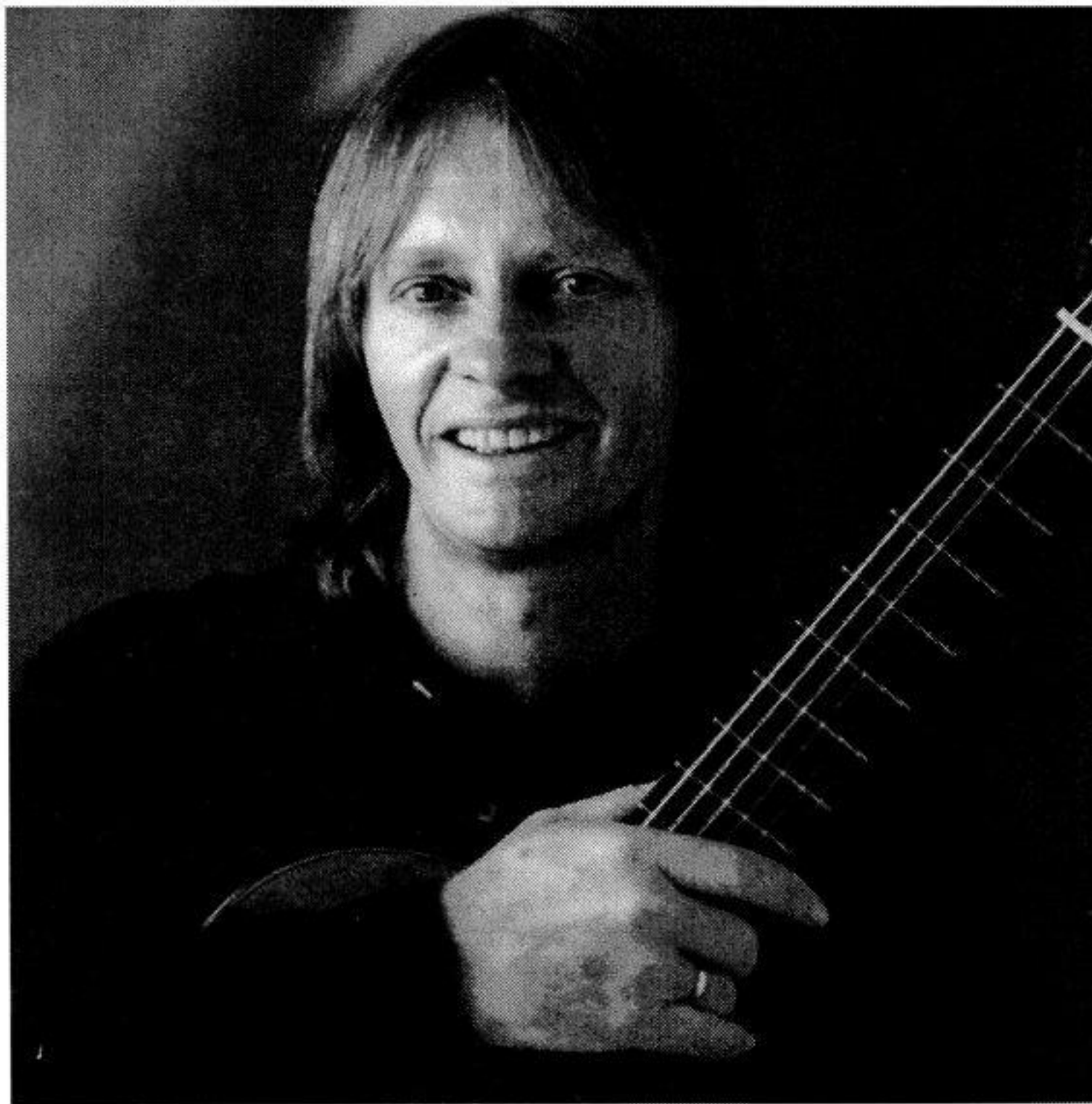


Guitarist

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VOL. 18 NO. 5



David Russell
Opens MGS Concert Series
Sundin Hall, Saturday October 5

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Complete Concert Series Information
Clay Moore Interview, and Society News

Minnesota Guitar Society activities, including the Local Artists Series, Community Outreach Concerts, and Sundin Hall concert series, are supported by grants from the Minnesota State Arts Board and the Metropolitan Regional Arts Council, with funds appropriated by the Minnesota Legislature.

Sundin Hall Concerts

For the full description of our main concert series artists, see article on page 2. Here's a summary of the season line up: David Russell on Saturday Oct. 5, Mimi Fox on Sunday Nov. 10, Cavatina Duo on Saturday Dec. 7, Jazz Guitarathon on Saturday Jan. 25, Johan Fostier on Saturday Feb. 15, Gray and Pearl Duo on Saturday Mar. 22, Wu Man on Saturday April 19, Classical Guitarathon on Saturday May 24

MacPhail Masterclasses 1128 LaSalle Ave., Minneapolis. 612-321-0100, Website: www.macphail.org

David Russell on Sunday Oct. 6, at 2 pm, Mimi Fox on Sunday Nov. 10, at 2 pm.

OpenStage

The open jam sessions for Society members and friends will resume in November. Dates and place are yet to be confirmed. Expect the times to be Sunday afternoons. Expect the place to be MacPhail Center for the Arts in downtown Minneapolis. Expect to check the next issue of the newsletter for full details.

Local Artists Series

We're doing something new this season, partnering with metro area arts groups to host and cosponsor these concerts featuring local artists. This season's line-up includes:

The Pavel Jany Duo, Brazilian jazz, on Thursday Oct. 24, at 7 pm. Cosponsor: Woodbury Fine Arts Council, at Central Park Amphitheater, 8595 Central Park Dr., Woodbury.

Paul Hintz, solo 7-string jazz guitar, on Sunday Nov. 3, at 4 pm. Cosponsor: Bloomington Art Center, 10206 Penn Ave. S.

