

Guitarist

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

NOVEMBER / DECEMBER 2003

VOL. 19 NO. 6

Coming to Sundin Hall...



Ana Vidovic

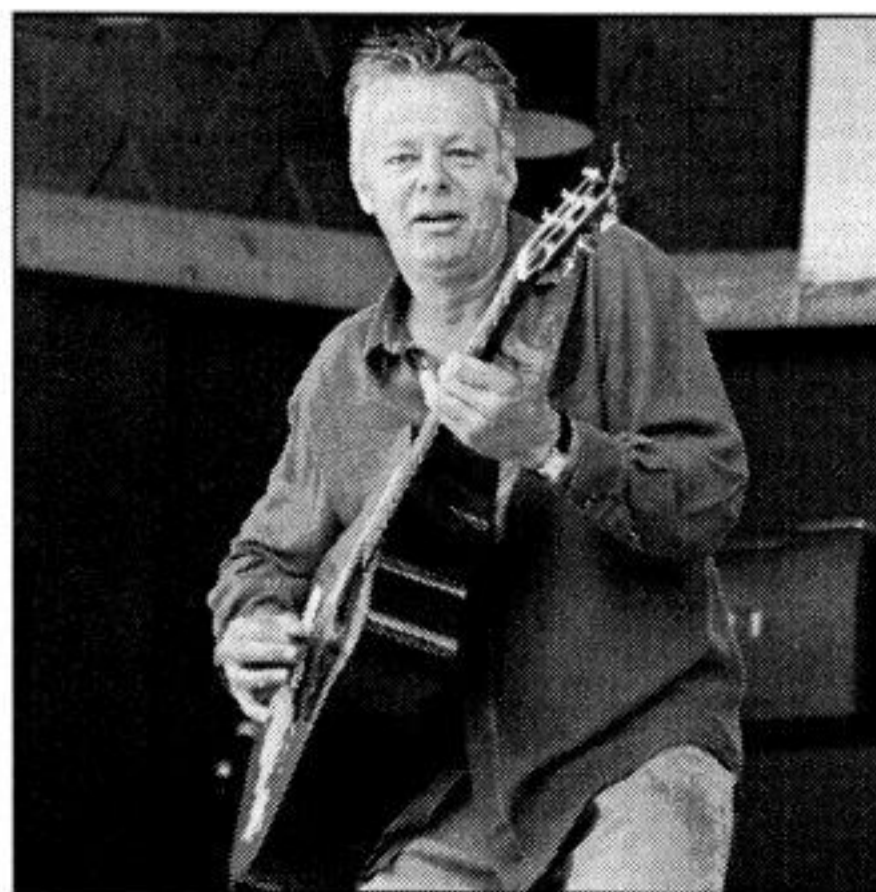
November 15, 8 PM

...and
The Jazz Guitarathon

December 5, 8 PM



Special Feature:
Interview with Tommy Emmanuel



Society News & Notes

Ana Vidovic is a bright young talent of formidable gifts destined for a major international career.

Ana comes from the small town of Karlovac near Zagreb, Croatia and started playing guitar at the age of 5, and by 7 had given her first public performance. At the age of 11 she was performing internationally, and at 13 became the youngest student to attend the prestigious National Musical Academy in Zagreb where she studied with Professor Istvan Romer. Ana's reputation in Europe led to an invitation to study at the Peabody Conservatory in Baltimore, USA, with Manuel Barrueco, from where she graduated in May 2003.

At the age of only 22 Ana has won an impressive number of prizes and international competitions. These include first prizes in the Albert Augustine International Competition in Bath, England, the Fernando Sor competition in Rome, Italy and the Francisco Tarrega competition in Benicasim, Spain. In addition she has won the Eurovision Competition for Young Artists, the Mauro Giuliani competition in Italy, the Printemps de la Guitare in Belgium and the Young Concert Artists International Auditions in New York.

Ana has given over one thousand public performances since first taking the stage in 1988. Her international performance career includes recitals in London, Paris, Vienna, Salzburg, Rome, Budapest, Warsaw, Tel Aviv, Oslo, Copenhagen, Toronto, Baltimore, San Francisco, Houston, Austin, Dallas and St. Louis.

