

HSGA QUARTERLY

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by the Hawaiian Steel Guitar Association

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Ernie Tavares playing his pedal steel guitar with the South Sea Islanders circa 1957 with brother Freddie on guitar, Archie Kahanu on 'ukulele and Vince Akina on upright bass.

The Ernest Tavares Story, Part I

Compiled by Lorraine Lewin in 1999, updated by Jan Tavares in March 2009

Among the musicians of his day, Ernest Tavares was something of a Renaissance Man. He was a phenomenal musician who could literally play any instrument he got his hands on. He professionally played the following: steel guitar, standard guitar, upright and electric bass, 'ukulele, flute, clarinets and saxophones of any size, piano, organ, and Hawaiian and Tahitian drums, gourds and rhythm sticks. He was a fine singer, songwriter, arranger, conductor and choreographer. He had a keen understanding of electronics, held a Class 'A' ham radio operator's license and was an inventor who patented many of his inventions. He innovations

in pedal steel guitar design undoubtedly impacted the highly successful early Fender production pedal steels in the late 1950s.

Ernest Arriga Tavares was born on April 29, 1911 on the island of Maui. He was named after Arriga, an ancient king of Portugal, in deference to his paternal ancestry. Steel guitar hall-of-famer, Freddie Tavares, was his younger brother.

By age 9, Ernest was a proficient, self-taught, piano player. At age 12, he was enrolled at St. Louis Catholic Boys College in Honolulu as a boarding pupil, and over a two-year period was taught to read music and play clarinet, this being his only formal music training. He also spent a year as

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HSGA QUARTERLY

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STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a tax-exempt, nonprofit educational corporation in the State of Hawai'i under Section 501(c)(3) of the Internal Revenue Code. Our 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 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 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 and can vote in HSGA Board elections.

SUBMIT LETTERS & EDITORIALS TO:

HSGA Quarterly, 2434 Waioma'o Rd, Honolulu, HI 96816-3424 USA. Our email address is hsga@hsga.org. Articles and photos can also be emailed directly to the editor at johnely@hawaiiansteel.com. Photos are welcome and will be returned on request. Quality original prints or high resolution digital camera output, please. Mahalo!

TAVARES STORY *Continued from Page 1*

a boarder at Kamehameha Boys School in Honolulu, but received most of his schooling on Maui.

Ernest was not academically inclined and often played hooky with his childhood sweetheart Lydia Dolim, exploring the island's many coves and caves, or swimming with multi-Olympic gold medalist swimmer, Buster Crabbe, who was later to star in the Flash Gordon movie serials.

At age 15, Ernest built his first radio transceiver with a maze of aerials attached to upright lengths of lead water piping positioned around the garden of the family home. Excited shrieks coming from Ernest's upstairs bedroom alerted the family to his first answered transmission from distant New York. Being a ham radio buff was a lifetime hobby that Ernest shared with his friend, steel guitar hall-of-famer, Alvino Rey, who from the age of 15 also held a Class 'A' operator's license.

On completing an automotive engineering course at Meales College in San Francisco, 18-year-old Ernest Tavares headed for Eureka, California to seek his fortune as a musician. Such aspirations surely withered when, on his first night on the job in a honky-tonk, he had to play piano continuously for seven hours. A year later he went to Las Vegas, getting a job as pianist in a high-class brothel. After spending the next couple of years playing piano in various Nevada clubs, Ernest returned home to Maui where he married Lydia Dolim in 1933.

Ernest played piccolo in the Maui Brass Band and also taught piano, but that was not lucrative. He lacked patience with his reluctant young pupils, telling their parents not to waste their money and his time trying to teach them; yet if a pupil showed aptitude, he would devote his time to teaching him or her without payment.

In 1935, Ernest joined Harry Owens's Royal Hawaiian Orchestra, playing alto



A great shot of Ernie taken around 1940.

and baritone sax, clarinet and flute. His brother Freddie was the orchestra's steel guitarist. When Owens temporarily disbanded early 1941, Ernest relocated to Palm Springs with Lydia and their young son Jan, going into partnership with Owens's original drummer, Joe Felix, in a nightclub they named 'The Waikiki'. Lydia was one of the hula dancers in their Hawaiian show.

In 1942, the Tavares family moved to Los Angeles, as business dropped due to the war. Ernest worked for the rest of the war years as an engineer at radio station KFI. Permanently working the graveyard shift at KFI, Ernest had plenty of time to pursue his various interests. He taught himself to play steel guitar in 1942 on a bakelite Rickenbacher, and later that year began playing it in a Hawaiian trio led by Charlie Opunui for regular bookings in a club on Hollywood Boulevard. Bernie Kaai rounded out the trio and four months later became steel guitarist when Ernest switched to upright bass after bitterly complaining about the Rickenbacher's thin chord sound. As he told his wife, "I'm not playing that ping-ping, one-tune thing anymore."

If anything dissatisfied Ernest, he quickly sorted it out! For example, he had designed and built the amplifier he

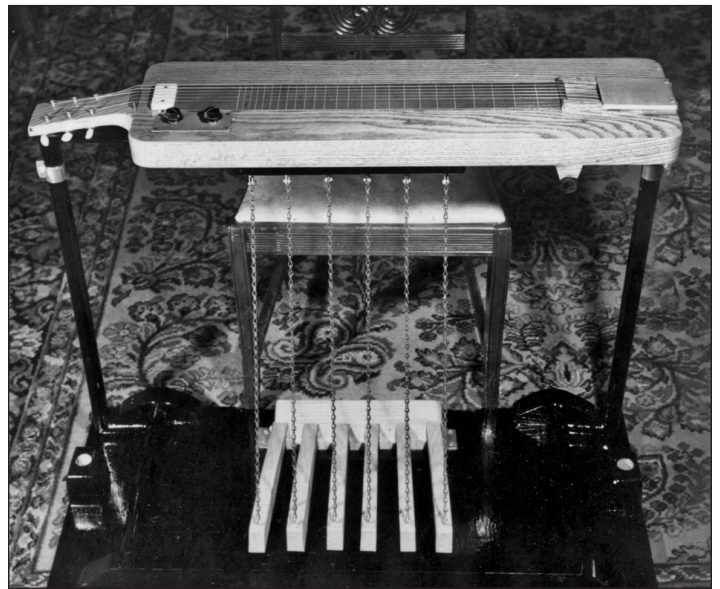
used with the Rickenbacher and took out patents on the radio components he invented. Though he was familiar with Alvin Rey's Gibson Electroharp and other existing steel guitars that used a tuning changer mechanism, he looked for new ways to open up the instrument's chordal possibilities. Ernest envisioned a steel guitar on which a full range of chords could be played fluidly, so the instrument could be used in any sphere of music from pop to classical.

In 1943, he designed a unique instrument that would meet his criteria. Due to restricted use of metals during the war years and lack of space to build anything in his tiny apartment, Ernest had to wait three years before building his pedal steel guitar.

In January 1946, the Tavares family moved to a house in North Hollywood. Ernest built shelving for his vast record collection of modern classics, one of the largest in the world at the time, numbering over five thousand. Soon he was playing upright bass for Monogram movie studios, while continuing his other varied session work and engagements in Hawaiian nightclubs.

In 1946, Ernest built his first pedal steel guitar, assisted by his brother-in-law, fellow Hawaiian George Serreno. Lydia Tavares recalls, "Ernie and George built the steel guitar in our living room and backyard in 1946. It took some months, because they made it in their spare time. I remember the night it was finished. I don't know the date. George was there with his wife Hannah, who was Ernie's sister. First Ernie played chords, and then he played Hawaiian melodies. I could not believe that ugly instrument could sound so pretty. The music was full with chords and flowed so sweetly."

A "mystery" pedal steel we're trying to pin down, possibly one Ernie designed in 1952 and gave to Freddie. What a beast!



