

Guitarist

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VOL. 18 NO. 1

Winter Concert Events at Sundin Hall



Tim Sparks
January 25, 8 PM

In this issue

Profiles of the Amadeus Duo
and Tim Sparks

FUEGO Flamenco presents
"Simply...Flamenco" concert weekend

Local Gigs Calendar



Amadeus Duo
February 16, 8 PM

Noteworthy

A German guitarist and a Canadian guitarist, who have teamed up to tour the world. A North Carolina native who now lives in rural Minnesota and specializes in solo guitar arrangements of world music, particularly from Eastern Europe. A Minnesota guitarist with a 20-year commitment to flamenco guitar. A Czech-born guitarist now living in Minnesota with a passion for Brazilian music, equally at home in the world of classical music.

The guitar is an instrument at home in many worlds. Or perhaps, in many styles of this, our one world. Nothing illustrates the point more vividly than the two Minnesota Guitar Society concerts in January and February, the special concert series presented in January by longtime Society member Scott Mateo Davies and his partner, dancer Colette Illarde, and the new CD and regular performances of local group Ticket to Brasil. All are described in this issue of the newsletter.

In addition, as always, we include a local calendar of events. And don't neglect our advertisers, whose support brings you this newsletter.

Coming Attractions

Upcoming issues of the newsletter will include articles on hand injuries and how to treat and avoid them, on music for the vihuela, plus reviews of new and notable CDs, and our first annual teachers directory.

We invite submissions, comments, and suggestions. Writing for the newsletter, anything from a letter expressing your guitar-related opinions to a full-length article on some aspect of guitar performance or history, is open to any of our readers. Find out more! Get involved! Contact me by phone at 651 699 6827, by e-mail at <phintz@mnguitar.org>, or in person at any upcoming concert. Strum on!

—Paul Hintz

Tim Sparks, Friday January 25 at 8 PM
The Amadeus Duo, Saturday February 16 at 8 PM
in acoustically splendid Sundin Hall

Call 612 677 1151 for concert information and tickets. To get to Sundin Hall at Hamline University: Snelling Ave. in St. Paul north from Hwy 94 to Hewitt Ave., east ½ block.
Parking available on street and in lots one block east.

Guitarist A publication of the Minnesota Guitar Society

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Music without Boundaries

by Paul Hintz

Tim Sparks

Guitarist Tim Sparks has been on the road. In Germany, all of last November. In St. Paul on Friday, January 25th, long enough to share his music at Sundin Hall. A long musical journey, to Winfield, Kansas, and beyond, that began modestly in his boyhood home in Winston-Salem, North Carolina, when he started picking out tunes by ear on an old Stella flat top. He was given his first guitar when a bout of encephalitis kept him out of school for a year. The music around him was traditional country blues, and the gospel his grandmother played on piano in a small church in the Blue Ridge mountains, so that's what he taught himself to play.

A musically astute uncle heard him and, amazed that Tim had come so far on his own, nominated him for a scholarship at the prestigious North Carolina School of the Arts. There Tim studied the classics with Segovia protégé Jesus Silva, while continuing to play all kinds of music and increasingly turning to ragtime and jazz for inspiration. He adapted compositions by Jelly Roll Morton, Scott Joplin, and Fats Waller to the guitar, reducing piano originals to their essence. Early influences were Doc Watson, Arthur Smith, and, most importantly, Duck Baker, who opened up a horizon of possibilities for fingerstyle guitar.

After a stint on the road with a Chicago-based rhythm and blues band, Sparks arrived in Minnesota, where he established himself as a versatile guitarist and session player. While recording three albums with the seminal vocal jazz ensemble Rio Nido, he became proficient in jazz styles from Brazilian to bebop, and received several regional music awards including Best Acoustic Guitarist, Best Latin Jazz Guitarist, and Best Jazz Guitarist. Important models were Kenny Burrell, Wes Montgomery, Lenny Breau, and Ed Bickert. Two Minnesota guitarists with whom he shared a lot of ideas and inspiration were National Fingerstyle Champ Pat Donohue and plectrum ace Dean Magraw.

At this time he arranged Carla Bley's composition "Jesus Maria" for Leo Kottke. He also revived his interest in classical music, adapting Tchaikovsky's *Nutcracker Suite* to the guitar. For Sparks it was a labor of love, and it earned him the the 1993 National Fingerstyle Guitar Championship in Winfield, Kansas.