In Croatia she has performed with the Zagreb Soloists and the Zagreb Philharmonic Orchestra and with Symphony Orchestra of the Croatian Radio and Television, as well as having been featured in three television documentaries by the eminent Croatian film director Petar Krelja.

Tommy Emmanuel has been performing for nearly four decades and during that time, he has acquired a larger-than-life reputation in his native Australia, where he has four Grammy-winning albums to his credit. According to Gina Mendello, his manager, "Every kid playing guitar in Australia wants to be Tommy." When Chet Atkins declared Tommy to be a certified guitar player the larger music world began to take notice. By combining chops deluxe, an endearing stage presence, and a relentless touring schedule Tommy Emmanuel is considered by many to be the next major figure in the guitar world. I was fortunate to spend time with TE while he was in town for the state fair. The article on page 4 reflects our time back stage and at dinner.

Volunteer Opportunities: call 612-677-1151 to help

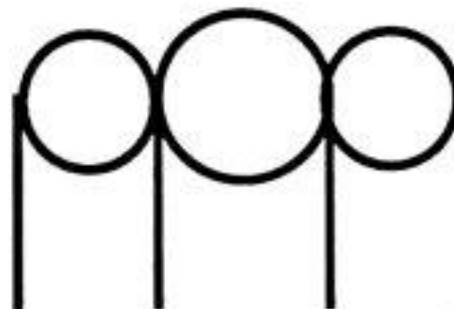
Refreshments. We need one person to help bring and set up refreshments for Sundin Hall concerts next year. **Fundraising.** We need two people to help us diversify our sources of support. **Publicity.** We need people to help us promote our concert series to the community.

Q.

What do you get when you cross Martin, Washburn and other fine instruments, Excellent Repairs, Top-Notch Teachers, Music, Accessories, Free Special Ordering, Friendly Service and put it all under one convenient roof only 4-1/2 blocks south of I-94 on Snelling Avenue?

A.

cadenza music



149 N. Snelling / St. Paul, MN 55104 / 651-644-3611

Board of Directors

PRESIDENT

Joe Haus

VICE-PRESIDENT

Joanne Backer

SECRETARY

Christopher Kachian

TREASURER

Jim Campbell

BOARD MEMBERS

Steve Haskin

Joe Hagedorn

Steve Kakos

Gene Swanson

Daniel Sturm

Newsletter

EDITOR

Jerry Kosak

CALENDAR

Joe Hagedorn

DISTRIBUTION

Jerry Kosak

GRAPHIC PRODUCTION

Daniel Sturm

Directions to Sundin Hall on the Hamline University campus

From I-94, head north on Snelling Avenue in St. Paul, past University Avenue to Hewitt Avenue. Turn right, the Hall is on your left a half-block east of Snelling.

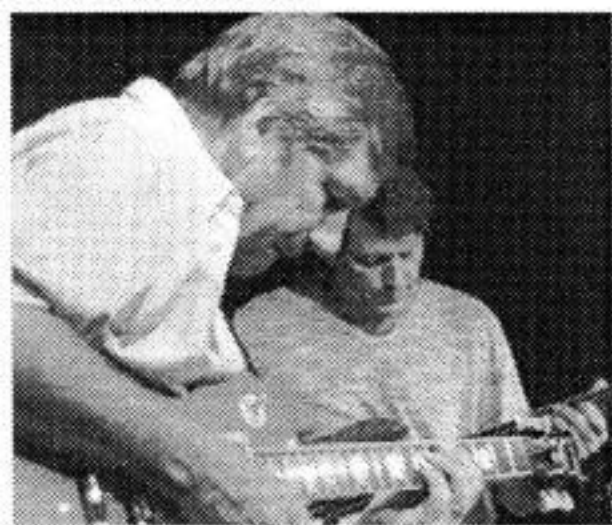
Free parking is available one block past the hall, in lots off Hewitt (on your right) or off Pascal (1 block north).

