MINNEAPOLIS, MN 55404

612 338 1079

Walking Bass Line w/Comping

By Scott Fraser

In recent years jazz guitarists such as Joe Pass have introduced a walking bass line with comping (accompaniment) into their style. This approach is similar to what a jazz pianist might do while walking the bass with the left hand and comping with the right. For small group settings, solo guitar or just jamming with your fingers, this is a great feature to add to your guitar arsenal. When mastered, this approach can be a tremendous asset in backing a vocalist or another soloist.

I have written out a 12-bar blues in the key of A using the walking bass line w/comping. The fingerings for the bass line are numbered, and the chords are diagrammed on page 7. Once you have learned this well, try playing the same patterns in other keys such as B flat and C. Good luck!

Walkin The Blues

by Scott Fraser

The musical score for "Walkin The Blues" is a 12-bar blues in the key of A. It consists of five systems of music, each with a treble clef staff and a bass line staff. The chords and fingerings are as follows:

- System 1:** A7, D7, A7, E-11 (G), A+7 (C#), D9. Fingerings: 3, 1, 1, 4, 1, 2, 2, 1, 4, 1, 3, 1, 0, 2, 2, 2, 2.
- System 2:** E7, D7, E7, A7, A7, G7, F#7, B-7, DMaj7. Fingerings: 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2.
- System 3:** E7, D#7, E7, A7, F#7, B7, E7, A7, D9. Fingerings: 3, 3, 3, 2, 1, 3, 3, 1, 1, 3, 3, 1, 1, 1, 4, 1, 2, 1, 2, 3.
- System 4:** A6, A+7 (E), D9, D7, A7. Fingerings: 3, 2, 1, 1, 4, 1, 2, 1, 2, 3, 3, 2, 1, 1, 1, 1, 2, 3.
- System 5:** A7 (E), F#7, B-7, E7, A7, F#7#9, B13, E7#9, etc. Fingerings: 3, 1, 1, 1, 1, 1, 1, 0, 2, 3, 4, 1, 2, 2, 1, 1, 2, 2, 1.

Walking, from page 6

FOOTNOTE: Variation on Measure #6



Chord Charts

Chord charts for the piece, showing fret positions and chord names:

V-1 A7 (x1x24xx) IV D7 (x213xx) V E-11 (xy1341) IV A+7 (x1x342) IV D9 (x2134x) V E^b7 (x2413x) IV D^o7 (x2314x) V IV III II II B-7 (x24xx) X 1x24x

V D7 (x1x24x) V E7 (x3241x) IV D#7 (xy3241x) VIII F#7 (x324xx) VII B7 (1x24xx) V AG (xx3241) V A+7/E (x4123) V D7/A (xx3141) V A7/E (x312xx)

II F#7 (1x24xx) I E7 (0x01xx) VIII F#7# (x2134x) VII B13 (1x234x) VI E7#9 (x2134x) I D9/F# (2x0310)

GUITAR LESSONS
 ALL STYLES
 Beginner, Advanced & Professional

CALL
SCOTT FRASER
 241-0351

Illustration of a man playing guitar.

Serious Students Only!

B Sharp Music

Professional Sound Reinforcement
 Amplification, Guitars,
 Keyboards, & Drums

- MARTIN
- GIBSON
- YAMAHA
- RICKENBACKER
- KORG
- KRAMER
- B. C. RICH
- TAMA
- LUDWIG
- ROLAND
- IBANEZ
- GUILD
- FENDER
- PEAVEY
- SHURE
- MARSHALL
- PAISTE
- HOHNER
- BOSS
- SABIAN

781-6838

LOWRY & CENTRAL
 2417 Central Av N.E.

WE BUY SELL TRADE

MGS MEMBER Performance Calendar

SEPTEMBER

2

PAUL HINTZ at Music City Cafe, St. Paul, 7 pm.

3

KAREN MUELLER (through 9/5) plays at the Great River Festival in LaCrosse. Also appearing are Fred Small, Ann Reed and many others.

SCOTT FRASER (also 9/4 through 9/5) at the Manhattan Beach Club, Cross Lake (North of Brainerd), 8:30pm-12:30am. FFI: 241-0351.

4

DAVID ROOS TRIO at Cafe Solo, Mpls., 11:30-3am.

PAUL HINTZ at Dunn Bros. Cafe, 8pm-11pm.

5

KEVIN DALEY GROUP at Lake Harriet Band Shell, 1:30pm.

9

PAUL HINTZ at Music City Cafe, St. Paul, 7pm.

10

JIM OUSKA w/Trick Bag (original R&B), O'Gara's Garage, St. Paul., 9:30pm, \$3 cover.

11

PAUL HINTZ at Kuppernicus, Lowertown, St. Paul, 9pm, \$2 cover.

12

KAREN MUELLER warms up for Tim and Molly O'Brien at the Cedar Cultural Center, Mpls., 7:30 pm.

14

KEVIN DALEY GROUP at the Riverside Cafe, Mpls. 7pm.