A close-up of the pedal steel guitar Ernie designed and was known to have played throughout most of his career. A real beauty!

Lydia is certain the instrument was completed a month or two before Christmas 1946. Ernest began playing it professionally in early 1947. Though the instrument was a strange-looking contraption, it was so robust and reliable that Ernest continued to play it until his retirement over 30 years later. Shortly after his death in 1986, it was sold to an unknown man. [ED: We think we know who the "mystery" buyer is. We'll lay it out for you next issue in Part II of the story.]

Thanks to Vince Akina, a West Coast based Hawaiian musician who worked extensively with Ernest over a twenty-five year period, technical details of Ernest Tavares's pedal steel guitar is known. Basically the instrument could not be played without pressing at least one foot pedal, though generally 2 or 3 were pressed simultaneously. It had 6 strings and 6 foot pedals, one pedal per string, pre-set to raise that string a half tone (see the diagram on page 20). There were rollers on the bridge to reduce friction and tuning problems as the strings were raised. Ernest's tuning from bottom to top was: Bb, Db, E, G, Bb, and D.

The foot pedals were mounted side by side onto a solid piece of plywood measuring about 24 inches by 36 inches, which rested on the floor. The pedals were wooden, about 12 inches long, and narrow so Ernest could cover 3 pedals with one foot. Each pedal was hinged under the heel end, the hinge plate being secured to the plywood baseboard. When a pedal was depressed, its toe end touched the baseboard. Brass link chaining (toilet chain) was used to connect the toe end of the foot pedal to the pulley system. Tension on each string was preset by adjusting a fine-thread screw on the changer lever to raise the string a half tone. The pulley system was the same one Fender used a decade later in their

Continued on Page 20

Inaugural Ball, HSGA Make History

By Frank Della-Penna

For over five hours, everyone had a great time at the Hawai'i State Society Inaugural Ball in Washington D.C. on January 20! It was tough getting to the ball at the gorgeous Oriental Mandarin Hotel, and once you were there, you didn't dare leave—there were soldiers outside of my house stationed on each end of the block stopping automobile traffic from entering “the secure area,” which encompassed several square miles of D.C. And only buses and limousines were allowed to cross the bridges into D.C.

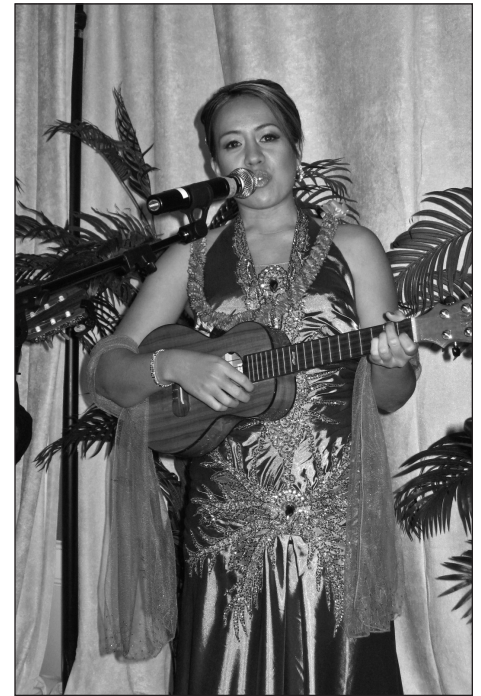
As Master of Ceremonies, former HSGA president Alan Akaka “started the ball rolling.” For us HSGA folks, it was so exciting to see legendary Eddie Kamae and the Sons of Hawai'i, including our current president Paul Kim on steel guitar. You would have thought this the greatest *kanikapila* (musical jam or get-together) ever. The Genoa

Keawe 'Ohana and HSGA friend Gary Aiko performed with Alan Akaka on steel guitar. Aunty Genoa would have been proud to hear the family carry on her tradition of fine Hawaiian songs the ole fashioned way.

I saw Charles Brotman's trio, Kohala, wooing the crowd at the VIP lounge with their excellent arrangements of Hawaiian standards. When Raiatea Helm started singing, her long vocal hold on Alika drew people in from the hallways to the concert room to enjoy her marvelous singing. Additionally, the Aloha Boys and Keale (nephew to Moe Keale of the original Sons of Hawai'i) provided outstanding music for this historic event.

So many celebrities: U.S. Senators Daniel Inouye and Daniel Akaka, Congresspersons Neil Abercrombie, Eni Faleomavaega, Al Green and Mazie Hirono were just a sampling of the dignitaries and VIPs in attendance. The Mayors arrived, too: Mufi Hannemann

HSGA President Paul Kim on his Fender Deluxe at the Inaugural Ball. Paul performed with Eddie Kamae, and is a member of the current incarnation of the Sons of Hawai'i.



Raiatea Helm, who amazed the Inaugural Ball crowd with her version of “Alika.”

of Honolulu, Bernard P. Carvallos, Jr. of Kaua'i, and Charmaine Tavares of Maui. Others guests included Hawai'i State Society luminaries—President Sarah Ulis, Inaugural Ball Chairman Micah Kohono Mossman, and Cultural and Decorations Chairwoman Darlene Kehaulani Butts. Mahalo, Micah and Sarah, for a job well done!

HSGA is indebted to graphic artist Amy Pace for that stunning HSGA page in the inaugural brochure. Several folks came up to me saying what a strikingly beautiful ad HSGA published. I sure hope it's put on our website so everyone can enjoy it.

The Gibson Guitar Company generously donated a Les Paul guitar for the event. It was autographed by all of the performing artists. The Hawai'i State Society has not decided how to treat this artifact, but stay tuned. If the instrument goes to auction, I'm sure we can alert the HSGA membership for an opportunity to compete for the guitar.

Well, Aloha to the most spectacular event of the year and HSGA was there in force!!!

Hawai'i Schools To Teach Steel Guitar!

From Lorene Ruymar

The steel guitar was invented in Hawai'i by Joseph Kekuku over one hundred years ago. How could it be that the 'ukulele and the slack key guitar are given much support in Hawai'i but the steel guitar, not much at all. Yet to all the world the beautiful song of the steel guitar is the signature sound of Hawai'i. Don Keene checked with Google and discovered 47 steel guitar clubs worldwide!

In the early days an eager young person learned by 'watch, listen, and learn'. Great! But we have daytime jobs now. No can do.

Then in the 1970s the genius steel guitarist Jerry Byrd moved to Hawai'i and began giving private lessons to young people who had musical talent and a great determination to dedicate their lives to learning. Most of the present day top-of-the-line steel guitarists in Hawai'i are students of Jerry Byrd, and all the old-timers are gone. Where is the young generation?

I dared to petition Hawai'i's Governor Linda Lingle, and she responded most graciously, stating her support. She gave the assignment to staff member Georja Skinner, Chief Officer of



Lorene Ruymar with her music class at Maple Grove Elementary school in Vancouver, 1976. Students were able to read music and pluck out the melodies to rhythm backup.

Financial Report

From Treasurer Don Weber

The HSGA accounts show the following balances (current figures for the General and Scholarship Funds were unavailable at press time):

General Fund	\$28,917.82
Scholarship Fund	\$20,408.26
Joliet Fund	\$3,002.77
Japan Fund	\$2,265.00
Total:	\$54,593.85

the Creative Industries Division, to work with the Department of Education to get steel guitar included in the music curriculum of Hawai'i schools. Mr. Andres Libed, Director of Music Curriculum, got nine music teachers who are not steel guitarists but willing to learn, to volunteer to be the first ones to teach steel guitar in the Hawai'i public school system.

Sounds great, yes, but there are several hills to be climbed. First of all, those nine teachers must get their hands on steel guitars. The ten steel guitars we gave Jade Louie last year to use in her after-school lessons will be put into the hands of Mr. Libed and distributed to the nine teachers. And we'll be buying low-priced wooden acoustic guitars and converting them to steel guitars using nut adapters and by retuning three of the six strings.