Concert Artists Spotlight

Jazz Guitarathon Presents

by Paul Hintz

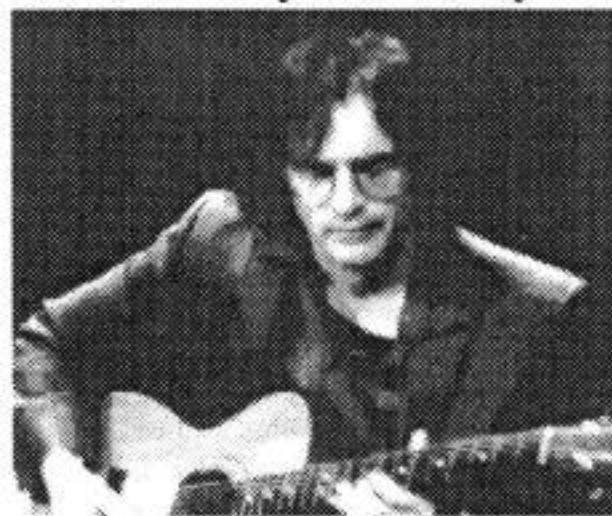
Dean Granros



Granros has been a performing guitarist for over 30 years. His love of music has led him to compose and perform music in styles ranging from jazz to chamber and electronic music. Dean is a self-taught composer who has developed his own musical

vocabulary. His musical role models have been Messiaen, Monk, Steve Lacy, and John Lee Hooker. He believes that art, at its best, is about expressing joy and gratitude for life. Dean is introspective and spends much time pondering his values and beliefs. Dean lives in a Minneapolis suburb and does software engineering at a high tech manufacturing facility in his spare time. He spends his days in a cube, but he doesn't consider his music square.

Robert Henry and Bobby E. Ekstrand



This eclectic acoustic guitar duo made its first Jazz Guitarathon appearance at last year's concert. Their association began with a casual meeting at a record collectors show in April of 2001, which led to the discovery of a mutual interest in the music of Django Reinhardt. This interest gradually evolved into playing music together and the formation of the Parisota Hot Club, a jazz quartet featuring two guitars, violin, and string bass. This band began performing in January 2002 and has played over 200

dates at theaters, clubs, restaurants, festivals, and banquets. They have also appeared live on radio and television and released the CD *Swing in Djune*. Samples of their work can be seen and heard at <http://www.parisota.com/>

Paul Hintz



For almost 30 years, Hintz has polished his craft, first in and around his hometown of Milwaukee, Wisconsin, and now in Minnesota. Paul moved to St. Paul in 1984 after four years in

the Jazz Performance program at the Wisconsin

Conservatory of Music, where he studied with nationally known guitarist Jack Grassel. He has performed everything from folk music to Top 40. However, Paul found his true calling in the early 1990s when he began performing finger-style guitar instrumentals, which emphasized jazz and related styles. In 1997, he began performing exclusively on the 7-string guitar. Primarily a solo artist, he also performs with drummer/vocalist Carole Selin in DuoTonic. In addition, he leads a jazz trio. Paul is also active as a teacher. A long-time MGS member, he has served as the Society's Managing Director and newsletter editor.

Joan Griffith



Griffith is known in the Midwest as a teacher, performer, and composer. She has toured and recorded extensively performing on both classical and jazz guitar, bass, and mandolin. Her jazz CD, *Enter You, Enter Love*, features many of her own compositions

and was chosen as one of the top 10 best recordings for 1996 by KBEM. Her choral composition *Sweet Noel* won the 1998 Christmas Carol Contest, which was sponsored by the American Composer's Forum and the Plymouth Music Series. Griffith is the head of the jazz studies department at the University of St. Thomas, an instructor of guitar and bass at the College of St. Catherine, and roster artist in jazz for COMPAS, the Minnesota State Arts Board, and Young Audiences.