Scott Mateo Davies and Colette Illarde, flamenco guitar and dance, on Thursday Feb. 13th, at 7 pm. Cosponsor: Woodbury Fine Arts Council, at Central Park Amphitheater, 8595 Central Park Dr., Woodbury.

Jerry Kosak, original instrumentals and blues, on Sunday March 9th, at 2 pm. Cosponsor: Northfield Arts Guild, 304 Division St., Northfield.

Community Outreach Concerts

We're starting a new initiative this season, a series of concerts at senior centers around the metro area. Concerts feature MGS members and will be scheduled close to the Sundin Hall main concerts. MGS President Joe Hagedorn will give the first such concert, on October 4th at St. Andrew's Village in Mahtomedi.

Strings Attached

Our Guitar in the Schools project has a new emphasis this year. Besides school visits by several Sundin Hall performers, we will arrange performances in area high schools by advanced college/university guitar soloists and ensembles.

Member News

Dr. Gary Lindner is a prolific journalist, as readers of these pages know. He's also published in *Just Jazz Guitar*, a quarterly magazine. His latest for them is a two-part article, separate interviews with MGS members Paul Hintz and Pavel Jany, which appeared in the August issue.

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.

Concert Artists Spotlight

Saturday October 5: Virtuoso David Russell

Classical guitarist David Russell, world renowned for superb musicianship and inspired artistry, has earned the highest praise from audience and critics alike. In recognition of his great talent and his international career, he was named a Fellow of The Royal Academy of Music in London in 1997.

Born in Scotland in 1953, at the age of six he moved with his parents to Menorca, where he spent most of his youth. His father, a keen guitarist, was his first teacher.

Russell then studied the guitar with José Tomás, and later with Hector Quine at the London Royal Academy of Music. At the Royal Conservatory, Russell twice won the Julian Bream Guitar Prize and received a scholarship from the Ralph Vaughan Williams Trust. Later he won numerous international competitions, including the Andrés Segovia Competition, the Jose Ramirez Competition, and Spain's prestigious Francisco Tarrega Competition.

Composers Guido Santorsola, Jorge Morel, Francis Kleyrijans, Carlo Domeniconi, and Sergio Assad, among others, have dedicated works to him. Concertgoers everywhere are in awe of his musical genius and inspired by his captivating stage presence. His love of his craft resonates through his flawless and seemingly effortless performance of even the most demanding pieces. The attention to detail and provocative, lyrical phrasing suggest an innate understanding of what each individual composer was working to achieve, bringing to each piece a sense of adventure.

Russell tours the world, appearing regularly at prestigious halls in New York, London, Tokyo, Los Angeles, Madrid, Toronto, and Amsterdam. He is also regularly invited to play at many music festivals.

His discography includes transcriptions of Bach, Handel, and Scarlatti on GHA, 19th-century music, also on GHA, and the complete works of Francisco Tarrega on Opera Tres.

Since 1995 Russell has had an exclusive contract with Telarc International, with whom he has recorded a CD featuring the music of Paraguayan guitarist-composer Agustín Barrios Mangoré, and a CD with the music of Spanish composer Federico Moreno-Torroba. His last recording includes the three Joaquin Rodrigo concerti for solo guitar (*Concierto de Aranjuez*, *Fantasia para un Gentilhombre*, and *Concierto para un Fiesta*.)

Sunday November 10: Jazz Guitarist Mimi Fox

Mimi Fox, fleet-fingered on both steel string acoustic and hollow body jazz guitars, is a compelling musician, prolific composer, talented arranger, inspired teacher, and dynamic band leader. Joe Pass said "She can do pretty much anything she wants on the guitar." She is known for her dazzling facility, and gorgeous sensitivity. She makes the strings snap in funky riffs and finger-popping rhythms. She brings a fresh, fluent voice to the world of jazz with her blazing bebop, lush and lyrical ballads, passionate Brazilian rhythms, and greasy blues. Her talent and charismatic personality have captivated audiences and critics alike.

She has performed with fellow guitarists Charlie Byrd and Charlie Hunter, as well as with the Turtle Island String Quartet, Grammy-nominated David Sanchez, saxophonist Don Lanphere, and Manhattan Transfer's Janis Siegel, among others. Fox has shared the bill with a wide array of artists and has appeared on numerous television shows including *BET on Jazz*.

She maintains a whirlwind touring schedule, performing in major jazz clubs from New York to Tokyo. She has performed at The Village Gate in New York City, Blues Alley in Washington, D.C., Jazz Alley in Seattle, and Yoshi's, the Great American Music Hall, and Kimball's East in the San Francisco area, among many others. She is a favorite at jazz and music festivals around the world and recently completed tours of the Caribbean, Japan, Thailand, and Australia.

Her most recent recording, *Standards* (Origin Records), is a solo guitar tour de force and has received rave reviews, including from Jim Josselyn of *Cadence Magazine*, who said, "This may be the finest solo jazz guitar playing I have ever heard." *Kicks*, her second CD on the Monarch label, showcased her extraordinary soloing and featured special guests including guitarist Charlie Hunter. Hunter later reported, "Playing with Mimi was a blast. She can play the nastiest blues or just kick into high gear and burn." *Kicks* rose to fifth place on the Gavin jazz radio charts and number 20 on the Billboard jazz charts. <allaboutjazz.com> awarded *Kicks* four stars out of four and raved, "Mimi Fox is a major talent...This one's strongly recommended."

Born in New York City, she started playing drums at nine, and guitar when she was ten. She was inspired by the variety of music enjoyed by her family—show tunes, classical, Dixieland, Motown—and her own youthful inclination toward pop, folk, and R&B. When she was 14, she bought her first jazz album "because it was on sale." She had no jazz recordings and the one she chose had no guitarist, but she was "blown away" by it. That album, John Coltrane's classic *Giant Steps*, changed the course of her musical life. Fox began touring right out of high school. She moved to San Francisco in 1979, where she became a sought-after musician. She is on the faculty of the innovative Jazzschool in Berkeley, and has appeared as guest clinician at the University of Connecticut, University of Oregon, the Britt Music Festival, and elsewhere. She has received numerous awards for her original scores for dance, theater, and film.