Second, the teachers must get instruction. I have written a course for use in the Hawaiian schools. With 18 years experience teaching both 'ukulele and guitars in large classes, grade 5, 6 and 7, you might say I am qualified to speak. I donated that course to the Hawai'i School Board with full permis-

sion to make all the copies they need for as long as they need, no charge. When Art and I get to Hawai'i in April, we will hold meetings with the teachers so we can all learn from each other. I can assist by e-mail after that.

In the classroom, the teacher does not "lead" on steel guitar, but preferably on an acoustic bass to keep tempo. But the teacher does have to know proper playing technique. After two years of classroom study, the keenest kids will need private lessons from Hawai'i's pro players, who can teach in their favorite tunings.

In four to six weeks, if those nine teachers feel confident with learning to play steel guitar, we will start outfitting their classrooms to begin teaching in the fall. One Dunlop steel bar per guitar will be needed, and the kids will buy their own fingerpicks, which they can bend to their own finger sizes.

Why doesn't each student buy his or her own guitar and carry it to and from school? Just close your eyes and imagine you are the teacher. In come 20 kids, each carrying a guitar. Half the guitars need serious tuning adjustment.

Continued on Page 20

The TSGA Non-Pedal Session

Thanks to staff writer Frederick Farmer for this rundown on the increasingly popular Non-Pedal Session at the Dallas steel guitar show. As host Rick Alexander said, "We used to dislike the term 'non-pedal' because it seemed to imply something was missing. But like it or not, it has become the most recognized 'retronym' for the instrument. So now we wear it with pride, a badge of honor. We don't need pedals. We play steel guitar with our hands and our hearts." Well said, Rick! Here's Frederick.

This was the Fourth Annual Texas Steel Guitar Association Non-Pedal Session in Dallas, Texas. Originally the brainchild of premier steel guitar builder George Piburn and steel guitar virtuoso Chuck Lettes, what began as a six-hour event has evolved into a gala event that spans two days and two nights. Hosted by Florida entrepreneur Rick Alexander with able associates Jeff Strouse, George Piburn, Chuck Lettes, Howard Reinlieb, Ken Huber, Sonny Dasinger, John Ainsworth, K. J. Tucker and others, the 2009 Non-Pedal Session was a complete success surpassing all expectations.

Superbly backed by house guitarist Gerald Ross and bassist Steve Alcott and augmented by Ivan Reddington and Rick Alexander on guitars, the show opened Friday morning with excellent sets by George Piburn, Margie Mays, Dick and Lois Meis, and Ray Montee. Just before noon as Ray's wonderful set was ending, all the power went out leaving the room in darkness for over an hour. During this time Ivan Reddington and Gerald Ross played an hour-long acoustic set with a single flashlight for stage lighting. The audience sat there for an hour enjoying this unexpected turn of events. Then the power came back on and the show resumed with

Rick Alexander (left), Capt. Ivan Reddington, and Gerald Ross back up George Piburn playing one of his GeorgeBoard steels.



At the TSGA Non-Pedal Session in Dallas, Herb Remington's turn to shine with Carco Clave on guitar and Renae' Truex on fiddle.

fine sets by Wade Pence, Ivan Reddington, and Kevin Brown. Kevin had flown over from the U.K. to perform in the Non-Pedal Session, officially elevating it to "international status."

Then from Nashville primo steelman Carco Clave and his beautiful wife, fiddler extraordinaire Renae' Truex took the stage with Scott Icenogle on upright bass and Rick Alexander on guitar. They delivered a blistering set of classic country and western swing, and then Carco switched to guitar and they backed up Rick Alexander for his set. Red Kilby joined Rick for a tribute to Don Helms and Hank Williams with a classic rendition of "Your Cheating Heart." Then came Chuck Lettes with Jim Stahlhut on guitar and Steve Alcott back on bass for a resounding set of superbly arranged tunes. Next, 'Reece Anderson performed as only he can, and his playing captivated the audience. Then Scotty was up, playing his 'Ricky' Frypan better than ever. He had some kind words about the Non-Pedal Session to share with the audience.

The legendary Herb Remington was the last performer of the afternoon session, and he began with a stirring monologue about non-pedal steel guitar. Then he proceeded to tear it up in classic Remington style with Texas Playboy Walter Lyons, Rick Alexander and Steve Alcott on backup. His set ended with a standing ovation.

At 6:00 PM there was a group photo shoot and then the pizzas arrived. Everyone, performers and audience alike, ate their fill and sat back to await the evening show with Carco Clave, Renae' Truex, Scott Icenogle, Rick Alexander and Nashville singer and guitarist Ike Jonson. After the show, audience members were invited to participate, and the rest of the evening was spent with informal jamming. Singer-yodeler Shirley Alberts was the high point of the Saturday night jam session with a four-piece band put together from audience members coached by Gerald and Rick.

Saturday many of the same players performed. 'Reece Anderson concluded his set by introducing his lovely wife Teresa and they performed a stirring duet of "You Raise Me Up." Carco Clave and the gang did another show featuring Ike Jonson and surprise guest Junior Pruneda, longtime bassist with Ernest Tubb. After a dinner break, informal jamming into the night brought some nice surprises, in particular steeler Rose Sinclair of the retro country band Girl Howdy who played a killer rendition of "Steelin' Home."

The room was packed to capacity both days and a good time was had by all. Over a hundred videos of all the above mentioned performances can be found at www.youtube.com/rickalexander47.

The TSGA Non-Pedal Session is an extraordinary event. All styles of music are welcome and every one gets a chance to play. Several more top non-pedal players have expressed a desire to participate, so we truly have a lot to look forward to. It'll be back next year—bigger and better than ever! ■

U.H. at Mānoa Request

From Mae Moriwaki

I am writing to you from the University of Hawai'i at Mānoa Library to request back issues of the *HSGA Quarterly*. We are lacking the Fall 2002 issue (Vol. 18, No. 68), the Summer 2004 issue (Vol. 20, No. 75), and the Spring 2005 issue (Vol. 20, No. 78). Your publication has always been a welcomed and valued addition to our library's Hawaiian Collection, and serves as a significant resource to the library's patrons.

Members, let's help Mae fill out the U.H. Library collection of HSGA Quarterlies. If you'd like to donate any of these issues, please email me at johnely@hawaiiansteel.com or write John Ely, P.O. Box 509, Virginia, MN 55792. Mahalo!

It's Dues Time Again!

Remember, HSGA's membership year begins on July 1, 2009. Dues are now \$30 and all issues go out 'Air Mail' (see the insert that was mailed along with this issue).

Changed E-mail?

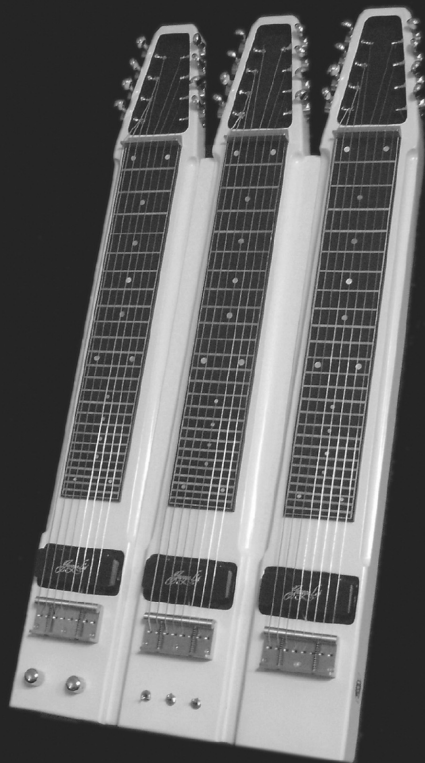
Please send e-mail changes to both our office (hsga@hsga.org) AND to John Ely (johnely@hawaiiansteel.com). Let us know if your listing in our website e-mail directory is incorrect. Mahalo!



