

# Guitarist

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

SEPTEMBER / OCTOBER 2001

VOL. 17 NO. 5

## *Los Angeles Guitar Quartet to open concert series...*

The most prominent guitar quartet in the world today, the **Los Angeles Guitar Quartet**, will open the 2001-2002 Sundin Hall concert series with performances on **October 13th and 14th, Saturday and Sunday**. Both nights will probably sell out, so order your tickets now via the recently mailed season flyer.

(Or call **612-677-1151** to reserve tickets by phone)

*(Los Angeles to p. 3)*



**Local Artist Series Concerts:****Tim Davey and Daniel Estrem**

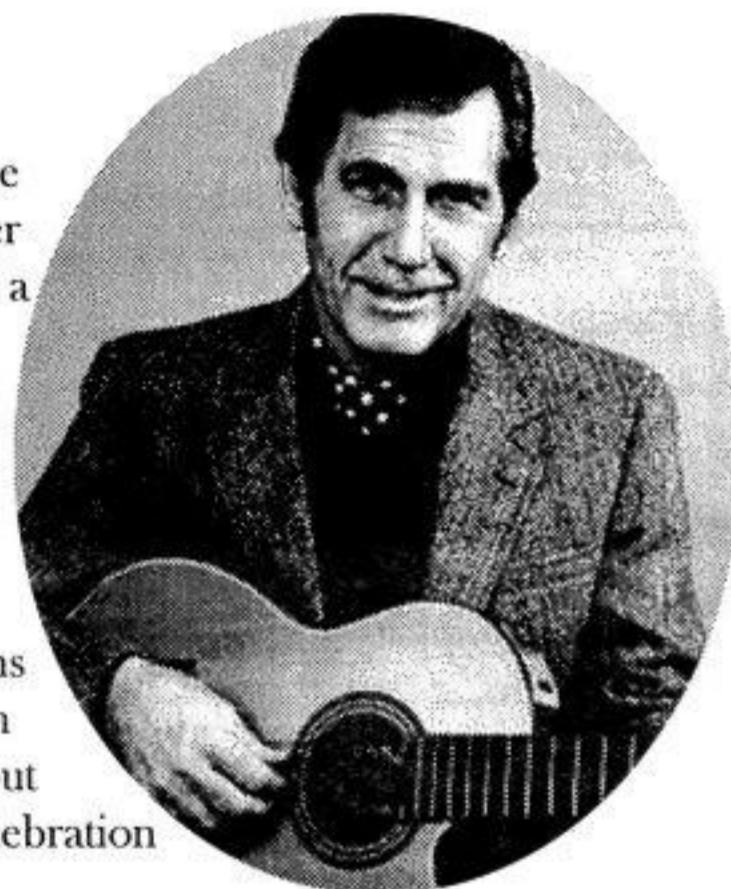
The season's first **Local Artist Series** concert will be presented by **Daniel Estrem** on **Friday, October 26th at 8:00 PM at the St. Cloud State University Performing Arts Center**. This concert is free, and **Dan** will give new meaning to the word "eclectic" when he plays lute, archtop guitar, and a seven-string acoustic guitar all on the same program. Two days later, in Minneapolis, fingerstyle acoustic guitarist **Tim Davey** will play a solo concert at the **Southeast Christian Church at 960 15th Ave SE**, a few blocks north of Dinkytown. **Tim Davey's** concert is also free.

**Mr. Guitar' passes away...****Chet Atkins and the Chet Atkins Appreciation Society**

by Joe Haus

I heard Chet Atkins' last public performance. It was two years ago, at the Chet Atkins Appreciation Society Annual Convention in July 1999. Earlier that year, Chet had had a tumor removed, and was not well enough to do a full concert. But it was great to hear him play a duet with Australian guitarist Tommy Emmanuel on *To 'B' Or Not To 'B'* from their album *The Day Fingerpickers Took Over the World*, and Chet soloed on his own tune *Happy Again*.