Glen Helgeson and James Allen



Helgeson has been performing, composing, and playing guitar for more than 25 years. He is the leader and composer for the jazz group Axis Mundi and co-founder of the world-beat blues trio Blue Beat. He also plays with the jazz trio Helgeson,

Schulte, and Bissonnette. His awards include: artist in residence at the Oberholtzer Foundation, International Falls; Minnesota Music Award for "Best Instrumental, Experimental, Environmental" album for *Spirit of the Wood*; a Walker Art Center commissioned grant for the Sculpture Garden; and the Jazz Composer Grant from the West Bank School of Music. In addition to recording and performing, Helgeson works as a music therapist in special education and received his M.Ed. in Music Therapy from the University of Minnesota. For more information visit his website: www.worldviewmusic.com

Concert Artists Spotlight continued on p. 6

Everything Must Be Musical

by Jerry Kosak

THE SIMPLE PHRASE, "Everything must be musical," sums up guitarist Tommy Emmanuel. Indeed, it serves as his motto. It was the first thing Tommy told me as we sat down for dinner after his opening performance at the 2003 Minnesota State Fair. He proceeded to drum on the table at the restaurant as if continuing the highly expressive and percussive playing that he displayed earlier at the fair. "You see, everything in life must be musical. You can't separate who you are and what you do." Tommy Emmanuel is about music and communicating energy and emotion through his guitar. Even though the guitar was now in his hotel room and he in a restaurant, Tommy continued to be expressive.

To accurately put this concept into perspective, one must see him perform. This guitarist utterly radiates a sense of the joy and confidence when performing. Rather than delving into a world of introspection or self-indulgence, Tommy looks out into the audience, smiling all the while, and with the confidence gained from playing over 300 dates this year alone, announces through his playing that he is ready to take the listener on a journey.

Not at all faint of heart, Tommy opened his first set at the state fair by roaring through a solo version of Stevie Ray Vaughan's *Rude Mood* that tells the audience, "Sit back, here we go, enjoy the ride." In a performance that explores just about everything imaginable on acoustic guitar, Tommy drives further into the sonic landscape, turning his Maton guitar into a full drum kit and percussion ensemble. Using only his hands and a single drum brush, he creates a percussion solo by drumming on the body of the guitar that causes one to say, "Ay Carumba! Is this Poncho Sanchez?"

It takes a moment of reflection for one to comprehend just how far Tommy has taken the listener during a 45-minute set. He is capable of playing more in one set than most guitarists play in a year. And if "traditional" playing is not enough, Tommy always reserves the end of each performance for his spellbinding composition, *The Initiation*. This extended composition is a musical representation of a "rite of passage" among the aboriginal people of Australia. By combining simple melodies, rhythms, and percussive effects with a digital delay (this is the only electronic device used during his set), Tommy creates an awesome display of tone color, energy, and pure emotion. In effect, he causes time to stand still as the audience is consumed by the sheer immensity of the music.

Perhaps the most impressive characteristic of Tommy Emmanuel is his personality. He is a genuine and caring person. There is no pretense, attitude, or detachment. In contrast, he talks with you because he is honestly interested in what you have to say and he makes you feel important. A conversation with Tommy Emmanuel is like spending time with a good friend. This friend just happens to be a truly amazing guitarist!

JK: How would you describe yourself as a guitarist? Do you see yourself as a fingerstyle player, or do you simply consider yourself a guitarist without boundaries?

TE: Well, the concept of no boundaries or restrictions seems to fit. I really just play for the people. Yet, I'm selfish as well because I play for myself first. If I have a good time during a performance, then everybody does. I don't think about notions or expectations. I just go out and let it all go and give everything I can. I love playing the guitar and I love the effect it has on people. It's like being doubly inspired. So, I don't think about myself being one thing or another. I just go out and do what I do. If you had to put it in a little box it would be different, because I'm always thinking outside of the box.

JK: There is a great piece of art from a recording, *The Day The Fingerpickers Took Over The World*, that you did with Chet Atkins. Why are the letters "cgp" next to Chet's name but not yours?

TE: "cgp" stands for certified guitar player which is a distinction given by Chet. At the time of that recording I wasn't certified, but I am now. My award was given to me in 1999 and the inscription on it reads: "Lifetime contribution to the art of fingerstyle guitar." It came from the boss.

JK: Often, it is rather easy to listen and tell if a player is not using fingernails because the tone and articulation will be unclear. However, you do not use nails and yet your tone is wonderful. Why don't you use nails?

