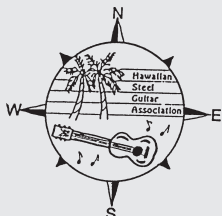


HSGA QUARTERLY

Published four times a year in Honolulu, Hawai'i
by the Hawaiian Steel Guitar Association

Volume 18, Issue 70

Spring 2003



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Tau Moe, "Hawaiian Music's Ambassador to the World," pictured at the Hawai'i State Legislative Session. (l. to r.) Representative Colleen Meyer, Dorian Moe Vineula, Tau Moe, HSGA President Kamaka Tom, and Representative Michael Y. Magaoay.

State of Hawai'i Recognizes Tau Moe

Tau Moe Documentary Will Be Available to Honolulu Convention Goers

By Kamaka Tom

On Thursday, February 12, 2003 during the Hawai'i State House of Representatives 22nd Legislative Session, House Resolution 31 (H.R. No. 31) was passed "Congratulating Tau Moe on His Long and Glorious Career As Hawaiian Music's Ambassador to the World." H.R. No. 31 was sponsored by House Representative

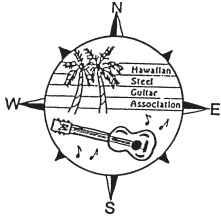
Colleen Meyer and co-sponsored by House Representative Michael Y. Magaoay.

Tau was born in Samoa in 1908 and was raised in La'ie on O'ahu's north shore where he rubbed shoulders with many of Hawai'i's great musicians such as John Almeida and David Kaili. Before he was 20 years old he launched a performing career that spanned over 60 years and took him and his family troupe on extensive tours of every country imaginable throughout Europe, Asia, and the South Seas. Tau retired

Continued on Page 2

HSGA QUARTERLY

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STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a private foundation whose primary purpose is to develop a global network of players and lovers of traditional Hawaiian music and to encourage the study, teaching, and performance of the Hawaiian Steel Guitar. Our primary financial goal is to provide scholarship assistance through donations and bequests to steel guitar students who demonstrate the ability and intent to become accomplished performers.

MEMBERSHIP

Membership is open to all steel guitar players and non-players around the world who support the promotion and perpetuation of the Hawaiian steel guitar. Annual dues are US\$30. The membership year begins July 1. Members receive the *HSGA Quarterly* and other group benefits. The *Quarterly* is mailed four times a year First Class to addresses in the United States and by Air Mail to foreign addresses. Members can obtain an Associate Membership for a spouse or family member at a cost of \$10, added to the annual dues; an Associate Member is entitled to discounts at certain HSGA functions (convention registration fees, for example) and can vote in HSGA Board elections.

SUBMIT LETTERS & EDITORIALS TO:

HSGA Quarterly, 45-600 Kamehameha Hwy, Kaneohe, HI 96744 USA. Tel: (808) 235-4742, Fax: (808) 235-9591, Email: <hsga@lava.net>, Website: <http://www.hsga.org>. Photos are most welcome and will be returned on request. Quality original prints or high resolution digital camera output, please. *Mahalo!*

TAU MOE Continued from Page 1

in the late '70s and currently lives in La'ie at age 94.

Tau was also recognized by the Hawai'i State Senate just prior to the House presentation. His Senate presentation was made by State Senator Melody Aduja Williams. He has also received recognition from Honolulu Mayor Jeremy Harris, who declared this past January 17, 2003, as "Tau Moe Day."

Mahalo to HSGA member Dr. Ishmael "Ish" Stagner, curriculum specialist for the Hawaiian agency Alu Like, Inc. for forwarding the initial nomination of Tau for consideration by the House.

Dr. Stagner has recently completed a 22-minute videotape documentary of the life story of Tau Moe and his family. The Honolulu Convention Committee is planning

to provide a video station for attendees at the convention site to preview Dr. Stagner's documentary. Details will be announced during the Convention. ■

Please Contact Us!

Send news or comments to: 45-600 Kamehameha Hwy, Kaneohe, HI 96744. You can phone us at (808) 235-4742. Note that our Fax number is (808) 235-9591. Email us at <hsga@lava.net> or check out our website (www.hsga.org).

A Word on Photos...

We love to get photos from members! A few things to keep in mind: Please avoid sending prints that are grainy or faded. Originals work best and we promise to send them back on request! Digital camera output usually works very well—photos from the internet do not! Mahalo!

Another nice shot following the State House proceedings honoring Tau Moe. (left to right, seated) Rep. Colleen Meyer, Tau Moe; (l. to r., standing) HSGA President, Kamaka Tom; Dr. Ishmael Stagner, Curriculum Specialist for Alu Like, Inc.; Tau's daughter Dorian Moe Vineula; Cy Bridges; Dorian's husband, Josiah Vineula, and Vilima "Lima" Watson, cousin of Dorian. Currently, Cy serves as the Theatre Director at the Polynesian Cultural Center in La'ie, O'ahu, and Dorian works with the show musicians.



Jerry Byrd Honored By The Hawai'i Recording Academy

By the time you receive your Quarterly, the event described below will be part of Hawaiian Music History. Our heartfelt congratulations go out to Jerry for this prestigious, well-deserved award. His achievement is magnified all the more when you consider that he has only been a Hawai'i resident since 1972. The following excerpt comes from a Honolulu Advertiser article by entertainment writer, Wayne Harada, on February 26, 2003:

Five veterans in the Hawai'i recording industry will be honored with Lifetime Achievement awards from the Hawai'i Academy of Recording Arts (HARA). The awards will be presented at a ceremony and luncheon March 29 at the Tapa Ballroom of the Hilton Hawaiian Village, and will be a prelude to the annual Na Hoku Hanohano Awards event, set for May 28 at the Hawai'i Ballroom of the Sheraton Waikiki, where the winners will again be saluted. The 2003 winners are:

Jerry Byrd, world-renowned steel guitarist and influential teacher, with recording credits here and in Nashville.

Linda Dela Cruz, classic musician, songbird and recording artist, known for her solo recordings on Tradewind Records as well as with her work with her acclaimed Halekulani Girls. Dela Cruz also has served as an Office of Hawaiian Affairs trustee.

Buddy Fo, longtime recording artist, who has performed as a soloist on Makaha Records and as a member of the Invitations vocal group; after living on the Mainland and performing on Maui with wife Sammi, he is back on O'ahu and performs both with the Don Ho Show at the Waikiki Beachcomber Hotel and at Restaurant Punalu'u at the former Ahi's in Punalu'u.

Raymond Kane, ambassador of *ki ho'alu* (Hawaiian slack-key guitar), with a recording career spanning decades on Tradewind, Hula, Dancing Cat, and many others.

