Manhattan Guitar Duo
Antigoni Goni & Kevin Gallagher
see page 2
Member performances to note . . .

JOAN GRIFFITH
Local Artist Series Concert
On Sunday, December 5, Joan Griffith appears at the SE Christian Church in Minneapolis for a concert of jazz guitar and mandolin music. The performance starts at 3:00 p.m. and admission is free. The church is located at 960 15th Ave SE, just a few blocks north of Dinkytown.

JOSEPH HAGEDORN
Recital, Nov. 19
Classical guitarist Joseph Hagedorn will play a solo concert at Sundin Hall on Friday, November 19 at 8:00. Sundin Hall is located on the campus of Hamline University on Hewitt Ave. N. in St. Paul.

Featured on the program will be the world premiere of a new work by Minneapolis composer Michael Karmon. The work entitled “When Sheep Won’t Come: A Sleepless Nocturne for Guitar” was written for Mr. Hagedorn in 1998. Also on the program will be “All in Twilight” by Toru Takemitsu, “Hommage a Villa-Lobos” by Roland Dyens, Études #9, #2, and #5 by Giulio Regondi and “Three Spanish Pieces” by Emilio Pujol. Tickets will be sold at the door: $10 general admission and $8 for guitar society member, students, and seniors.

TIM SPARKS
CD Double-Release Party
Tim Sparks will present a concert on Saturday, November 20 to celebrate the simultaneous release of his two latest CDs, One String Leads to Another and Neslham. Guitarist Dean Magraw will appear with Sparks. The show will begin at 8:00 p.m. at the Cedar Cultural Centre, 416 Cedar Ave. So. (West Bank), Minneapolis. Tickets are $12 in advance and $15 the day of the show. They can be purchased at the Podium, Homestead Picking Parlor, the Cedar box office, and other select locations. Call 612-338-2674 for further details. — Gary Joyner

For more MGS member performance dates please turn to the calendar on pages 8 and 9.

Sundin Hall Series presents Manhattan Guitar Duo

Antigoni Goni and Kevin Gallagher have both recently performed highly acclaimed solo recitals in the Twin Cities and now they return as the Manhattan Guitar Duo for a concert on Saturday, December 11, 8:00 at Sundin Hall (located on the campus of Hamline University on Hewitt Ave. 1/2 block east of Snelling Ave. N. in St. Paul). Program information is not yet available. Tickets are $12 general admission and $10 for guitar society members, students, and seniors and may be purchased in DUO, to page 7

Javier Calderón

On Saturday, November 13, 8 p.m., classical guitarist Javier Calderón will play a program of Spanish music with works by Sanz, Sot, Torroba, Albeniz, Manen, and Tarrega at Sundin Hall (located on the campus of Hamline University on Hewitt Ave. 1/2 block east of Snelling Ave. N. in St. Paul). Tickets are $12 general admission and $10 for guitar society members, students, and seniors and may be purchased in advance at the Podium in Minneapolis or Cadenza Music in St. Paul or call the MGS at 418-6219 to reserve CALDERON, to page 7

Guitarist A publication of the Minnesota Guitar Society

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 profession guitarists and the community.
• To promote and help create opportunities for Minnesota guitarists and players of related instruments.
Some views of “All Blues”
BY PAUL HINTZ
Editor’s note: This is the first of a 2-part series.

In the last issue, we considered Duck Baker’s approach to “fingerstyle jazz guitar,” and the limitations of seeing “jazz” as a kind of “folk” music. Let’s take that a step further with two recent recordings of Miles Davis’s “All Blues”, which originally appeared on the seminal Davis LP Kind of Blue. The recordings are by well-known Minnesota guitarist Pat Donohue, from his 1993 album Two Hand Band, and a 1995 recording by the Milwaukee guitarist Don Linke, from his second solo album, Focus.