The Chet Atkins Appreciation Society was started in 1983 by fans of "fingerstyle" guitar playing. It's become much more than just a Chet Atkins fan club. They issue a quarterly newsletter and hold a four-day convention every July. This year's convention came just 10 days after Atkins' death, but there wasn't a lot of mourning going on. Instead, the convention was a celebration of a life dedicated to the guitar, as it is every year. (*Chet Atkins to p. 4*)




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***Guitarist*** A publication of the Minnesota Guitar Society
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**MINNESOTA GUITAR SOCIETY MISSION STATEMENT**

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

(Los Angeles from p. 1)

Recognized as one of America's premier instrumental ensembles, the **L.A. Guitar Quartet** is one of the most charismatic and versatile groups performing today. Popularly known as the **LAGQ**, these four virtuosi bring a new energy to the concert stage with their eclectic programs and dynamic musical interplay. Their inventive, critically acclaimed transcriptions of concert masterworks provide a fresh look at the music of the past, while their interpretations of works from the contemporary and world-music realms continually break new ground. The **LAGQ** has set new standards for the guitar quartet medium.

The **LAGQ** has appeared in prestigious guitar and chamber music series at Pasadena's Ambassador Auditorium, Chicago's Orchestra Hall, and New York City's Lincoln Center and Weill Recital Hall at Carnegie Hall. They have been featured at the Hong Kong, Singapore, and Istanbul International Arts Festivals. The 1997-98 season included appearances in Chicago, Philadelphia, Toronto, Jacksonville, Richmond (VA), Austin, Fort Worth, and at the Ryman Auditorium in Nashville, and tours of Japan, Germany, and the United Kingdom. The **LAGQ** has appeared on Minnesota Public Radio's "St. Paul Sunday Morning" and in a nationally broadcast performance with the Boston Pops on PBS's "Evening at Pops." The group has also been featured on CNN's "Show Biz Today," "CBS Saturday Morning," and A&E Network's "Breakfast with the Arts." The 1998-99

season took them on a U.S. tour including Baltimore, St. Louis, Seattle, Louisville, Boston, Los Angeles, New York, Philadelphia, and Kansas City. International highlights included appearances in Montreal, Munich, Berlin, Paris, Singapore, Manila, Shanghai, and Beijing.

The **LAGQ** records for Sony Classical. Their recent release *L.A.G.Q.* debuted in the top 10 on the Billboard Classical-Crossover charts. ☞

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## Jean Henze's *Heading for the Door*

by Steve Haskin

When I called Jean Henze to ask her to participate in this year's Acoustic Guitarathon she answered on her cell phone from a truck stop in Nevada.

"I've been camping in Death Valley!" she explained.

"How wonderful," I said, but secretly I wondered why anyone would want to spend time in what must be the most desolate place on earth. Later I learned that Jean was on a vision quest. She was seeking inspiration to write the material that would become her new recording, *Heading for the Door*. The voice she heard said "Let it rock!"

And rock it does. I almost fell out of my chair when I first slipped the compact disk into the player. I was instantly reminded of The Clash and their version of *Brand New Cadillac*—punk rock at its best. The first guitar riff, written by Jean at her kitchen table late one



### ( *Chet Atkins from p. 2* )

The convention takes place at the Sheraton Music City Hotel, on the outskirts of Nashville. The foyer has several CD and rare LP dealers. I saw a copy of a rare French RCA recording entitled "and then came...Chet Atkins" that sold about a half hour later for \$220.00. There's a large room devoted to guitar builders ranging from Gibson Inc. to Kirk Sands guitars. Another room holds Mel Bay publishing (20% off everything!) and various string and guitar gear dealers. Four rooms are devoted to small concerts by people such as Muriel Anderson and Guy Van Duser. There are also workshops on how to play like Jerry Reed and how to adapt Celtic music for the guitar. The Kentucky Thumbpickers club has its own room, where you can hear members playing from 10 am to 6 pm each day. There are a lot of great players in Kentucky! Finally, there is the large ballroom, which has people playing from 9 am until 10 pm each day.