Lydia Ludin, respected Hawaiian music and recording resource specialist, for decades a source of information and *kokua* at the House of Music. ■

Stay tuned for the full story and photos (we hope!). Congratulations again, Jerry, from all of us at HSGA.



Jerry accepting the 'Mahalo Nui' award at the 2002 Ho'olaule'a at the Ala Wai Golf Course Clubhouse in Honolulu.

April 2003 Convention Calendar

Saturday, April 26

Ala Moana Shopping Center, Center Stage, 11:30 – 1 PM.

Sunday, April 27

Ho'olaule'a, Ala Wai Golf Course Clubhouse; Doors open at 2 PM ("warm up" music by the Joe Recca trio); Steel performances, 3 – 5:30 PM.

Monday, April 28 – Wed, April 30

Honolulu Convention, Queen Kapi'olani Hotel, Ākala Room.

Thursday, May 1

May Day celebration with the Honolulu City and County; Kapi'olani Park, 10 AM – 1 PM.

Saturday, May 3

Waikiki/Kapahulu Library; Time: 11 AM – 1 PM.

Hot tip! Register early and avoid long lines! The Convention Registration desk will be opened on Sunday (April 27) from 8:00 AM - 11:00 AM at the Queen Kapi'olani Hotel near the Ākala Room and again from 8:00 AM - 9:00 AM on Monday.

Getting To Know You...

Utah Member, Alton Barzee

Special thanks to Alton for dashing off a photo just before press time. We're sorry to report that Alton tragically lost a daughter just as we were assembling this story. We send him and his family our thoughts and prayers. If the aloha that abounds in his letter is any indication, we're pretty sure he's going to be okay.

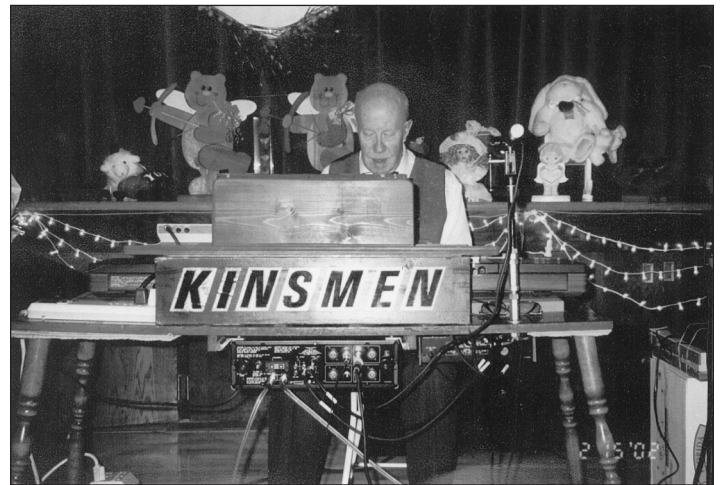
Aloha. I was doing a bit of cleaning up of my domain and found your letter of August 2002. You mentioned in the letter that you would like to hear what I have been doing, etc. Well, to start with...

I played my first "Dance Job" on December 19, 1940 at the age of 12. A local band needed a substitute guitarist. I had only been playing for about a year but they couldn't find any other person. They supplied me with an amplifier and "add on" magnetic pick up from my guitar, which was a Gibson Model "O" (I sure wish I still had it, too). The following four months gave me the start in dance band work.

Since then, I have gone through the "school-of-hard-knocks" learning process and it was basically self-learning and the help of the Lord that I've made it to where I am today, music-wise. I've never learned to truly read music and I'm trying to pick up helps on the tablature in the *Quarterly*. But I'm too impatient and so I'm not doing all that well on learning or understanding its use. It seems that the musical abilities and all that I do possess comes from "out of the blue" or from within.

Today, I play the bass, guitar, keyboard, mandocello, have a programmable electronic percussion system, and I'm slowly gaining on the use of my ten-string, 8-pedal Fender steel. I tune to D6th, which is the same relationship, one string to another, as the C6th but higher. When I tried to string it with the standard C6th strings, the largest string would not go through the tuning head so I had to come up with a solution. The instrument originally had six pedals, but through my knowledge of chords and harmony, I had two more pedals made at a machine shop.

Now, through the use of the pedals, singularly or in combination, I have the possible option of 15 chords at every fret. It's been a while since it was set up—I'm ashamed to say I can't remember the exact resultant



Alton, "75 years young," playing keyboards for the "Valentine Sweetheart Ball" at a local church with his trio, the Kinsmen.

chords. But I do recall that with one pedal, I create a seventh chord and with those two pedals together I get a 10-string diminished, a real beautiful effect chord. Other chords are a minor sixth and ninth, augmented seventh and thirteenth, and of course majors through selective picking. I have created a lovely monster, wouldn't you say?!

For the past three years or so, my little trio made up of sax, guitar, and bass have been entertaining at several rest homes and leisure living centers around the area. We still play dances when we get the chance. It seems no one wants to waltz, swing, tango, or cha cha like the people I know and grew up with did—you know—when you went to a dance, you actually "danced with your partner!"

Well, I'm sure that I must turn over a new leaf, as they say, and set up the steel and get back to working on those lovely, heart-warming Hawaiian melodies like "Aloha Oe," "Blue Hawai'i," "Lovely Hula Hands," "Pearly Shells," and of course the beautiful "Hawaiian Wedding Song." May they never be forgotten!!!

This is my fourth year of membership in HSGA. I'm sorry I have been unable to attend any of the conventions. They sound like a real blast! But maybe someday... Who knows?! I do enjoy the *Quarterly* and am gaining some tips from its pages. Tell all *Mahalo Nui Loa* for me and if any of the members want to write me I'll be happy to reply. ■

[ED: You can write Alton at: Alton Barzee, 87 Brookside Drive, Springville, UT 84663-2371]

Joliet 2003 Honored Guest, Hale Seabury Akaka

It's official. Hale will be Honored Guest for the Joliet 2003 Convention this coming October. If you haven't heard Hale yet, you're in for a treat.

Hale Seabury Akaka, a frequent guest artist at the annual Steel Guitar Ho'olaule'a and HSGA's Steel Guitar Week, made his professional steel guitar debut at the Halekulani Hotel's Third Annual Steel Guitar Festival at the age of 15. He has since played alongside artists ranging from Hawaiian group *Kahali'a* to playing casuals with Auntie Genoa Keawe (with Alan Akaka). Hale just returned this past July from Japan touring with falsetto artist Keawe Lopes.