For more information, visit her website:
<www.mimifoxjazzguitar.com>

Saturday December 7: Cavatina Duo

Eugenia Moliner, flute, and Denis Azabagic, guitar, formed the Cavatina Duo in 1993. Since then, the duo has become one of the most impressive combinations of its kind. Their powerful and versatile performances have captivated audiences at chamber music festivals across Europe including the Aix en Provence summer festival (France), Eem & Veem festival in Groningen (Netherlands), International Guitar Festival in Frechen (Germany), and "Ciutat de

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Concert Artists Spotlight

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Burriana" (Spain). In 1996 they won the "Young Musicians of the Doelen" competition in Rotterdam, Netherlands. The Cavatina Duo have released their first CD for the Spanish label Opera Tres. Their commitment to increase the original repertoire for the combination of flute and guitar has inspired composers to dedicate new works to them. Originality of program and exquisite musicianship are their hallmarks, and the duo are now making their way through concert halls in the U.S.

As a soloist, flutist Moliner performed recitals with accompanist Jan Gruithuizen and Rob Broek in Spain, the Netherlands, and Bosnia. As first flute of the Montebello Ensemble, conducted by Henk Guitaart, she has played throughout Europe. With the same ensemble, she performed for the Shoenberg family on national Dutch TV. Her next solo CD will feature composers from South America.

Denis Azabagic is one of the best guitarists of his generation and the winner of nine prestigious international guitar competitions. He has performed many times with different orchestras and as a soloist in such world-famous concert halls such as Concert Gebouw in Amsterdam and Radio France in Paris. He has recorded three CDs, one for Printemps de la Guitarre-Belgium and two for Opera Tres. Azabagic is also represented on an Artist Series Video by the Mel Bay music publication company.

The mixture of Spanish passion and Balkan sensitivity make Cavatina Duo concerts a unique experience.

Saturday February 15: Johan Fostier

Winner of First Prize in the Guitar Foundation of America International Solo competition in 2001, Johan Fostier is a graduate of the Brussels Royal Conservatoire of Music in guitar, chamber music, and pedagogy. Additional education included the Ecole Normale Supérieure de Musique in Paris where he studied with Alberto Ponce and obtained the Performer Diploma in 1996. Fostier's appearance with our Society will be part of a 60-city tour of the U.S. and Canada sponsored by the Guitar Foundation of America as part of his prize.

A leader of Belgium's young generation of guitarists, he has appeared in major international guitar competitions and festivals, where he has won several first prizes. His professional activities regularly bring him on Belgian, French, Swiss, and Dutch concert stages as a soloist and in chamber music settings with the soprano Evelyne Bohen (as the Almaviva Duo). Fostier also performs with the Chamber Music Group "Emanon," which dedicate themselves to the works of contemporary Belgian composers.

Saturday March 22: Julian Gray and Ronald Pearl Duo

Through their concerts and acclaimed recordings, the classical guitar duo of Julian Gray and Ronald Pearl have established themselves as one of the important voices in the current music scene.

The Gray/Pearl Duo has appeared at many prestigious guitar gatherings, including the Second American Guitar Congress and the Guitar Foundation of America Festival, as

well as concert series and festivals in London, New York, San Francisco, Dallas, Washington, D.C., and St. Louis, and on tours throughout North America. After their London debut at Wigmore Hall, *Classical Guitar* magazine wrote that "Julian Gray and Ronald Pearl, through serious programming and the superlative coordination of their respective talents ... have convincingly extended the art of the possible so far as the guitar duo is concerned."

Their recordings *The Magic Circle*, *Baroque Inventions*, and *Homages and Evocations* on the Dorian label have received enthusiastic reviews. Their repertoire ranges from boldly innovative transcriptions of Baroque masters to Debussy, Chopin, de Falla, and Brahms. They have also inspired composers to create an important body of new works for guitar duo that draws its appeal from the folk music of Armenia, Ireland, and Appalachia as well as homages to people and places of the past and today. They have premiered works by Roberto Sierra, Gilbert Biberian, David Leisner, Ian Krouse, Oliver Hunt, Benjamin Verdery, William Bland, and Loris Chobanian. The only guitarists to be awarded a commissioning grant from Chamber Music America, they have received a special citation from ASCAP for adventuresome programming.

Each summer Gray and Pearl perform and teach at a number of guitar festivals including the Stetson University International Guitar Workshop, the Mid-West Guitar Ensemble Symposium, Summer Arts Program of The University of California, and the National Guitar Summer Workshop in New Milford, Connecticut, where they also serve on the advisory board.

The Gray/Pearl Duo celebrated its 19th season in 2001 with a new recording on the Dorian label devoted to the sonatas of Domenico Scarlatti, *Scarlatti 15*, that gathered critical praise. That year also marked the beginning of Edition Gray/Pearl Duo, a multi-volume series of the duo's transcriptions and new music for guitar duo (from Mel Bay Publications). The first two volumes in the series are devoted to the music of Domenico Scarlatti and Manuel de Falla.

Julian Gray is on the faculty of the Peabody Conservatory in Baltimore, where he teaches guitar, guitar history, and literature, and coaches chamber music. Ronald Pearl is on the faculty of Loyola College in Baltimore, and teaches classes in music history, theory, and guitar.

Saturday April 19: Wu Man

Wu Man is one of the most outstanding pipa soloists performing today. A product of the Pudong School of Pipa playing—one of the best-known pipa schools in China—she has not only mastered the traditional pipa repertoire but also has been recognized internationally as a leading interpreter of contemporary pipa music. Born in Hangzhou, China, Wu Man began her professional music training at the age of ten. A graduate of the Central Conservatory of Music in Beijing, she was the first recipient of a master's degree in pipa. She is the winner of the China First National Academic Competition for Chinese Music Instruments.

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Clay Moore's Jazz Journey

by Paul Hintz

When he moved here two years ago, Clay Moore quickly established himself as a versatile and popular jazz guitarist. He played everywhere. Still does. I had a chance this summer to interview him via e-mail, and introduce him to our readers.

