

Guitarist

JULY / AUGUST 1993

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

VOL. 9 NO. 3



Cooker John Band ... page 3



German acoustic guitar virtuoso **Peter Finger** will be in Minneapolis to perform two free concerts. He will be at the Nicollet Island Amphitheater on Monday, July 12 at 7:00 p.m. and at Northrup Auditorium at the University of Minnesota on Thursday, July 15 at Noon. In the event of rain, both events will go on as scheduled indoors.

Peter Finger has recorded eight albums and is recognized as one of the hottest pickers in Europe. His steel-string fingerpicking style is like a cross between Ry Cooder and Astor Piazzolla with a little Egeberto Gismonte in between. Pe-

Incoming ...

After a vigorous, expensive ... well, okay, uncontested guitar society election on May 16, the new officers are Joe Hagedorn, president; Joanne Backer, vice-president; John Salsini, treasurer and the position of secretary is not yet filled.

This coming season, we plan to offer all of our usual events, but will expand the Minnesota Guitar Society's activities to include more concert programs and our first organized "playing parties." These playing parties will be a great opportunity for our members to develop their performing skills, whether they be professional musicians, students, or amateurs. The format will be as follows: a small number of guitarists (3-6) will meet at a designated home on some weekend afternoon and perform for each other; at any time the performers will be able to talk about or ask for advice on stage fright and how to deal with it; the setting will be as loose and informal as possible with all of the players having the chance to play more than once. I will get things rolling by offering to have the first playing party at my house. Interested guitarists of any style or players of related instruments can call me at 374-4681. The first playing party will be in September with subsequent parties every other month. Please call me also if any of you are interested in having a playing party at your house in the future, and don't let the word "party" scare you; just set up a few chairs and make some coffee and the performers will all be more than satisfied. After all, they will be too nervous to enjoy a real party!

The Minnesota Guitar Society Forums will resume in the Fall. The Forums typically feature a couple different performers and are quite informal with much opportunity for discussion. In order to leave room for the playing parties and more formal concert events, the Forums will be held bi-monthly instead of monthly. Anyone who has questions about the Forums should call Alan Johnston at 331-5006.—**Joe Hagedorn**

ter's lasted CD on Acoustic Music Records will be released in the U.S. this fall so his upcoming concerts will be a chance to hear a rising European star in the guitar universe in his American debut.

For information call 822-5475.

Guitarist

The newsletter of the Minnesota Guitar Society.

MGS mission:

1. To promote the guitar, in all its stylistic and cultural diversity, through our newsletter and through our sponsorship of public forums, concerts and workshops
2. To commission new music and to aid in its promotion, publication and recording
3. To serve as an educational and social link between amateur and professional guitarists and the community
4. To promote and help create opportunities for Minnesota guitarists and players of related instruments

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The opinions expressed in *Guitarist* are those of the authors and do not necessarily reflect the policy of the Minnesota Guitar Society.

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Deadline (calendar information, classifieds, articles & opinions) for September/October issue is **Aug. 25**. Send your submissions to: MGS, PO Box 14986, Mpls, MN 55414. For more information about the MGS call **333-0169**.

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Cookin' with Cooker John

By Cathy Nixon

FEET POUNDING out the rhythm of blues, the Cooker John Band plays to the crowd with easy fury. The audience at the New Riverside Cafe joins enthusiastically in beating out the rhythm, bodies moving with pleasure to the funky message of music. Throughout the night the band plays the driving and sulky rhythms of traditional blues in songs like "Well, I Used To Love You, But It's All Over Now" (Bobby Womack), "Diving Duck" (Sleepy John Estes), "All My Love in Vain" (Robert Johnson), and "Give It Up" (Bonnie Raitt), as well as originals by band members Lisa Fuglie and John Sagner. Cooker John Sagner describes the group's music as urban folk, rooted in folk, country blues, and rhythm and blues. Mandolin player Lisa Fuglie disagrees with the urban folk label, and says that the band's music has much more of an edge, definitely funkier than straight acoustic. Definitely.

The Cooker John Band is also simply booked as Cooker John, guitar and vocals; Lisa Fuglie, mandolin, guitar and vocals; and Brian Mackey, rhythm, bass, lead guitar and vocals. These individual musicians were attracted by one another's personalities and musical styles when they met several years ago at an open mike. They've been cookin' together ever since.