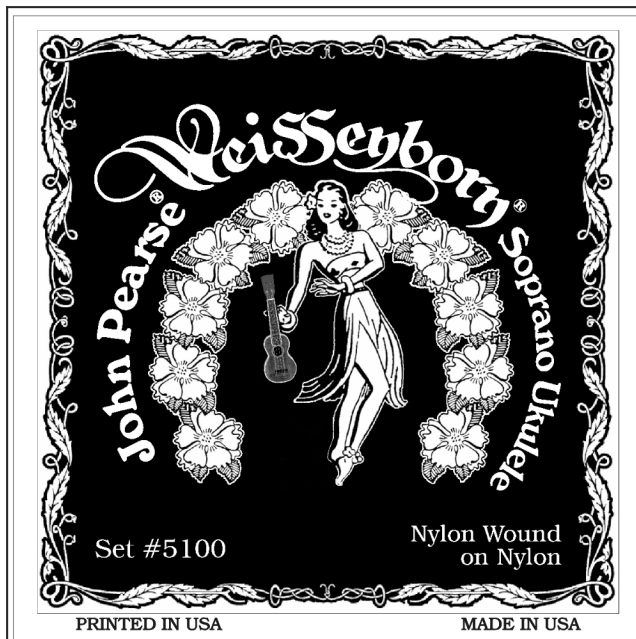
His greatest influences are his mentor and teacher Alan Akaka, Barney Issacs, Joseph "Steppy" de Rego, Jake Keli'ikoa, Jerry Byrd, and Jules Ah See. Outside of Hawaiian steel guitar, Buddy Emmons, Stan Getz, and Jimmie Vaughan are his greatest influences. ■



Hale playing at the 2002 Ho'olaule'a at the Ala Wai Golf Course Clubhouse. Hiram Olsen (right) likes what he hears!

It's Dues Time Again!

Remember, HSGA's membership year begins on July 1, 2003. Dues are now \$30 and all issues go out 'Air Mail' (see insert).



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MEMBERS' CORNER

Leonard T. Zinn, Muskegon, MI

A lū'au was presented recently at the Shrine Club in Kokomo, Indiana for the benefit of the American Red Cross. I was the music director and of course played steel guitar, and was joined by vocalist and lead guitarist, Roberto Montenero. Doug Smith and Floyd Alexander were part of the group. The dances were performed by the "Hawaiians of Indiana Club." What a show! Fit for a Royal Hawaiian King. Everyone truly enjoyed the lū'au and the show, which was attended by 400 people. Maile Mash was the coordinator and producer of the show, and as always, she did a fantastic job.



Leonard T. Zinn poses with the Hawaiians of Indiana Club and musicians in Kokomo, Indiana. [photo courtesy of Jim Nelligan]

Jess Montgomery, Kapa'a, Kaua'i

Greetings from the Garden Isle of Kaua'i! Just a brief update on the happenings here. Ken Emerson is pretty much the only show in town, performing several nights a week on the north shore at the Hanalei Bay Resort and the Princeville Sheraton. Ernie Palmeira can be spotted sporadically accompanying Al Genovia at the Hyatt in Poipu or at the Whalers' Brew Pub near the Marriott by the airport. I won't pretend to work in a whole lot of Hawaiian Music, but I do play my Hilo acoustic steel most Saturday nights with my band at Café Coco in Wailua. Requests are welcome at this casual outdoor venue.

I did play for a few weeks last spring at the airport with Ilima Rivera welcoming visitors. A highpoint of the year was playing with Ilima's dad, Larry, one spring morning at the docks in Nawiliwili, welcoming a huge cruise ship—especially when Larry mentioned that he had begun his career on that very dock welcoming the Lurline 50 years prior.

Another high mark was winning, in September, first place in the annual Mokihana songwriting contest for my song "Kapahi Rain" describing a typical wet afternoon in my neck of the woods. Hope to see you all in April.

Pat Jones, Brecon, Wales

Aloha from Australia. I will be in Hawai'i in April for the convention and plan to go over to Maui for more fun. And to the Big Island as my friend has not visited this island before. Brecon 2003 will be held on June 13, 14, and 15 at the Northcote Conservative Club but I don't think the weather will be as hot as here—44 degrees celsius tops—hottest for 60 years. [ED: That's

111 degrees Fahrenheit, folks!] Have met up with Bruce Clarke and Jim Jensen—really lovely people, as are all Hawaiian Guitarists of course! It was interesting to see the set-up that Bruce has and to discuss experiences we have had over the years. *Aloha Nui Loa.*

Bernie Magness, Grass Valley, CA

Just a note to touch base with HSGA and my Hawaiian friends. I enjoyed the latest newsletter. I wish I could be there for the next Honolulu Convention but some things just don't happen. But certainly my heart will be there. I enjoyed your article about Bud Tutmarc. I have a LP of his religious music with a steel guitar and a pipe organ. He certainly shares the Sol Ho'opi'i touch. He has a very beautiful tone to his playing. Thank you so much for enriching this Grass Valley 'haole' boy's life. *Aloha and Mahalo.*

Erv Niehaus, Grove City, MN

I've been a member of HSGA for quite a few years and would like to bring something to the attention of fellow members. For several months now, I have been offering FREE gospel tabs. The tabs are written for the pedal steel in the E9th chromatic tuning. If anyone would desire my free tabs all they have to do is send me their snail mail address and I would be happy to get that month's gospel tab on its way. Thanks, Erv Niehaus (alias the left-handed Norwegian). [You can contact Erv at: 56561 U.S. Hwy 12, Grove City, MN 56243; Email: <www.jjbhomes@hutchtel.net>]

Harold L. Sampson, Chicago

When I was eight years old, an agent of the Ideal Music Studio convinced my parents that I should learn the Hawaiian Guitar. Afterwards, I was instructed by Leticia Kanole in the A7 tuning. To my delight, when I was thirteen, my parents presented me with a single neck electric Gibson.

Jack Lunden, Sr. was the conductor of the Chicago Plectro-Phonics Orchestra about 1945. There were about 40 members playing stringed instruments, including the Hawaiian Guitar, of course.

We played Orchestra Hall and the Goodman Theatre for about three years. Jack attended an affair where he fell down a flight of stairs and died. Leticia took over conducting the orchestra. She had created a beautiful Hawaiian instrument called the Grand Letar. Colored

lights as she played. As I recall, it was about 4 feet long, 2 feet wide and 3 feet high. I recall that it is somewhere in Ohio.

In recent months, I became familiar with C6 and E7 tunings. Recently, I purchased an Excel double neck from Scotty's Music.

Many years ago, my wife and I vacationed in Maui, Hawai'i, O'ahu, and Kaua'i. This was the best experience of my life.