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MEMBERS CORNER

Paul Warnik, Oaklawn, Illinois

I spent an enjoyable afternoon with Evelyn Brue and George last Sunday at their home. We went down into Evelyn's basement studio where she teaches students. She has many pictures of them and the trophies they have won over the years. I tweaked her Sho-Bud pedal steel and played it for her. I also played the National lap steel that I just got. We sang and played a few old country tunes. I bought her old National New Yorker 7-string, which had been in her family for years. It needs some work.

Her late nephew Larry Henrickson was longtime proprietor of "Axe In Hand" music store in DeKalb, Illinois—one of the very first true vintage guitar stores in Illinois. He sold instruments to many star artists, including, I believe, the Allman Brothers and Paul McCartney, and some to 'less-than-star' personalities like myself! Ha!

Quick update. I just spoke to both Evelyn and Kay Koster on the phone. Both are doing well. Kay is rehearsing her students for a guitar competition in Rochelle, Illinois coming up in late April. She sent some pictures of Oahu Publishing founder Harry Stanley to Letritia Kandle, who is tentatively getting out of the rehab facility on Friday.

George "Keoki" Lake, Edmonton, AB

I'm really busy these days teaching 20 steel students and 12 'ukulele students, all seniors over the age of 55. They are a fun bunch and always so eager! I also play bass twice a week on average with my jazz trio, which includes piano, bass and drums plus a female vocalist. Just to keep myself out of mischief, I also play rhythm guitar in a big 18-piece band called the Trocadero Orchestra (www.trocadero.ca). I'll be 81 on Monday... hard to believe!! Oh, forgot to mention. I'm doing a 3-hour Hawaiian gig on steel this Friday. ■

Hawai'i Music Awards winner in the Steel Guitar category, Duke Ching, shown here at Joliet with Guest Artist Steve Cheney on bass.



New U.K. member Kevin Brown tearing it up at the 2009 Dallas Non-Pedal Session with host Rick Alexander on rhythm guitar.

Coco Wire

Big news from the 2009 Annual Hawai'i Music Awards: The winners were announced in February and our own **Duke Kaleolani Ching** won in the Steel Guitar category for his latest CD release, "Hawaiian Steel, Volume 5" put out by **Greg Sardinha** (Keala Records SKCD-1222). Kudos, Duke! To order the CD, just go to mele.com and search under 'Duke Ching'.

HSGA webmaster **Gerald Ross** has posted another couple of member audio pages, well worth checking out. They include work from our newest U.K. member **Kevin Brown** and from **Dave Soreff** from the Big Island of Hawai'i. Just point your browser to 'www.hsga.org/new_design/audio.htm'.

This tidbit from **Roger Shackleton**: Be sure to catch a television performance on YouTube by **Pomaika'i Keawe Lyman**, Aunty Genoa Keawe's granddaughter. The show is Andy Bumatai's Talk and Variety Show from Hawai'i and the band includes **Alan Akaka** playing steel guitar, **Jeff Au Hoy** and **Gary Aiko**. Just go to YouTube and search under 'Pomaikai Keawe Lyman' and click on Part 4 of the show.

This year's AISGC convention in Winchester, Indiana is set for July 9-11, 2009. **Isaac Akuna** and his wife **Gloria** will be the special guests along with Big Island singing star **Ku'uipo Kumukahi** with whom Ike plays and tours regularly. For details, contact Dirk Vogel at dvogel@usinternet.com; Snail mail: P.O. Box 28082, Minneapolis, MN 55428.

DISC 'N' DATA

"Hilo Bay" – The Polynesians (Cumquat CQCD-2829)

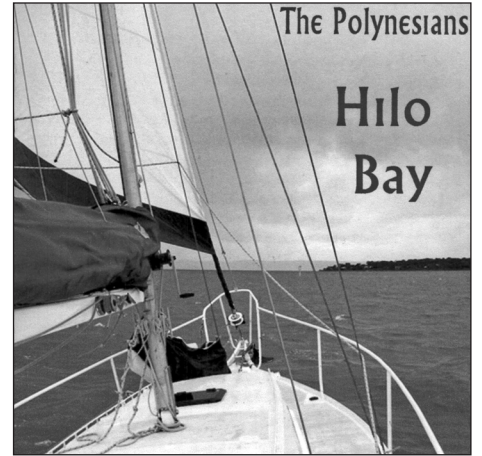
Review by John Ely

I have always loved my Polynesians LPs. True, the recordings are unabashedly commercial and contain a few "throw-aways" on each release. As Bruce Clarke points out in his liner notes, the Polynesians were aging Hawaiian masters when these recordings were originally made. And they were making concessions to a '60s audience that was listening to exotica, Latin rhythms, and even rock-a-billy "twang." Cumquat's recent release "Hilo Bay" is no exception. This is especially true of the upbeat versions of "Kamahula," "Te Manu Pukarua," and "Utere Utere." And there's the odd

"Hawaiian China Doll," kind of an Asian musical caricature.

But when you dig deeper into "Hilo Bay" you find some real gems, even with the tendency of these recordings to be over-produced. What is particularly good—and relevant to the steel guitar design topics covered in this issue—is the pedal steel guitar heard on "Orchid Lei," "Nā Hala," and "Whispering Sea." The personnel on these recordings was never documented, but it's an almost certain bet that Freddie Tavares is the pedal steel guitarist. In a couple of places you can hear him pluck a chord and then slide to another type of chord altogether. Fascinating and only possible with pedals.

Other likely personnel in the group would include Bob Nichols, Bernie Ka'ai, and Sam Ka'apuni. Bob Nichols *may* be the steel guitarist on some of the other tracks, including some really



nice single-note work on "Tomi Tomi," and solid playing on "Land of Flowers," "Lei Aloha, Lei Makamae," and "Nā Lei O Hawai'i."

The band's version of "Ua Like No A Like" is possibly the best track on the CD, full of pathos and dripping falsetto. I also love the relaxed feel of the title track "Hilo Bay," which calls to mind that 'cool jazz' Richard Kauhi vocal and piano style you remember from his hit "Leahi."

Also included on the CD are "Lovely Hula Hands," "Ho'oheno Keia No Beauty," and the unmemorable "Lach Lomond" and "Hawaiian Tale."

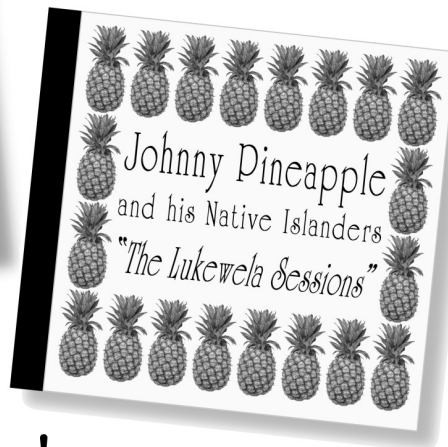
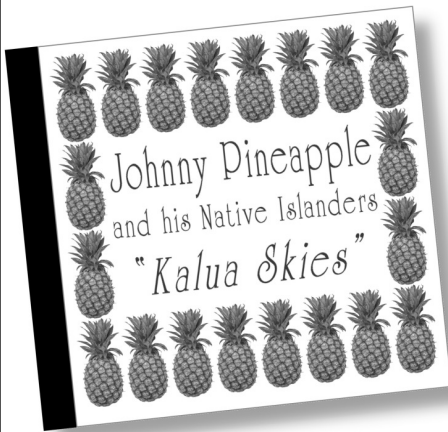
It sounds like I'm panning the CD, but I'm not. These recordings give an accurate historical glimpse into the shaky commercial ground Hawaiian musicians from a bygone era found themselves in during the 1960s. They rise to the occasion regularly on the CD and I would recommend it. ■

Going to Joliet?