Did I say "finally"? That's just the official stuff! There really are guitar players sitting in the hallways pickin'. In the hotel bar each evening is the always entertaining Buster B., a very amazing guitarist who holds a pickin' session each night with people like

night, and here played expertly by cohort Dan Neal, hits you like one of those great Keith Richards lines that helped make The Stones famous. Jean's melody features a prominent tri-tone, or "The Devil in Music" as it was called in the Renaissance. This was a new sound for Jean and it's heard throughout *Heading for the Door*. That dissonance and Dan Neal's hard-driving electric guitar make the record the dark vision that can come from a few nights spent alone in the desert.

Betrayal and unrequited love are the themes of *Heading for the Door*. Jean gets right to the point in *House of Mirrors*: "Standing in the House of Mirrors / Reading the book of Truth and Lies." When I kidded Jean about her tumultuous love life and how it is expressed in her album she assured me that it was not just her relationships that caused her to think about image versus reality. "Our president tells us he wants to protect the environment, yet he wants to drill for oil in the Alaskan wilderness. What does he really mean?" (*Jean Henze to p. 5*)

Thom Bresh (the son of Merle Travis of "Travis pickin'" fame) and Nokie Edwards (lead guitarist of the Ventures).

About 1,200 people from around the world attend, with about 75 scheduled performers (of course you never know when people like Arthur "Guitar Boogie" Smith will show up and jam). It's four days of concerts and workshops and talking guitar non-stop. And realizing that there is no such thing as "guitar overload" despite what your ex-significant-other said.

It's a lot of fun with a lot of people just like you! You will see and hear a lot of great guitar playing. If you want to go next year you need to be a member of the Chet Atkins Appreciation Society (CAAS). A \$20 check made out to CAAS will do the trick. Mail your check to CAAS at 3716 Timberlake Road, Knoxville, TN 37920. You'll get four issues of the newsletter, which always includes a Chet tune transcribed and info on new CDs by fingerstyle guitarists.

And of course there are websites to check out:

[www.fretboard.org](http://www.fretboard.org) —or— [www.chetatkinsfans.com](http://www.chetatkinsfans.com)

**Joe Haus** is a Board member of the Minnesota Guitar Society and an active performer on both classical and steel-string guitars. He can be heard in the duo *Wind & String* with flute player Kay Miller.

(Jean Henze from p. 4)

Despite the possible political implications of some of the songs on *Heading for the Door*, every song on the CD is directly addressed to a lover. The singer watches her loved one walking away in the morning, heading for the door, and assures him she won't be waiting for his return. From *Black and Blue*: "In my heart I hear you calling out my name / Everything is black and blue, it's all the same". From *Shimmering Tree*: "I run my hand over your soft, smooth skin / You turn into a knife when my tears begin." You get the picture. No happy love songs for Jean Henze. Even the album's one cover song, a version of *When the Circus Comes to Town* by Los Lobos, is about betrayal.

Much credit for the CD's effectiveness goes to Dan Neal. "Dan is kind of psychic. He just has to hear a song once and he knows what to do," Jean says. Dan has accompanied Jean Henze since her first days performing in coffeehouses. On the record he uses a Fender Stratocaster and a Gibson ES335, and he plays pedal steel on two tunes. By overdubbing, he creates a multi-layered sound like a guitar orchestra. Just when you think maybe there's too much guitar, keyboardist Tommy Spaeth takes the solo on Hammond B-3 and maintains a nice balance.

Initial recordings for *Heading for the Door* were by Patrik Tanner, but the real master of the record's excellent sound was Douglas Reed, who created a kind of late Dylan feel. In the mixing process Douglas was influenced by Dylan producer Daniel Lanois. Jean's voice seems to float over the other tracks without being louder—a Lanois technique.

The photos for the CD were taken in New York by Jean's former roommate Shannon Kennedy. Shannon kept her camera moving to give the pictures a swirling effect, enhancing the image versus reality theme. Shannon also co-wrote some of the lyrics.

Jean Henze's *Headed for the Door* may be about leaving love behind but it's also about catharsis. When one walks away from a situation by opening the door and leaving, we must remember the door opens up into the world. Let's hope the road in front of Jean holds more records as terrific as this one.