“All Blues” is a classic jazz composition, from one of the most popular jazz albums of all time. It’s emblematic of a certain style of jazz and is closely identified with its composer, a legendary jazz trumpeter and bandleader. The album’s original liner notes are by pianist Bill Evans, who plays on “All Blues.” He describes a Japanese style of improvised painting done with black ink on parchment, comparing it with the work of a jazz musician: “This conviction that direct deed is the most meaningful reflection, I believe, has prompted the evolution of the extremely severe and unique disciplines of the jazz or improvising musician.” He points out that Davis, hours before the recording dates, wrote only sketches that indicated what was to be played. The performances were close to pure spontaneity: The pieces were not played prior to the recordings and the first complete performance of each was a ‘take.’

As the title suggests, “All Blues” is a blues, but done in 6/8 and with a V-bVI-V turn in the 9th and 10th measures that is miles (so to speak) away from ‘folk blues’ changes. The original arrangement is marked by three elements, abstractions or simplifications-to-essence of aspects of blues performance: 1) the two saxophones play a figure voiced in thirds; 2) the trumpet plays the spare, haunting melody; and 3) the bass plays a 1-5-6-5-7-5-6-5 (chord tone) pattern that, played in 4/4, is as “old as the blues itself.” In the background, the piano returns again and again to a standard barrelhouse/boogie-woogie device — the voicings are modern and open, but the chords are ‘rolled’ or ‘shaken’ the way someone like Meade Lux Lewis might have done in the 1930s.

As Evans implies in his notes, “All Blues” demonstrates a unique resolution of the tensions inherent in all jazz performance — between ‘arrangement’ and ‘improvisation,’ and between the need for “severe
and unique" preparation and 'spon-
taneity' in performance. The three
elements of the original recording
just described are usually considered
'part' of the song itself, and are
generally reproduced, or at least
'quoted,' in any performance. At the
same time, the original soloist
provides a unique 'portrait in sound'
of the blues. Miles solo first,
followed by Julian 'Cannonball'
Adderley on alto, John Coltrane on
tenor, and then Evans on piano. Each
solo has its own rhythm and builds
to its own point of greatest intensity.
In addition, the soloists are perfectly
ordered: each horn solo is more
florid and intense than the last, and
the piano solo returns us to the
tension-versus-space/silence of the
opening trumpet solo. And these
soloists, as Evans makes clear, were as
close to spontaneous creations as
music-making can get.

Replicating some or all of these
elements on a single instrument,
such as the guitar, is the challenge
met in very different ways by Pat
Donohue and Don Linke.

Donohue needs little introduction
to Minnesota guitarists. A national
fingerstyle contest winner, a regular
on the Prairie Home Companion radio
show, and a performer with a long
list of recording credits, Donohue has
a well-earned reputation for versatil-
ity and virtuosity.

Since it features neither his own
compositions nor his singing, Two
Hand Band is an atypical Donohue
album. On the other hand, its eclectic
collection of carefully arranged
instrumental solos is filled with trade-
mark Donohue guitar moves. And
the underlying intention of the
recording appears to lie close to
Donohue's heart. I can't do better
than to quote in full his liner note:
"For me, folk and jazz have always
been closely related. They both
evolved through the idiosyncrasies of
basically unschooled but ex-
tremely talented musicians who,
playing from the heart, found new
ways to express themselves. To many
listeners, however, folk and jazz are
mutually exclusive. It is rare to find,
fans of one who are also fans of the
other. As a folk guitarist with the
heart of a jazz saxophonist, I hope
this recording in some way bridges
the gap."

With all due respect to Donohue, I
can't agree. First, it is simply not true
that jazz has evolved through the
'idioms' of 'basically unschooled'
musicians. To focus only on saxophone players (the instru-
ment used by Donohue as a 'symbol'
or 'signer' for all of jazz): Coleman
Hawkins, the most influential jazz
saxophonist of the 1930s, was said to
be able to tell you the harmonic
function of every note he played.
John Coltrane, the most influential
saxophonist of the last 40 years, was
responsible for extending the har-
monic vocabulary in ways that have
spawned a small industry of ex-
planatory books. He developed that
harmonic language through formal
study as a teenager in Philadelphia,
apprenticeship in big bands and
small combos through the 1950s,
relentless practicing and self-study
throughout his life, and study of the
'classical' music traditions of other
countries, in particular India.