Please fill out and send in the convention forms included with your Quarterly. The Joliet Guest Artist will be announced in the Summer issue along with a schedule of planned events. You may pay the convention fee on arrival, but please, let us know ahead of time that you plan to attend. Players, time slots for stage performances go quickly. Let us know your preferences on the convention form and get it to us ASAP to guarantee your time slot!

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Pōhai Ke Aloha

(Lena Machado – Mekia Kealakai)

Easy Hula Beat – C13 Tuning

Arrangement by John Ely

A9 D7 G A9 D7 G Eb7 D7

E
C
A
G
E
Bb

T
A
B

G B^bdim Am D7 A7 D7 G G B^bdim

T
A
B

Am D7 A7 D7 G G D7 G C

T
A
B

G D7 G A7 D7 G

T
A
B

Listen to audio version, if available, at: www.hsga.org/Lessons/QuarterlyAudio.html

A9 D7 G G B^bdim Am7 D7 A7 D7

0 3 2/3 3 0 1 2 0 3 0 0 1^p 0 2/3 2 4 5 2/3 3

hammer on strum w/ thumb let ring

G G B^bdim Am7 D7 A7 D7 G

3 2 0 3 0 0 1^p 0 2 3 4 5 2/3 3 2 6 6

strum w/ thumb let ring

G D7 G C G D7 G

7 5 6 5 7 7 6 5 8 8 7 7 5 5 6/7 7 12 10 11 12 11 10 12 11 10

hammer on strum w/ thumb

A7 D7 G A9 D7 G F F# G

0 7 0 7 5 6 7 5 6 7 7 7 7 7

hammer on strum w/ thumb

* mute adjacent string with third finger of bar hand; let others ring

Getting to Know You...

Meet Ex-Prez, Kamaka Tom

We don't recognize the HSGA "heavy lifters" near enough, and few do more heavy lifting than our ex-President Kamaka Tom. He was part of the HSGA help team pretty much at the beginning of our club. Here's Kamaka to tell you his story.

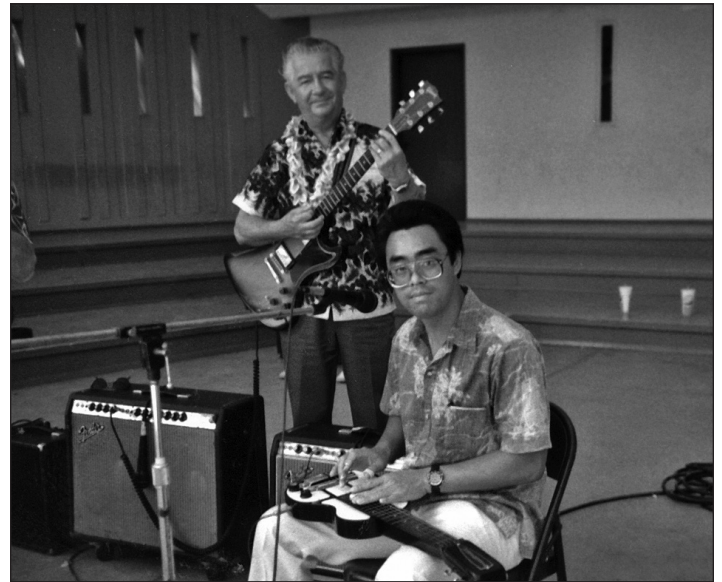
Born and raised in Honolulu, I grew up with a family of eight, one sister and seven brothers. My father's paternal grandfather sailed from the port of Hong Kong, from his native Southern China ancestral village of Ngai Hou to the Hawaiian Islands around 1880. En route to Hawai'i, his ship wrecked off of the island of Moloka'i, where he lived briefly. He soon found his way to Honolulu. There he raised a number of children by his wife, Mary Maikou, a native Hawaiian who was half English. Her father's last name was Smith. I guess that makes me possibly related to anyone named Smith (English) or Schmidt (German).

My father's father was born around 1901 and lived in Honolulu. My father was born in 1922, the oldest male, and his nine siblings recall spending time playing in swampy Kailua, O'ahu, where my paternal grandmother was buried on family property. My father's youngest brother was born in the late '20s. As was the custom, a neighboring Hawaiian family asked to adopt the little boy, but my grandfather, raised in the "gentle" Chinese way, refused as he was not accustomed to the "strict" Hawaiian ways of child-rearing. Most of my father siblings are alive today and still remain close to each other as they reach their eighties.

My mother was born around 1920. Her father and mother both immigrated from Canton Province to Honolulu. Like my parents, my siblings still remain in close contact with each other. When you grow up in the '20s Depression years, it's a lot about survival and helping each other.

I attended public school and the University of Hawai'i at Mānoa in Honolulu, where I received a double degree in Hawaiian studies and elementary education in 1977. While a student at U.H., I was a member of the University of Hawai'i Hawaiian Ensemble. Under the sponsorship of the U.H. Music Department, we studied and performed classical Hawaiian dance in the community from 1972 through 1978. We were invited to travel to Vienna, Austria in 1977 to participate in opening ceremonies of the third United Nations Headquarters. I served as the president of the ensemble for approximately four years. I also served as the president of the Hui Aloha 'Aina Tuahine Hawaiian club, a group of Hawaiian language students and advisors that met for cultural activities and social events on and off campus.

While a senior at the undergraduate level, I also served as the chair of the Campus Center Music Committee with a budget



During our 1987 Hawai'i Convention, Kamaka Tom playing steel with Art Ruymar on guitar at the Kapi'olani Park bandstand show.

funded by student admission fees. Our committee sponsored weekly concerts featuring local musicians on campus every Friday of the school year as well as special events such as the Kanikapila Concerts organized by Peter Moon in the U.H. Andrews Amphitheatre in the mid-1970s. Both of these venues allowed me to gain experience in contracting and producing live concerts for the university community.

After college, I was employed by a private firm, O'ahu Transit Services (TheBus), which operated O'ahu's public municipal bus system. My experience has been as a scheduling clerk, mostly involving service evaluation. I've been with OTS, Inc. and a member of the Teamsters Union Western Conference for 28 years.

I have a variety of interests, which follow my main priority of caring for my family and household. These include home repair, gardening, ocean sports, and care of pets. I think of myself as jack-of-all-trades, master of none. Flexibility is my mantra.

My family and I currently live in Honolulu, about a 15-minute drive from Waikīkī Beach. Correspondingly, most of my jobs playing music are in the hotels. The great thing about playing Hawaiian music is that we often play near the beach with lots of fun-loving tourists and locals, and we're finished by 8 PM.

My interest in music began in college with courses like Hawaiian Chorus and Hawaiian Ensemble. And I was exposed to Hawaiian slack key guitar and Hawaiian steel guitar through friends during the 'renaissance years' of Hawaiian music in the 1970s, which brought about a revival and renewed appreciation of traditional and contemporary Hawaiian musicians. Gabby Pahinui, the Sunday Manoa, Palani Vaughn, Peter Moon, Keola and Kapono Beamer are

a few of the artists grounded in Hawaiian music traditions who showed the world the beauty of Hawaiian music through mass media. The '70s also marked the revival of ancient Polynesian navigation, hula, traditional healing, religious knowledge, and crafts, which comprise a rich and varied cultural heritage.

Even today, many of my friends from those days get together for "Pa'ina" backyard jam sessions with potlatch dinners and lots of hula and merriment. Our common interest in Hawaiian music and language binds us together. Not to mention the 'ono food.

As a teenager, I spent many hours in the ocean off Waikīkī, swimming, fishing and surfing. Later, my ventures to the 'Playground of the Pacific' became more for the purpose of performing live music, mostly as a steel guitarist or bassist. Musicianship has become an avocation for me.