Cooker John came to Minnesota five years ago to spend a couple of months in Center City, and liked it so much he decided to stay. He began playing the guitar when he was 12, riding the train into New York from the suburbs to study with Arty Traum. Sagner lists many influences, beginning with local heroes, Phil Heywood, Kevin Daley, and Gabriella Sweet—"one of the best slide players around"—as well as Ry Cooder, Bob Dylan, Kokomo Arnold, Casey Bill Weldon, Robert Johnson, Skip James, Bean Carter, and John Miller. He plays a 1963 Martin D28, making a lot of use of his Brixton slide and open tuning. Sagner likes to play his slide in open G, and also likes to capo up to the second fret to play in A. He achieves his "fat sound," an acoustic sound with a lot of sustain similar to an electric sound, by using an old tuned up Valco amp, made for Hawaiian guitar, and a Bill Lawrence sound hole pick up through an MXREQ, chorus, and compressor. Mackey calls this extra-chunky, almost electric sound the core that distinguishes the Cooker John Band from other acoustic bands.

Mackey, also from New York, learned to play guitar at the upstate New York Berkshire Farm for Boys, where he picked it up easily from a man who came over from Massachusetts to teach in the style of Chet Atkins. Mackey's favorite influences are Andre Segovia and Chet Atkins. In time, Mackey learned a lot of Neil Young tunes, which made him popular at parties, and also spent some time playing on the streets of New York. After a stint in the army, he started a chimney sweep business, travelled, and worked with Ringling Brothers Circus for about seven years until he came to Minnesota. Here he went to school and eventually became director of media services at Hennepin County Medical Center. Mackey plays a mean lead guitar on his 1958 Gibson L4858 with a DeArmond pickup through an L.R. Baggs pre-amp.

Both Sagner and Mackey agree that Lisa Fuglie is the major talent of the group. Fuglie plays her mandolin like a good conversation with a close friend. She constantly surprises and delights the audience with the release of her mandolin's smooth blues wails. Fuglie came to Minnesota from Thailand to go to college four years ago. Because of her father's job in development, she's had the opportunity to live in Nigeria and Kenya as well. Fuglie has had her mandolin since she was 10 years old, but didn't really begin to play it until she met Cooker John soon after coming to Minnesota. The first time they jammed together, Fuglie played the guitar. After playing a few songs, she decided to try the mandolin, taking traditional forms and creating something fresh and new, adds a unique dimension to the instrument and the band. This summer Fuglie will be releasing a recording cut, called *Making More Out of Nothing*, at Leo Whitebird's Grey House Studio. The recording contains originals by



Brian Mackey

John Sagner

Lisa Fuglie

Intonation

This is the final installment of a 3-part series (please see March/April and May/June Guitarist for Part 1 and Part 2). Reprinted with permission of Ferreri Publications.

By Patrick Ferreri

All of the problems with trying to get a guitar in perfect tune are increased dramatically when one attempts to tune higher than A = 440. The increased tension on the strings causes the guitar to play increasingly sharper with each higher position. Not only that, but it becomes impossible to get chords in tune; no matter how one tries to tune, all chords in the middle and upper positions will sound sick and weird. The entire instrument is thrown out of whack. Tune it so that it sounds reasonably in tune in the fifth position, and both the upper and lower positions will sound terribly out of tune. The situation is impossible to say the least, but this is precisely the dilemma one finds oneself in when playing with a symphony orchestra. Orchestras all over the world seem to be in some sort of contest to see which can tune sharpest. Most tune at A = 442 (or higher), and then gradually climb higher and higher as they play a concert. Much of this mania towards higher and higher tuning has come about because of recorded music. Conductors and players all over the world have figured out that if their recording of a piece is pitched slightly higher than those of their competition, it will sound brighter, livelier, and more appealing. According to a reliable source, Austrian orchestras seem to be the worst offenders (especially those that perform for opera companies). It seems that some years back, Austrian opera companies were boycotted by many famous tenors and sopranos for this very reason. One can imagine how difficult it must be to sing for two or more hours at pitches higher than the composer intended, and then be expected to sing a final aria that hangs around high G's and A's that are really G-sharps and A-sharps. Those singers must have resented putting their careers on the line just to satisfy a pitch-crazy orchestra. The boycott did not work; it seems that we are stuck on this suicidal course, and must follow wherever strings and brass decide to take us.

