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How Many Strings on *YOUR* Guitar?

6 of course, is the obvious answer — unless your brain's been fried for reasons we don't want to know about and you can't count higher than two. But here are some other answers that are equally correct.

1 Very rarely, you'll hear a one-string guitar, especially if you're a fan of the Delta blues. In the 1930s and 40s, a regional player named **Eddie "One String" Jones** had some success, and in the 1950s **Little Willie Joe** invented the **Unitar** and scored a hit R&B record with "Twitchy."

4 **Tiny Grimes** is the best-known four-string guitar player — he omits the bottom two strings. **Deron Miller** of **CKY** also plays a four-string guitar, but he removes the two highest strings.

7 You can find both electric and classical seven-string guitars, usually with a low B string added above the low E. The seven-string electric was popularized in the 80s by **Steve Vai** and more recently by **Korn**, **Fear Factory**, **Nevermore** and other hard rock and metal bands.

8 Eight-stringers are rare. **Charlie Hunter** plays one from **No-vax** guitars and **Trey Gunn** (ex **King Crimson**) has a signature line from **Warr Guitars**, the largest manufacturer of eight-string guitars.

9 **Josh Smith** of **The Fucking Champs** plays a nine-string, with two G, B and high E strings.

12 Twelve-string guitars use six pairs of strings, usually with each pair tuned to the same note.

The extra E, A, D and G strings add a note one octave above and the extra B and E strings are in unison. The pairs of strings are played together, creating a much fuller tone. They're used almost solely to play harmony and rhythm. **George Harrison** of the **Beatles** and **Roger McGuinn** of **The Byrds** brought the twelve-string to rock and roll.

So: How many strings on *YOUR* guitar? Maybe you should count them again, just to make sure.

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Don't miss the **McNally Smith Minnesota Music Festival** September 21-22 on Harriet Island!!! Details inside!

ATTENTION LOCAL BANDS!!!

Bring Us Your CDs or DVDs!!!

If your band has recorded a CD or DVD, we'll help you sell it. Just bring in a few copies to Capitol Guitars. We'll take it on consignment, display it and pay you for any copies we sell.

McNally Smith Minnesota Music Festival

A Two-Day Extravaganza! Sept. 21-22 Harriet Island

www.minnesotamusicfestival.com

Harriet Island will be rockin' on September 21 and 22 with the First Annual McNally Smith Minnesota Music Festival. It's a premier showcase of the best performers on the local music scene.

PERFORMING! PERFORMING!

- | | |
|------------------|-------------------|
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| THIS WORLD FAIR | with DESDEMONA |
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Andre's Treehouse: Is Radio a Commercial for Commercials? Part 2

A monthly column from Andre Fischer, Dean of Music Industries, McNally Smith College of Music

In Part 1 (see the August issue of the No BULLetin, available on the Capitol Guitars web site), Andre states that "Radio has become a marketing maniac and not a place to play any sort of quality music." Here he continues to make his point.

Maybe the blame should be placed on non-music based executives for the decline in radio. The accountants are the ones who have got the whole industry focused on the wrong thing: They will come up with contests and ways to motivate you to spend money.

Another problem is the attempt to go back to what once worked. This is impossible. Whenever there exists a problem, the only way to fix it is to go forward and work through it. Problems like this have arisen more than once. Creativity will be the key in alleviating some of these problems. Any one company or person won't fix these problems. Because music and radio are reflections of the times, it will be hard to change society and our culture. No one will be able to change which mu-

sic people are drawn to. All radio can do is provide the media rather than ignore it. Radio has to understand that people come to music to relate to it. For some, music is a comfort and a way to temporarily escape the realities of life. Why does anyone go see Blink 182 or any other group? They relate to what it is they have to say — their message. Radio currently does not give you any choice. What we've lost in radio is the feeling of choice. We feel at times as though we've settled, and someone else is in control of our lives.

It's the innovators who aren't afraid to fail that will prevail in this time where everything is constantly changing. Radio right now is a way of business and nobody is passionate about paying far too much money to hear an artist play at a venue that Clear Channel owns. They want what is real. Until the divide between company and listener starts to close, radio will be nothing but background noise. The listeners are made to listen to manufactured performances by people concerned about

fame and fortune, not communication, explanation and expression. The executives are responsible for what Generation Next isn't hearing. Radio has stolen the feeling of choice and the next generation is seeing right through it. By listening to the radio, they are not feeling like they're getting their ears on something special. They're feeling just like everybody else. I feel very strongly about how poorly radio is reflecting our society of which we are all a part. Until radio can realize this disconnection, no one will be happy. After all, radio is meant to be the backdrop of our lives. Right now, the backdrop to our lives is the color green.

Need to know more? You can contact me by e-mail: afischer@mcnallysmith.edu.

As I always say, "Don't get me started!" Stay tuned and we'll talk again.



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