**Steve Haskin** is a guitarist, composer, poet, teacher, and Guitar Society Board member. He has released two CDs of original music, *Boundary Waters* and *Mississippi Goin' By*.



Hear Jean Henze and Dan Neal perform at this year's Acoustic Guitarathon, December 15 at Sundin Hall.

## The Tale of Two Youths: The guitar and jazz

by Jeff Perry

The birth of a new musical art form is a rare occasion. So too the birth of a new instrument. The American musical form jazz came into being in the last one hundred years. Although there have been stringed instruments since at least ancient Greece, the guitar as we know it is a very young instrument and like jazz has grown and changed through the last century and even within our lifetimes.

The guitar has been a part of jazz nearly since its inception yet its role has changed dramatically. It has gone from a background role to that of a featured soloist to today, when it has gained pre-eminence. Early on the guitar was in the shadows, strictly a rhythm section instrument more often felt than heard. Guitarists now are not only bandleaders, but also composers and innovators. In fact, some of the best-known, best-selling jazz artists, like Pat Metheny, George Benson, John Scofield, and John McLaughlin, are guitarists.

It's not often that an instrument grows to maturity within the context of a new musical art form. A past example is the piano in Beethoven's time. This new instrument, and the way Beethoven and those who followed him played it and wrote for it, changed music forever. It created a bridge between Classical and Romantic periods and became the principal instrument in both European and American music.

In jazz, the guitar was initially overshadowed by the louder, more piercing banjo, the sound of which cut through more clearly in early, horn-dominated ensembles. However, the greater range, tone, and capabilities of the guitar kept players exploring the instrument. Guitar makers recognized the need for louder instruments and tried various innovations. They experimented with different body shapes and materials but—given how loud trumpets can be!—the guitar did not rise out of the shadows until the invention of amplification in the 1930s, through an electromagnetic device known as a pickup, which senses the vibrations of the guitar strings and translates them into electric signals that can be amplified. Once this device was perfected the guitar in jazz ensembles was no longer limited by the volume it could, or could not, produce. Now it could be as loud as a trumpet, saxophone, drums, or entire big band!

To understand the guitar's journey since the 1930s, it may be useful to consider two of the instrument's characteristics. First, the guitar, like the piano, organ, and harp, can play three or more notes at the same time, that is, chords. This sets it apart from horns, woodwinds, the human voice, and even other stringed instruments like the violin. However, the guitar is not limited to playing chords and can be a strong and exciting voice playing single-note lines. And, among advanced players, it can play single lines intermixed with chords, allowing guitarists to in effect accompany themselves. A second factor to consider is that the guitar, as a relatively young instrument, inevitably has encouraged players to find new, inventive ways to play music on it.

Jazz, too, is relatively young, and has taken many twists and turns in the past century. However, two characteristics of jazz have remained the same. The first is improvisation and emphasis on the individual. Since the groundbreaking recordings and performances of Louis Armstrong in the 1920s, jazz has encouraged every player to interpret music and song in his or her own way.

At the same time, rather than being just a showcase for one person, jazz is a group endeavor and requires interplay among all involved to be successful. While the melody or main theme of a song is typically stated at the beginning and end of a jazz piece, what happens in between is where the magic lies. From night to night the musicians will venture on different routes but always end at the same destination. Comparing jazz to a style that followed it, rock and roll, I use the analogy of an auto race. Rock is an oval track that does not allow much variation. Jazz is a road rally, closing down an entire city, with start and end points that allow the drivers to take any of countless options to arrive at the finish line.

It is in this spirit that the guitar in jazz developed. Its role as a background, rhythm-section instrument could not last as imaginative players began to test what they could do to express themselves. Among the many significant players over the years, here are seven of the most important and their innovations.

Eddie Lang has been called the "father of jazz guitar." In the 1920s he pushed the limits of the instrument and was one of the first to develop the art of single-line playing. While he never rose to prominence in

the music world at large, he performed and recorded with famous musicians like Jimmy Dorsey, Bessie Smith, and Bix Beiderbecke. He died in 1933, before the advent of amplification, and so did not have the opportunity to explore the options amplification presented. Still, his recordings show his immense dexterity and command of the instrument. He made guitar players take notice and challenge what they could do.