I play for friends and for my own enjoyment. At 74 years I am young-feeling, young-thinking, and I don't look my age! I am still working at the Jardine Water Purification plant in Chicago.

William Weeks, St. Lucia

Aloha. Please accept my wholehearted thankfulness for according me the honor and privilege to be a member of your prestigious associ-



Chicago member, Harold Sampson, playing his Excel pedal steel guitar.

ation. I am playing a lap steel guitar, eight strings, tuned C6. My playing is all by ear and is all self-taught for there are no steel guitar

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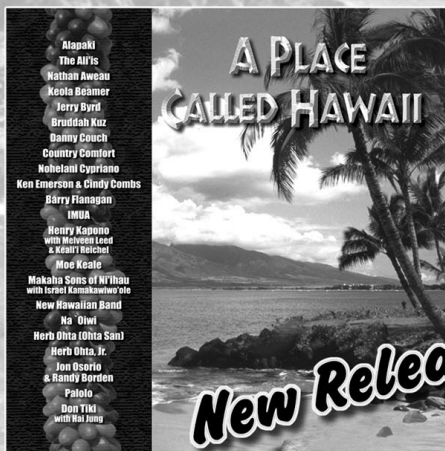
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players in this part of the world. I read a little of what John Ely says on tuning and chords, and I'm very much motivated by what I read, because I am very weak in chord progressions.

My disadvantage is that I have no one to look to as a role model. All that I am doing for now is listening to those great men on the pedal guitars on tape in the Western music from Nashville.

I am playing in a band but am not too comfortable with my playing. I would love to play a 10-string and would like some advice on this.

Thanking you in anticipation for whatever assistance you are willing to give me. I do wish each and every one a happy and prosperous New Year and that we get to know

each other better. [ED: Contact William at: Barnard Hill, Castries, St. Lucia c/o General Post Office]

Peter Casey, Dublin, Ireland

In September 2002 the first Irish Steel Guitar Festival happened. Guest performers included Doug Jernigan, Sara Jory, and the "Waikiki Islanders" featuring Pat and Basil Henriques.

Basil recreated the styles of Dick McIntire and Sol Ho'opi'i among others, as he delivered a condensed history of the Hawaiian Guitar, playing several lap and pedal steels representing every decade. Basil explained the various tunings and number of strings. The stage resembled a steel guitar museum. He finished with some of his own compositions and a flawless Dobro version of the "Third Man Theme." Basil



Ireland's Peter Casey with Pat Henriques at the Irish Steel Steel Guitar Festival.

transported us back in time to the sounds of old Hawai'i in the shadow of Diamond Head. ■



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Steelman/Bossman?

By Lorene Ruymar

I'm sure this is not a new idea to any of you, but I'll pass along a thought that's been in my head for a while. "If the world were a perfect place, all steel guitar players would be the band leader, not just sidemen in the band." This comes from the night Art and I attended a Western Swing showcase. There were many bands performing. Two of the bands had pedal steel players; the rest had none. Both steel players sounded exactly the same, playing the same riffs and fill-ins. Neither one played any melody.

These were traditional Western Swing bands in the sense that each had about 8 musicians, which included electric fiddles, banjos, mandolins, accordions, pedal steel guitars, plus two vocalists who strummed guitars, plus acoustic bass and drums. The vocalists were the band leaders. If they allowed an 8-bar break for the instruments to take the lead, it was usually someone else who got the nod, not the steel player.

We spoke to one of the steel players at break time and he said he learned on the Oahu Method and goes to Hawai'i regularly to hear the steel players there. Yes, he admired them and could name a few. I said, "Next time you go to Hawai'i, come to our HSGA convention. Of course you'd have to play some Hawaiian songs in your repertoire." He said he'd love to, and there was a time when he could have done it, but its been many years since he played a melody and he's forgotten how.

I'm pretty sure every person reading this item knows exactly why the man lost his ability to play a tune. If he had been the leader of the band he'd have given more time to the instrumentalists to be heard, and for that showcase we'd have heard him doing steel guitar solos like "Panhandle Rag" and "San Antonio Rose." The steel guitar player should be the leader of the band!

John Ely, who has toured with many bands in several musical genres, has some definite thoughts on this subject. Here's John: "I was struck by Lorene's perception of the limited role of the steel guitarist in many current groups. I don't think there's a steel player alive who hasn't pondered this issue. My thoughts on the subject are rather hard-boiled (no more Mr. Nice guy, eh Lorene?), so keep in mind that there are exceptions to just about every point I make.



Joliet 2002 shot of (l. to r.) L.T. Zinn, Joanne Parker, Don Fullmer, John Ely, Janis and Dick Crum, Betty and Bo' Bahret.

"There's no question that the role of the instrumentalist in popular music has been seriously eroded over the last 40 years. Steel guitar has been very hard hit by this trend. Many forces have worked against instrumental music in general and steel guitar in particular.

"The dominance of the singer/songwriter in popular music has dramatically shifted the audience's focus and expectation. Now, for better or worse, the vocal styling and personality of the singer and the lyrical content of the song itself have become the "be all, end all." The singer "sells" his or her songs and everything else tends to take a back seat.

"Composers have always been important—don't get me wrong. But songs in a bygone era were great instrumental vehicles; big bands and western bands took full advantage of that fact, and instrumentalists, including steel guitarists, flourished through the late '50s and early '60s.

"The suburban folk music of the '60s, which has in part become the singer/songwriter music of today, was mostly about the inner experiences of the writer or the social messages of the day. You didn't even need solo instruments! How many singers have packed a stadium with little more than an acoustic guitar?! The music became more about the poetry or the social or personal context of the song. To make matters worse, the songs themselves became very "pared down" musi-

Continued on Page 12

C6 Tuning

Beautiful
NANI

Music By Alvin K. Isaacs



Intro

E7

3

* G#dim A A7

1
2
3
4
5
6
7
8

D E7 C#m F#m Gdim D E7

3

1
2
3
4
5
6
7
8

A A#dim A7 D E7 C#m F#m Gdim

1
2
3
4
5
6
7
8

D E7 A

3

1
2
3
4
5
6
7
8

* Optional

NANI 2.

Chords: F7, Bb, Bb7, Eb

1 2 3 4 5 6 7 8

Chords: F7, Dm, Gm, Abdim, Eb, F7, Bb

1 2 3 4 5 6 7 8

Chords: Bb7, Eb, F7, Dm, Gm, Abdim

1 2 3 4 5 6 7 8

Chords: Eb, F7, Bb, F#7, A, Bb

RIT.-----

1 2 3 4 5 6 7 8

cally with relatively uninteresting melodies and harmony—bad news for any instrumentalist.

