Heywood profile & Hailstone’s rock goals ... page 3
Jose Valle
“Chuscales”

Born in Antequera, Malaga, Spain in 1956 and raised in Granada by a family of professional musicians and dancers, Jose Valle “Chuscales” began his career at the age of six, dancing in the caves of Granada. He soon discovered his true passion was the guitar, and by the time he was fourteen, Chuscales was performing in “tablao flamenco” (flamenco nightclubs). Descended from a gypsy family whose members include some of Spain’s most noted flamenco artists, Chuscales has accompanied such famous artists as La Singla, Mario Maya, La Chunga, Farruco, El Lebrjano and La Tati. He has toured throughout Europe and USSR as well as in South America and Japan. Chuscales is currently musical director for the Maria Benitez Dance Company, and has most recently appeared with dancer/choreographer Susana di Palma and Zorongo Flamenco, the well-known Spanish dance company based in Minneapolis.

One of the most dynamic of the new generation of guitarists to come out of Spain in recent years, Chuscales is a guitarist’s guitarist, thoroughly dedicated to his work. Chuscales is an accompanist, soloist, composer and arranger. He is constantly inventing, and his music contains an approach to melody and harmony that results in an unmissably personal sound. He is greatly interested in other musical forms and when not playing music, he is listening to it. Dance accompaniment seems to be second nature to Chuscales who is himself a dancer and seems to possess the intuitiveness to know what the dancer will do, even before the dancer does.

Chuscales has recorded two albums; the first, Al Alba, was recorded live in Canada and contains several original compositions for solo flamenco guitar, as well as arrangements, incorporating flute, violin and bass. The recently released second album, Formas y Imagenes, again features all original music, with the exception of “Capricho Arabe” by Tarrega, to which Chuscales adds a salsa beat.

Currently residing in Toronto, Chuscales is considering relocating to Minneapolis, where he can not only continue his collaborative efforts with Zorongo Flamenco, but pursue the rich and diverse musical opportunities available in the Twin Cities.

Chuscales will be in the Twin Cities to participate in Zorongo Flamenco’s spring season at the Southern Theater in Minneapolis from April 30 to May 17. Co-sponsored by Zorongo Flamenco, Hauser Artists, and the University of St. Thomas, Chuscales will then perform his first solo concert in this area at 8:00 p.m., Friday, May 29, at the Brady Center Auditorium at the University of St. Thomas. All tickets are $10. For further information and reservations for what promises to be one of the most exciting guitar concerts of the season, call 870-9529.

Upcoming Forums ...

MAY

The Minnesota Guitar Society will host a student recital on Sunday, May 17 at 2 p.m., MacPhail Center for the Arts, 1128 LaSalle Avenue in Minneapolis. Guitar students of area teachers are welcome to perform with their teacher's recommendation. Students of all styles, ages and levels are encouraged to perform. Have your teacher call Alan Johnston at the MacPhail Center, 627-4020, to sign you up. See you there!—Alan Johnston

JUNE

Tim Sparks and Yannis Asemakes took us on a musical journey through the Mediterranean during the April 26 Forum at O’Gara’s. Our thanks to them both for reminding us of the guitar’s rich and ancient heritage.

Our June Forum will focus on the traditions of the mandolin. On Sunday, June 28, 3:00 p.m. Curtis Teague and Loretta Simonet (collectively known as Curtis and Loretta) and Phil Rukavina will perform and explain the history of the mandolin. Phil will concentrate on the mandolin’s origin as a member of the lute family and its early music. Curtis and Loretta will perform more contemporary music from the British Isles. It promises to be an entertaining and informative afternoon of music. As always, it’s free. Hope to see you there.—Steve Haskin

The opinions expressed in Guitarist are those of the authors and do not necessarily reflect the policy of the Minnesota Guitar Society. DEADLINE for calendar information, classifieds, articles and opinions for JULY/AUGUST is May 25. Send your submissions to P.O. Box 14986, Minneapolis, MN 55414. For more information about the MGS call 333-0169.
Amy J. Hailstone’s rock 'n' roll goals

By Steven Earl Howard

Amy J. Hailstone, a talented guitar player who’s relatively new in town, has decided to learn again. An instructor at Music Tech, Hailstone is carefully forming a group to perform her kind of rock 'n' roll music. Hailstone is also committed to musicianship fully developed in all styles. She has honed her skills under the tutelage of several excellent teachers, not the least of whom is her father, Mike Hailstone, still a rock 'n' roller back home in Gillespie, Illinois. And, through a recent association, Hailstone is gaining valuable experience as guitarist for the Minnesota musical superstars Women Who Cook!