After Eddie Lang, the guitarist who came to prominence was much better known in the music community and beyond. If you saw the Woody Allen film *Sweet and Low Down* you heard mention of a French Gypsy guitarist named Django Reinhardt. He played with speed and finesse that still leads guitar players to his recordings. With Django there is no ignoring the instrument, he truly stands out.

Charlie Christian has been called the “first star of the electric guitar.” He became famous through his work with Benny Goodman between 1939 and 1941. His recordings with Goodman influenced an entire generation of players and are still “required listening” for jazz guitarists today. He had seemingly endless melodic ideas. He was perhaps the first guitarist to emulate horn players—one way for a guitarist to learn how to phrase, an indispensable trait in any jazz improviser.

These players were all great soloists. Yet for the most part that’s the only way they were featured. The melody was played by the horns while the guitarist comped, then on cue the guitarist would solo, afterwards returning to a background role. Wes Montgomery’s emergence in the late 1950s changed all that. He was both the primary voice and primary soloist. With a backup rhythm section, and a secondary soloist for variety, Wes could carry the entire act. He also changed the approach to soloing from Christian’s riff-based style to long, extended, even more horn-like phrasing. There is definite fluidity in Wes’s playing. He transcends his instrument and “sings” when he solos.

Joe Pass is simply amazing. He takes guitar playing to the next level. Not only does he have the fluidity and phrasing skills of Wes or any of Wes’s predecessors, but he also has facility that few come close to. Joe Pass didn’t need a band, he was one. He is certainly the best example of the chord-melody style: That style features melody harmonized with chords below it. Pass

plays the melody, the chords, and the bass part all at the same time.

Following the tradition of these players but breaking new ground is Pat Metheny, who for 30 years has produced recordings as a bandleader, composer, and primary soloist. He has one of the most distinctive sounds of any instrumentalist. Even when he plays guitar synthesizer I can recognize his phrasing, ideas, and touch—he has been one of the few players to successfully use it as an “organic” instrument, not a mere gimmick or novelty.

Lastly, Mike Stern, a guitarist who has been recording nearly as long as Metheny, got his start with the great trumpeter Miles Davis and has been the player to most successfully, in my opinion, incorporate the innovations of rock guitar into jazz while retaining a solid base in traditional jazz improvisation. He can play with the fire of Jimi Hendrix one moment, employ subtle and introspective lines the next, all while retaining a characteristic Mike Stern sound.

Guitarists in jazz today face many demands. They must have a firm grasp of the traditional role of accompanist, be able to weave exciting solos on demand, know a vast repertoire of songs, and be imaginative composers. They must be able to adapt to big bands, quartets, trios, and duos. And, in the ultimate challenge, they must be prepared to do it all, all by themselves. Most jazz guitarists relish these challenges. The wooden box with the six strings across it is like that city where the auto race takes place—a world limited only by the imagination of the individual player.



**Jeff Perry** is a Minneapolis-based guitarist and composer. He spent 7 years in Chicago, where he played with Ramsey Lewis, Bobby Broom, and Fareed Haque. He has a BA in Jazz Studies from the American Conservatory of Music.



**Events,**

september / october 2001

**Saturday, September 1**

CURTIS & LORETTA (Haymarket Minstrels)  
The Renaissance Festival, Shakopee  
Info: 952-445-7361

**Sunday, September 2**

PAUL HINTZ, solo 7-string jazz guitar  
Crema Cafe, 34th and Lyndale, Minneapolis  
7:30-10:30 pm

CURTIS & LORETTA (Haymarket Minstrels)  
The Renaissance Festival, Shakopee  
Info: 952-445-73611

**Thursday, September 6**

JP & THE LAVA LIZARDS  
The Cabooze, 917 Cedar Ave.  
Minneapolis, 9 pm

**Friday, September 7**

PHIL HEYWOOD  
The Coffee Grounds  
1579 Hamline Ave. N., Falcon Heights  
651-644-9959, 8-10:30 pm