As audiences hear instrumental music less and less, they become less educated and less tolerant of purely musical statements, which speak a more universal language and aren't tied to social agendas and the like. The net result is that mainstream audiences don't really "get" instrumental solos unless there are some "theatrics" thrown in—another habit that pop musicians have ingrained in their audiences.

"Steel guitarists carry an additional burden. In the '70s and '80s, many influential pop record producers stereotyped the steel guitar sound as "death" to any recording with any hope of "crossing over" to mass audiences. I wish I had a dollar for every time a producer asked me, "I want you play some steel fills on this record, but I don't want it to sound like a steel guitar." I should have asked for a few hundred dollars every time a producer asked me to do that, and donated

it to the Steel Guitarist Relief Fund! No wonder steel players sit quietly in the corner!

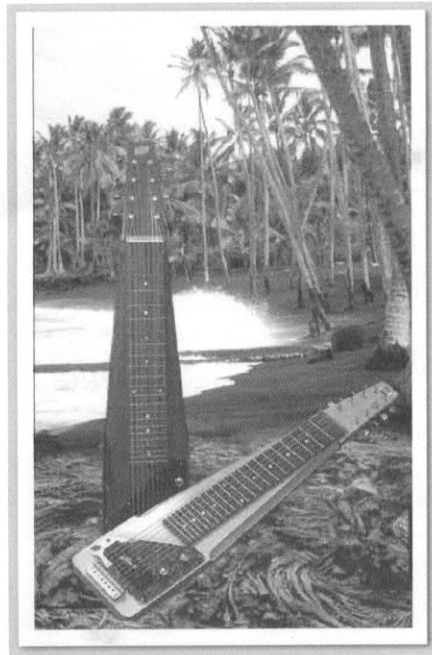
"In the late '80s and '90s, record producers finally found a way to mainstream country music, blending in '70s rock 'n' roll (with lots of drums!!) and signing lots of younger performers who "dressed country" but had rock 'n' roll sensibilities. This mass-marketing 'coup' has resulted in a ton of work for steel guitarists on the mainland, but in only a limited way—a conservative, formula approach to filling in with only an occasional solo. That's why some of those western guys Lorene talked about sounded alike and couldn't play solos!

"On the bright side, steel players frequently have the best ear of anyone on the bandstand and, in many cases, would make good band leaders. But audiences need to be re-educated. Instrumental music and especially the steel guitar can take the listener to places a mere song or singer can't. But in a "top-down" corporate climate with emphasis on selling artists and songs, this is going to take some doing." ■



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Hawaiian Steel Guitar Goes “Classical”

The following item was sent in a few years ago by Swiss member, Beat Iseli, and we’re delighted to resurrect it. This is of the most unique stories we’ve heard on how Hawaiian steel guitar has “crept” into other types of music. Here’s Beat:

A few years ago I received a phone call from German guitarist, Harald Stampa, who found my address and phone number on the HSGA website. Harald was born in the German city of Kiel in 1963 and has studied classical guitar and taught at various schools in Switzerland, recording and performing regularly. He was looking for somebody to teach him the basics of steel guitar playing because he was to play the short steel guitar solo in Russian composer Dmitri Shostakovich’s Jazz Suite No. 1!

I was very surprised. I had never heard that Shostakovich, one of the twentieth century’s major symphonic composers, had ever composed anything besides classical music. His career was marked by early success and constant change, first approved by powerful party critics, then repudiated, and finally approved again after Stalin’s death.

His symphonies, heavily orchestrated, are considered masterpieces and I couldn’t imagine that he had also composed jazz music. In the liner notes of a Decca CD containing the suite and other pieces, I read that in 1943, Shostakovich agreed to write compositions in the jazz style in order to raise the level of Soviet jazz from “Café” music to a more professional, artistic level. The acoustic steel guitar was very popular even in the Soviet Union at that time, so in the third movement of the Jazz Suite No. 1, a “foxtrot,” you can hear a very short single-note steel guitar solo based on descending glissando notes. The whole suite only lasts seven and a half minutes, so don’t expect something fabulous!

I then invited Harald to come to my place in Winterthur so I could show him some steel guitar basics to help him with the performance. I started more or less as Alan Akaka had taught me—how to hold the bar, use the finger picks, dampen the strings, etc. We started with the A major tuning and then I introduced the E major tuning. Then I listened to the suite for the



Beat Iseli from Winterthur, Switzerland playing what looks like a double-neck Fender Stringmaster. Nice paint job!

first time and tried to figure out how it was played. This wasn’t too difficult and a few weeks later, Harald sent me the tablature in A tuning. As he didn’t own a steel guitar, I lent him an old battered one that I had started with. The bar and picks he found at a local music shop.

I think they performed the suite twice, but unfortunately I was unable to attend so I have no idea how it sounded. I later heard Harald perform a concerto for classical guitar and was very impressed with his playing. We had a chat and he told me that the Shostakovich piece had been received well by the audiences, but at the moment he had no plans to play it again. So far it seems he has no ambition to continue with his steel guitar playing, but you never know...

You can listen to the Shostakovich Jazz Suite No. 1 on a 1974 Decca recording now out on CD (Decca 433 702-2). Conductor Riccardo Chailly directs the Royal Concertgebouw Orchestra (Amsterdam) and the recording also features Jazz Suite No. 2. ■

Mahalo, Members!

Keep those great letters and photos coming! YOU are the heart of our association. If possible, send original photographs or output from a digital camera. We cannot use grainy or washed out photos. As always, photos will be returned on request. Please send news, comments, or photos to: 45-600 Kamehameha Hwy, Kaneohe, HI 96744; Phone us at (808) 235-4742. Fax: (808) 235-9591. Mahalo!

“Valley Isle” Trip Update

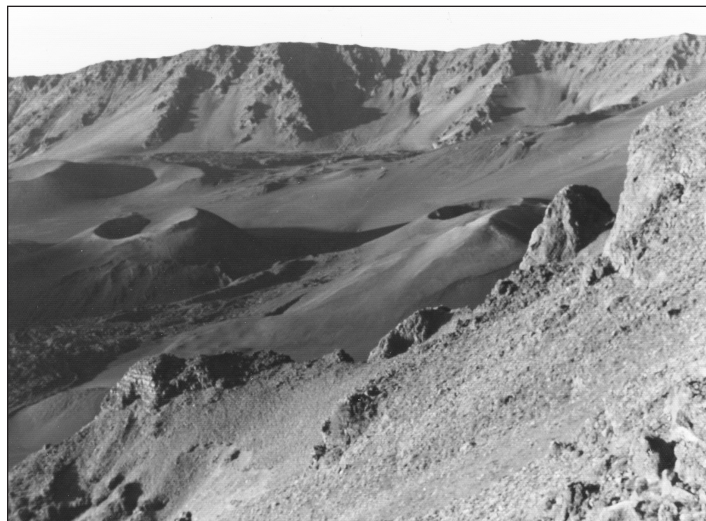
From President Kamaka Tom and Lorene Ruymar

Maui Tour—Tentative Itinerary

Our convention at the Queen Kapi‘olani is on the last three days of April, followed by Lei Day on May 1st. So most of us who are going to Maui probably won’t get over there until maybe May 3rd or 4th, and maybe we’ll stay there a week. This is all speculation of course... Stay tuned.