Q: Where did you grow up?

A: Mostly in Texas. Amarillo, Houston for one year, and then El Paso, where I lived most of my school years, except for a couple of years in Miami during junior high.

Q: When did you start playing the guitar? Why?

A: I started right after I turned 16, after spending the summer in Miami. I grew up around music—my dad was a professional folksinger/guitarist for a few years—but during that summer in Miami I hung out a lot with my older sister's boyfriend Jimmy, who was a drummer and had a great record collection. We spent a lot of time listening to his albums and talking music. When I got back to El Paso I'd already made up my mind to start playing guitar. I chose guitar because I loved the sound of it, the image of being on stage, and because my dad had guitars in the house.

Q: Did you start playing jazz guitar right away?

A: Oh, no! I was mostly into rock and blues when I started. I loved Jimi Hendrix, Eric Clapton, Deep Purple, the Allman Bros., and Roy Buchanan, but also folks like John Lee Hooker and Freddie King. But I was curious. I'd listen to anything that was supposed to have good guitar playing on it—Chet Atkins and Jerry Reed, Carlos Montoya, etc. I got into jazz through a couple of albums Jimmy had by John Mayall called *Jazz/Blues Fusion*. Mayall was a pioneer of the 1960s British blues scene. He "discovered" Eric Clapton, Jeff Beck, Jimmy Page, and Peter Green. Around 1971 or so he did these *Jazz/Blues Fusion* records featuring bona-fide American jazz players in his band, such as Blue Mitchell on trumpet and Clifford Solomon on tenor sax. The guitar player was Freddie Robinson, who played a Barney Kessel guitar with a clean tone in a kind of a Kenny Burrell-ish style. From these inklings of what jazz was I became more and more drawn in, and found records by John McLaughlin, Larry Coryell, Charlie Christian, Wes Montgomery, George Benson, and Joe Pass. However, the record that sealed my fate was *Pat Martino Live!* When I heard that album I knew I had to play jazz or die trying.

Q: Who was your first teacher?

A: In my senior year a jazz guitarist named Curt Warren was hired to teach a group guitar class at my high school (Curt now teaches at the University of Texas El Paso). I'd been playing about a year at that point. Curt would sometimes take a few minutes before class to show me a scale

fingering or some chords. He didn't enjoy teaching the class though, and left after a few months to rejoin the Navy and play in their big band. But, it's amazing how much influence that little bit of exposure had on me. Just seeing someone who could play jazz in person on a daily basis was huge, plus Curt told me to check out Joe Pass and Pat Martino, get Mickey Baker's and Joe Pass's books, learn to read music, and transcribe solos from records. Those words alone set my course for the next several years. I also took music theory in high school, and applied *everything* I was taught to the guitar.

Q: Who else have you studied with? What particular things have you gotten from each teacher?

A: I've rarely taken guitar lessons. My dad set up lessons with a classical teacher when I was in high school, but out of four scheduled lessons he only showed up for one. From him I learned to show up for your students and be on time! I took jazz theory lessons from a saxophone teacher in Tampa for a few months. He would have me work up a chord melody version of a tune, then play scales for all the



chords, that sort of thing. I'd have to say, though, that after high school my two main means of study were the books, records, and magazines that I studied on my own, and guitar seminars I attended about once a year for several years. These were a day to a week long. I went to ones by Howard Roberts, Joe Pass, Pat Martino, and Steve Brown with John Scofield as a special guest. These were all awesome experiences. I was already very much into Roberts, Pass, and Martino, and was just blown away by how good they were in person. Roberts was extremely organized. He had so much knowledge, and paced his teaching very well. He had handouts

for chord voicings, scales, tunes, theory—everything. Pass was the polar opposite. He came in with no plan, a true jazz improviser! However, his teaching was just as valuable as Roberts'. He stressed things like learning melodies, always knowing where you were in a tune, and pacing your sets so that you varied the keys, tempos, and feels. Martino's seminar was one day, and he hit us right away with what he was working on and how he thought, that is, there was no "beginner" mode to his presentation. He was playing some fairly advanced stuff, as you can imagine, so many of the students were left at the starting gate. I was ready, though, and I immediately went home and started learning his octave displacement lines and making up my own. I also took a couple of private lessons with Pat at his house in Philly. The first thing he said to me was "You look familiar. Have we met?" I told him about attending his seminar, and he said "Then you already know everything I have to teach!" He then ran me through a little test to see if I could

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Local Artist Spotlight

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improvise in all positions of the fingerboard, and when he saw that I could tell me I didn't need guitar lessons. That threw me for a loop, I'll tell you, because I certainly didn't think I was "there." He told me to get out and play gigs.

Q: You've lived and worked in a number of cities. What are the similarities and differences in the music scene, especially the jazz scene, in each place?

A: Well, I wouldn't necessarily count all of the places I've lived, because some had no music scenes to speak of. I really began my professional career in Pittsburgh in 1977. I started out playing in top 40 groups. In those days you could work the same room 5 to 6 nights a week for one or two weeks, in a Holiday Inn, for example, and then move on to the next place. I used to sit in at the jazz sessions at a club called Sonny Daye's, but this was not a good period for live jazz, and there were few places to play, so I was OK with the steady Top 40 work. Saxophonist Eric Kloss played a regular night every week at Sonny Daye's, but about a year after I moved there the club closed. Gradually the Top 40 gigs fell off as well, and after one really dumb road band gig I joined a blues band, then a country rock band, then a hard rock band. My last group in Pittsburgh was a funk/fusion band that I loved playing in, but the town was going through such a severe economic slump that work was really hard to come by, so in 1984 I left and moved to Austin, Texas. Austin was a very vibrant place, lots of clubs, lots of music, lots of girls! The music scene was very open, both stylistically and in terms of getting to know people and get work. Unlike Pittsburgh, where musical eclecticism was considered odd, in Austin you could do a jazz gig one night, a country gig the next, a pop music record project, play in a Top 40 dance group, play Latin music, you could do it all and no one batted an eyelash. It was expected, even. Austin was where I began working as a jazz player, rather than just playing jam sessions. Big difference! There were some terrific musicians who schooled me, people like clarinetist Brad Terry, singer Suzi Stern, saxophonists Rob Lockart, Tony Campise, and Tomás Ramirez, pianist James Polk, and the list goes on and on.