TE: For the style of playing that I do, nails are impractical. Most often, I use a thumbpick. Sometimes, I use a flatpick for hard, driving tunes such as the bluesy thing (*Rude Mood*) that I used to begin this afternoon's performance. There are also times when in order to create a hymn-like feeling, I'll just use thumb and fingers.

JK: How do you get such clear articulation without nails?

TE: It's called practice (laughs). I just kept going at it until I got the sound that I wanted. Considering how hard I play and how much I play, I've come to the point where I have developed calluses on my fingertips that allow me to play hard and still produce the tone that I want. I've gone through years of where my fingertips would split or get sore, but my calluses are at a point where that very rarely happens. Now I've got a bit of balance in my hands where they hardly ever get sore. However, there is a down side to this in that my calluses are so hard that I can't always get a sweet tone on a nylon-string guitar. Fortunately for me I use a steel-string guitar. Another key ingredient for good tone is the set-up of the guitar. It is very important to have the action nice and low and the neck good and straight. That way, you don't have to play hard. Or, if you do play hard, then the guitar will bite back. Nails just wouldn't work for this manner of playing.

JK: Your most recent CD, *Only*, is a wonderful collection of tunes for solo guitar. What was the process through which it was recorded?

TE: Thank you. I'm glad you liked it. The whole thing was

Special Feature continued on p. 5

Special Feature continued from p. 4

recorded while I was in Germany. All of the tracks, except one, were recorded in one take. I came back the next day and I re-recorded it.

JK: Which song was that?

TE: *Questions*, track number 5. It had been the last take of the day and I thought it was OK. However, when I returned to the studio in the morning and listened with fresh ears, I said, "No, I can do better." So, I re-recorded it then. Everything else was one take. I'd written the songs and I'd been performing them on-stage and they were peaking, although I feel that I play them better now. Anyway, I was definitely ready to go. The sound in the studio was great. I mean the sound in my headphones. I look for a big sound in the headphones because for me, this gives me inspiration and makes me play better. I get the feeling that I can play anything. I am able to leave a lot more space, allowing the music to breathe and I don't have to play so hard. This enables me to tune in to the guitar and play better. This is why I use headphones in the studio even though I am recording solo. A loud sound in the headphones, new strings, four mics, and I am ready to record.

JK: Can you describe your compositional process? Since you are constantly performing, do your pieces evolve on stage?

TE: Yes, exactly. You're right! Things happen on stage all the time. When something special happens I have a good idea and can tell that, "Hey, this is an idea to work with." So, I remember it and keep playing and changing it. My songs definitely evolve. I almost never sit down and say, "Today is my day to compose." On rare occasions you do find yourself under pressure to write a new song. The last time that I wrote like that was in Nashville for the Chet Atkins Convention. As part of the convention, we were having a tribute for Tommy Jones, a great guitarist, who had died. I was part of the show for Saturday night and on Saturday morning I felt like I wanted to do something for Tommy. So, I simply sat down and wrote a tune for him that I played that night.

But usually, I get an idea for a new tune and I just run with it. It's like a seed that's planted and you need it to grow. Inspiration for a new song can come from people, places, and events from my travels. When I get an idea that excites me I keep playing it over and over, and sort of drive people insane, until I get it how I want it.

JK: One of my favorite tunes from your CD, *Only*, is *Train to Dusseldorf*. Earlier, you mentioned that inspiration can come from events, etc. Would you describe how this event evolved into such a great piece of guitar music?

TE: The whole feel of the piece was derived from my journey on this train going to Dusseldorf, Germany. The sheer speed of the train, the countryside flying by as I looked out of the window, ...just being there, in that location, at that time were the inspirations. I picked up my guitar and started playing what was to become the main theme (TE hums a riff). I really liked that idea. Then (hums

again) the same melody is played, but now with a different chord. I think this is the most powerful part of the song. The main riff (sings the riff again) moves to a G chord and then (sings) to Em, then to D and back to G. I was feeling particularly inspired on that day. By the time the train reached Dusseldorf, I had finished the song.

JK: Do you have a new CD in the works?