Flight Arrangements

Hawaiian Airlines and Aloha Airlines have daily flights from Honolulu to Kahului and back. You can buy tickets from agent Jim Jenkins in the lobby of the Queen Kapi‘olani Hotel. If members can form a group of 5 or 6 people, they can get a reduced rate. We’ll post a sign-up sheet in the Ākala Room at the Queen K. where those who wish to form a group can advertise their name. One-way flight time is approximately 45 minutes. Please check in one-and-one-half hours before flight departure time.



An eerie shot of Maui’s “moonscape” atop Haleakala at dawn. One of the many gorgeous sights awaiting HSGA Maui visitors.

Ground transportation

Cars can be rented at the airport when you arrive at the Kahului airport. We’ll post another sign-up sheet in the Ākala Room where those who wish to share a rental car can advertise their name, find each other, and strike their own deal.

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Accommodations

The room rate at the Maui Seaside is \$77 per day and you must do your own booking as soon as possible. Contact the hotel at: 100 West Ka‘ahumanu Ave, Kahului, HI 96732; Tel: (800) 560-5552; Email: info@mauiseasidehotel.com; web-site: www.mauiseasidehotel.com. Be sure to say you’re part of the HSGA group.

Activities

Maui activities will include HSGA public performances on Maui and impromptu side trips. There’s Mount Haleakala not far away, the frightening drive to Hana, and if we want the big city lights, Lahaina is not far away. *Hot tip:* There’s a Brothers Cazimero Concert on Saturday, May 3 at the Arts and Culture Center. Call (808) 242-7469 ASAP for advance tickets. ■

CLOSING NOTES

Member **Tom Swartzell**, popular dobroist from Decatur, Alabama, passed away on November 27, 2002. He was a tireless performer in many styles of music, including bluegrass, country and western, gospel, and Hawaiian music. He represented Ed Dopyera (one of the inventors of the dobro) and his company OMI (Original Instruments Company), playing many showcases and events around the country.

Tom also had a reputation as an excellent teacher, and in 1974 he wrote a dobro instruction book for Mel Bay Publications entitled "Country Dobro Guitar Styles."

Tom rubbed shoulders with many Grand 'Ole Opry performers,

was asked to tour with Hank Snow, and performed many shows with Patsy Montana of "Cowboy Sweetheart" fame.

Tom was twice nominated for the Country Music Association's Instrumentalist of the Year award, and has been inducted into the Alabama Music Hall of Fame, South Texas Hall of Fame, and the Old Time Country Music Hall of Fame to name a very few of his achievements.

His fans will likely remember him most as an affable and giving music personality who never missed a chance to chat after a show, give an aspiring player a pointer or two, or let a kid, young adult, or senior citizen play a few licks on his prized signature model Dobro. *Mahalo and aloha, Tom.*

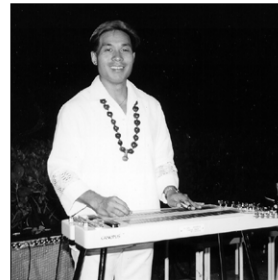


Tom Swartzell w/ his signature model dobro

We are sorry to report that Canadian member **Russell Lang** of Dawson Creek, BC passed away on Jan 19, 2003. He loved Jerry Byrd and his music. ■



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New Hawaiian Steel Guitar Book Planned

Tim Brookes from the Department of English at the University of Vermont is planning to put out a new book on steel guitar. He is still doing research, so Lorene Ruymar suggested that he write an article about it for the Quarterly—HSGA members could provide Tim with valuable source material for the project. Lorene is not planning a second edition to her book, “Hawaiian Steel Guitar and It’s Great Hawaiian Musicians,” but thought Tim’s book might function as such. Here’s Tim:

“My name is Tim Brookes. I’ve written three non-fiction books, published by Random House and National Geographic Press, and I’m also a journalist, an essayist for National Public Radio, a writing instructor at the University of Vermont, and, for the last 30 years, a guitarist.

“I’m currently writing a book for Grove Press on the history of the guitar in America. This isn’t going to be a technical history or a close examination of the development of particular guitars or particular guitar styles. Instead, it’s a social history: a history of people playing and/or affected by the guitar.

“The questions I’m interested in are these: Who is playing the guitar? Where? Why? Who is listening? What do they get out of it? I want to understand the guitar as part of a broader history—not just a history of music, but a history of America.

“I’m especially interested in the guitar as it grew up in Hawai‘i and then spread across mainland America. I’ve read Lorene’s book and George Kanahale’s book “Hawaiian Music and Musicians,” and I think I understand, at least from a distance, the main points they are making. It seems to me that this was one of the most vital and longest-lasting influences on the development of mainland American music, and on the development of the guitar itself.

“What I’m missing is a sense of the actual occasions on which people would have played Hawaiian or Hawaiian-style music. I’m going to have a recurring feature in my book called something like “The Guitar in its Natural Habitat” in which the reader sees the real circumstances under which the guitar was played. For instance, we read often that Delta blues guitarists were

hired to play at fish fries. What was a fish fry? Who went? What did they eat apart from fish? What did they drink? What kind of music was played? Did they dance? How did one unaccompanied guitar reach a loud group of people outdoors? And if these fish fries went on all night, as several reports attest, what else were they doing to the background of guitar music apart from frying fish!?”

“So this is my request: I would love to hear first-hand accounts of Hawaiian musicians in action. I’d love to know about early music on the islands; I’d like to know how the mainland crowds responded, whether on the Chatauqua circuit or the vaudeville circuit or in the clubs. I’d love to know whether the southern color bar was seen as applying to Hawaiians. I’d love to hear stories of the early Western swing bands, who seem to have adopted Hawaiian musical influence as enthusiastically as anyone, even though in some respects their music was quite conservative.

“In short, I’m looking for true, vivid, interesting stories that illustrate the spread of guitar music from Hawai‘i, especially in the period of roughly 1880-1940. Photos would also be helpful, especially if they aren’t simply posed publicity shots but show the music and the guitar in action, and preferably even a little of the audience as well.