I also spent short stints in Edinburgh, Scotland, and Seattle. Edinburgh was great; they enjoyed having a "real American jazz player," and I worked several nights a week in the pubs and festivals with the local players. The people were very friendly. Seattle was just the opposite! I found the scene to be very closed to newcomers. I eventually left for that reason and moved back to Austin for six years.

Q: What brought you to Minnesota?

A: Despite the winters, which *everyone* talks about whether they've been here or not, it was a quality of life decision. After so many years in Texas my wife and I just felt we needed a change, and we thought the Twin Cities had a lot to offer. Just as one example, because of clubs like the Artists' Quarter and the Dakota I've heard more world-class live jazz in any given month than I did in Austin in any given year.

Q: You've just released your second CD. Tell me about your earlier CD, and about this new project.

A: My first CD was initiated by two events. I had a wealthy student named Jack Rock who became interested in recording his vocalist girlfriend, and he asked me to produce her record. I said sure, I'll give it a shot, and he paid me some money up front. Well, shortly after that they broke up, and Jack told me to just keep the money, which I was uncomfortable with, so he suggested I record myself instead. Around this time a good friend of mine and superb drummer, A.D. Mannion, was diagnosed with liver cancer, and it was the wake up call I needed to record with him. A.D. grew up in New York City and learned to play by gigging with Red Callendar, Sonny Clark, Booker Ervin, and Joe Pass, and later ended up in Synanon in Los Angeles with Pass and Charlie Haden. He was just such a joy to play with, flawless time, great brushwork, very clean technique. I wanted the music to represent what he did best, which was straight-ahead jazz. So, the first record was called *Meeting Standards* and featured mostly jazz standards with A.D. on drums and Chris Maresh on bass. There was a second session with a great young drummer named Brad Evilsizer, Maresh on bass, and saxophonist Rob Lockart added. Jack ended up starting the Viewpoint record label, with my CD as the first one released. It did very well; it got airplay all over the U.S. and in a few other countries.

My new CD is called *To A Tee*, and was recorded in Austin just a few weeks before I moved to Minnesota. It was done on Pro Tools (all digital recording system) and came together very fast. The recording, mixing, mastering, and editing were done in four days. It features two wonderful musician friends of mine, Roscoe Beck and Brannen Temple. Ironically enough Roscoe was guitarist Eric Johnson's bassist of choice for many years, and now Chris Maresh is Eric's bassist! Anyway, Roscoe also spent many years with Robben Ford and the Blue Line. Brannen was a child prodigy drummer I first played with when he was 17, and I was about 31. He now has a resume as long as your arm, playing and recording with top musicians in a variety of music styles. *To A Tee* is guitar-bass-drums trio, and was inspired mainly by the music on the CTI record label, specifically Stanley Turrentine's work. Although we used acoustic bass on all of it the music is funkier and more contemporary than *Meeting Standards*. Also, *To A Tee* was completely self-produced and financed, on my own label.

Q: When did you start teaching?

A: In 1976, after I'd been playing about four years.

Q: What kinds of settings have you taught in?

A: You name it! Music stores, music academies, universities, and my home and private studios. I've taught individual lessons, classes, and clinics.

Q: What do you enjoy most about teaching?

A: Well, I enjoy having students who like the same kinds of things I do, and who want to really learn the music and the instrument.

Q: What do you like the least about teaching?

A: Most of the things I've disliked about teaching have been when I was not able to control my environment.

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Teaching in music stores, for example, can be frustrating because they are usually very noisy, and it's tough to concentrate. Another common irritation is showing up to find that half of your students have canceled for the day, and the store won't let you charge the students by the month, so you're out that money.

Q: What kinds of students do you have now? What age range?

A: Oh, I think late teens through fifties. My one junior high school student took the summer off.

Q: What are the differences or similarities between teaching younger students and teaching adults?

A: One thing I can say right away is I don't believe the old adage that "kids are much more open to learning than adults." Or, "kids learn easier than adults because their minds are more flexible." Kids can be very stubborn and narrow-minded, in my experience. Come on, we all know about trying to get kids to eat spinach or broccoli! Also, it's common that kids come to lessons because their parents want them to, which means they don't necessarily have an interest in learning to play. I mean, many times you get an adult who says "I took music lessons as a kid but it didn't take." Or, "I wish my parents would have forced me to practice." Like that would ever work! This isn't to dis kids, but instead to encourage people who feel they might be at a disadvantage because they're starting later in life. The two fastest learners I've ever seen were both adult women, one in her 20s and another in her 40s. The latter had a background in piano and voice, and she began from day one by getting books of classical guitar pieces and teaching herself to play them. She was amazing. She would learn a new piece every week. After a few months I sent her to a classical teacher because I couldn't keep up with her.

Q: If someone comes to you to begin studying jazz guitar, but has a background in other styles of playing, is that easier or harder than working with someone who's a complete beginner? What do you usually have such students start with?

A: I rarely get beginners these days, and I don't think I've ever had a rank beginner who was immediately interested in playing jazz. I'd say having a background in playing just about any style is useful for learning jazz. Most of the time I get students who come from a pop, rock, or blues background, which is how I started so it's easy to develop a rapport. The big difference between other styles and jazz is in jazz you must become familiar with adapting your solos to fit the changing chords and key centers, whereas most rock, blues, country, and R&B stays in one key center, so you can use the same scale for the whole song to improvise with. To make the transition to jazz I get everyone into the habit of practicing chord/scale/chord/arpeggio/chord. In other words, every time you practice a scale you should play a chord before and after. For example, if you're going to practice a G major scale you first play a Gmaj7 chord, then the scale, then the Gmaj7 chord again. You should also practice the arpeggio of G-B-D-F#, then the chord again. To

use the same G major scale as A Dorian you play an Am7 chord before and after you play the scale. In this way your basic melodic materials are always framed by a chord in practice. It's very important to do this because you have to get the sound of the scale and arpeggio associated with the chord type, and also the hand habit patterns so that you can play them without thought. A lot of rock players who came up in the 1980s, when shred was the thing, could play all their scales with blazing speed, but they couldn't solo over a set of changes because they only learned those scales as a technique exercise, or to blow over a power chord vamp.