One who helped me start on steel guitar was Alan Akaka, who had a strong academic grounding in music that contributed to my growing confidence playing steel in the mid-'80s. Also influential was Eric Shimamoto, guitar instructor at the Kamehameha Schools for part-Hawaiian schoolchildren. Countless others, including HSGAers, have helped my musical career through the sharing of knowledge.

My fledgling touch on my chosen instrument, the steel guitar, in the early '80s soon made me aware that the instrument offered many possibilities and challenges in learning how to play. Fortunately, the public concerts that HSGA initiated in Waikīkī during the early 1980s introduced me to experience steel guitarists and musicians, who provided invaluable knowledge and insight that inspired my musical ambitions. Jerry Byrd's Ho'olaule'a concerts in the early '80s brought some of the most talented and capable steel guitarists and backup musicians to Honolulu every year. Today some of his students continue to perform with the professionalism that Jerry exemplified. As for me, I would simply be happy to learn how to play the darn thing.

Today, in my mid-50s, I can look back and see how wonderful this Circle of Life is. Friends who had jam sessions in campus hallways back in the '70s are now recording artists, and pros in the field, and some, like me, weekend music warriors. Nowadays I take one day at a time, count my blessings each day, and move forward with each passing moment. As we Hawaiians say, "Go forward!" "Imua!" God bless and take care, all. -Kamaka Tom, El Presidente *ex officio* ■

It's Dues Time Again!

Remember, HSGA's membership year begins on July 1, 2009. Dues are \$30 and all issues go out 'Air Mail' (see the renewal form that was inserted along with this issue). Renew today! Don't miss out on the latest info on Hawaiian steel guitar, including news, instruction, and lots of photos.

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HSGA Donations

Thanks to HSGA members for your donations to our General Fund and Scholarship Fund this past winter.

A big mahalo to **Don and Lynn Keene** for a generous \$100 donation to our Scholarship Fund. **Paul Warnik** made a donation in the name of steel guitar star Letritia Kandle-Lay who we did a major feature on in the last issue.

Big mahalos to everyone who contributed. The following members donated at least \$10:

Armand Bertacchi, Wheaton, IL
Ed and Bonita Bettinger, Salome, AZ
Frank D. Brandenburg, Largo, FL
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Ivan R. Ginter, Bristol, WI
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Harold L. Sampson, Chicago, IL
Charles E. St. Germain, Pleasanton, CA
Gloria V. Umbarger, Rancho Palos Verdes, CA
Roger Ward, Sheffield, England
Paul T. Warnik, Oaklawn, IL

This Old Steel

How many stories are there like this? How many looking at a vintage art deco steel guitar at some garage sale would even know what they're looking at? Here's Captain Dean Towle of Kona, Hawai'i with a steel guitar story that is both typical and odd.

My father built a Hawaiian lap steel guitar in 1945 in Berkeley, California for someone who came into his plastics shop and hired his services. Dad secretly built another one at the same time, the one I have now. It's a beautiful piece with lights inside the plastic layers. He used surplus plastic from military aircraft canopies. He learned how to craft with lucite while he was in a POW camp in Poland, Stalag Luft IV. It's designed after the Empire State Building, which was popular at the time.

My father was someone who could build anything. Do you notice the floral patterns? Those were made by drilling from the backside up into the plastic at various angles. Unfortunately, he did not have any musical talent. This guitar has been in my family since my father made it. To my knowledge no one has played it other than a friend here in Kona about three years ago. The guitar is 60-plus years old. I'd love to see it played in a performance just for posterity.

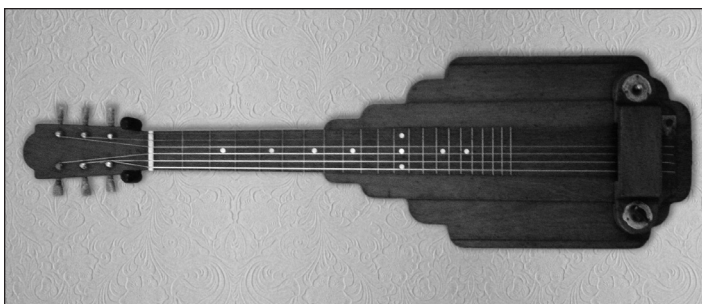
When my sister had it, her husband was cleaning out the garage and put it out on the street for the garbage collectors. Fortunately my sister arrived home in the nick of time. The garbage truck was only a couple doors away. Whew!! ■

Another Vintage Steel Gem

By Anita Knight

In 1940 my grandfather bought my mother, Charlotte Glasser, an old Kraftsman electric steel guitar from Sears and Roebuck, if I remember right. He paid for her to take lessons from a Hawaiian named Kalani. This was in Tampa, Florida. He taught her how to use the picks for the thumb and two fingers and the metal bar that had 'Oahu' stamped on it. The shape of the guitar was unusual.

The Sears Kraftsman steel guitar owned by Charlotte Glasser.



Capt. Dean Towle's niece Alison posing with the one-of-a-kind "techno-steel" built by her grandfather at the Towle Plastics plant.

I was 9 years old, but memories are so treasured. Kalani would let me pick on a little banjo. I remember them playing together and people from offices down the hall would come and listen to the beautiful music.

I remember that the sheet music she brought home used the Oahu Number Method. I sure wish we still had them! I feel certain that the music must have come from the Oahu Publishing Company.

My younger son, Charlie, age 47, has the talent to play by ear as does my older son, Tom, age 53, who has a band called Tom Kats and also plays acoustic guitar. Tom found a picture of Mom's steel guitar in the November 2002 issue of *Guitar Player* magazine in an article by Will Ray, "Auction Block," where he tells how he came to find it.

This talent is a blessing for my sons. Mother passed away in 1965, and while my aunt and I were shopping for clothes for the funeral, Tom and Charlie were over in the music section, playing by ear the song "Hush, Hush, Sweet Charlotte." My aunt and I were stunned as we had no idea they could play guitar or that they knew the song with Mother's name.

My uncle, Retired Capt. Raymond Robinson was stationed at Pearl Harbor during the attack of December 7, 1941. He brought back a little dictionary with English words for the Hawaiian ones. I learned to say 'Merry Christmas' as 'Mele Kalikimaka' and more. My aunt was packed and had her ticket to join him, but she had a premonition and didn't go on the ship. It was bombed and luckily she wasn't on it! We were all in love with Hawaiian music and the beauty of the islands. Hawaiian music was so very popular.

I still have the old Kraftsman. Thank you all at HSGA for helping me to remember those precious years. Music is surely the best medicine. ■

A Steel Guitar Chord Locator

From John Ely

Some of you are aware that I have posted a couple of chord locator scripts on my website. The project has been in the works for many years and has finally gotten off the ground. The idea for the project came about when I made the transition from pedal steel to “straight steel” in the mid-’80s. You could get lots of big chords on that 12-string B-flat sixth tuning, and when I chucked the pedals and moved to Hawaiian steel, I missed playing some of the dense harmony I was used to.

My goal was to take a specific chord voicing and any steel guitar tuning, and then pluck out all possible positions for that chord. It’s a pretty straightforward mathematical problem. I quickly realized a rule of thumb: The more complex the chord, the more likely open strings would be required often with odd bar slant positions playing at uncommon frets!

Another reason for the project was I wanted to expand my knowledge of open strings—in particular how to use them in chords and chordal runs. Open string use is pretty abstract and hard to conceptualize, but it is one of the “weapons” we really need in order to level the playing field in our heroic struggle against the 10-pedal, 8 knee-lever, 14-string monsters of pedalmash.

I was ecstatic when I rolled out the tool this past January, until I realized that almost no one in the steel guitar world would find it useful. After all, you have to know how to



John Ely in Maui, 1995, at the original Old Lahaina Lū’au on Front Street. The trio included Alan Davis and Wayne Cummings.

construct the chord in the first place, and some of the best players in the world don’t even think that way! And no computer program is going to teach you how to actually use the chord. Aw, shucks...