“I’d be happy to answer any questions, or to be straightened out by anyone who sees mistakes or false assumptions in my thinking. Thanks, Tim.” ■

If you have comments or information for Tim, please contact him at: Tim Brookes, 431 Old Mill, University of Vermont, Burlington, VT 05405; Phone: (802) 656-1267; Email: tim.brookes@uvm.edu

Winchester Update

Don’t miss the Aloha International Steel Guitar Club’s annual convention in Winchester, Indiana to be held Thursday through Saturday, July 10-12, 2003. The guest artist will be **Herbert Hanawahine** (see a review of Herbert’s new CD on page 18).

The Lū’au Show is set for Saturday night at 6:30 PM. It looks like **Bobby Ingano** will be there as well Don’t miss it!

Contact Dirk Vogel for details at: P. O. Box 24284, Minneapolis, Minnesota 55424-0284

COCO WIRE

From Lorene Ruymar: "We found a website that has pictures of **Joseph Kekuku** not seen before. It's the University of Iowa Library. Apparently he had a group of five who played in the Chautauqua shows between 1900 and 1930. They knew very little about him. You can be sure I gave them something for their records. I wish I'd had those pictures to put into the book. If you can get onto the internet, go to the following link: <<http://sdrdata.lib.uiowa.edu/libsdrc/details.jsp?id=/kekuku/1>>

Web surfers! You've got to check out a website on unusual instruments from vintage builder **Chris J. Knutsen**, which includes some interesting steel guitars. Check it out at: <<http://home.earthlink.net/~chrisknutsen/updates.htm>>

AND for all you HSGA web surfers and budding webmatters, Gregg Miner, who runs the site, is looking for some volunteers to help archive the Hawaiian steels. From Gregg: "I added a rare London-made La Foley Hawaiian guitar in the style of Knutsen or Weissenborn... I'm coming across many wonderful little-known Hawaiians of this style, which I feel

should be cataloged and shared. Unfortunately, I don't think I can handle the research or the web space requirements (pages like this may be only temporary). So if anyone wants to step up and volunteer, now's the time for someone to start 'The Hawaiian Guitar Archives'!" Any takers? ■

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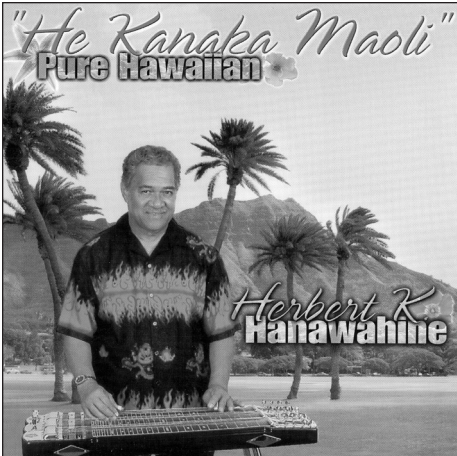
Email: alohajoe@alohajoe.com – Tel: 562.925.3711

DISC 'N' DATA

“He Kanaka Maoli”

by Herbert Hanawahine

Review by Wally Pfeifer and Sheldon Haleamau



I am sure most of you are familiar with Herbert Hanawahine's beautiful and sweet steel playing. Most of us have met and heard him at the HSGA and Aloha International Conventions.

Herbert taught himself to play the steel guitar with no formal music training. Playing “Taps” from “Maui Chimes” and listening to various artists like Benny Rogers on his steel guitar and Genoa Keawe's beautiful singing, Uncle Herbert began to develop a style of his own, so unique, which many have come to know.

In 1960, Herbert, both anxious and reluctant, auditioned for a show held by Pi'ilani Watkins and was hired immediately, beginning his musical career at the age of twenty-three. Since then he has traveled around the world from Japan to Switzerland, the U.S. Mainland and Hawaiian Islands. He has recorded albums and played with artists such as Genoa Keawe, Kealoha Kalama,

Richard Ho'opi'i, Peter Ahia, and Tavana.

Herbert's new instrumental CD is entitled “He Kanaka Maoli” (Pure Hawaiian), which is distributed by Booklines of Hawai'i.

There are 11 tracks on the CD with 14 songs. All the songs are quite familiar to all of us, including “Whispering Lullaby,” “Papalina Lahilahi,” “Old Plantation,” and “How D'Ya Do.” The first song on the CD is a really nice arrangement of “Tiare No Tahiti.” The liner notes, graphics, and old photos of Joanne and Herb are very well done.

The CDs should be available by now in most music stores around Hawai'i. For the rest of us, Joanne Hanawahine says that she has CDs on hand, so if you'd like one, here's the scoop:

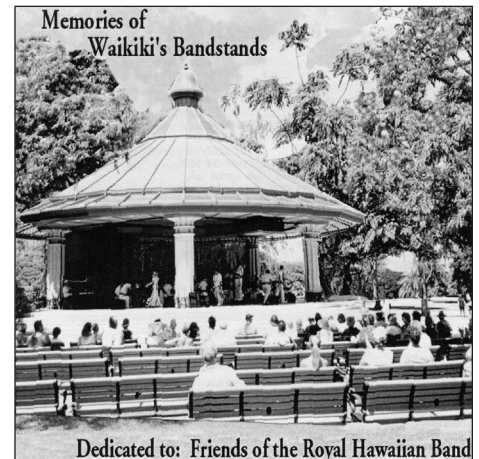
The price of the CD is \$13 within the U.S. and \$16 outside the U.S. Send Joanne a check or money order payable to:

*Joanne K. Hanawahine
4671 E. Philadelphia Ave.
Las Vegas, NV 89104*

“Memories of Waikiki's Bandstands”

Review by Isaac Akuna

Longtime HSGA members Vic Rittenband and Nancy Gustafsson have produced a CD of primarily original numbers as a fundraiser for the “Friends of the Royal Hawaiian Band.” The CD is a compilation of new and old recordings featuring present and past members of the Royal Hawaiian Band and guest



artists who have performed with the band.

The recording features Gary Aiko, Cathy Foy, Yvonne Perry, and steel guitarists Billy Hew Len, Yngve Stoor (Sweden), and Art Parelius. Also featured is a 'ukulele instrumental by English steeler John Marsden. The songs are written in the *hapa-haole* genre and performed with narration by Vic himself, evoking emotions of a bygone era. The CD got a nice review from John Berger in the Dec 20, 2002 *Honolulu Star-Bulletin*.

The price of this CD is \$14 within the U.S. and \$16 outside the U.S. Orders may be placed with:

*Kokua Records
P.O. Box 8100
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Convention Goers!