TE: Yes, but I don't have a release date yet. It will be similar to *Only* in that it will be a collection of new, original instrumentals. I do plan to include my new arrangement of *Somewhere Over The Rainbow*.

Local Events

Paul Hintz, solo 7-string jazz guitar

Sat, Nov. 1, 8-10 pm, Borders in Maple Grove

Sun, Nov 2, 10 am to noon, Dunn Bros on Grand, St Paul

Fri, Nov 7, 8-10 pm, Borders in Woodbury

Sat, Nov 8, 7:30-9:30 pm, Dunn Bros in Andover

Sun, Nov 9, 10 am to noon, Dunn Bros on Grand, St Paul

Fri, Nov 14, 5-9 pm, Apropos Art Gallery in Woodbury,

Sat, Nov 15, 7:30-9:30 pm, Bloomington Art Center,

cosponsored by MGS. \$1 cover

Fri, Nov 21, 7:30-9:30 pm, Dunn Bros in Vadnais Hts.

Sat, Nov 22, 8-10 pm, Borders in Richfield

Sat, Dec 11, 6-9 pm, Black's Ford restaurant in Wayzata

Sun, Dec 12, 10 am to noon, Dunn Bros on Grand, St Paul

Fri, Dec 19, 7:30-9:30 pm, Dunn Bros in Vadnais Heights

Sat, Dec 20, 7:30-9:30 pm, Dunn Bros in Andover

Paul Renz Jazz Guitar Workshop

Nov. 9, 2 pm Free Admission. MacPhail Center for Music

1128 LaSalle Ave, Mpls.

Joan Griffith Solo and Duo Jazz Guitar

Nov. 19, 7 pm at Brady Educational

Center Auditorium, University of St. Thomas

Robert Everest ongoing performances

Solo guitar (and vox): songs from Latin America and the Mediterranean. Every Sat. and Sun. 11:30 am to 1:30 pm, brunch at Maria's Café: 1113 E. Franklin Ave. 612-870-9842.

With Brazilian band BEIRA MAR BRASIL at the Times Bar and Café, Friday, Nov. 7th, 9:30 pm - 12:30 am No cover! on Hennepin Ave. in NE Mpls.

Wind & String (Kay Miller, Flute, Joe Haus, Guitar)

Sat, Nov. 29 6-9 pm, Flanders Art Gallery, 400 N 1st

Avenue, Mpls.

CURTIS & LORETTA

Sat, Dec 27 Shakopee, Minn.

MURPHY'S LANDING, 2187 E Hwy 101, 952-445-6901

1 pm till 4pm

Sat, Jan 24,

CEDAR CULTURAL CENTER, 416 Cedar Av., 8:00 pm

612-338-2674

Phil Heywood

Friday, December 5 The Mad Hatter's Teahouse, 7 pm

Guitarist Michael Young plays first set, Phil plays second

set. 943 W. 7th St., St. Paul, MN 651/290-2584

Friday, December 12 Ginkgo Coffeehouse, 8-11 pm

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

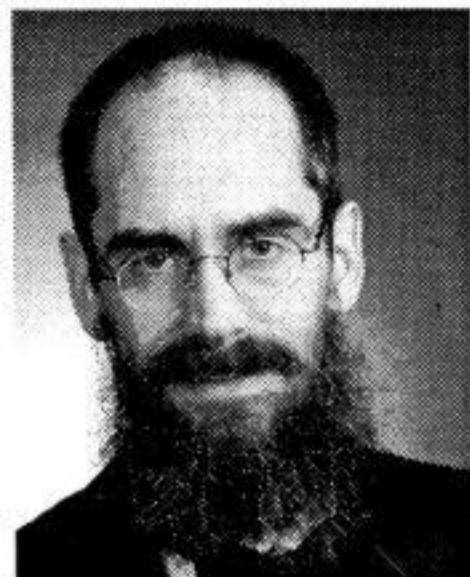
UST Guitar Ensemble

Dec. 10, 8 pm at Brady Educational Center Auditorium,

University of St Thomas

James Allen is from Launceston, Tasmania. He studied jazz guitar in Australia with world-renowned guitarist Ike Isaacs and also received a degree in classical guitar. He has been performing and recording jazz, classical, and world music throughout the Midwest since 1993. He is currently a member of Global Jazz, the Classic Big Band, and the John Duval Trio, as well as working as a freelance classical and jazz guitarist. He teaches at the Perpich Center for Arts Education and the West Bank School of Music.