Hailstone’s interest in rock 'n' roll began very early. “When I was a teenager my dad, a guitar player, showed me some stuff,” she says. “Since I was 16 I haven’t been doing anything else. I became a guitar player and that’s all I’ll ever be.” Hailstone benefited greatly from the influence of her father, a role model for voice as well. “My dad, Mike, is still in a band, sharing lead singing with the bassist. They play rock 'n' roll, oldies, and new stuff. Just on weekends. It’s all covers… anything from ‘Heat Wave’ to the Miami Sound Machine. He’s got a real cool rock 'n' roll voice.”

Following high school in Gillespie, Hailstone attended Lewis and Clark Community College in Godfrey, Illinois, for a year. She studied music and did well, but the time came when she “just wanted to get out there and play,” she says. As a result she spent 18 months on the road with a band Summit, playing in 17 states. But, after a while, Hailstone started to feel she wasn’t progressing sufficiently and decided on additional musical training.

Some Summer Day with Phil Heywood

By Cathy Nixon

Comfortably and with purpose, Phil Heywood drapes around his guitar and makes the instrument an extension of his body. During his bi-weekly gigs at the New Riverside Cafe, Heywood’s musical presence fills the room with the strong grace of a concert hall appearance. Heywood performs just as easily in a concert setting, lulling the listener into relaxation and true enjoyment of the music. He has sometimes thought that his relaxed performance style might only exist in the laid-back atmosphere of the New Riv, but fans and other performance experiences have confirmed for him that this phenomenon is consistent. Confirmation was received most recently in March, when Heywood played in Jackson and Caspar, Wyoming. Fans there related the same feeling of being able to let go and travel with the music.

Travelling alone in wide open spaces is a favorite activity of Heywood’s, and this is reflected in his music. His compact disc, Some Summer Day, distributed by Flying Fish Records, contains tunes by Phil entitled “Osmotic Journey,” “Spin-off,” and “Sequel to Constant Traveller.” All three energetically and pleasantly illustrate the lightness and freedom of the carefree traveller, who might have occasional brushes with sorrow. Heywood’s skillful and confident guitar technique makes each piece an intriguing story. Through his music the listener can find a place to dream, a place Heywood happily finds himself each time he performs.

“Performing makes a space for the songs to happen,” he says, “much more than when I’m playing in my living room. I really look forward to my regular gigs at the New Riverside Cafe.”

From the time Heywood stated playing guitar, he spent much of his time learning in solitude. At first he played only for and with friends. He didn’t begin to play publicly until his early twenties. One of his more memorable learning periods was when he was seventeen. A friend turned him on to country blues, and some of the musicians who had the greatest influence on him: Leadbelly, Big Bill Broonzy, Reverend Gary Davis,
HAILSTONE from page 3
with whom I have studied include Emanuel Kiriakou and John Della-Selva.”

Considering Hailstone’s musical preferences, it’s no wonder that she prefers Fenders. “I play an HM Series Strat, which normally stands for heavy metal, but that’s just because it has a humbucker and Kayler System on it. I also have a regular Strat and an Ovation,” she says. Fender Stratocasters are the consummate, all-purpose, hard rock electric guitar. Jimi Hendrix played a Fender Strat (left-handed & upside-down), as did many others in the history of rock. The Stratocaster a distinct, recognizable sound.

Hailstone’s current objective is simply to keep progressing as a musician. An important coup for her lately was when she got a call from the Woman Who Cook!, bassist Jane Aleckson. An audition was arranged, and Hailstone subsequently became guitarist accompanying Women Who Cook!, the Twin Cities’ all-star band of 14 female singers and musicians. Hailstone’s Women Who Cook! bandmates possess individual credits too vast to indicate here.