If you have never played with a symphony orchestra, try to imagine what it would be like to tune to A = 442, knowing that your guitar sounds sickeningly

out of tune because of it, and that as the orchestra plays the piece and raises the pitch even higher, you will have two equally unacceptable alternatives: either you stay at A = 442 and sound not only out of tune with yourself, but even more out of tune with them later; or you will try to tweak up the pitch of your guitar, and really get ugly. Whenever I have discussed this problem with orchestral brass and string players, they have seemed amazed and generally amused. None of them has ever offered an intelligent, workable solution to the problem. They also act as though any thought of returning to A = 440 as a standard tuning is totally out of the question, unthinkable, non-discussable, period!

As a guitar player you will find the severity of this situation varies according to your own fame. If you are strictly an "extra," uncelebrated player, you will be given no consideration or pity in this regard. If you are famous, on the other hand, you will be treated quite differently. I once asked a group of string players what they do when they must perform a piano concerto (or guitar concerto) with a noted soloist, and this is what they told me: "Oh, then we tune to A = 440, or whatever pitch that soloist is at, and stay there. We could look bad if we didn't." From that answer, I have concluded the following:

- A) 1. If you are famous, you can tune to A = 440, and the orchestra players will accommodate YOU!
2. If the orchestra starts to go sharper than A = 440, the conductor will probably stop the orchestra, and

instruct the members to tune up TO YOU!

- B) 1. If you are merely one of the extras, and have been hired to "play a part," the orchestra will probably tune to A = 442, raise the pitch as they go along, and leave you sounding flat and rotten (big time!)
2. As an extra, any problems regarding intonation will be blamed entirely on you. You will receive all of the criticism, and no one (especially the conductor) will care to hear your explanations, or consider your plight. You will be in a totally "no win" situation. You will be viewed as incompetent, uncooperative and obstinate.

You may wish to consider the following alternatives:

- 1) Have a guitar that plays in tune at A = 442, or higher, made
- 2) Never play with large ensembles or orchestras
- 3) Play with orchestras and suffer the unwarranted, yet inevitable criticisms in silence
- 4) Play with orchestras, be outspoken, and risk offending many of your peers
- 5) Throw caution to the wind; play, take the money and run
- 6) Become a famous soloist first, and then play with orchestras using your trusty A = 440 guitar.

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WOODRUSH: Quietly gaining popularity among grass lovers

By Allen Sones

A FRESH NEW band has emerged from the Twin Cities bluegrass community. This four-piece ensemble is well practiced and excited to be playing regularly around the area. Woodrush took its name from a grass seed catalog in hopes of increasing awareness of the native Minnesota field grass—and it's working. Woodrush is quietly gaining popularity among grass lovers everywhere. Their traditional choice of style and good harmony vocals are characteristic of many local groups. Woodrush also offers some original and more contemporary bluegrass selections that create appealing and diverse sets. Woodrush members Katryn Maturen, Paul Jones, Graham Sones and Tom O'Neill all contribute to the band's lead and harmony vocals. The instrumental spotlight is also passed around to everyone on most arrangements, sometimes even to Tom on bass.

The group started when Blue Drifters' guitarist Steve Howard invited Maturen to his home to play guitar while he played bass, Sones played banjo and Bruce Bernhardt played mandolin. Bernhardt played excellent mandolin and sang with the group until just after their first performance at Dulono's Pizzeria, where they played a benefit for the Minnesota Bluegrass and Old-Time Music Association (MBOTMA). Bernhardt was temporarily replaced by Geoff Shannon, who had recently moved to Minnesota and had met Howard through jam sessions. Soon Maturen invited her friend Jones to play mandolin for the band permanently. Howard then became too busy to keep a second band and excused himself from the group. He found a replacement bassist named Ed Munafo just before their second gig at Dunn Brothers Coffee in St. Paul. Maturen met veteran bassist Tom O'Neill at a jam the following weekend, and the group decided to offer O'Neill Howard's old spot. Suddenly Maturen took charge by mailing demo tapes and setting up an engagement schedule. Less than six months had gone by and this trial and error band was playing out surprisingly often.

