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THE MUSIC TRADER

The Musician's Newspaper

VOL. 1, NO. 1

SEPTEMBER 1986

25¢

WHAT'S INSIDE

• MICROPHONE GIVEAWAY

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• FREE SUBSCRIPTION

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• FREE WANT AD OFFER

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Welcome To The Music Trader

Since we are a new publication, we would like to explain what we have set out to achieve with THE MUSIC TRADER. One of our main goals is to supply a regional marketplace that allows musicians to buy or sell instruments and equipment or to locate other musicians for whatever purpose. At present you can take out a classified ad in your local paper to do this. The problem with local newspapers is just that they are local. THE MUSIC TRADER is currently being delivered to musicians in four states and with classified ad rates as cheap or cheaper than your local newspaper. To facilitate reaching this goal, we are offering free want ads for our next issue (see page 7). We are also offering a free subscription for one year. This way you won't miss an issue of THE MUSIC TRADER and it will be delivered to your home, FREE. Every month we will be having a drawing for a different piece of equipment. All you have to do is send in the entry form on page five. Since this is our first issue, your odds of winning are better than in most contests. So send in the entry form because, as they say on TV, you can't win if you don't enter.

Another goal of THE MUSIC TRADER is to inform and entertain you. Instead of me rambling on in this space, there will be articles on music, events, technique, etc. We will also feature the humor of Jack Lunde, a talented cartoonist, whose work appears in this issue. And we will present new product information each month.

We encourage reader participation in THE MUSIC TRADER. Here is your chance to become a published author. Write about a group, a musical style, a technique, or anything that you feel other musicians would be interested in. If we use it, we will pay you \$30 for your effort. The same goes for black and white photographs. We pay \$10 for any photo we use. It could be a photo of a group playing in a club or of someone jamming in the park. Use your imagination. Please include info on who is in the photo and when and where it was taken. Sorry, we won't use any promo photos. We will return any article or photo we do not use as long as it is accompanied by a self addressed, stamped envelope.

Do you or your group have a record out? Send us a copy and we will review it. We will review any recording as long as it is available to the public for purchase. Please include info about the record, such as names, where it was recorded and the history of the artists. We will not be able to return any records sent to us. (They end up in our growing record collection here at the office).

For the articles, photos and records we are only concerned with artists living or working in THE MUSIC TRADER'S readership area. And don't limit yourself to rock or country. We are interested in ALL musicians.

We want and appreciate any opinions or ideas you may have. We are here for you, the musician, so let us know what you want or like.

We hope you enjoy THE MUSIC TRADER. It will grow and expand over the next few months so send in your free subscription offer, enter the microphone giveaway contest, and whip up a free classified ad. Stick them all in the same envelope if you like, but don't delay.

Any article, photo or recordings can be sent to:
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Oh my God, I'm hooked! Actually I've been hooked for about 14 years. Collecting guitars, that is. It's an expensive habit I just can't seem to shake no matter how broke I am at the time. Well at least it's not as expensive as collecting vintage automobiles, but it's more expensive than hoarding broken light bulbs.

This is the first article in a series (I hope) of babblings I'm going to present to you about guitar collecting and guitars in general. I know you have probably seen or read numerous articles on this subject, but I just have to get this out of my system. I'll be talking about older and some newer brand name guitars. This information may hopefully help you in identifying and pricing certain instruments.

One of the biggest problems I've run across is that a lot of people know just enough about vintage guitars to be harmful. By that I mean some people can be, or have been ripped off because they bought an old guitar for more than it's worth just because it is old. This can work another way also. A person may own an old guitar they think is worth a lot more than it really is because someone misinformed them.

I've run across guitars where the owner wanted \$1500.00 for it and it was only worth a few hundred. I don't claim to be an expert but I do know enough to hopefully deter someone from getting burned.

The brand names I will be primarily writing about are Gibson and Fender because these are the guitars I'm most knowledgeable about. Also I will be limiting myself to the electric solid and semi-solid versions of these brands. I'll get into some of the lesser known brands as much as I can of course, but not in as much detail.

The learning process for me is not and will never be finished. So as I learn new things about certain models I'll let you know about them. Speaking of certain models I'll be talking about Fender Broadcaster, Telecasters, Esquires, Stratocasters, Jazzmasters, Jaguars, Duosonics, Musicmasters, Musiclenders, Swingers, Precision basses, Jazz basses, and whatever Fender axes (stang for guitar) comes to mind that may be of interest.