Mary Jane Alm, Jearlyn Steele Battle, Prudence Johnson, Kate MacKenzie, Gwen Matthews, Kathy Mueller, Jeanne Arland Peterson, Jane Aleckson, Laurie Glaser, Jane Henderson, Kathy Jensen, Sharon McDonald and Sue Roberts, who along with Hailstone make up Woman Who Cook! performed recently at the State Theatre in Minneapolis. A portion of the proceeds benefited the Minneapolis Crisis Nursery.

Performing with some of the most important players and singers in the Twin Cities is an ideal scenario for Hailstone’s developing talent.

“I listen and I absorb things,” she says. “I ask them questions. I do that everywhere. I do that at Music Tech, as well. What’s enjoyable about Women Who Cook! is the large-group concept. I have to admit it’s different to be around all women, and it’s fun. Also, I’ve always been the only girl in the band. It’s an excellent opportunity for me. What I learn from them is mostly based on music experience, since I’m only 22.

“I had heard about Jeannie Arland Peterson before I met her. She’s just an amazing player, and she’s very nice. It’s great to be around such incredible musicians, and it’s fun.”

Kate MacKenzie, diverse vocal stylist and lead singer for the national bluegrass ensemble Stoney Lonesome, says of Hailstone. “She is very energetic, works hard, comes to rehearsal knowing her parts, and is very conscientious. Also, it’s extremely important for her to play all the music that we do. That includes jazz, blues, gospel, rock, funk and country. We expect her to cover all the styles and she achieves it with a very up-beat attitude.”

Asked if her overall objective is to play and sing her own music in an ensemble of her formation, Hailstone replied in the affirmative. “On the other hand, though, I’m a guitarist, first. I want to play as many kinds of jobs as I can. I like so many kinds of music. I love playing the instrument, so I want to play at every opportunity and every situation as I possibly can. Also, I want to keep expanding my jazz studies.

“I sing quite a bit in my group. I’m a guitar player who sings, as opposed to the musicians of Women Who Cook! who make their living as singers. Also, when we’re ready in my band, my ambition is to record. I want to go as far as I can as a professional musician. As a musician you have to have sufficient confidence in yourself that you will eventually earn a record deal. I’m collaborating with bassist Bob Galombeck in putting together a group. We’re being patient and know it will happen when the time is right.”

Operating in a rock industry predominately populated with males is a factor to which Hailstone is seemingly oblivious. One can tell she doesn’t waste a second thinking about it. For example, when asked why there are so few female guitarists, she replied, “I’ve no idea. It’s a great instrument. I’ve always been attracted to it. Once I picked up guitar I honestly haven’t played any other instrument. Because it’s a male-dominated field, you can never let yourself be intimidated. I’ve never encountered a separation because of being a female guitarist. Since I don’t expect it, I never see it.”

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For the second lesson in this series I thought that it might be appropriate to review all of the basic Major, Minor and Seventh chord forms. I have listed them in two generic categories: the Open Position Forms (involving open strings), and the Closed Position Forms (involving no open strings). In playing these forms, remember to utilize all of the left hand guidelines outlined in the last issue of Guitarist (Apr/May '92). This will result in greater ease and clarity in execution. Make sure when playing the chords that you avoid playing the strings that are X’d.

I have arranged the most common chord forms in four groupings. Each grouping is determined by the root or tonic which gives the chord its name. On the left are the Matrix Major, Minor, and Seventh chords in open positions and on the right the same Major, Minor, and Seventh chords only re-fingered to adapt to a closed form. Master the open forms on the left first and then begin to master the closed forms on the right. Once you have mastered all of the chord forms and know them by name, begin to move the closed forms up and down the neck and attempt to name them in all positions. Toward the bottom of the page I have listed some miscellaneous Major, Minor, and Seventh chords that are also commonly used. Familiarize yourself with these forms also. Good luck! —SF

**Open Position Forms (immovable)**

- C
  - Root/Tonic: 5th string, O.F. = Optional Fingering
  - C#m
  - A
  - E

**Closed Position Forms (movable)**

- C7
  - Root/Tonic: 5th string
  - C#Db
  - A7
  - E7
  - F
  - Fm
  - F7

*This particular form of Cm is quite difficult to play. For people with smaller hands and fingers the upper fingering may be more appropriate.