Maturen's musical background is strong. She started guitar at age 12 and



was also inclined to write songs. Her bluegrass bent was inspired by a Newgrass Revival concert in 1990, she began flatpicking lessons a year later. "I would never have tried to learn it if I had known anything about bluegrass lead playing," she says. Maturen is in charge of advertising for the MBOTMA publication *Inside Bluegrass* and enjoys reporting on events. She has now written several bluegrass songs and plays her '52 Gibson J-45 with flatpicking flair.

Paul Jones came to Minnesota a few years ago. Originally from New York, Jones grew up studying baritone horn for his school band but remembers a country and western album his mother played featuring Foggy Mountain Breakdown. Acoustic music had made its way into Jones' heart. He took up mandolin in 1986 while attending graduate school. One inspiration came from the growing popularity of acoustic mandolin featured on music television videos by Bruce Hornsby, Steve Windwood and The Hooters. Jones' playing has a jazz quality from another great inspiration, David Grisman.

Graham Sones borrowed his first banjo in 1974 from his uncle in Arkansas.

Woodrush, to page 7



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We are reprinting Scott Fraser's piece from the last issue to correct the format. Sorry if anyone was inconvenienced because of this error.

I-IV-V⁷ Chord Progressions

By Scott Fraser

IN THIS ISSUE we will complete the series on I-IV-V⁷ chord progressions discussed in the Jan/Feb '93 *Guitarist*. In all, there are 24 chord progressions, which encompass all of the major and minor keys. While practicing these progressions make an effort to commit them to memory. This way, if you are performing and someone calls out a tune in a particular key, you will be able to respond immediately.

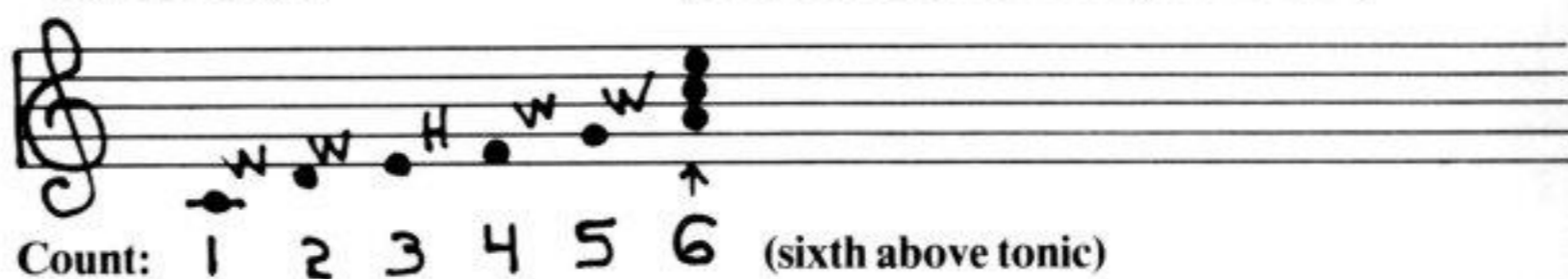
By now you may have noticed that each major key is followed by a minor key. Ex.: C Major followed by A minor; G Major followed by E minor, etc.

In these examples, the minor key is often referred to as the relative minor, being so named because of its relationship with the major key. This is once again determined by a numerical formula. To establish the relative minor key simply count either a sixth tone above or a flatted 3rd below the major key (See example).