Indeed, the kind of life-long apprent-
iceship model found in Indian
classical music comes much closer to
describing the work of many jazz
musicians than any comparison to
"folk" musicians. But this leads
directly to the next difficulty with
Donohue's comments: the image of
"the heart of a jazz saxophonist."
There are two problems here. First, it
simply doesn't work to use the
saxophone to stand for all jazz
musicians. Innovations in jazz have
been made on every conceivable
instrument. Second, it doesn't work
to imply that all jazz saxophonists
have the same "heart." Jazz saxa-
phonists have been, and are, African-
American and European-American
and from every corner of the globe.
Jazz saxophonists have been and are
men and women, young and old,
conservatory-trained and street-
schooled.

Lastly, I can't agree that there is a
"gap" between 'folk' and 'jazz' music
making. Folk and jazz are two
distinct and rich approaches to
music-making that differ in their
fundamental assumptions. Rather
than the usual metaphor of 'lan-
guage,' which suggests that a poly-
glot new dialect is possible, or the
images of 'bridge' and "gap," which
suggest that something is lacking or
missing, perhaps it would be clearer
to say that 'folk' and 'jazz' are two
cuisines. Like Italian and Chinese
cooking, both of which have rich and
varied traditions, and may use
noodles, but have at least something in
common in style of preparation or
spices or other ingredients. It is more
than possible that one could enjoy
eating, or cooking, both. It is impos-
sible to imagine a style that would
combine the two.

Whatever Donohue's personal
reasons for his view of folk, jazz, and
his own music-making, he's wrong in
the assumptions that lie beneath the
surface of his comments. And those
assumptions affect his performance
of "All Blues"

We'll discuss that performance, and
the very different approach of
guitarist Don Linke, in the next issue.

PAUL HINTZ is a fingerstyle jazz guitarist.
He plays "All Blues" in C, so that the bass
line, sax line, and melody all get left in. You
can hear his rendition, which tends to move
from folk blues to somewhere else and back, at
solo performances and when he performs
with drummer/vocalist/composer/poet Carole
Selin in DuoTonic, a jazz/spoken-word duo.
He can be reached at 651.699.6827 or at
<phintz@scisoc.org>
JOYNER, from page 3

JoYner, Burning Light. All of these elements come together to shape an accessible pop music that works on the body, the spirit, and the mind... the very thing we've come to count on from Bruce.

A new flavor ease into the new album, represented by the kora, a plucked instrument from Mali played here by Daniel Janke. Its patterns of notes swirl and blend easily with guitar fingerpicking. “Let the Bad Air Out” uses an Afro-pop sensibility to make its poetic statement, “Take a walk past parliament / It smells like something died / ... Open up the window, Let the Bad Air Out.” The album’s one cover, “Blueberry Hill,” features Cockburn’s distorted guitar. The fine instrumental work and production quality of this album make it rank with the best of his career. Bear in mind that you are listening to Cockburn always uses a bare-gingered fingerstyle approach in his guitar playing, whether he’s playing acoustic or electric guitars.

There is little that is flashy or showbiz about Cockburn. Instead, he comes across with a solidity that is almost clunky, but in the end homely and comfortable. His voice warms the room with a disarming ease of phrasing that makes it appear artless (until you try singing his songs yourself). Bruce Cockburn is entering his 50s at the top of his form. For a tour to accompany the release of the CD... you won’t be disappointed. Bro-o-ce!

Tim Sparks

One String Leads to Another

(Acoustic Music Records)

Neshanah

(Tzadik)

One gets the distinct impression that Tim Sparks can do it all, style-wise. His jazz swing playing with Rio Nido is legendary. He has won the National Fingerpicking Championship. He arranged and recorded a landmark solo guitar version of Tchaikovsky’s “Nutcracker Suite.” He has made CDs, videos, and instructional books of rhythmically complex Balkan music. He expertly draws from country blues, middle eastern, Celtic, and Latin sources. He writes sophisticated solo guitar compositions that combine all of the above. Top it off with a passionate knowledge of music and guitar history. And now he has released two stunningly fine new albums of solo guitar music.