**The C#m, Dbb form is also a difficult form because of the stretching involved. If you find this form difficult to play, try playing it higher up the neck where the frets are smaller and then after a while begin to move down 1 fret at a time to the lower part of the neck.*
**HEYWOOD** from page 3

Blind Willy MacTell, and Mississippi John Hurt. The influence of these musicians is more particularly present in the songs "Willies," "Empty Living Rooms," and "West of the Hundredth," all three co-written with Steve Arnold. Heywood was also strongly influenced by local legends Spider John Koerner, Dave Ray and Tony Glover. However, the guitarist who made the strongest impression on him, and continues to do so today, is Leo Kottke. Heywood's face lights up as he tells of getting his first Leo Kottke album. The album radiated an aura of mystery, he says. There was no picture of the artist on the cover, only a strange autobiography written by Kottke himself, and the music was extraordinary.

Heywood had only been playing publicly for a couple of years in Jackson, Wyoming, when he crossed paths with Kottke. Kottke had been booked to perform at the club where Heywood played regularly. After hearing him, Kottke asked him to play a concert with him, and Heywood ended up travelling with Kottke for a week. Their music, performance style and personalities were compatible, and the two played several duets. Heywood grins and laughs as he says that he tended to defer to Kottke whenever an arrangement question arose.

Shortly after meeting Kottke in 1982, Heywood moved to Minneapolis, where he has friends, family and more music opportunities. Since then, he has been working consistently at his art, which has culminated in his present compact disk and continues to develop. In 1986, he won the Walnut Valley National Finger Picking Style Guitar Festival Competition in Milwaukee.

In the past year, Heywood has been working on several new compositions and arrangements of old tunes, and **HEYWOOD**, to page 7
Standard AA'BA chord progression
By David Roos

This is a melodic chordal arrangement of an often used AA'BA chord progression used for improvisation by many jazz musicians. I have purposely used many standard chord voicings that fit nicely on the guitar—they can be played by fingerstyle and spectrum/thumb players alike. I have avoided giving fingerings so they can be played by traditional jazz stylists using the thumb of the left hand ala Wes & Tal and classical guitarists also. Next time we will deal with the B and last A sections and in continuing months approaches to playing over the changes.—DR

This symbol means to play the 1st note and follow with the 2nd note in legato fashion.

Heywood from page 6

Looks forward to making his next CD. Along the same lines, he plans to perform, on the road more than he does at present. Not trained to read music, he would also like to learn more about music theory. He believes this will open up opportunities for him to perform with a variety of other musicians, which he would like to do more often, although he sees himself primarily as a solo artist. Also primarily an acoustic guitarist, Heywood has become very interested in the music of English guitarist Adrian Legg, whose use of the Scruggs tuner fascinates him.

When asked what motivates him to play as he does, Heywood responds that there is a physical pleasure in learning to play a new song and performing it for an audience. In performing, he communicates in a way that is essential to his well-being and rewarding for his audience. In order to reach an expressive level of confidence in playing, however, Heywood stresses practice and cautions aspirants to “give it time.”

Phil Heywood can be heard twice monthly at the New Riverside Cafe in Minneapolis. Also watch for him at the Cedar Cultural Center and other venues around the Cities. Buy Some Summer Day in local music stores and anywhere that Phil is, and be enriched by this stimulating addition to your music collection.

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I learned guitar from Albert Bellson
By MaryAnn Franta

If I can still stretch new wire-wound strings, Augustine Reds, over bridge and belly of my old guitar, and tune them perfectly some days, it is because Mr. Bellson taught me.

Calluses still thick to the bone on my left hand fingertips are maintained now in casual practice. Scales, over and over he taught me to love. He was fundamentalist in every way, "playing to beat the band."

If I can still stroke a string appley, with just enough nail, just enough flesh to let it ring, it is because Mr. Bellson taught me to work right-hand-alone.

I play for my pleasure, read music in my sleep. He knew my hands were too small and tapered, my longings too many, too broad. He knew another teacher was waiting. "Bless your heart," he always said.