Q: How often do you perform? Where? With whom?

A: I usually play out a few times a week. Normally I play every Thursday at Blues Alley with Billy Holloman, Marc Rio, and guest vocalists. I've been playing the Artists' Quarter regularly since moving here, in a trio with Billy Peterson and Kenny Horst and a few times as a sideman. I've also played a number of trio gigs at places like the Loring Pasta Bar and the Dakota Bar & Grill, with bassists Gordy Johnson, Pooch Heinie, Adam Linz, Anthony Cox, and Terry Burns, and drummers Jay Epstein, Phil Hey, and J.T. Bates. But really gigs are likely to be anywhere with anyone. I played the last couple of Mondays with the Cedar Avenue Big Band at O'Gara's in St. Paul. I try and keep my current schedule posted on my website, at <http://www.claymoore.com/schedule.html>. Oh, I should mention I've been doing Bobby Lyle's gigs when he comes to the Twin Cities.

Q: What's your favorite kind of gig?

A: Well, I have to say the gigs with Bobby Lyle have been flat amazing, which is not to take away from any of the other gigs I do. Bobby is just so talented, and we know a lot of the same music in that Hammond B-3 tradition, Jimmy Smith and Wes Montgomery, Pat Martino, etc., so we play together well. I compare playing with Bobby to being on the dock holding on to the ropes when the ski boat takes off. He just goes and you'd better hang on.

Q: What's the relationship for you between performing and teaching?

A: For one thing I get a lot of students because they're out in a club and hear me play. The first time I sat in at the Artists' Quarter I had two guys come up to me after the set and ask about lessons; one of them still takes from me. That works the other way around as well. This spring I started substitute teaching classes over at Musictech College, and a number of those students have come out to my gigs. Also, I think performing is a reality check for teachers, because without that experience it's easy for music instruction to become pedagogical. The schools are filled with teachers who went more or less straight from college to classroom teaching, and who otherwise don't touch their instruments, which is sad. By contrast, one excellent drummer I know from Seattle, Clarence Acox, has taken his high school jazz band to win top honors nationally several times. He knows what it takes to get the music to sound right, and his personal musical discipline

Essential Gypsy Jazz CDs

by Dr. Gary Lindner

Romane and Stochelo Rosenberg: *Elegance*. With Gilles Naturel on bass, naturally. Excellent example of two great Manouche-style guitarists playing off of each other. Idle plectrum devotees beware, the water these stringers tread in is full of enough technical virtuosity to send the meek swimming for shore. All but 2 of the 11 selections are originals, and all are performed with graceful elegance.

Pearl Django: *Avalon*. Pearl Django includes violin, lead, lead acoustic, rhythm, bass, and guest accordion players. Shelly D. Park is the rhythm guitarist. She is also an outstanding luthier, making Selmer-style guitars. The players blend together better than your favorite concoction spinning in a turbo-driven Cuisinart. Classy, sophisticated, tasteful, and all around just a very fine CD. Their music is a lesson to all in how rhythm guitar should be played.

Tchavolo Schmitt: *Alors?...Voilà!* Tchavolo Schmitt, the old master, plays on his first featured CD with Romane on rhythm guitar and additional violin, accordion, and bass players. The idea behind this CD was Romane's—to emulate a jam session at La Chope, the Gypsy hangout in Paris. Also, he wanted to capture the elusive Schmitt on CD, which he has done admirably, including 3 live CD ROM video selections. Tchavolo is legendary among current players. The arrangements are all tasteful, as is the playing. An excellent representation of superb players keeping the music foremost and not just playing to impress the listener with their skill level.

Angelo DeBarre/Moreno: *Romano Baschepen*. Bernard Malandain plays on bass and Nono Reinhard on guitar (presumably rhythm guitar). If you want first-class fretboard pyrotechnics in the Manouche-style this is it. Listeners should be warned before listening to this CD that their picking hand may cramp up as they listen to the amazing speed, dexterity, and technical prowess with which these players melodically weave their fingerboard magic. What stands out is the clean quality of the notes as they play fast and the great interplay between these two excellent guitarists. The CD includes 14 songs, mostly standards with a couple of originals.

Romane: *Impair & Valse*. Tracks 1–11 are complete, and tracks 12–22 are 9 of the backing tracks for the first 11 so you can play along. The nicest feature of this CD is that you are able to place it in your computer CD drive so you can then print the music. These songs are not your grade school teacher's waltzes, unless your teacher was a Gypsy...well we do not need to get into that! The songs are excellent Gypsy and musette waltzes. Take a lifetime or two and learn these songs and you cannot fail to impress your audience.