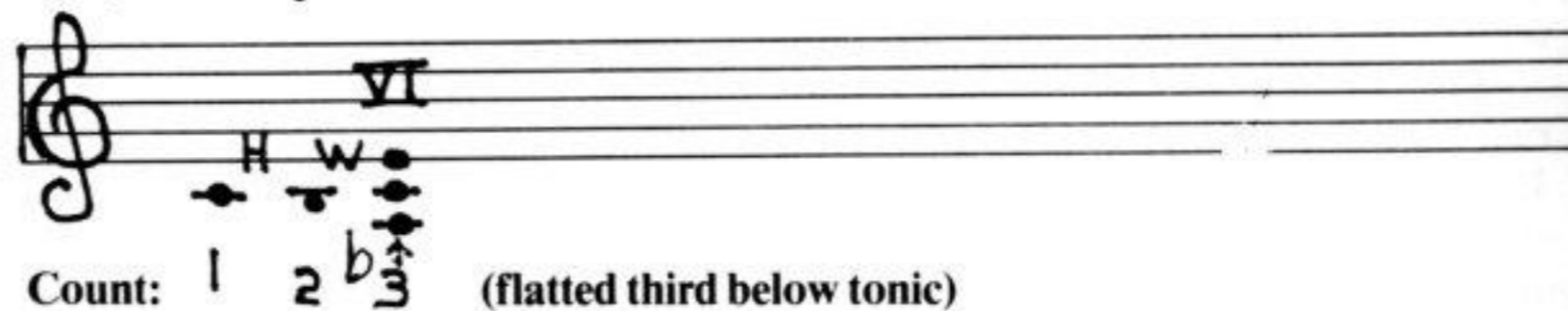
It is not uncommon for composers to utilize the I-IV-V⁷ progressions of both the major and relative minor keys. It is therefore extremely important for the serious guitarist not only to be able to play all of the 24 I-IV-V⁷ chord progressions by memory, but to know and understand

Chord Progressions, to page 9

Key of C Major



Key of C Major



I	IV	V ⁷	I
G ^b 134211	C ^b opt. 13331 x12341	D ^b 7 x3241x	G ^b 134211
E ^b m x4213x	A ^b m 134111	B ^b 7 131211	E ^b m x4213x
D ^b x43121	G ^b 134211	A ^b 7 131211	D ^b x43121
B ^b m x13421	E ^b m opt. 13331 x12341	F7 131211	B ^b m x13421
A ^b 134211	D ^b opt. 13331 x12341	E ^b 7 x3241x	A ^b 134211
Fm 134111	B ^b m x13421	C7 x13141	Fm 134111

I	IV	V ⁷	I
E ^b x43121	A ^b 134211	B ^b 7 131211	E ^b x43121
Cm x4102x	Fm 134111	G7 131211	Cm x4102x
B ^b x12341	E ^b xx1243	F7 131211	B ^b x12341
Gm 134111	Cm x13421	D7 x13141	Gm 134111
F 134211	B ^b opt. 13331 x12341	C7 x32410	F 134211
Dm xx0231	Gm 134111	A7 x02030	Dm xx0231

† Footnote: Opt. fingerings


Cm x13421	E ^b m x4213x
E ^b x4312x	

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Cooker, from page 3

Fuglie and features Cooker John and Brian Mackey as well as Noah Levy on drums, GR Svend and other local musicians.

At the end of the night, the band breaks down and collects the tip cans at the Riv. Cooker John reads a note left in one of the tip cans: "Worked 7-7 today—Thank you—all my tensions and stress are gone. Great Music!" Sagner says this is what the band wants to do for the listeners, to provide a pocket of relief and encouragement from the difficulties of life. So go hear some good music by the Cooker John Band and leave your worries behind. The band plays regularly at the New Riverside Cafe and Music City Cafe. Also watch for an electric version of the band that plays at the Blues Saloon and other bars around town. ■

Woodrush, from page 5


After about six months of lessons, he had made it obvious to his father that a banjo of his own would be an appropriate step up. He made continual progress through his high school years by taking lessons and practicing. Eventually he joined a band called The Raccoon Mountain Boys and began to teach beginning banjo at the local Schmitt Music Center in Rochester. Sones does not teach any more and is happy to be involved with a band again. His basic style is called Scruggs, but Sones can be versatile.

The newest Woodrusher, Tom O'Neill on bass, has a lengthy bluegrass background. He has worked professionally for 19 years playing bass and singing with Buckacre Bluegrass, Uptown Shiners, Bluelight Special, MinneGrasco and the Dakota Drifters. O'Neill is also responsible for starting MBOTMA and the State Fair Fiddle Contest. He sat on the MN Folk Festival Board for seven years and recently offered a new festival which featured local bands called the Minnesota Homegrown Bluegrass Kickoff in June. O'Neill's musical and band experiences help to bring the other Woodrushers together on stage.