The diversity of influences on One String Leads to Another is well illustrated by the story behind one of its tunes, “The Amsterdam Cakewalk.” Sparks recreates the experience of being in an Amsterdam train station and hearing Turkish music out of a tape player in a kiosk coupled with blues played by a street musician. He combines them to create a sound that is eminently Sparksian. His chops are the envy of guitar players everywhere. The convergence of time signatures and layered lines if played with a clarity that is breathtaking. There is a great deal of music to be absorbed from this CD.

Neshanah is a collection of Jewish traditional music from around the world. Again, Sparks draws from an indescribably wide range of musical and instrumental styles to create wonderfully off-kilter music — horas, waltzes, odd-meter times, rumbas, “a Sephardic folksong from Morocco,” the list goes on and on. An invertebrate student and researcher of music, Sparks has drawn from old recordings and other esoteric sources to compile the set list. So many musical ideas are touched that it is easiest to simply say that everyone should own the CD. Guitar players will be able to spend a long time sorting through the possibilities that are explored. Bill Frisell, an iconoclastic guitarist in his own right, is quoted on the cover, “This is totally beautiful and inspiring music. Tim Sparks is incredible, a complete original. Every guitarist on the planet has got to hear this.” That about covers it. Both of the CDs mentioned here come with Sparks’ extensive notes and comments on each piece. Check the announcement (page 2) for information on Tim’s double release.
JOYNER, from page 5
party November 20 at the Cedar Cultural Centre in Minneapolis.

Ten

Claus Boesser-Ferrari
(Acoustic Music Records)

Claus Boesser-Ferrari performs most cuts on this CD using a 12-string, moving occasionally to baritone and resonator instruments. He mixes original compositions with jazz and rock standards. Boesser-Ferrari, a German guitarist, spent time studying rhythms in South America. There is a sophistication mixed into his rock and folk roots that leaves a vague impression of 20th century art music whether he's playing original pieces, “Light My Fire” by the Doors, Hendrix's “Little Wing,” Neil Young's “Hurricane,” or “My Funny Valentine” by Rodgers and Hart. He creates an open temporal space using sketchy hints of hooks and melody lines, and a unique blend of bends and attacks. Boesser-Ferrari taps out some sophisticated rhythms on the body and strings of his 12-string in “Remember Cebola,” one of the original pieces on the CD. They are executed with a grace, an intrinsic element of the compositions. If you are looking for some music that twist the norm without abandoning the comfort zone, check out this one.

Getting Closer

Frank Haenschl & Tom van der Geld
(Acoustic Music Records)

Jazz played on guitar and vibes. It's a hard combination to beat. Haenschl and van der Geld have been performing in Europe together for some time, but this is the first time they've recorded together. The setting is strictly duo, creating an easy sound that is complex, soothing, and pulsing all at once. The selection of tunes fits the context very nicely, mixing pieces by Miles Davis, Kenny Wheeler, John Lewis, Dave Brubeck, and others, with originals. Their rich take on Brubeck's “In Your Own Sweet Way” stretches out for almost seven minutes. This recording is going to stay near my CD player for those late afternoons of waning autumn and winter light.

BOOKS

Swing Guitar Essentials
Acoustic Guitar Private Lessons series
(String Letter Publishing, P.O. Box 767, San Anselmo, CA 94960-0767. Book only, $9.95. Book and CD, $19.95)

Acoustic Guitar magazine has added this book on swing style jazz guitar playing to the roster of its Private Lessons series. Articles on swing style guitar have been compiled from previous issues of the magazine. Each lesson covers its subject clearly and in depth. The text and printed music are clear and easy to read thanks to the editorial staff at Acoustic Guitar. The basics of jazz chording are presented in articles by Dix Bruce and David Hamburger. Hamburger provides solid primers on swing progressions and soloing. After that, you can delve into the sections on early jazz, Gypsy jazz, Texas swing, and the styles of landmark players like Eddie Lang, Freddie Green, Django Reinhardt. The teachers are experts in their fields and communicate their insights with intelligence. Even if you own the original magazine issues that each article appeared in, it's nice to have them conveniently grouped together. And the complete demonstration CD that was created to accompany the book is a valuable and welcome aid.