16

KAREN MUELLER plays at the Walnut Valley Festival in Winfield, KS. The festival features the National Fingerpicking championships.

17

BRIAND MORRISON w/Chapter Zero (through the 18th) at the Brown Derby, St. Paul, 9pm-1am.

22

KEVIN DALEY w/The Paul Harper Band at the Loring Bar, 9 pm.

24

STEVE HASKIN w/Clint Hoover on chromatic harmonica & Pete Mathison on bass performing Latin jazz. 11pm-2am, Cafe Solo, Mpls.

OCTOBER

2

CURTIS & LORETTA (also 10/3) at the Big Island Rendezvous, Albert Lea, MN. FFI: 1-800-658-2526.

3

GENE SWANSON and a great Sunday Brunch Buffet, 11am-2pm at the Great Harvest Restaurant, Northland Inn, Brooklyn Park, (694 & Boone Ave.).

9

PAUL HINTZ at the Blue Guitar, Stillwater, 8pm.

MINNEAPOLIS GUITAR QUARTET, Augsburg College, Sateren Auditorium, 8pm.

11

PAUL HINTZ "Special Event" cassette release party *Two States of Mind*, at Music City Cafe, 7pm.

16

KAREN MUELLER CD release *Clarity*, party/concert, 8pm, Ginkgo Coffeehouse, 721 N. Snelling, St. Paul. FFI: 645-2647.

17

JEFFERY VAN w/Hill House Chamber Players, Phipps Center, Hudson, WI. FFI: 715-386-2305.

18

DAVID ROOS TRIO at Hammond Hotel, Hammond, WI. 9pm-1am.

JEFFERY VAN w/Hill House Players also 10/25, at the Hill House, 240

Summit Ave., St. Paul. Reserve tickets \$10 at door, 296-8205.

19

KEVIN DALEY GROUP at the Riverside Cafe., Mpls.

21

GUITAR FOUNDATION OF AMERICA FESTIVAL (through 10/25), in Buffalo, NY. Featuring performances by Mpls. Guitar Quartet, David Russell, Eduardo Fernandez and Roberto Aussel.

22

BRIAND MORRISON w/Chapter Zero (through the 23rd), at Garity's Lounge, St. Paul.

Calendar, to page 9

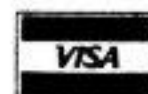


DON'T FRET MUSIC COMPANY

specializing in strings and accessories
for the acoustic musician.
all brands at discount prices.

**ORDER NOW OR CALL FOR A
FREE CATALOG**

1-800-288-3738 (FRET)



**TO PLACE AN ADVERTISE-
MENT IN THE GUITARIST,
CALL PAT AT 331-5757.**

Calendar, from page 8

24

GENE SWANSON w/singer Petra Ziliacus performing Scandinavian Music at Edinborough Park's "Mini Festival of Nations", 3 pm, Edina.

TONY HAUSER w/Brazilian recorder player, Cleo Galahno, 3pm, performing contemporary Latin music at the Landmark Center, St. Paul.

27

JEFFREY VAN w/Vern Sutton performing the entire "Letters from Composers" at D. Argento's Birthday Party at the New Ted Mann Concert Hall, UofMN. 8pm.

NOVEMBER
13

GLEN LARSON w/the St. Croix Boys at the New Union on Central and Hennepin, (Northeast Mpls.), 8pm.

ONGOING EVENTS.....

SUNDAY'S, TIM SPARKS, 10am-2pm, brunch at the Dakota Bar & Grill, St. Paul.

WEDNESDAY'S, TIM SPARKS, 6:30-8:30pm, Loring Bar, Mpls.

DAVID ROOS w/Illicit Sextet, 9:30-12:30am, O'Gara's, St. Paul.

TUESDAYS, MIKE SALOVICH 6:30-8:30pm, Caravan Serei, St. Paul.

SATURDAYS, MIKE SALOVICH, 6:30-9:30PM, Sri Lanka Curry House, Mpls.

SEPTEMBER every SATURDAY & SUNDAY & LABOR DAY, CURTIS & LORETTA aka Haymarket Minstrels at the Renaissance Festival, Shakopee. FFI: 445-7361.

"From fiery fingerpicking to slap funk, Preston Reed stretches the boundaries of Acoustic Playing."

-Acoustic Guitar Magazine, July/August 1992

PRESTON REED

Acoustic Fingerstyle Guitar Lessons

(612) 822-6203

Guitar
Instruction
at
MacPhail
Center

- Fingerboard Theory and other classes for all levels
- Instructors in classical, jazz, acoustic and electric guitar, electric bass and Suzuki guitar
- Rock ensembles, jazz combos, Electric Guitar Orchestra

Call 627-4020 for a catalog.

University of Minnesota Continuing Education & Extension.
An equal opportunity employer and educator.