Well, without boring you with the details, I compiled a database of every chord I’ve ever played, especially the ones steel players commonly use in Hawaiian music, country music, and western swing, and then organized them by chord type so even beginning-level players could select tunings and chord types from menus and simply press a search button to get results.

I’m very happy with the locators so far and user feedback has been awesome in the effort to perfect them. There’s a basic tool for all levels of players called the Generic Locator and the much more involved voicing tool called the Advanced Locator. In fact, when users work with the generic tool, it’s the advanced tool that’s doing the dirty work behind the scenes.

I would like to invite players to check out the scripts and let me know any problems that come up or suggestions you may have. I’m at johnely@hawaiiansteel.com. I’ve recently added a little message board so users can share information. To access the locators, just go to www.hawaiiansteel.com and click on the ‘ChordLocator’ sidebar menu item. There is a new feature that allows you to define your own custom tunings for use with both tools. You can view results either in tab notation or as fretboard diagrams.

There’s another possible application. The chord locator scripts could be used to demonstrate which commonly played tunings have the greatest chord-playing capability. “Oh, fer fun!” as they say up here in ‘little Sweden’. ■

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Pat Gerow, Happy Trails to You

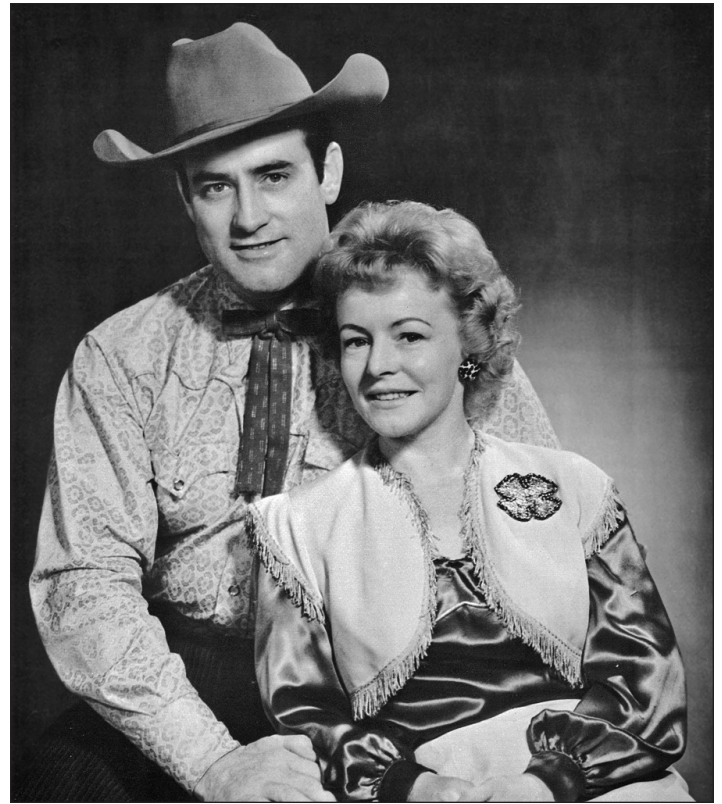
By Lorene Ruymar

The western swing people said Pat was too Hawaiian sounding, and the Hawaiian people said Pat was too western swing sounding. He died two weeks ago, never was a member of HSGA, but still I tell you about him. That's because in all the years I've been with HSGA, I've heard of so many of the great old-timers who had such exciting glorious lives but ended in poverty and loneliness. We used to have a special membership category for them. We said they were on the "Aloha List," which meant no charge for membership because of the past greatness and present despair.

Yeah, there was a time when the steel guitar player was the star of the band, and the numbers of his fans were equaled only by the fans of some vocalists. Along came the Beatles and music styles changed. The great steel guitar players of the past would be over 100 years old by now, their musical skills gone and their fans along with them. Because they'd spent their whole adult lives traveling and living it up with the band, their wives and children faded away, and so did the little bit of cash they might have saved. Booze was part of the problem, too. If an adoring fan wanted to request a special number, he'd pay the bartender to serve another beer to the great steel guitar player. The greater, the drunker by the end of the evening. I wrote about quite a few of them in my book, but I didn't tell about their sad condition, which they confided to me.

So I'll entertain you with a few quotes from the newspaper write-up entitled "He danced to his own drummer." The opening sentence is good, too: "Pat Gerow, Hawaiian steel guitar player, part-time circus promoter, and longtime exhi-

Pat Gerow performing at a nightclub in the 1960s when he had his own group (identity of the other musicians unknown).



Pat Gerow and his lovely wife, Plainsmen singer Clover Lane.

tion carnies, who made a living from his music for 70 years, beginning before World War II, has died."

In Pat's early teens a "music professor" got off the train and went door-to-door offering to teach steel guitar for a dollar a lesson. That was big money in those days but Pat's mum signed him up. After six weeks the teacher hired him as assistant teacher. Then Pat finished learning by listening to radio shows from California featuring the steel guitar—Hawaiian shows were the big thing in those days.

At age 16, Pat ran away from home to join the circus, following a wistful suggestion by his school teacher. He later formed his own circus and crossed the prairies from small town to small town setting up the tents and managing the show. In winter he stayed put, playing six nights a week in popular nightclubs where go-go dancers and waitresses would serve beer to the patrons on roller skates.

By 1942 Pat made it over the mountains to Vancouver, where he had his own radio show. Then big-time bands hired him including the popular Plainsmen, and off they went touring across the country. In 1949, Pat married Plainsmen vocalist Clover Lane, and when the Plainsmen disbanded to form Canada's popular group, the Rhythm Pals, off went Pat with his own band throwing in a trick horse act for the rodeo circuit. In the '50s, Pat performed with country music legends Hank Williams and Hank Snow, and toured with Alberta Slim whose circus act included an elephant, monkeys, trained dogs, a snake show and Pat's old trick pony!

Fed up with life “on the road” he returned to Vancouver and did eight years as an insurance salesman. But he got a bad case of wanderlust, which took him to Hawai‘i for six months in the ‘60s where he worked on scripts for a proposed Hawai‘i Five-O-type TV show and got a chance to play with local musicians. He claimed to be the first non-Hawaiian to be invited to play with the Royal Hawaiian Band. Also noteworthy, some years later, Pat would perform periodically with the Vancouver Symphony Orchestra!

Back to Vancouver. Touring again. Fed up with touring again. Getting tired. Took on job of maintenance man in the building where he rented an apartment. Wife died. As Pat got older he couldn’t serve as cleanup man any more, so he moved into a much smaller suite, same building. *Stuff* piled high around him. Was it trash or treasure? All from his past. A few faithful, good buddies gave him a lift to whatever music event was going on among friends. Pat’s extreme poverty was obvious. But still he wrote excellent articles for the western swing quarterly newsletter, telling stories from his musical past. His writing skills were excellent.

On the day Pat died there was one article yet unpublished. He wasn’t answering his phone. Knock on door... No answer... Better get a key... Yeah, there was Pat... gone to play with the big bands on high.

Now the problem fell to all of us who knew him. Where is his family? Clover died many years ago. They had no kids. No brothers or sisters that we knew of. What to do? Eventually an aging sister was found, living far away. She came and took charge. We assembled many of the musicians who had played with Pat over the years. We set up our stage in a restaurant and took turns playing, singing, and speaking happy memories and funny stories of Pat. His sister was flabbergasted! She had *no idea* what sort of person her brother was, or how his life had gone. Sounds like he never looked back after running away from home. It was a beautiful celebration of Pat’s life. I made a 3-hour DVD to remember all the great presentations that were made that night, but most of all to remember Pat and his music. We ended the evening playing and singing his theme song, “Happy Trails To You Until We Meet Again.”