Twin Cities Jazz Society Membership Form

Corporate ($500)   New Member   Gift   Renewal
Lifetime ($500)   Name
Patron ($250)   Address
Sustaining ($100)   City   State   Zip
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Please list school

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E-mail TCJS at tcjs@mtn.org.

Access the TCJS Web page at: http://www.mtn.org/TCJS/

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DUO, from page 2

advance at the podium in Minneapolis or Cadenza Music in St. Paul or call the MGS at 418-6219 to reserve tickets.

Juilliard alumni Antigoni Goni and Kevin Gallagher formed the Manhattan Guitar Duo in 1996. As soloists, both have won prizes in a number of international competitions including the first prize in the prestigious Guitar Foundation of America competition (Kevin in 1993, Antigoni in 1995). As a duet, they have been featured performers at Lincoln Center, the Juilliard School, and on WQXR-FM in New York. Last year, they performed to critical acclaim at the Portland Guitar Festival, the Naxos Music Festival, the Corpus Christi Guitar Festival, and toured Texas and the midwest. Their debut album entitled Eccomage, featuring the music of Albéniz, Granados, and De Falla was released in 1997 and was hailed by Acoustic Guitar Magazine for its “uncommon insight, control, and sensitivity.”

The Greek born guitarist, Antigoni Goni is considered to be one of the leading female guitarists of her generation. In 1995 she was the first Greek guitarist to ever win the Guitar Foundation of America competition, her success leading to a 70-recital concert tour and a recording contract with NAXOS records. As a recitalist, Ms. Goni has had the pleasure to perform in some of the world’s most famous concert halls including Carnegie Hall, Alice Tully Hall, the Juilliard Theater, Covent Garden, Duke’s Hall, Athens Megaron, the Bolshoi Theater, Malej Sale, the National At Gallery, and the Cappella Sale. She has also participated in festivals and workshops such as the Atlantic Music Festival, the Aspen Music Festival, the Jerusalem Guitar Festival, the Portland Guitar Festival, the National Guitar Summer Workshop, and the Moscow-St. Petersburg Guitar Festival. Antigoni studied with Evangelos Assimakopoulos at the National Conservatory in Athens, with John Mills and Julian Bream at the Royal Academy of Music in London and with Sharon Isbin at the Juilliard School. She is currently head of the guitar department at the Pre-College Division of the Juilliard School. Her recording on NAXOS records including music by Rodrigo, Mompou, Brouwer and Domeniconi is currently available worldwide.

Kevin R. Gallagher is recognized as one of America’s leading young guitarists. He has the distinct honor of being the only American guitarist ever to win both the Guitar Foundation of America Competition and the XXXI Francisco Tárrega Competition, the most prestigious competition for classical guitar in Europe. Mr. Gallagher has had a tremendous range of performing experience for his young age. He has performed as a soloist with the New Juilliard Ensemble, the New York Chamber Sinfonia, the Orchestra Nacional do Porto, the Columbus Symphony, the Colonial Symphony, the Bronx Arts Ensemble, the Milwaukee Chamber Orchestra and The Orchestra of Valencia among others. He has been invited to many music festivals including the Museum of Modern Art Music Festival, The FOCUS Festival, the “10 days of Music” Festival of Ferral (Spain), and the Savanna Onstage Festival. Mr. Gallagher has also recently recorded for NAXOS records an album entitled Music of the Baroque which will be available worldwide sometime in late 1999.

CALDERON, from page 2

tickets.