A sojourn abroad inspired an interest in European and Mediterranean styles, particularly the music of the Balkans, culminating in the *Balkan Dreams Suite*, a collection of odd-meter guitar arrangements. Many of the *Balkan Dreams* compositions were included on Tim's debut solo guitar CD, *The Nutcracker*, a recording cited by *Guitar Player* as "an exhilarating, odd-meter minefield inspired by Near Eastern music. An important recording from a gifted composer, arranger and performer." Three folios of Sparks's music are available from Mel Bay Publications.

In recent years, Sparks has been immersed in the ethnic music scene, performing on oud in Middle Eastern ensem-

bles, and on guitar in Greek and Klezmer orchestras. He was a featured performer with Crossing Borders at the Bethlehem International Music Festival in July 1995 and has received two Minnesota State Arts Board Fellowships to pursue ethnomusicological studies.

The Amadeus Duo

When the Amadeus Guitar Duo appears at Sundin Hall on February 16th, it will be their first appearance in Minnesota. They appear to have already played everywhere else.

The duo was formed when Canadian Dale Kavanagh and German Thomas Kirchhoff began playing together in 1991. In the 10 years since, they have given more than 450 concerts in over 30 European countries and North and South America. They've been praised for their bubbling temperament, virtuosity, sensitivity to phrasing and articulation, and warm, rich guitar tones.

On February 16th, their program will include a number of works dedicated to them, as well as works by Bach and Giuliani. Such a chamber music program is increasingly rare. They now mostly perform compositions for two guitars and orchestra by Joaquin Rodrigo, Roland Dyens, Harald Genzmer, Carlo Domeniconi, Jaime M. Zenamon, Christian Jost, and Martin Herchenröder. Many of these composers, and others, have dedicated works to the Amadeus Guitar Duo, who perform regularly with large orchestras throughout Europe. The duo has released 11 records, and done radio and television broadcasts in many countries. Interviews with Kirchhoff and Kavanagh have appeared in *Classical Guitar* (2001), *Gitarre & Laute* (1996), *Gitar och Luta* (1999), *Musikblatt* (1994), *Klassik Heute* (2000), *Akustik Gitarre* (1998), *Scala* (1999), and *Fono-Forum* (2001). During the 2001-2002 season they will play in Canada, the U.S., China, Turkey, Greece, Poland, Liechtenstein, Luxembourg, England, Austria, Italy, and Germany.

In January 2002, Kavanagh and Kirchhoff will collaborate with The Prague Chamber Orchestra on "Spanish Night," six concerts in some of Germany's most famous and beautiful concert halls, celebrating the 100th birthday of Joaquin Rodrigo with the "Concierto Madrigal" and the "Concierto Andaluz" (for four guitars and orchestra with the Eden-Stell-Duo).

Canadian-born Dale Kavanagh received her Bachelor of Music degree at Dalhousie University in Canada, then completed graduate studies with the Solisten Diplom at the Musik Akademie der Stadt Basel with Oscar Ghiglia in Switzerland. Between 1986 and 1988, she was a top prize-winner in many international competitions. She now performs internationally as a soloist as well as in the Amadeus Duo.

She is a regular recitalist and teacher at guitar and music festivals in Canada, Turkey, Poland, Germany, Holland, Sweden, Hungary, England, and the U.S., and has

Book Your Ticket

by Paul Hintz

The cliché says you can't judge a book by its cover. Even at Borders, as I found out one night last fall. I went to hear a solo set by guitarist Pavel Jany, but as I entered the cafe area it sounded like a full band.

Ah, the miracles of modern technology. CD backing tracks, a superb PA system, and flawless guitar playing. Pavel was solo, all right, but he wasn't really alone. The set featured classical guitar numbers, jazz standards, and original and Brazilian songs from the new CD by his band, Ticket to Brasil. During his break, we talked briefly about how he discovered, and learned about, the music of Brazil. We agreed to follow-up with an e-mail interview to cover everything more carefully, since he had fans waiting to ask about the CD.

Pavel is a classical and contemporary jazz guitarist and composer. Between completing classical studies in Europe and jazz studies in the U.S., he spent three years in West Africa and made a number of trips to Brazil and other South American countries. This experience deepened his interest in world beat, particularly Latin and Afro-Brazilian, music. He moved to Minnesota in 1991 and in 1999 he started searching for local and international artists to work with on a project devoted to this music. Judging by the evidence of their newly released CD, he found what he was looking for. The result of his search is not only an original and unique recording of contemporary bossa nova and Brazilian jazz, but also an accomplished international jazz group that is starting to gain widespread recognition and acclaim.