Look for Woodrush at Dunn Brothers Coffeehouse, Dulono's Pizza, Borders Bookstore, Wild Rumpus Bookstore, and possibly a benefit. Woodrush is booked through Graham Sones for the summer. He can be reached at 823-3093 evenings and weekends. ■

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JULY / AUGUST Member Performance Calendar

If you would like to be included in the next calendar (September/October), please jot down the pertinent facts (time, date, venue, ticket price and interesting tidbits), and mail to:

Minnesota Guitar Society
Attn: Calendar Editors
PO Box 14986
Minneapolis, MN 55414

- 1 JUL **MIKE SALOVICH**, Loring Bar, Mpls., 6:30-8:30 p.m.
- 2 JUL **CURTIS & LORETTA**, Dulono's Pizza, 607 W. Lake, Mpls. 9 p.m., no cover.
TONY HAUSER, music on the deck at Flanagan's, W. 7th St. & Randolph Ave., St. Paul. 7-11 p.m. For info, 224-2452.
DAVID ROOS w/**Mike Mattison** Quartet at Cafe Solo, Mpls.
- 3 JUL **CURTIS & LORETTA**, see 7/2 listing.
TONY HAUSER, see 7/2 listing.
- 6 JUL **JAY EPSTEIN** w/**Kevin Daley**, **Gary Raynor** and **Pete Whitman**, noon, Mears Park, St. Paul.
- 7 JUL **Open Stage** at Cedar Cultural Centre, hosted by **CURTIS & LORETTA**. 416 Cedar Av., Mpls.
PAUL HINTZ, at the Malt Shoppe.
GLEN HELGESON w/5-piece **Axis Mundi**, 7-8:30, New Hope Outdoor Theater, 4401 Xylon Ave. N.
- 8 JUL **JIM OUSKA** w/**Trick Bag** play at Nicollet Island from 7-8:45 p.m.
- 10 JUL **DAVID ROOS** Trio at Cafe Solo, Mpls.
TIM DAVEY, acoustic, Dunn Bros. Coffee House, Snelling & Grand, 8 p.m.
Brookings Summer Arts Festival, Pioneer Park, Brookings, SD, **CURTIS & LORETTA** performing traditional ballads.
JIM OUSKA w/**Trick Bag** perform at St. Anthony East from 9 p.m.-1 a.m.
- 11 JUL **CURTIS & LORETTA**, see 7/10 listing.
- 12 JUL **PETER FINGER**, acoustic guitar virtuoso from Germany. 7 p.m., Nicollet Island Amphitheater, free.
- 13 JUL **JAY EPSTEIN** w/**Kevin Daley** Trio, at the Riv. 7 p.m.
- 14 JUL **PHIL HEYWOOD**, New Riv., Mpls.
MICHAEL HAUSER w/**La Valeria**, flamenco dancer, in an outdoor concert at the St. Cloud

- University, St. Cloud. 11 a.m.-1 p.m.
DAVID ROOS w/**Illicit Sextet** at the Loring Bar, Mpls.
- 15 JUL **MIKE SALOVICH**, Loring Bar, 6:30-8:30 p.m. Free.
PETER FINGER, acoustic guitar virtuoso from Germany, Northrup Aud., U of M, Mpls.
- 16 JUL **PAUL HINTZ** performs at Dunn Bros. Coffee House, St. Paul.
MICHAEL HAUSER, music on the deck at Flanagan's, W. 7th St. & Randolph Ave., St. Paul, 7-11 p.m.
- 17 JUL **MICHAEL HAUSER**, see 7/16 listing.
GLEN HELGESON w/**Axis Mundi**, St. Anthony Main, 7:30-10:30.
PAUL HINTZ at Kuppernicus Coffee House.
PHIL RUKAVINA in concert performing early Renaissance lute music at Nativity Church, 324 Prior Av., St. Paul, 7:30 p.m. \$8 at door.
KAREN MUELLER performs at Newton Hills State Park in Canton, SD.
- 19 JUL **JAY EPSTEIN** w/**The Kevin Daley** Trio, at the Como Pavilion, 7:30-9 p.m.
- 21 JUL **PAUL HINTZ** performs at the Malt Shoppe.
MIKE SALOVICH at the New Riverside Cafe, Mpls.
- 22 JUL **JOAN GRIFFITH** w/**Ruth MacKenzie** at Phalen Park Amphitheater, 7-9 p.m.
DAVID ROOS w/**Illicit Sextet** at the Brown Ryan Room, Mississippi Live.
JIM OUSKA and **Jordu**, Nicollet Island from 7-8:45 p.m.
JIM OUSKA performs solo at the St. Paul Campus Student Center, noon-1 p.m., free.
- 23 JUL **DAVID ROOS** w/**Illicit Sextet** at the Dakota Bar & Grill, St. Paul.
- 24 JUL **DAVID ROOS**, see 7/23 listing.
- 26 JUL **SCOTT DAVIES** w/**Rincon del Flamen-**co, Loring Bar, 9 p.m.