Not to get off the subject but Fender made some "kick butt" amplifiers which I'm also going to write about. Some of their amps could "blow out" the back walls of auditoriums on volume three. Look out!

On Gibson I'll be talking about Les Pauls S. Gs., ES 330s, ES 335s, ES345s, ES355s, Flying Vs, Explorers, Modernes, Firebirds, and whatever models I may be forgetting about.

Throughout the years, parts, features, finishes and sometimes model names have been changed on these guitars. Detailed descriptions of each change will be given. The approximate years which these changes took place will also be given. There are many good books published to date that give detailed descriptions about almost every guitar imaginable. But I'm hoping you can't afford these books so you'll have to read my articles.

Like I've said, I've been collecting guitars and amplifiers for about 14 years and it's been fun. My brother also collects and he's probably even a little more obsessed than I on the subject.

Back in the very early 70s we used to get dealer flyers that would have numerous instruments for sale at premium prices. Nowadays these prices would be considered great deals on certain models. One particular Gibson Les Paul model was advertised at \$1750.00 biggies. When I saw that price I thought I'd die. The same Les Paul in the same condition would bring approximately 8 to 10 grand currently. Going back into the mid sixties you could pick up the same model Les Paul for a couple hundred bucks. Before then, you couldn't give them away.

Vintage guitar values are, of course, determined from supply and demand. Just like any other collectible. This brings us to hoarding. There are people out there that have many of one collectible model guitar, solely because they love them, are infatuated with them, and somehow acquire the money to keep buying them. Most of these are private owners. Whether or not they know it, I'm sure they do they are hoarding. Personally, I don't see anything wrong with this because, at least, the guitar is in the hands of someone who can appreciate it. At the same time hoarding tends to drive prices up.

Vintage guitar dealers probably are the best and easiest way to acquire a certain model of guitar. You may pay premium price but they have what you want. If they don't have it they may know where you can get one.

You ask what makes a certain guitar collectible? There are other reasons but probably the biggest factor is who is using it. If Eric Clapton starts using an old Kay with pickups that look like chrome plated refrigerators, that guitar will probably skyrocket in price.

Well enough for this issue, I've got to go mow the lawn and clip my dog's nails. The latter of the two being almost as fond to me as collecting guitars. Hope to see you next issue where I will be talking about Gibson Les Pauls.

Bob TeKippe manages the Combo Shop at Eckroth Music in Bismarck, ND. If you have any questions for Bob, you can write to him care of THE MUSIC TRADER, P. O. Box 7301, Bismarck, ND 58502.



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"Your Music Center"



Street Music

By Jay Smith

Are there any serious street musicians out there? I'm not talking street dances for small town celebrations, but real Willy and the Poor Boys stuff. You know, grab a couple of friends, pick out a spot, put the hat out for tips and play. Play anything.

You've probably seen others doing it. In Los Angeles or Minneapolis or maybe New York. Could be a lone sax player on a downtown mall playing for the lunchtime office crowd. Or maybe a small group like the guys in the picture above. I stopped to watch them one Saturday afternoon on San Francisco's Fishermans Wharf. They told a few jokes and played some great tunes while everybody watching enjoyed the show. And they made quite a haul. It seems tourists always have a pocket full of coins and will gladly unload them for a little musical interlude from shopping.

Up here in the Midwest the street music season is limited. (I know a guy who attempted to play his trumpet outside last January. We had a heck of a time separating his face from the horn. He seems to have recovered but his smile is still a little crooked.) There are other things to consider. Many cities have laws governing such things and may require a permit before you can play. Picking a time and place to play is also important. The police have been known to become serious music critics after receiving late night complaints about disturbing the peace.

There are lots of other options. Many towns have street fairs or other events and would be happy to let you set up. Look into it. If you find something, send a letter letting us know. It is a great way to spend a weekend afternoon and who knows, maybe you will pick up a little spending money.



JAZZLINE

The Twin Cities Jazz Society has set up a hotline for the latest information on national and local jazz activity in the Twin Cities area. The phone number is 612-633-0329 and the message is changed weekly. Any musicians, club owners or concert promoters can use the Jazzline to announce their jazz event. You can call the above number or write to: T. C. J. S. Jazzline, 1294 Rose Place, St. Paul, MN 55113. Send your info at least one week in advance.

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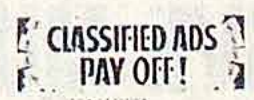
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