Based in the Twin Cities, "Ticket to Brasil" is named after the CD's original title track. Joining Pavel are flutist Rose Rinder, vocalist Selmara Abreu, bassist Daniel Weston, and Matt Luney on drums and percussion. Rose Rinder combines a classical background in flute with jazz and other improvisational music. She has worked with the Miami Beach Symphony and classical and jazz musicians in both Miami and Minneapolis/St. Paul. Selmara Abreu is a Brazilian vocalist and actress originally from Salvador, Bahia. While in Brazil, she starred in many musical stage productions, participated as a lead and background singer in various local bands, and worked for two years as a backing vocalist for the nationally renowned music group Marcia Freire. Daniel Weston is a local bassist who has already participated in various jazz projects, and Matt Luney is a young drummer, percussionist, and keyboardist who just recently moved to the Twin Cities. Last year he went to Brazil to study percussion.

For those whose idea of Brazilian music is limited to "Girl from Ipanema" and U.S. interpretations of bossa nova or samba, the CD is a wonderful introduction to many styles of Brazilian music. Particularly interesting to guitarists might be the Baden Powell compositions, beautifully played by Pavel. While the ensemble playing is flawless enough to serve as prerecorded background tracks for Pavel's solo gigs, it's lively enough to warm up even the



worst Minnesota winter night. And the interplay of the band members, seen at performances or on the promotion video of the band, is full of empathy and spirit.

I had a chance to ask Pavel about the group, the music, and the importance of Baden Powell to him, through the e-mail interview for this article.

E-interview

Question: You first heard Brazilian music on the radio while growing up in Czechoslovakia in the 1960s, right? Can you tell me a little about that?

Pavel: Even though bossa nova hadn't become as popular in Czechoslovakia as it had in some other parts of the world, I think that at the time I'd heard Stan Getz's version of "The Girl from Ipanema" on the radio probably as many times as I would have heard it here in the U.S. And I even remember hearing some of Baden Powell's music. Since he was living in France and Germany at the time, he was quite well known across Europe.

Q: Were you already playing the guitar at that time?

P: I was about ten years old and I'd just started to learn how to play. Of course I was way too young to understand bossa nova. But just a few years later, as soon as I became interested in the classical guitar, Baden Powell's music came to my attention.

Q: Baden Powell has been a big influence? Why so?

P: I was always eager to discover new sounds and playing techniques. When I was a teenager my idols were rather art-rock guitarists like Steve Howe from Yes, or Greg Lake from ELP, both amazingly creative and avant-garde musicians, as well as quite accomplished classical guitar players. At the same time I was getting more and more interested in fusion and my exposure to Brazilian music was not only through the works of Heitor Villa-Lobos, but also through the albums of Ayrton Moreira and Flora Purim. But in Baden Powell's music I found everything I was looking for. He was equally brilliant as a composer as he was as a guitar player. Brazilians called him the "Pele of the

Local Artists Spotlight continued on page 5

Brazilian guitar” but worldwide he represented even more. He surpassed the frontier between the classical guitar and all other styles he had incorporated in his playing. And maybe that was the element which attracted me the most, the eclecticism in his music.

Q: You’ve done quite a bit of traveling in your life. What’s been the most important for you, musically?

P: My three year stay in West Africa in the late 1980s was really a turning point in my musical career. Being around and working with African as well as French musicians was an extremely valuable experience. And since French people have more passion for bossa nova than anyone outside of Brazil, listening to the music of Joao Gilberto and Tom Jobim soon became part of my daily lifestyle. I think that it was in Africa that I started to understand the meaning and the beauty of bossa nova, and when I truly fell in love with it.

Q: How did you meet the musicians in Ticket to Brasil?

P: That was a long journey. I started thinking about such a project sometime in 1995. But it wasn’t until 1999 when I finally put together my first trio. However, the cast of musicians has changed since. A year later I started working on our CD and the current quintet was actually formed during the recording. I’ve met most of the musicians by coincidence. And I have to say that I realize how fortunate I was to find such a fine, open-minded, and dedicated group of artists, as well as wonderful people. I am very grateful to all of them.