Suneson Music Center

* Store of the Stars *

- GIBSON • LANEY • MARTIN • SOUNDTECH •
- FENDER • PEARL • WASHBURN •
- DOBRO • SHO BUD STEELS •

VINTAGE INSTRUMENTS • LESSONS • REPAIRS

Suneson Music Center 1611 E. Lake Street Minneapolis, MN

Rog Suneson

724-0615

Jim Ritchie

**TRESTMAN
MUSIC CENTER**GUITAR-AMPS-P.A.'S-DRUMS
BAND & ORCHESTRA
INSTRUMENTSNATIONAL BRANDS
NEW & USEDWE BUY • SELL • TRADE
RENTALS-LEASES
LESSONS-REPAIRS

OPEN DAILY 10 AM - 8:30 PM

FRIDAY 10 AM - 5:30 PM

SATURDAY 9 AM - 5:30 PM

866-34816630 LYNDALE AV S, MINNEAPOLIS
FAX 612-866-1455AABE'S Music
SHOPPEBUY • SELL
TRADE • CONSIGN
MINNESOTA'S NEW USED
& VINTAGE GUITAR CENTERGUITARS - AMPS - DRUMS
KEYBOARDS - P.A.'s - SPEAKERS
LIGHTING - EFFECTS - BRASS
REEDS - COMPLETE RENTAL
QUALITY GUITAR
RESTORATION AND REPAIR

PAY LESS - PLAY MORE!

866-2620

11 E. 58th St. (58th & Nicollet, Mpls)

JOIN THE
**MINNESOTA
GUITAR
SOCIETY**

Name _____

Address _____

City _____

State _____

Zip _____

I don't want to miss a single issue. Enclosed
is my check for \$ _____. Student: \$12 Regular: \$15 Family: \$20 Sustaining: \$50 Patron: \$100 Renewing

All members receive discounts on tickets to all events, a copy of each newsletter, and the opportunity to place classified ads free of charge; sustaining members receive 2 pairs of free tickets for upcoming events; patron members receive 4 pairs of free tickets for upcoming events.

MAIL TO: MGS, PO Box 14986, Mpls, MN 55414

CLASSIFIEDS

Classifieds are free to members and can be placed by mailing ad (please type or print clearly) to: MGS, PO Box 14986, Mpls, MN 55414 or call 333-0169.

I BUY GUITARS! Dakota Dave Hull 333-1660.

CLASSICAL GUITARISTS, play in a trio or quartet as a member of the MacPhail Classical Guitar Ensemble. Weekly coachings and performance opportunities. Call **Alan Johnston** at 627-4020 for information.

FOR SALE: **Contrerras "studio"** guitar, 1972, apprais. at \$1075. Except offer, Caroline 377-8402.

FOR SALE: 1981 **Martin D25K KOA** wood sides & back. Spruce top w/cedar stain & tortoise pick guard. Mint \$950. Firm 473-2855.

BLUEGRASS & OLD TIME GUITAR LESSONS - flatpick styles. Original tablature. Beginning, advanced & children welcome. Steve Howard, 922-6711.

GUIT. INSTRUCTION RIGHT IN YOUR HOME! Bluegrass, classical, C&W, Spanish and other styles. Call the Melodee School of Music 871-3165, 7 days a week till 10 pm. \$20 reward for anyone who refers a friend who takes lessons for a month—unlimited offer.

MN Mandolin Orchestra is looking for guitarists. We play classical, ragtime, ethnic and folk music. Call Jack at 334-5923 (days) and 377-7511 (evenings).

OVATION Custom BALLADEER Model #1612 FOR SALE w/hard-shell case, \$439 firm. **YAMAHA G-120A** classical w/case \$90 786-4837.

1990 Santa Cruz Tony Rice Herringbone P28. Hear to believe! List \$2,350, asking \$1,875. 644-7924 Chris Kaiser.

TWIN CITIES JAZZ INFORMATION! Call the **Twin Cities Jazz Society JazzLine: 612-633-0329**.

KAKOS (1981). Rosewood sides and back. Case included. \$1,700 or BO. Will Agar, 920-2591.

STRATOCASTER '73 natural finish, all original, \$750. Call 698-5384.

FOR SALE: **Jose Ramirez C86** concert classical guitar, 1987, ex. cond. \$2500. Patrick 825-3762.

from **BACH to ZAPPA**

the
P
O
D
I
U
M



Lynn & Paulette Thompson offer friendly, professional help and service

- ★ Featuring an *unequaled* selection of sheet music in many styles
- ★ Fine classic & acoustic guitars plus moderately priced student models
- ★ Professional music instruction—guitar, piano, bass, vocal
- ★ Amps, harmonicas, strings and things.

425 14th Ave. S.E. in DINKYTOWN

331-8893 *Call Us!*

WE SPECIAL ORDER SHEET MUSIC DAILY

The Guitarist
is in need of
distribution volunteers.

Call 722-1368
if you want
to help.

WE BUY-SELL-TRADE-CONSIGN GUITARS & AMPS

Lessons & Repairs also Available

Where you expect results



consignments

612-822-7602 3743 Nicollet Av S Mpls

Guitarist

THE MINNESOTA GUITAR SOCIETY
P.O. Box 14986 Minneapolis, MN 55414

Non Profit Organization
U.S. Postage Paid
Minneapolis, MN
Permit No. 201