Then I saw Segovia, and he played those simple Spanish lessons of Aguado and Sor, his huge hands making music where my fingers had faltered for years. I leaned toward the stage, my vision blurred. I wept at perfection, knowing exactly how it is done.

MN Guitar Society Music Library
Sheet Music Listing (partial)
The sheet music library is available at Music Tech, 304 Washington Av. N., Mpls. 338-0175 and is free to all Minnesota Guitar Society members.

This partial listing (we hope to publish the other portion in our next newsletter) is guitar music listed by authors.

GUITAR

Absil ............. Contrastes, op. 143 (2 guitars) Quatre Pieces, op. 150
Aguado .......... Easy Waltzes & Studies Fandango y variaciones
Aguirre .......... Huella, op. 49 (2 guitars) Triste, No. 1
Anon ............. Prelude and Two Minuets
Anonimo .......... Alburquerque, Alburquerque Romance del Conde Olinos
Arcas .......... Tanda De Valses
Arrigo .......... Serenata Per Chitarra
Bacarisce .......... Passepied No. II
Barfark .......... Che Piu Foc’al Mio Foco D’Amours Me Plains Il Ciel Che Rado Le Corps Absent
Bartolozzi .......... Aldes
Batchelor .......... Almaine for lute Monsiers Almaine
Baumann .......... Toccata, Elegia E Danza
Bergman .......... Suite Pour Guitare, Op. 32
Bert .......... Due Improvisi
Bettinelli .......... Improvisazione Quattro Pezzi
Bischoff .......... Ballata
Bizet .......... Romanza (3 guitars)
Blyton .......... In Memoriam Scott Fitzgerald, op. 60b Saxe Blue, op. 65b

LISTING, to page 9

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LISTING from page 8

Castelnuovo ................. Brasileira (on the name of Laurindo Almeida)

Cecchini ....................... Esperpentos

Cerf ......................... Climat, op. 41 (2 guitars)

Cimarosa ..................... Sonata

Codina ....................... Ordre

Comanda ................. For The Guitar (Book 2)

Da Parma/De Rore ............ Due Gagliarde

Da Parma ..................... Tre Pezzi

Damas ......................... Andante Y Polaca

Danieles ...................... Helpful Fretboard Dots

De Anguera ..................... Spanish Retreat

De Falla ................. Charon Du Feu Follet

De Lisa ...................... Vacation Time

De Meester ................... Sonate

Da Visee ................. Quattro Pezzi Dalla Suite (no in G minor)

Le Tombeau de Francois Corbeta

Debussy/Zarate ............ Clair De Lune (2 guitars)

Demilac ...................... Recit et Danses

Diaz Cano .................. El Pequeno Guitarista (34 progressive studies)

Dowland ..................... 3 Pieces

Dowland ..................... 2 Pieces

Dowland ..................... Zwei Duette fur Gitarren

Eastwood ..................... Forlorne Hope

Farquhar ..................... Five Scenes

Farquhar ..................... Ostinato-Capriccio-Epilogo

Fetter ...................... Three Venetian Scenes For Guitar (3)

Franco ...................... Suite of American Folk Songs

Gall ......................... Kaleidoscope (3 guitars)

Gall ......................... Sonatina Pirineos

Galles ......................... Sonata (2 guitars)

Gangi ......................... Due Pezzi

Gall ......................... Sevillana (2 guitars)

Girardino ...................... Ocram

Giuliani ...................... Andante Grazioso, op. 46

Granados ..................... Danza Lenta

Green ......................... Folk Tune Fugue (2 guitars)

Grimm ......................... Due Pezzi, op. 50

Haendel ...................... Celebra Largo

Hempel ....................... Kristallines (2 guitars)

ed. Jeffery .................. Eight Pieces by John Dowland

Vol. 1

Julia ......................... Tres Hojas Muertas

Ed. note: More of this listing will appear in the next issue of Guitarist.
Classifieds are free to members and can be placed by mailing ad (please type or print clearly) to: MGS, PO Box 14986, Mpls, MN 55414 or call 333-0169.

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FOR SALE: Contreras “studio” guitar, 1972, appraisal at $1075. Except offer, Caroline 377-8402.


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