When Javier Calderón played his solo recital debut at Carnegie Hall, the New York Times called him “…a virtuoso with poetic sensibility.” Since then many composers, including the eminent American Alan Hovhaness and Lawrence Weiner, have been writing and dedicating guitar concertos and solo pieces to Calderón. Eloquent interpretations and the ability to draw a fascinating variety of sounds from the guitar characterize Calderón’s unique style. Audiences in New York’s Carnegie Hall; Madrid, Buenos Aires, Taipei, Bonn, Mexico City, and Seoul, have been spellbound by his flawless technique and moved by his sensitivity and musicianship. The Tages Anzeiger of Zurich described Calderón as “an exceptional artist of the guitar.” The critic at the Great China Evening News wrote “I was moved to tears by Calderón’s performance.” His concerts have been broadcast by PBS in the United States, Radio Television Espanola in Europe and by the Voice of America in Latin America. Javier Calderón holds the position of Professor at the University of Wisconsin-Madison, (USA) School of Music, where he founded and heads the guitar program.

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MGS Member Performance Calendar
Compiled / edited by Joanne Backer and Pavel Jany

NOVEMBER

MONDAY
1
MICHAEL HAUSER and Flamenco 2000 at the Loring Bar, 9:30 p.m.

TUESDAY
2
JAMES ALLEN w/Stir Fry, Dunn Bros. Coffee on Grand, St. Paul. 8:30-10:30 p.m.

WEDNESDAY
3
PAUL HINTZ w/Duo Tonic at Dunn Bros. on Hennepin Ave., Mpls. 8-10 p.m.
PAVEL JANY, Brazilian guitar, Snoodles Restaurant, 1400 Nicollet Ave., Mpls. 7-10 p.m.
SCOTT FRASER with GENE SWANSON, Holiday Boutique, Como Park Lakeside Pavilion, St. Paul. 7-10 p.m.

FRIDAY
12
KATY TESSMAN, singer-songwriter, Munka Beans, 1206 Main St., Hopkins. 8 p.m., FFI: 612-938-1963.
PAVEL JANY, Brazilian guitar, Border's Bookstore, 1390 W. University Ave., St. Paul. 8-10 p.m.
JAMES ALLEN w/Stir Fry, Great Waters Restaurant, 426 St. Peter St., St. Paul. 9:30-midnight.

SATURDAY
13
KATY TESSMAN, singer-songwriter, Maggie's II Caffe Espresso, 1254 Town Center Dr., Eagan. 8 p.m., 651-681-8522.
JAMES ALLEN w/Stir Fry, see Nov. 12.

SUNDAY
14
JEFF VAN, masterclass at McPhail Center for the Arts, 1128 Lasalle. 2 p.m., FFI: 612-321-0100.
PAUL HINTZ w/Duo Tonic (Paul, guitar and Carole Silene, vocal, percussion), at Dunn Bros., 34th & Hennepin, S. Mpls. 7:30-9:30 p.m.

MONDAY
15
PAUL HINTZ w/Duo Tonic at Dunn Bros., Lake St., Mpls. 7:30-9:30 p.m.

TUESDAY
16
SCOTT DAVIES, solo guitar, at the Loring Bar, 9:30 p.m.

WEDNESDAY
17
SCOTT DAVIES, solo guitar, Dunn Bros. on Grand, St. Paul. 8:30-10:30 p.m.
Pavel Jany, see Nov. 3.

THURSDAY
18
PAUL HINTZ, solo guitar, Border's in Richfield, 8-10 p.m.
TIM SPARKS' CD Release Party (See notice on page 2).
PHIL HEYWOOD, solo acoustic guitar at the Coffeegrounds, 1579 N. Hamline Ave., Falcon Heights. 8:00-10:30 p.m. FFI: 651-644-9959.

DECEMBER

MONDAY
22
SCOTT DAVIES solos again at the Loring Bar, 9:30 p.m.

TUESDAY
23
PAUL HINTZ w/Duo Tonic at Dunn Bros., Lake St., Mpls. 7:30-9:30 p.m.

WEDNESDAY
24
PAVEL JANY, see Nov. 3.

FRIDAY
26
PAUL HINTZ w/Duo Tonic at Dunn Bros., Lake St., Mpls. 7:30-9:30 p.m.

SATURDAY
27
JIM OUSKA & the Slim Hippos at J. Michael's on Hwy. 96 & I-35 in White Bear Lake.