PAUL HINTZ, solo 7-string jazz guitar  
Barnes & Noble Bookstore  
Eagan, 8-10 pm

**Saturday, September 8**

CURTIS & LORETTA (Haymarket Minstrels)  
The Renaissance Festival, Shakopee  
Info: 952-445-7361

PHIL RUKAVINA, lute with LISA HABECK, soprano,  
"Elizabethan Master: The Musical World of John  
Dowland"  
a recital of lute songs for soprano and solo pieces for  
the lute

St. Anthony Park Lutheran Church  
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**Sunday, September 9**

CURTIS & LORETTA (Haymarket Minstrels)  
The Renaissance Festival, Shakopee  
Info: 952-445-7361

**Tuesday, September 11**

SCOTT FRASER GUITAR DUO  
Edinborough Park Amphitheatre  
7700 York Ave., Edina  
7-8 pm

PAUL HINTZ, solo 7-string jazz guitar  
Dunn Bros., Snelling and Grand,  
St. Paul, 8:30-10:30 pm

**Friday, September 14**

SCOTT FRASER GUITAR DUO  
Country Pub Wine Cafe  
301 N. River Front, Mankato  
8:30-11:30 pm

WIND & STRING (KAY MILLER, flute; JOE HAUS,  
guitar)  
Flanders Art Gallery, 400 N 1st Ave.  
Minneapolis, 6-9 pm, Free

**Saturday, September 15**

SCOTT FRASER GUITAR DUO  
The Jazz Club  
200 Walnut St., Mankato  
9 pm - 1 am

**Tuesday, September 18**

DAVID SINGLEY TRIO (w/ GORDY JOHNSON,  
bass; CRAIG HARA, drums)  
The Dakota Bar and Grill, St. Paul 7:00 pm

**Thursday, September 20**

JP & THE LAVA LIZARDS  
Bon Appetit  
421 14th Ave. SE, Minneapolis  
9:30 pm

**Saturday, September 22**

CURTIS & LORETTA  
River Rendezvous Pond  
Dakota Mission Park in Bloomington  
Info: (952) 948-8881

**Sunday, September 23**

CURTIS & LORETTA (Haymarket Minstrels)  
The Renaissance Festival, Shakopee  
Info: 952-445-7361

STEVE HOWARD with the BLUE DRIFTERS blue-  
grass quartet

Deer Lake Orchard, Buffalo, 1-5 pm

**Friday, September 28**

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The Renaissance Festival, Shakopee  
Info: 952-445-7361

**Saturday, September 29**

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The Renaissance Festival, Shakopee  
Info: 952-445-7361

**Sunday, September 30**

CURTIS & LORETTA (Haymarket Minstrels)  
The Renaissance Festival, Shakopee  
Info: 952-445-7361

**Friday, October 5**

PAUL HINTZ, solo 7-string jazz guitar  
Borders Books in Minnetonka 8-10 pm

GLEN HELGESON with AXIS MUNDI  
The Dakota Bar and Grill, St. Paul  
8:00 pm, Info: 651/642-1442

SCOTT FRASER GUITAR DUO  
Borders Bookshop & Cafe  
8472 Tamarack Rd., Woodbury 8-10 pm

**Saturday, October 6**

TIM DAVEY  
Dreamcoat Cafe, 215 S. Main St.  
Stillwater, 651-430-0615, 8-10 pm

GLEN HELGESON with AXIS MUNDI  
The Dakota Bar and Grill, St. Paul  
8:00 pm, Info: 651/642-1442

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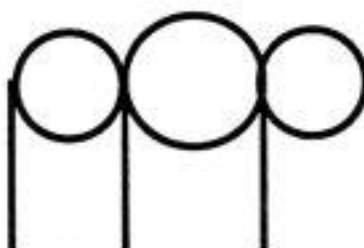
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Call TCJS Jazzline to request TCJS sweatshirt order forms.

Please make check payable to TCJS and mail to:  
 Twin Cities Jazz Society, P.O. Box 4487, St. Paul, MN 55104-0487.