Q: The original compositions of yours sound entirely at home with the other songs on the CD. What role does composition play in your life as a musician?

P: Before Ticket To Brasil, I had spent several years playing with various local cover bands, and I was definitely missing the element of creativity in my life. So now I feel as if I found myself again. And I enjoy the challenge found in the band. Selmara Abreu is not only a great vocalist, but she also writes the lyrics to my compositions. I hope our next CD will contain mostly our original music.

Q: The music on the CD, to my ears, has a strong classical side, and a strong pop-music side, and the nylon string guitar is the bridge between them. The combination is smooth and very listenable. How do people react to this music in person?

P: I am very happy about the feedback we are getting from our listeners, and not only about the CD. After our live performance on Minnesota Public Radio a few months ago, I received many emails and phone calls for weeks after the show. One of the interesting aspects of this feedback was a discovery that the effect of our music is as visual as it is musical. Maria Thereza (Brazilian painter who did the cover

art on our CD) wrote me how she listens to our CD in her studio while painting. And I’ve heard a similar comment from other visual artists, especially about the last track on the CD, “Far and Beyond.” People say this song really takes them away to far-off places.

Q: What role does improvisation play in performing the music recorded on this CD?

P: Improvisation certainly plays a bigger role in our live performances, although we still keep the arrangements well structured. I think this balance is also a part of our unique sound.

Q: Who are some of the other guitarists who have influenced you?

P: From the generation of the 1960s mostly Bola Sete, Luiz Bonfá, and Joao Gilberto, and from contemporary Brazilian guitarists definitely Romero Lubambo. Outside of Brazil that would be mainly Pat Metheny. I admire him as a guitar player as well as a composer.

Q: What should listeners know to deepen their appreciation of this CD?

P: What makes this project so special is our sensitive approach to Brazilian music based not only on individual professional experience of each group member, but also on the cultural diversity of our group as a whole.

Q: You’re a busy musician, between solo gigs and gigs with various configurations from duo and trio to full band. Are you happy with this mix of performing situations?

P: Very much. I enjoy the challenge of performing as a soloist. Playing as a duet with flutist Rose Rinder is a mixture of bossa nova, classical music, and jazz, while a duet with vocalist Selmara Abreu is, of course, very Brazilian. By adding just the percussion we achieve a more traditional and authentic sound. And performing as the whole quintet, that is just our music at its best.

Q: Do you teach?

P: Yes, I’ve been teaching for over fifteen years.

Q: What are your future goals for the band?

P: Ticket To Brasil is a relatively new project and we are still working on getting ready for a real take off. Recording a second CD certainly will be one of our specific future goals. But the main thing is we want to stay together, keep playing good music, and make people happy. We think of it as of our contribution for making this world a better place.

Visit Ticket to Brasil’s website for more information about the band, the CD, and upcoming solo and group performances, at <www.tickettobrasil.com>



Playing with Fire

by Paul Hintz

Collette Illarde was lost. That is, she thought she was lost. The former ballet dancer had cut her foot at age 20. No longer able to go on pointe, she quit dancing in 1991 and enrolled at Northeastern Illinois University to earn a degree in Elementary Education. Now, she was trying to find her way across campus, but she'd taken a wrong turn.

That is, she thought she'd taken a wrong turn. What she turned into was a room where a flamenco duo, a dancer and a guitarist, were rehearsing. What she turned into, herself, was a flamenco dancer, and the partner of that guitarist, Scott Mateo Davies. The partnership with Davies grew by degrees. The involvement with flamenco was immediate, and passionate. In 1994, as a member of Ensemble Español, she toured Puerto Rico and traveled to Spain. In 1996, she moved to the Twin Cities. Since 1997, her dedication to flamenco has included annual trips to Spain to study and work with its greatest practitioners.

Scott Mateo Davies's path to flamenco, if longer, also has been lit by the spark of accident and good fortune. A guitarist since the age of nine, he traveled the world as a folksinger after graduating from high school, then returned to Minnesota, formed a pop group, and toured the Midwest for 11 years. While on the road he began playing classical guitar. Then a friend turned him on to the sound of flamenco. In 1982, he moved to Madrid to study flamenco, and from 1986 to 1998 was the featured 'ud and guitar player for Voices of Sepharad, a musical group dedicated to performing the music and dance of Spanish Jewish culture. In addition, he has been featured guitarist for a Chicago-based Spanish dance company (Ensemble Español) since 1989, makes frequent guest appearances with flamenco companies throughout the U.S., and has appeared on numerous recordings.