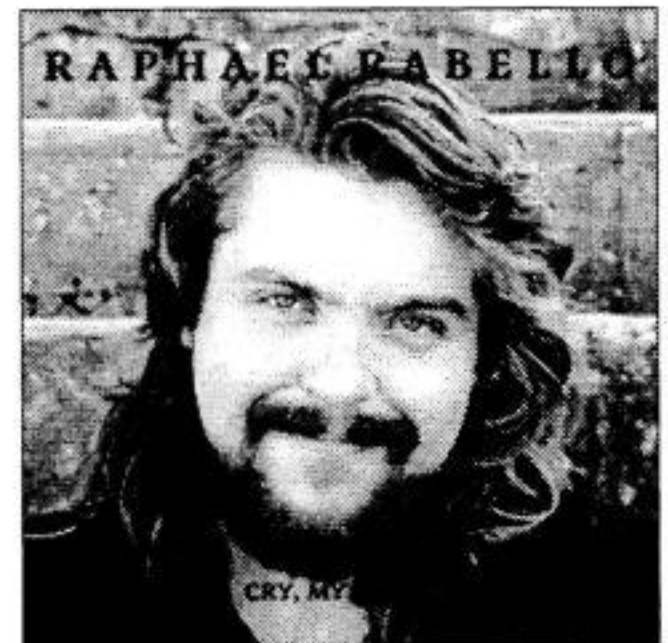
Gary Potter: *Minor Swing*. Gary Potter on lead guitar with bass, rhythm, and violin players. Are there Gypsies in Great Britain? Well, in Gary Potter's case at least the Gypsy spirit thrives as evidenced by his playing on *Minor Swing*. Minimalism is not in this man's vocabulary. Fiery guitar work with a tendency to go into note overkill dominates the music. He has all the chops and leaves nothing on the kitchen counter including the sink. The CD includes 12 songs, 5 of which are Django songs, and standards are among the rest.

Django Reinhardt: *Django Reinhardt and his American Friends*. If you are looking for a Django "starter" CD, there are numerous ones to choose from. This one, actually a 4-CD collection, is a good representation of his playing. The CDs contain a total of 102 songs. Another good choice would be *Djangologie/USA*. Here Django plays with such familiar jazzmen as Coleman Hawkins, Eddie South, and Benny Carter. Or just go on-line to any of the CD stores and listen to the ever-growing number of Django CDs to find the ones that are right for you.

More Gypsy Jazz suggestions in the next issue.

Dr. Gary Linder is a retired entrepreneur and MGS member who now devotes his time to music and writing. He resides in northwest Wisconsin with his wife Dee and their two cats.

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Local Events

Wind & String (Kay Miller, flute, and Joe Haus, guitar)

Fri. Sept. 13 & Fri. Oct. 25, 6-9 pm, Flanders Art Gallery, 400 N. 1st Ave., Minneapolis. Free.

Curtis & Loretta

Sept. 21, 22, 27, 29, Renaissance Festival, Shakopee (performing as the Haymarket Minstrels). Info: 952-445-7361.

Sept. 28, Cambridge Performing Arts Center, Cambridge, Fundraiser for Healthy Seniors Program. Info: <http://www.ecenet.com/~chsp/index.html>

Oct. 5 and 6, Big Island Rendezvous, Albert Lea, Info: 1-800-658-2526.

Robert Everest (Latin American and Mediterranean Guitar)

Ongoing Solo performances (free shows):

Maria's Café (1113 E. Franklin Ave., 612-870-9842) Every Thurs. 7-9 pm; every Sat. and Sun. for brunch 11:30 am to 1:30 pm.

Me Gusta Mexican Cuisine (1570 E. Lake St., 612-724-6007) Every other Sat. night (Sept. 7 & 21, Oct. 5 & 19)

With 5-piece band Beira Mar Brasil at the Dinkytown (412 1/2 14th Ave. SE, 612-362-0427) Wed. Sept. 18, 9:30 pm to midnight, \$5 cover.

Tim Davey

Sat. October 12, 2002, 8-10 pm, with Laurance Anderson, Dreamcoat Cafe, 215 S. Main St., Stillwater. 651-645-2647.

Paul Hintz (solo 7-string jazz guitar)

Sat. Sept. 7, 6-9 pm, Black's Ford restaurant, in downtown Wayzata.

Sun. Sept. 8, 10 am to noon, Dunn Bros., Grand and Snelling, St. Paul.

Sun. Sept. 15 & Sun. Sept. 29, 7-10 pm, Crema Cafe, 34th and Lyndale, Minneapolis.

Sun. Oct. 27, 10 am to noon, Dunn Bros., Grand and Snelling, St. Paul.

Phil Heywood

Friday, Sept. 6, 8 pm, Ginkgo Coffeehouse, 721 Snelling Ave. N., St. Paul. 651-645-2647.

Jeffrey Van

Oct. 7 & 14, 7:30 pm, with guitarist Patricia Dixon and the Hill House Chamber Players. Vivaldi: *Concerto in G for Two Guitars and Strings*; Albeniz: *Cordoba & Bajo la Palmera*; (guitar duo); Falla: "Danza" from *La Vida Breve* (guitar duo). James J. Hill House, 240 Summit Ave., St. Paul. Admission \$12—14. Call (651)296-8205 for reservations.

Cedar Cultural Center, 416 Cedar Ave. So., Minneapolis (West Bank). Call: 612-338-2674, ext. 101/102/104.

September

5: Hawaiian slack key guitar masters George and Keoki Kahumoku. Hula by Nancy Sweeney

6: Cajun dance with New Riverside Ramblers

7: Finnish dance with the Finn Hall Band

8: CD release concert with singer/songwriter Barb Ryman

10: Singer/songwriter Dan Schwartz hosts 4 acoustic performers in his "Singer's Circle"

12: Sounds from the concert halls and cafes of Europe with Paris Combo

13: Mix of Italian folk music and modern atmospheric and electronica from Fiamma Fumana

14: New York singer/songwriter Lucy Kaplansky

15 & 16: Jazz and world music pioneers Oregon, featuring 6 and 12 string guitarist Ralph Towner

18: New music from the traditions of Mali with Tama

19: Celtic Music from Spain: the Cedar debut of Susana Seivane

20—22: 4th Annual Nordic Roots Festival: 8 amazing bands from Sweden, Norway and Finland, along with a Nordic Dance. Call for details. Festival passes are \$90 for the weekend.