James Holdman and James Kellerman



Both a composer and performer, Holdman performs Argentine tango with Mandragora and plays the Greek bouzouki with Ammala Middle Eastern Dance. He is also accomplished as a performer on Eb alto horn, which he plays with The Puny Band. Presently, he is working on a master's degree in composition at the University of Minnesota.

James Kellerman, is a multi-instrumentalist, composer, arranger, and teacher. Kellerman has extensive performing experience both locally and nationally. His self-produced recording, *A Christmas Prayer*, was awarded the "2002 Minnesota Music Award for Best Classical Ensemble Recording."

The line-up for this year's **Jazz Guitarathon** is diverse and eclectic. Sundin Hall's great acoustics and intimate seating, as well as the wealth of talent available in our area, combine to make this concert a memorable event. From world-music-flavored jazz to Django Reinhardt to "standards" from the "Great American Songbook," there will be plenty to warm your ears on **December 5th, 8 pm.**

*Discover the Best
in Vintage Guitars . . .*

**New & Used Guitars
including:**
Gibson • Ibanez • Ovation
Modulus • Hamer • Guild & Many More!

Amps & PA's
including Peavey & Crate

*LaVonne
Wagener*
MUSIC

612-890-7288
4841 W. 124th Street
Savage

SALES • SERVICE • RENTALS • LESSONS



Pete Townshend wrecked a lot of guitars.
But not all of them.



Visit our website at www.williesguitars.com



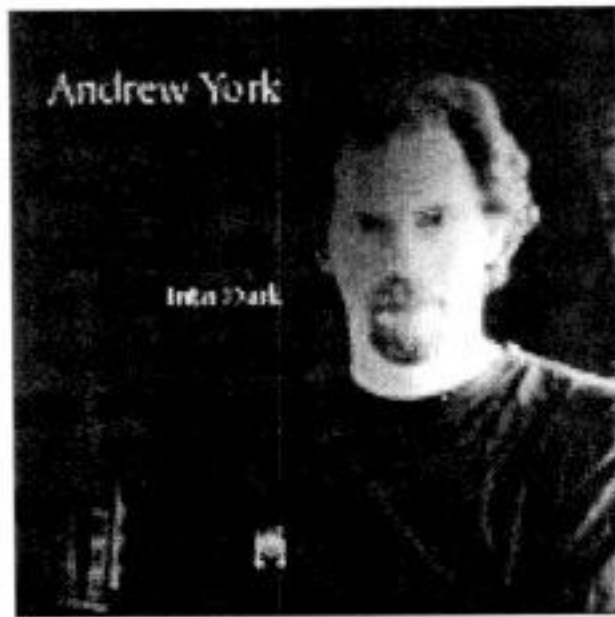
Always seeking cool guitars and amplifiers • St. Paul, Minnesota • 651-699-1913

NEW!! GSP



Bill Kanengiser Classical Cool

Jazz Currents for Solo Classical Guitar



Andrew York Into Dark

York originals and J.S. Bach

Coming soon...

Marco Pereira

Original

Raphael Rabello

Cry, My Guitar

Philip Hii

Chopin



230 Townsend Street
San Francisco, California,
94107-1720, USA

Toll free in the US and US Territories

(866)788-2255

gsp@gspguitar.com

www.gspguitar.com

Stephen Kakos

Classic Guitars

ancient & modern

repair

restoration

952 . 472 . 4732

CLASSICAL GUITAR INSTRUCTION
BEGINNING/ADVANCED

JOSEPH HAGEDORN

University of River Falls, WI Faculty Member

612 . 374 . 4681

Explore Jazz in the Twin Cities!



Increasing listening, performing
and educational jazz opportunities
since 1979.

- TCJS award-winning monthly newsletter "Jazz Notes" (*filled with info on current jazz concerts, gigs, and much more!*)
- Special discounts on CDs and concerts

Join us at our TCJS
"Jazz from J to Z" Concert Series!