FUEGO (which means "fire" in Spanish) Flamenco, the educational and performance partnership of Illarde and Davies, grew out of their shared love of the music and culture of flamenco, and their shared commitment to youth and community empowerment. Both aspects are reflected in their mission statement: "FUEGO Flamenco is an independent artistic collaboration seeking to introduce flamenco to a new audience and to revitalize the already established flamenco community in the Twin Cities."

The founding of FUEGO Flamenco in 1999 reflects broader changes in the Twin Cities community—a growing interest in world music, and changing demographics. As Davies noted, "Ten years ago I had to travel to Spain to speak Spanish. Now, I speak Spanish every day of the year here in Minneapolis." The flamenco community itself has grown and diversified in recent years, with several groups, many dedicated artists and students, and a website (www.flamencomn.org) for Flamenco Minnesota, an "umbrella" organization whose mission is "to promote the appreciation of and participation in flamenco music, dance,



and culture; share information and resources; and sponsor social and educational events."


One such event, produced and organized by FUEGO Flamenco, will be "Simply...Flamenco!" on January 24–27. "Simply...Flamenco!" will be four concerts of flamenco dance and music featuring 9 artists. Dancers, guitarists, a male and a female singer, a percussionist and a clarinet player will perform new and traditional flamenco works. Solo dances and group choreographies will feature powerful footwork, rapid turns, and languid arm movements. Intricate guitar work, from heartbreakingly plaintive to intense and celebratory, will inspire and underscore the impassioned voices of the cantaores (flamenco singers). One concert vignette is inspired by John Singer Sargent's painting "El Jaleo." What will make "Simply...Flamenco!" unique is the intention to directly communicate flamenco's emotional content without superimposing a storyline or plot. Many flamenco performances in the U.S. are tied to an external theme often having little to do with flamenco's central values. These values are "quejío," the soul's lament

Special Feature continued on page 7

reacting to loneliness and pain, and "juerga," the communal celebration of life seeking to transcend all obstacles.

More information about the concerts can be found at the FUEGO Flamenco website (www.fuegoflamenco.com). Their website calendar makes clear that flamenco is burning brightly here in cold Minnesota. As Davies puts it, with flamenco, it is important to "warm the space" around both performers and audience. "Simply...Flamenco!", which includes important flamenco artists from Spain and the U.S. as well as Illarde and Davies, promises to be a unique and not-to-be-missed opportunity to warm our hands at the flame of flamenco.

STEVE HASKIN



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given more than 400 concerts around the world. Many composers have written works for Kavanagh.

Her seven CDs (FONO, Hänssler) have received superlative reviews in international magazines including *Classical Guitar Magazine*, *Fono-Forum*, *Hi-Fi-Vision*, *Gendai Guitar*, *Gitarre & Laute*, *La Cahir de la Guitare*, *Musikblatt*, *Staccato*, *Soundboard Magazine*, *Gitar och Luta* and many others. Kavanagh teaches at the Musikhochschule in Dortmund, Germany, and is an exclusive artist with Hänssler Classic since 1999.

German-born guitarist Thomas-Friedrich Kirchhoff studied at the Musikhochschule in Dortmund and then privately in London with British virtuoso David Russell from 1986 to 1987. Since 1986 he has given more than 800 concerts in over 30 countries. Besides the Amadeus Guitar Duo, between 1989 and 1993 he played in the duo "Ars Vivendi" with German flautist Doris Dietz. Many composers have written works for Kirchhoff. He has produced 11 highly acclaimed CDs.

In 1992 he founded the International Guitar-Symposium Iserlohn, Germany. With more than 160 students from 30 countries, it is now one of the most prominent international guitar seminars in Europe.

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www.fuegoflamenco.com

Local Events

Friday, Jan. 4, DuoTonic (**Paul Hintz** 7-string guitar, Carole Selin drums/vocals), jazz at Borders Books in Woodbury, 8-10 pm.

Saturday, Jan. 5, **Curtis and Loretta** at Paul Bunyan Nature Center, 7187 Wise Rd., Brainerd, 7:30 pm. Info: 218-829-9054 or www.minnesotabluegrass.org. Sponsored by Minnesota Bluegrass and Old-Time Music Association.

