

FRED GAGNER
Music Publisher
10432 East Flintlock
Tucson Arizona 85749

HAWAIIAN
STEEL
GUITAR
ASSOCIATION

April 1987
Newsletter

Address Correction Requested

**HAWAIIAN
STEEL
GUITAR
ASSOCIATION**

**A Global
Communications
Network of
Hawaiian
Music Enthusiasts**

**Steel
Guitar
the
Signature
Sound
of
Hawaiian
Music**

HSGA QUARTERLY NEWSLETTER

APRIL 1987

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MAIL AND PAYMENTS: Please address all mail to, and make all payments to FRED GAGNER, 10432 EAST FLINTLOCK, TUCSON, AZ 85749 (USA). (Tel 602-749-4251) (Your Secretary-Treasurer-Editor).

THE FOUNDERS: The ASSOCIATION was organized on October 9, 1985 by Hawaiian music enthusiasts and steel guitarists Lorene (Petersen) Ruymar and Arthur Ruymar of Vancouver, B.C., Canada and Fred Gagner of Tucson, Arizona, USA. Educational music author and publisher Fred Gagner is serving as Secretary-Treasurer-Editor and operating the Association as a Sole Proprietorship on a NON-PROFIT basis.

PURPOSE AND GOALS: To develop a Global Communications Network of Players and Lovers of Hawaiian Popular Music as performed on all types of Steel Guitars: Acoustic, Electric, Pedal or Non-Pedal and related instruments. All Hawaiian Music Enthusiasts, players as well as non-players, vocalists and dancers, are welcome to join with us in the worldwide promotion of our music. We shall encourage the study, teaching and performance of the Steel Guitar. We shall promote and publicize Hawaiian music. We shall support all musical instruments and activities associated with Hawaiian music. We welcome the advice of our members in the fulfillment of our goals.

1987-88 Membership Renewal 1987-88

YES!!! IT IS RENEWAL TIME AGAIN FOR MOST MEMBERS.

PLEASE RENEW NOW FOR OUR JULY 1, 1987 TO JUNE 30, 1988 MEMBERSHIP YEAR.

WE CANNOT MAIL YOUR JULY 1987 NEWSLETTER UNTIL YOUR 87-88 RENEWAL IS PAID.

WE NEED THE SUPPORT OF EVERY MEMBER!!!

Easy-Way HSGA Membership Renewal

YOU DO NOT NEED TO FILL OUT AN APPLICATION FORM.

JUST MAIL YOUR CHECK OR MONEY ORDER TO:

FRED GAGNER, 10432, EAST FLINTLOCK, TUCSON, AZ 85749 (USA).

INDICATE YOUR CURRENT AND COMPLETE (ZIP-POST CODE) ADDRESS ON THE ENVELOPE.

RENEWAL DUES ARE \$15.00 US PLUS ANY DONATION YOU CAN MAKE.

Special Donations for HSGA

DONATIONS ARE NEEDED TO SUPPLEMENT THE CURRENT DUES

TO BE REALISTIC OUR DUES SHOULD BE \$20.00 PER YEAR.

WE EXPECT TO GO TO \$20.00 FOR MEMBERSHIP YEAR 1988-1989.

SO HELP FROM MEMBERS WITH A MONEY TREE WILL BE MUCH APPRECIATED.

BUT WE WILL STILL LOVE THOSE WHO CANNOT DONATE.

Honolulu Update

HSGA ALOHA DAYS APRIL 1987

Last call from co-chairpersons Lorene and Art Ruymar. Fasten your seat belt and put the back of your chair in an upright position, we're about ready to take off! The schedule of activities printed in the January newsletter is still ROUGHLY correct, but dates continue to be juggled as more and more offers come our way of entertainment that will be put on for us, and invitations come in for our members to perform in shows. A correct timetable will be given to you when you register at the Waikiki Plaza Hotel.

On Sunday, April 26th, registration begins in the lobby of the Waikiki Plaza from 1:00 to 3:00 and again next day, same time. That same Sunday evening the Tau Moe family will meet with us at the Waikiki Plaza for a visit. I hope all of you who are in Honolulu at that time will come to the Plaza to meet them. Later in the week Puna Kaaialii will be on hand to teach hula dancing and lei making. She is arranging with her hula instructor, John Kaimikaua, to do a show of ancient hulas and chants for us. That is a very great honour.

The Willows Restaurant is honouring us by arranging a special Poi Luncheon on Tuesday, May 5 with Irmgard Aluli as Mistress of Ceremonies plus all the entertainment that is usually scheduled for Thursdays. The Leimomi Ho Hula School show, courtesy of Vic and Nancy Rittenband, is now at a Special Buffet Dinner at the Waikiki Plaza, Monday May 4th.