For further information, contact:
TCJS Jazzline: (651) 633-0329
E-mail: tcjs@mediaone.net
Website: <http://www.TCJS.org>

Join
TODAY!

Twin Cities Jazz Society
P.O. Box 4487
St. Paul, MN 55104-0487

STEVE HASKIN



GUITAR LESSONS 612-729-2984

the
P
O
D
I
U
M



FINE CLASSIC & ACOUSTIC GUITARS

martin • taylor • larrivee • lowden
gibson • breedlove • goodall
collings • guild

CLASSICAL GUITARS BY

ramirez • devenport
burquet • thames

sheet music • guitar lessons
strings & accessories

424-14th Ave. SE in Dinkytown
612-331-8893 call us!

We special order sheet music daily.

PAUL HINTZ

Guitar lessons, jazz and
acoustic

Beginners welcome

651 ° 699 ° 6827

Classifieds

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.

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 fingerstyle. 30+ years experience. Call Ed McGarrity at 612-588-9252.

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

Flamenco Guitar Technique Group Class. 2 hours for \$20. Saturday mornings, great value, great fun. Call Scott Mateo Davies at 612-724-2318.

FOR SALE: 1999 **Taylor 814CE**, perfect condition. \$2,000, firm. Dennis 651 653 6967.

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: **2000 Michael Thames classical** (Cedar top, Indian Rosewood back/sides) \$3,500. Contact Brent Weaver 651-643-0762. Also, lessons available.

FOR SALE: **Kenny Hill Munich**, 2 years old, hand-picked by Kenny, nicely broken in, new is \$1,700 + tax. Our price \$1,200 with an SKB molded case. Call 952-322-1310 or 612-710-0800.

FOR SALE: 7-string bass viola da gamba by **Charlie Ogle** with soft case and snakewood bow \$5,000, plus shipping; Tenor viola da gamba by **Walter Ubel** with bow and plywood box \$3,000, plus shipping; German Renaissance lute, best offer; French double manual harpsichord by **Willard Martin** \$12,5000, plus shipping. Call Thurston Davini at 507-280-6361 or E-mail at <thurdavi@yahoo.com>

FOR SALE: For Sale: **1950's Harald Petersen** classical \$2,500; **1976 Bela Gemza** classical \$2,200; **1959 Jacques Favino** classical \$1,800; **1986 Alvarez Yairi CY132c** classical \$1,200; **1980's Chuck Orr** classical \$350; **1967 Garcia** classical \$250; **1996 Baby Taylor** \$300; **1999 Ibanez JS 1000** electric \$800; **1921 Seinway M Player Grand Piano** \$18,000. 651-292-4929

FOR SALE: **Fender Stratocaster**, Japanese made c. 1990, black, \$400, Call Jerry at 612-822-7499.

FOR SALE: **Kay metal body resonator**, 10" brass cone with biscuit bridge and mahogany neck. Model number **KRS301** and lists at \$799. Used for one year, no rust, includes case, \$400, Call Will at 612-920-2591.

FOR SALE: **2000 Ibanez AJ307CE** acoustic 7-string guitar with built-in **Fishman Prefix** pickup. Great amplified acoustic tone. Only \$500. Both guitars are in like-new condition and each has a hardshell case. Buy them both for only \$900. Paul at 651-699-6827.

FOR SALE: **Marshall Amplifier Model 6100 — 30th Anniversary Head** with **Model 1960 A/B Cabinets** — includes foot switch, replacement power tubes and fuses. In perfect condition, hardly used \$2,000. Call Gary at 715-865-6068 or <flatyourfifths@cheqnet.net>

1986 Stephen Kakos 6 string classical guitar. Spruce top, Honduran rosewood back and sides, 65 cm scale. Excellent condition, newly French polished by builder. \$ 3,500. **1992 Stephen Kakos** 8 String short scale-cutaway classical guitar. Spruce top, Honduran rosewood back and sides. Excellent condition, newly French polished by builder. \$ 4,000. Alan Johnston 651-774-6523.