- 28 JUL **PAUL HINTZ** plays at the Kuppernicus Coffee House, St. Paul, 9 p.m.
PHIL HEYWOOD performs at the New Riverside Cafe, Mpls.
- 29 JUL **MIKE SALOVICH** at the Loring Bar, 6:30-8:30 p.m.

- 1 AUG **CURTIS & LORETTA**, Historic Murphy's Landing, 2187 E. Hwy. 101, Shakopee, 445-6900, 1:30-5:30 p.m.
- 4 AUG **Open Stage** at the Cedar Cultural Centre, hosted by **CURTIS & LORETTA**. 416 Cedar, Mpls.
- 6 AUG **CURTIS & LORETTA**, Dulono's Pizza, 607 W. Lake, Mpls. 9 p.m. No Cover.
- 7 AUG **CURTIS & LORETTA**, see 8/6 listing.
PAUL HINTZ, Dunn Bros., St. Paul.
KAREN MUELLER plays at the Blue Grass Old Time Music Association Festival in Zimmerman, MN.
- 8 AUG **PAUL HINTZ** performs at Nicollet Island, 2:30 p.m.
DEAN MCGRAW performs at JD Hoyts, 9 p.m.
- 11 AUG **KAREN MUELLER** performs a family concert with **Strawberry Jam**, Burnsville Park at 7 p.m.
PHIL HEYWOOD performs at the New Riverside Cafe, Mpls.
- 12 AUG **MIKE SALOVICH** at The Loring Bar, Mpls., 6:30-8:30 p.m.
- 13 AUG **GLEN HELGESON** w/**Axis Mundi**, Dakota Bar & Grill, St. Paul. 9-11 p.m. 642-1442.
KAREN MUELLER performs at Java Joe's Coffee House in Des Moines.
- 14 AUG **GLEN HELGESON**, see 8/13 listing.
TIM DAVEY, acoustic, Dunn Bros. Coffee House, St. Paul, Snelling & Grand.
CURTIS & LORETTA (through 9/26), Renaissance Festival, Shakopee MN. Weekends and Labor Day; performing as the Haymarket Minstrels. 445-7361. Also visit us at "Queen Bead," Shop 725, to see Loretta's hand-crafted glass beaded jewelry. (That's her other life!)
- 17 AUG **JAY EPSTEIN** w/**Kevin Daley** Trio, at the Riverside Cafe, 7 p.m.
- 18 AUG **JOAN GRIFFITH** w/**Anita Ruth** presenting Brazilian music. Noon-1 p.m., St. Paul Student Center.
JOSHUA BREAKSTONE, (through 8/22), at the Lux, 332-6800.
MIKE SALOVICH, New Riverside Cafe, Mpls.

Calendar, from page 8

19 AUG **KAREN MUELLER** (through 8/21), Ozark Folk Center, Mountain View, Arkansas.

SCOTT DAVIES BAND (through 8/21), The Poodle Club, 3001 E. Lake, Mpls.

21 AUG **PAUL HINTZ**, Dunn Bros., St. Paul

25 AUG **PHIL HEYWOOD**, the New Riverside.

26 AUG **MIKE SALOVICH** at the Loring Bar, 6:30-8:30 p.m.

GENE SWANSON w/singer **Petra Zilliacus** performing Scandinavian music, Calvary Episcopal Church, Rochester, MN. Noon-1 p.m., free.

30 AUG **SCOTT DAVIES** w/Rincon del Falmenco, Loring Bar, Mpls.

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Chord Progressions, from page 6

the relationship between each major and minor key.

NOTE: Practice all progressions slowly at first, establishing some sort of meter. Pay close attention to all fingerings making sure to strum only the designated notes of each chord beginning with the root or bass note.



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