23: Music of Tunisia and Turkey. Oud master and ECM recording artist Anouar Brahem and clarinetist Barbarös Erkose

25 & 26: Two nights with the bard of Iowa, Greg Brown

28: Jazz and rock with Halloween Alaska w/members of Happy Apple, 12 Rods w/special guest 'a whisper in the noise'

29: New folk blended with traditional Australian roots music: Beth Custer with Stephen Kent

October

6: Titans of Scottish Traditional Music, the Tannahill Weavers

11: Great acoustic folk and great storytelling with Jerry Rau and Joel Rafael

19: Music of Sweden and Scotland, with mandola, dulcimer, flute, and trumpet master Ale Möller and fiddler Aly Bain

20: Hawaiian Slack Key masters Ledward Kaapana and Princess Owana Salazar

24: A double bill of singer/songwriters Susan Werner and Ellis Paul



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In China, she took part in many groundbreaking first performances of an exciting new generation of composers. Since moving to the United States, she has continued to champion new works by composers such as Tan Dun, Bun-Ching Lam, Liu Sola, Zhou Long, Chen Yi, and others. In over 300 concert appearances, Wu Man has collaborated with the Kronos Quartet, the New York New Music Consort, the Pittsburgh New Music Ensemble, the BBC Scotland Ensemble, the Austria (IRF) Radio Symphony Orchestra, and the Nieuw Ensemble in Holland. She has appeared at Carnegie Hall and Lincoln Center in New York, Royal Albert Hall and Royal Festival Hall in London, the Theatre de la Ville and Opera Bastille in Paris, and the Cultural Center in Hong Kong. She has taken part in numerous international festivals including the Henry Wood BBC Promenade concerts in London, the Festival d'Automne and the Festival de Radio France in Paris, the Wien Modern Festival and the Musicprotodoll '96 in Austria, the Festival International Cervantino in Mexico, the Asian Arts Festival in Hong Kong, the Music Lives! Festival in Pittsburgh, the Other Minds Festival in San Francisco, Bang on a Can! in

New York, and the Chicago Jazz Festival. Her playing can be heard on two albums released by Nimbus—*Wu Man* (1993) and *Wu Man & Ensemble* (1996)—as well as on the Kronos Quartet recording *Ghost Opera* (Nonesuch), saxophonist Henry Threadgill's *Carry the Day* (Sony), and composer/singer Sola's *Blues In The East* (Polygram).

Wu Man has made radio and television broadcasts throughout China, the United States, Japan, and Great Britain. She has appeared on National Public Radio and New York public radio station WNYC. She currently lives in Massachusetts.

Guitarathons

Don't miss the Jazz Guitarathon on Saturday January 25 (first time the Jazz Guitarathon will be at Sundin!). Our season concludes with the ever-popular Classical Guitarathon on Saturday May 24.

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carries over to teaching his students. It's like with Curt Warren, I probably wouldn't have gotten that jump start if they'd hired a pedagogue.

Q: You perform and record both original compositions and "standards" by famous jazz artists and other composers. What's the relationship for you between composing and performing?

A: Well, I'm not so prolific a composer, although I'm beginning to compose more. I've heard Pat Metheny say he composes based on the way he plays, but that isn't the case for me. I just try to come up with something that sounds good, without thinking about how it will be to play it. I think most jazz players who compose will tell you it's not easy, because a tune might be really cool sounding, but then be awkward to solo on, for example. Then you have the added challenge of taking your tunes to the gig. Everyone knows the standards, so you can pull a gig together easily even without knowing the other musicians, but as soon as you put charts of originals in front of people you're likely to have problems.

Q: Tell me about the guitars you've owned and what you own and play now.

A: All of them? I'm not much of a gearhead; I try to find something that works and play it until it breaks! My main jazz axe is an Epiphone Windsor, a late 50s thinline, single pickup electric that I've had for 27 years. I bought the case new because the guitar came without one, and now the case looks so beat up that I almost always get comments on it. That guitar has been through a lot. It was stolen and recovered, had a beer dumped on it, had a PA column fall on it while it was on a guitar stand. I also have a Heritage endorsement deal, and they built me an Eagle to spec. I haven't used that guitar too much, though, just out of habit mostly. Then I have a guitar I call the Frankenstrat, a

Stratocaster that began life as a demo instrument for a guitar synth company. They just chiseled big chunks of wood out of the back to put in the synth pickup, and I bought the whole unit for a good deal. The company then went out of business, and when the synth started having problems I pulled the pickup out and sold the unit on the Internet for next to nothing, but kept the guitar. Everything except the body has been replaced—neck, pickups, pots, knobs. I play that guitar anytime I do a non-jazz gig or when I need to play loud.

Q: If someone with no background in guitar calls you up and wants to start jazz guitar lessons, what advice do you have?

A: Like I said, I can't recall this ever happening, so any answer would be hypothetical. But, I think listening is one key. I used to get a lot of phone inquiries about "jazz technique," because a prospective student might have heard that, say, Joe Satriani had studied jazz, and what they really wanted was to have chops like him. I'd tell them jazz isn't a technique, it's an infinitely rich form of musical expression, with a recorded history going back over 75 years, and if you really want to play jazz it's important to mine that history, to learn the sounds. Then they'd hang up! Seriously, though, it's important to ask questions of students to discover their true goals so you can best help them. Also, I think jazz is a really tough taskmaster, and somewhere down the line the student will have to come to grips with this. In other words, figure out why you're doing it and how much time and effort you're willing to spend. Players such as Pat Metheny, Pat Martino, and George Benson practiced and played several hours every day for years to get to where they are, and that's what it takes to get to a high level. This isn't to say it's a burden, because we do it because we love it, but at the same time we all go through periods of doubt and frustration, and it's important in those situations to keep the long-term perspective.

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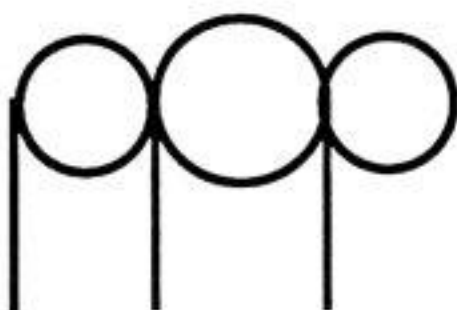
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FOR SALE: **1974 Ramirez classical** (Indian Rosewood) \$4,200 & CHD Martin Acoustic \$2,100. Dave 605-665-3578

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