Register early for Honolulu 2003 and avoid long lines! The Registration desk will be opened on Sunday (April 27) from 8-11 AM at the Queen Kapi'olani Hotel near the Ākala Room and again from 8-9 AM on Monday.

Bob Mael, 51 Years and Counting...

By John Ely

Member Bob Mael took a deep breath last summer and enjoyed some well-deserved recognition for fifty-one years operating his music store and music school, currently located in Wright's Corners, New York. He got a nice write up in the *Lockhart Union-Sun and Journal* acknowledging a half-century of musical excellence and service to musicians and students throughout Western New York.

Mael served in World War II aboard a transport ship that saw action in Okinawa and Iwo Jima. When his ship pulled into San Francisco at the end of the war, he got to meet *New Music Times* editor, Ray Meany, who took him all over the city to hear the hottest Hawaiian music, which was at its peak popularity. Well, that did it. Soon after, Bob took up Hawaiian steel guitar and performed countless jobs over the years, including a five-year stint at the Plantation Club in Niagara Falls. Bob is quite modest about his accomplishments but he agreed to write a few lines for HSGA readers:

"I like and play all types of music on both steel and lead and rhythm guitar. Hawaiian music became a favorite, as that's what I began with. I find now, in order to keep busy playing, you must play all types: Pop, Country, Latin, Hawaiian, etc. I really enjoy playing for Hawaiian parties, concerts, and lū'aus. It seems most people enjoy dressing up for the occasion

Continued on Page 20



Bob Mael poses behind his one-of-a-kind Gibson pedal steel guitar at his music store in Wright's Corners, New York.

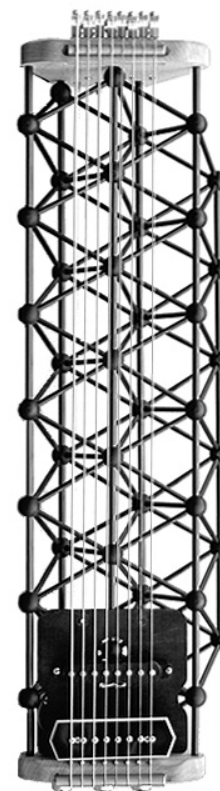
HSGA Donations

Thanks HSGA members for your contributions this past winter. **Michael Cord** made a generous donation of \$125 and **Don** and **Lynn Keene** came through with \$100. *Mahalo nui!*

A lot of members made donations this time! The following members donated at least \$10:

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Lakeland, FL
Betty Bahret, Poughkeepsie, NY
A. Hinano Kaumeheiwa, Kahului, HI
Doug & Bev Hazelberg, Kenosha, WI
Bernie Magness, Grass Valley, CA
Bill Leff, Aptos, CA
Gerald Ross, Ann Arbor, MI
Harold L Sampson, Chicago, IL
Steve Wilson, Morgan Hill, CA
Pete Burke, Shell Beach, CA
Mark Dumas, Yorba Linda, CA
Larry and Pat Myers, Honolulu, HI
Wally and Alma Pfeifer, Joliet, IL
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E komo mai! Welcome, New Members

Is your address and email correct? Please notify us!

UNITED STATES

KEVIN M. BULLAT, 8581 Wave Circle, Huntington Beach, CA 92646
 MARK DUMAS, 20001 Bentwood Ct., Yorba Linda, CA 92886
 BILLY Y. ETHERIDGE, 412 Kellam Road, Virginia Beach, VA 23462
 JOE GUIDA, 287 Sycamore Lane, Islandia, NY 11749
 DYLAN SCHORER, 3258 W. 11830 S., Riverton, UT 84065
 STUART YOSHIDA, 948 Shire Court, Fort Collins, CO 80526

OVERSEAS

KAZUO NAKAMURA, Sodegaura 5-4-13, Narashino, Japan

New or Changed* Email Addresses

Just got email? Contact us at hsga@lava.net so we can add you to our member email directory. Mahalo!

Kevin M. Bullat (US-CA)	kevin_bullat@ci.buena-park.ca.us
Richard Collins (US-CA)	DAKRC@msn.com
Michael Cord, Cord Int'l (US-CA)	cord@cordinternational.com
Mark Dumas (US-CA)	trailerstudios@hotmail.com
Billy Y. Etheridge (US-VA)	btrade@exis.net
Joe Goldmark (US-CA)	joegl@attbi.com
Joe Guida (US-NY)	joeguida@email.com
Doug and Bev Hazelberg (US-WI)	hazedou7@execpc.com
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Raymond Krieger (US-OH)	raymond@apk.net*
Donald V. Lundstrom (US-IL)	dvl@maddbear.com*
Bobby Myers & Denny Myers (US-KY)	pension55@ohio-state.com*
Kazuo Nakamura (Japan)	nakakazu-1@msj.biglobe.ne.jp
John and Joanne Plas (US-OH)	jpkilakila@eriacoast.com
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William L. Weeks (St. Lucia)	weekswilliams@hotmail.com
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Steve Wilson (US-CA)	wilsons3@charter.net*
Alvin and Belle Wood (US-AR)	albelle@mynewroads.com*
Stuart Yoshida (US-CO)	parsifal@verinet.com
Charles and Barbara Zumba (US-CA)	cbzumba@aol.com

Remember, you can access our entire email directory on the HSGA website at: <http://www.hsga.org/online/directory.html>. Our new server is up, and webmaster Gerald Ross has some great ideas for adding interactive functionality to our website. Stay tuned!

and you almost always have a nice class of people!

“I currently play four pedal steel guitar models: two Gibsons, a Multikord, and a Sierra. I took a liking to Alvino Rey’s big band style many years ago.

“My wife use to tell me I was playing too many chords and harmonizing single string notes too much. I’ve changed my tunings considerably since then and took her advice! AND, changed my style of playing.

“My favorite tuning is an E6th with a high G# and an A major seventh on the lower strings. Without pedals, it plays like a C6th and many of the chord inversions are similar to regular Spanish guitar.”

Bob currently performs monthly with his “Sweet Swing” orchestra. To the delight of musicians and students alike, Bob continues to operate his music store, contending that at 81 years of age, he’s too young to retire! That says it all, folks. Keep it up, Bob! ■

Mid-Canada Steel Guitar Show

Wayne and Joan Link’s annual steel guitar bash will be held Friday and Saturday, April 25-26 at Howard Johnson’s in Winnipeg. A seminar, two concert performances, and jam sessions are some of the planned events.

All access tickets are \$20—for the jam only, \$5.

For details contact Wayne and Joan Link at: 3240 Wilkes Ave, Winnipeg, MB R3S 1A8, Canada; Tel: (204) 895-0115 Fax: (204) 895-9602.