SUNDAY
28
SCOTT DAVIES is at the Loring Bar with Fuego Flamenco, 9:30 p.m.

MONDAY
29
JEFF VAN repeats the program given on Nov. 22 at the Hill House. (See Nov. 22).
SCOTT DAVIES returns to the Loring Bar, solo at 9:00 p.m.

WEDNESDAY
30
PAUL HINTZ w/Duo Tonic at Dunn Bros. on University Ave., 8-10 p.m.

THURSDAY
1
KATY TESSMAN, singer-songwriter, Melodious Lunch Series, St. Paul Student Center, U of M. Noon, 612-625-0251.
**CALENDAR**, from page 8

**FRIDAY**
3
PAVEL JANÝ, Brazilian guitar; Snoodles Restaurant, 1400 Nicollet Ave., Mpls. 7:30-10:30 p.m.

**SATURDAY**
4
PAVEL JANÝ, Brazilian guitar, Anodyne Coffee, 4301 Nicollet Ave., Mpls. 9-11 p.m.

SCOTT FRASER with GENE SWANSON, Border's Bookstore, Richfield, 5-7 p.m.

**SUNDAY**
5
JOAN GRIFFITH appears in our Local Artist Series, see article on page 2.

**MONDAY**
6
MICHAEL HAUSER and Flamenco 2000 at the Loring Bar, 9:30 p.m.

**TUESDAY**
7
PAUL HINTZ w/DuoTonic at Dunn Bros. Freighthouse, 7:30-9:30 p.m.

**SATURDAY**
11
JAMES ALLEN w/Stirfry, Border's Bookstore, Woodbury, 8-10 p.m.

PHIL HEYWOOD does the Easy Creek Bistro & Bar in Arkansaw, WI (1 hour E of Prescott, WI on US 10).

**MONDAY**
13
SCOTT DAVIES, solo guitar, at the Loring Bar, 9 p.m.

**FRIDAY**
17
PAVEL JANÝ, Brazilian guitar, Border's Bookstore, Minnetonka, 8-10 p.m.

**SATURDAY**
18
PAVEL JANÝ, see Dec. 3.

PHIL HEYWOOD, see Nov. 20.

**MONDAY**
20
SCOTT DAVIES and Rincon del Flamenco, Loring Bar, 9 p.m.

**TUESDAY**
21
PAUL HINTZ w/DuoTonic at Dunn Bros., Lake St., 7:30-9:30 p.m.

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**THURSDAY**
23
PHIL HEYWOOD w/Preston Reed and others appearing at the Woodstock Opera House Guitar Night, Woodstock, IL. 8 p.m.

FFI: 815-338-5300.

**SUNDAY**
26
SCOTT DAVIES and Fuego Flamenco, Loring Bar, 9 p.m.

**MONDAY**
27
SCOTT DAVIES, solo at the Loring Bar, 9: p.m.

**TUESDAY**
28
PAUL HINTZ w/DuoTonic at Dunn Bros., Lake St., 7:30-9:30 p.m.

**THURSDAY**
30
SCOTT DAVIES and Fuego Flamenco at the Landmark Center, St. Paul, 10 p.m.

ADAM GRANGER joining in the festivities at the Capitol New Year, River Center, St. Paul. 8 p.m.

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**ONGOING GIGS**

**PAVEL JANÝ**, every Sunday, 9-11 a.m. at Dunn Bros. Coffee on Grand, St. Paul; and every Sunday, 6-9 p.m. at the Blue Nile Restaurant, Franklin Ave., Mpls.

**PAUL HINTZ**, at Jerabek Cafe's afternoon tea, the first Saturday of the month (11/6 & 12/4), 1-4 p.m. Jerabek's is at the corner of Stryker & Winifred, St. Paul.

**MICHAEL HAUSER** appears at the Sunday Brunch, Loring Cafe.

11:00 a.m.-2:30 p.m.

**SCOTT DAVIES** appears every Thursday evening with Colette at the Mpls. Cafe, 11th & Hennepin, Mpls.

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The Minnesota Guitar Society
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