Thanks for your support!

**PAUL HINTZ**

Guitar lessons  
 Jazz and acoustic  
 Beginners welcome

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**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: 612-677-1151*

**Guitarists or small acoustic ensembles** wanted to perform in an intimate cafe-style surrounding in Dakota County. Some original material preferred. Payment dependent on attendance. Call Dan at 952-423-2781

**Minnesota Mandolin Society** is looking for guitarists. We play classical, ragtime, ethnic and folk music. Call Peter at 651-687-1766 (days) or 612-898-0563 (eves)

**Twin Cities Jazz Information!** Call the Twin Cities Jazz Society JazzLine: 651-633-0329

**Classical & Jazz guitar lessons** by professional instructor with degree in classical guitar and more than 15 years of teaching experience. For more info, call Pavel Jany 651-649-0114

**Guitar Lessons:** folk, classical, country blues, American finger-style. 30+ years experience. Call Ed McGarrity at 612-588-9252

**David Qualey** (finger style guitar) **songbooks** for sale. \$5 ea. Geo. Seifert, 651-481-1639

**I buy guitars!** Dakota Dave Hull, 612-724-6995

FOR SALE: **Contrerras "Studio" guitar**, 1972, appraised at \$1075. Accept offer, Caroline 612-377-8402

FOR SALE: **Ovation Custom Balladeer Model #1612** for sale w/hardshell case \$439 firm. **Yamaha G-120A** classical w/case \$90. 612-633-0329

FOR SALE: **1974 Ramirez Classical** (Indian Rosewood) \$4,200 & **CHD Martin Acoustic** \$2,100. Dave 605-665-3578

FOR SALE: **Baby Grand Piano, Schimmel.** Ebony laquer. 5 feet 8 inches. Purchased in 1978. Well maintained and cared for by original owners. \$14,500. Carolyn, 715-835-5321

FOR SALE: **1974 Yairi (Brazilian Rosewood)**, \$500, call John at 612-929-7475.

FOR SALE: **1980 Martin D-25K.** Rare model w/beautifully figured Koa sides and top. Distinct appearance w/tortoise pick guard, and other special appointments. Perfect condition, rarely used. One owner. \$2,000. Call Al at 612-473-5224.

FOR SALE: **8 Course Renaissance Lute** made by Eric Saline. Bird's eye maple. \$1,200. Steve, 612-729-2984.

FOR SALE: **1921 Steinway M**, 5' 7", Serial No. 204747, Mahogany Finish, excellent condition, \$28,000, call 651-292-4929

FOR SALE: **1990 Taylor 555**, 12-string. Balanced sound. Great action. \$700.00, Call Paul Hintz at 651-699-6827

**(Events, from 10)****Sunday, October 7th**

JEFFREY VAN

3:00 PM

Rodrigo's *Concierto de Aranjuez*  
BLOOMINGTON SYMPHONY ORCHESTRA  
Community of the Cross Lutheran Church  
10701 Bloomington Ferry Road (corner of Old  
Shakopee Rd)

Bloomington (952)941-1247

**Monday, October 8**

SCOTT FRASER GUITAR DUO

The Dakota Bar and Grill, St. Paul 7-11 pm

**Thursday, October 11**

PHIL HEYWOOD with STEVE CLOUTIER

The Ginkgo Coffeehouse, 7:30 (tentative)

721 Snelling Ave. N., St. Paul, 651-645-2647

JP &amp; THE LAVA LIZARDS

Terminal Bar

409 E. Hennepin Ave., Minneapolis 9:30 pm

**Saturday, October 20**

SCOTT FRASER GUITAR DUO

The Jazz Club

200 Walnut St., Mankato 9 pm - 1 am

**Sunday, October 21**STEVE HOWARD with the BLUE DRIFTERS blue-  
grass quartet

Pinehaven Deer &amp; Tree Farm, Wyoming, MN, 1-4 pm

**Tuesday, October 23**PAUL HINTZ, solo 7-string jazz guitar  
Dunn Bros., Snelling and Grand

St. Paul 8:30-10:30 pm