Now, do you want to hear the last kick?? Those who helped shovel out the trash from that poor-man’s dungeon found many checks of high-dollar value stashed here and there, long ago outdated, that had never been cashed!! It’s possible Pat died of starvation.

Moral of the story: I’m so glad today’s musicians all have daytime jobs so their lives stay rooted in reality and

Continued on Page 20

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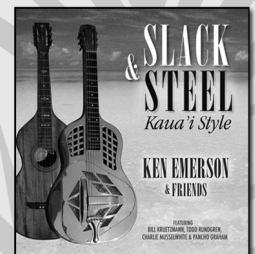
Nelson Waikiki
Ukulele Stylist



G-Girl
Aloha Kaimu



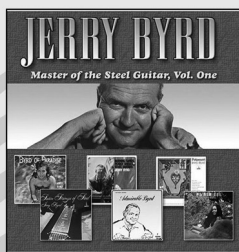
Harry Kalahiki
Ukulele



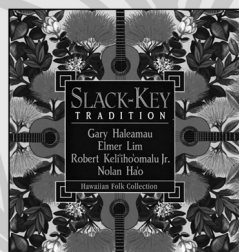
Ken Emerson & Friends
Slack & Steel Kaula'i Style



Shinsei Band
Daini shu



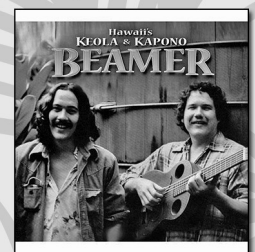
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A New Steel Guitar Tuning Changer

By Phil Bender

Somewhere around 1993, the year Jerry Byrd came to Winchester, I built a few steel guitars with a tuning changer based on the one Don Sweatman built. Some were a success, and some not so great. The body shape was inspired by the Hoffner bass model that Paul McCartney made famous. I took Don's idea and added to the design by building the changer into the body of the guitar instead of on top.

That design never made it to the build stage until last year when we stopped to see a friend in Ohio. He has a wood shop with everything you can imagine, *including* the kitchen sink. Well, there was this piece of walnut sitting there saying, "Take me home and make a guitar out of me." Well I did. I took a neck off a recently finished guitar to my wife's disbelief and got to work detailing drawings for the changer using some CAD software I got off the Internet. My intention was to have the housing cast out of aluminum, but I ended up using plate stock. We stopped in to see Rick Aiello last year and he liked the concept of the new steel and furnished me with a "slim belly" pick-up to use on it.

I ran into some problems with my initial design. The first unit I built had

sustain problems due to insufficient hardness in the bridge rod. Another unit would only tune properly for a narrow range of string gauges. After repeated attempts, I got one to work. It just needs a little tweaking. It looks and sounds great. At half volume on the guitar, I get the sound I've been looking for. The finish is not professional grade, but maybe next time. The changer will raise a .017 string at least 3 half steps without breaking, and we had a 5-step change on our mock-up, so we'll see.

The neck is laminated out of 3/4" by 1.5" hard maple, the body is walnut, the binding is ivory plastic, and the peghead cover and all the sides are cherry veneer. Rollers on both the bridge and nut help prevent tuning problems when the strings are raised and lowered. The tuning machines are Grovers.

About the changer system: A changer knob on the top of the guitar, made from a Grover tuning key, is geared to a cam underneath the mechanism. When the cam turns, Allen screws on the cam lobes raise and lower strings, which are attached to the string actuators (similar in function to the movable bridge fingers on modern pedal steel guitars). I am having a little trouble with "snap over" when we go from one position on the cam to the next, but I think we have that solved.

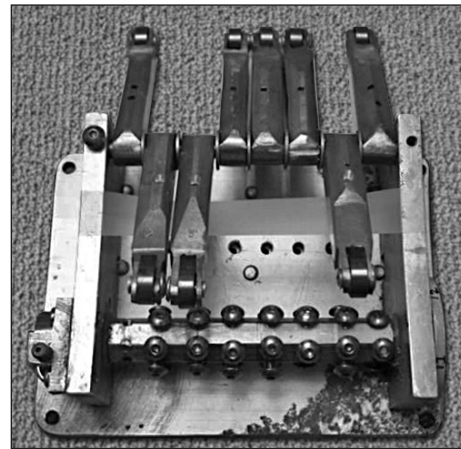
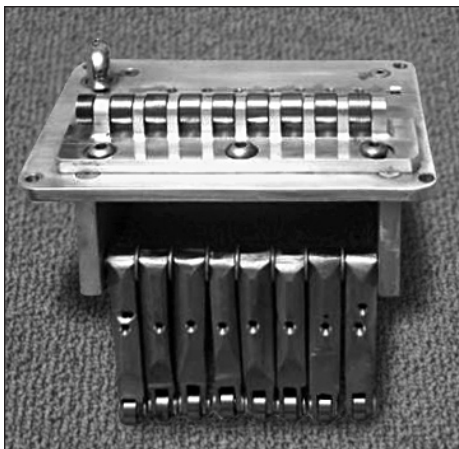


Currently the cam has 6 positions, so 6 distinct tunings can be created. How many possible tunings could you create? John Ely took a look at the system and offered the following: "In theory, each string can be moved to 6 different pitches. In practice, you can only reliably move a string 2 steps above and 2 steps below the string's optimum pitch. That translates to 5 different pitches per string. What this means is that for an 8-string instrument you could create 390,625 different tunings!" Of course, most of these possibilities would be undesirable or would make no sense musically. But you can see that there would be limitless ways you could create a very usable tuning system.

Don Fullmer is investigating possible setups and John Ely came up with one that uses popular Hawaiian tunings (see the diagram opposite).

Members are invited to come up with a setup for the changer that will yield practical results. Just remember, each string could have up to 5 different pitches—assume 2 steps above and 2 steps below the optimum pitch for a given string gauge. On the heavier wound gauges you probably have more

(Left) The control assembly with bridge rollers and changer knob on top and string actuators dangling below. (Right) Underside view of the cam, adjustment screws and actuators.



room to raise and lower, say, 3 steps each way. An interesting challenge. We'll try to publish different member setups in an upcoming issue if there's enough interest. It might make a good topic for the HSGA forum or the Steel Guitar Forum.

Another point. The changer knob can be turned in either direction. So from position 1 in the diagram shown you first go to position 2 or position 6 depending on which way you turn. For this reason, in designing your setup, you should put your least-used tunings at position 3 and 4.

Reliability tests on the current design are promising and ongoing. I play the instrument on a regular basis and it performs as designed. Each string actuator uses a hardened ball bearing to eliminate the wear of metal-to-metal friction. The cam uses stainless steel screws (48 total for an 8-string steel), which contact the bearings and stretch or relax the tension on the string.

The unit is covered under an implied patent, but if you wish to copy any or all of it, contact me at Phil Bender, P.O. Box 187, Palmetto, FL 34220; E-mail: bender1956@aol.com. ■

E	E	E	E	E	E
C	C	C#	C	C#	C#
A	A	A	A	G#	A
G	G	F#	F#	F#	F#
E	E	E	E	D	D#
C	C	C#	C	B	C#
Bb	C#	A	A	G#	A
C	A	A	D	E	B
P1	P2	P3	P4	P5	P6

John Ely's example setup for the Bender changer: (l. to r.) the Jules C6th, Byrd C6th, Remington A6th, D9th, E13th, and B11th.

At Joliet 2008: (Clockwise from the upper left) Phil Bender playing it smooth; Dave Kolars on steel with his DeKalb buddies the "Wacky Keys," including Pete Norman (right), Mike Warfel, and Dick Martiny filling in for Pete's wife Diane; our trusty front desk team, Peg Pfeifer (left) and Donna Miller; and Duane Solley with Gerald Ross (right), Virginia Grzadzinski, Joyce Flaughter and Martha Nakamura.