Friday, Jan. 11, **Pavel Jany** with Ticket To Brasil quintet, The Jazz Club, 200 Walnut, downtown Mankato, 9-midnight.

Saturday, Jan. 12, **Pavel Jany** with flutist Rose Rinder, Trattoria Da Vinci, 400 Sibley St., downtown St. Paul, 7-10 pm.

Saturday, Jan. 19, **Curtis and Loretta** at Bothy Folk Club, at Eagle's Club, 708 N Riverfront Dr., Mankato, 7:30 pm. Info: 507-665-6678 or www.bothy.org.

Saturday, Jan. 19, **Phil Heywood** at Coffee Grounds, 1579 Hamline Ave. N., Falcon Heights; 651-644-9959; 8-10:30 pm.

Saturday, Jan. 26, **Pavel Jany** with Brazilian vocalist Selmara Abreu, Trattoria Da Vinci, 400 Sibley St., downtown St. Paul, 7-10 pm.

Saturday, Feb. 2, **Curtis and Loretta** at Cambridge Performing Arts Center, Cambridge.

Monday, Feb. 4, **Jeffrey Van** with the Hill House Chamber Players, James J. Hill House, 240 Summit Ave St. Paul, (651) 296-8205 for ticket information, playing Boccherini "Quintet in G Major for Guitar and Strings"; 7:30 pm.

Tuesday, Feb. 5, **Paul Hintz** solo 7-string jazz guitar at Dunn Bros in St. Paul, Snelling and Grand, 8:30-10:30 pm.

Monday, Feb. 11, **Jeffrey Van** with the Hill House Chamber Players, James J. Hill House, 240 Summit Ave St. Paul, (651) 296-8205 for ticket information, playing Boccherini "Quintet in G Major for Guitar and Strings"; 7:30 pm.

Saturday, Feb. 16, **Phil Heywood** at Coffee Grounds, 1579 Hamline Ave. N., Falcon Heights; 651/644-9959; 8-10:30 pm.

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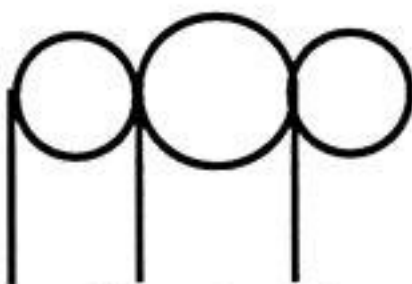
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FOR SALE: **Ovation Custom Balladeer Model #1612** for sale w/hardshell case \$439 firm. **Yamaha G-120A** classical w/case \$90. 612-633-0329

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

FOR SALE: **1964 Guillermo Del Pilar Classical** (spruce/brazilian) \$2,500. **1994 James Norris Classical**, Greg Smallman design, (cedar/bolivian) \$1,500. **1921 Steinway M 5' 7" Grand Piano**, Serial No. 204747, fully restored, mahogany finish, \$23,000. 651-292-4929

FOR SALE: **1994 Washburn R306**, the 1896 Vintage Reissue. Parlor size neck joins body at 12th fret. Slotted head stock. 2" wide neck at nut. Solid cedar top with herringbone binding, rosewood back and sides. Ornate fretboard and headstock inlays. Carved rosewood bridge with compensated saddle. Sweet clear mid range and treble with plenty of volume. Ideal for fingerpicking. Perfect condition, hardly used vintage-style case included. \$675. Call Al at 952-473-2855

FOR SALE: **1993 Jose Oribe "Professional A" classical guitar** (cedar and cocobola rosewood), excellent condition. \$3,200 new. Best offer. Call John at 319-626-3257 evenings before 9 pm.

FOR SALE: **1996 Gibson ES335 Dot** re-issue w/hardshell case \$2100; **Ovation model 1869 CST Legend** w/hardshell case \$1200; **PRS Artist III** w/quilted maple, indigo top, trem, gold hdwr, hardshell case \$3500; **Taylor 855** 12-string w/hardshell case \$1900; **G & L Model S-500** w/hardshell case \$800; **Taylor 512M** 6-string w/hardshell case \$1000. All are original owner and in like-new condition. Call 715-865-6068 for details.

FOR SALE: **Ibanez AJ307CE acoustic jumbo 7-string guitar.** Like new. Updated Fishman pickup. Hardshell case. \$475. Call Paul Hintz at 651-699-6827.