Ed Mayer, one of our members, has a recording studio in Hawaii and makes a very generous offer..... "Our recording studio is available to all our members free of charge except for the actual (wholesale) cost of the tape - either 10" reel or high bias cassette." Just think of all the good back-up people you'll meet during Aloha Days who could help you make a once-in-a-lifetime recording!

WEEK OF THE STEEL GUITAR: The latest from President Lorene: Honolulu's Mayor Fasi has proclaimed our convention week to be THE WEEK OF THE STEEL GUITAR. The Governor is being petitioned to do the same on a state-wide basis. Our thanks to Vic and Nancy Rittenband, Fred Barnett and all who are helping us in our plans to take over Honolulu musically!

We'll be in Waikiki on May 1st, where we'll find out what happens when "May Day is Lei Day in Hawaii." Our timing is also excellent in that 1987 has been designated as the Year of the Hawaiian with the purpose of preserving the identity and the culture of Hawaiians. Efforts are being made to have the week April 26 - May 3rd declared the Week of Steel Guitar and we will do all we can to assist in raising the profile of steel guitar. We will post a list of WHERE and WHEN steel guitarists are playing around the Islands so you can go hear them at your leisure. If you know of any we've missed, please add them to the list. When you plan to attend a steel guitarist's show, ALWAYS phone in advance to reserve and make a point of telling the receptionist and the management if possible, that you are coming especially to hear the steel guitarist. That will get you the best seats near the musicians AND it will let management know that steel guitar is important. In fact, everywhere we go - dress shops, bars etc. - we should always COMPLIMENT if they're playing good Hawaiian music or COMPLAIN if they're not. When you get home, write a letter to your airline company if they had the audacity to put no Hawaiian music channel on a carrier flying into Hawaii. We have to show them that there IS public demand. Jerry reminds us that tickets to the HO'OLAULE'A will not be sold at the door, they must be bought in advance. To be sure of tickets, send \$7.50 per ticket to Fred Gagner no later than APRIL 15th. A typical Hawaiian dinner will be served at the HO'OLAULE'A. Be a good sport and try it. It's not expensive and it's very good.

When you register for the Aloha Days convention we MUST have your Sign-up if you wish to attend:

- (a) the Luau at Sealife Park on Weds. May 6
- (b) the Leimomi Ho Hula School Show and Buffet Dinner Mon. May 4
- (c) the Poi Luncheon at the Willows on Tuesday May 5
- (d) the Polynesian Cultural Centre on Thursday May 7

For all of these events, if you are traveling with non-club people, BRING THEM ALONG! Now, remember the world traveler's advice about how to pack for your holiday. You put all the clothes you plan to take on one bed and you put all the money you plan to take on the other bed. Then you double the money and cut the clothes pile in half. See you in Hawaii!!!! P.S. to BARNEY ISAACS: From ALL our club members, a feeling of great relief to hear that you are on your way to recovery. We are so thankful that you have been given more time to play your beautiful music.

THE FINAL AGENDA: (???)

- SUNDAY April 26 - Registration 1:00 to 3:00. Meet Tau Moe Family in evening.
- MONDAY April 27 - Board meeting 9:00 to 11:00
Registration 1:00 to 3:00
- TUESDAY April 28 - Playing sessions 9:00 to ?? Fred Barnett's group, the Wili Waki Woo to perform at 1:30. Possibility of Vic and Nancy's Under the Ukulele Tree Show on the beach in evening.
- WEDNESDAY April 29 - Playing session 9:00 to ??. Small group leaves early to play a show at Tamarind Park, a one hour noon show.
- THURSDAY April 30 - Playing sessions 9:00 to ??. Possibility of Vic and Nancy's Under the Ukulele Tree Show on the beach in evening.
- FRIDAY May 1 - General meeting 9:00 - to close formalities.
LEI DAY (May Day) Celebrations all around town.
- SATURDAY May 2 - Bandstand Show in Kapiolani Park, beginning set-up at 10:00. We have Bandstand until 6:00 PM and MANY performers available with quite a number from Hawaii taking part.
- SUNDAY May 3 - A small group has been invited to perform at services at Kawaihou Church and Lunch after. Other churches in area may be heard from soon. Ho'olaule'a at 7:00 PM.
- MONDAY May 4 - Leimomi Ho Hula Halau Show with buffet dinner 6:00 PM at Waikiki Plaza Hotel.
- TUESDAY May 5 - Special Poi Luncheon at The Willows - Noon.
Possibility of Under Ukulele Tree Show in evening.
- WEDNESDAY May 6 - Sealife Park and The Great Hawaiian Luau.
- THURSDAY May 7 - All day at Polynesian Cultural Centre. Some of our members invited to play Steel there. Tau Moe may be able to arrange discount or free entry for our members.

ED MAYER'S INDO RECORDING STUDIO: Address: PO Box 6292, Honolulu, Hawaii 96818. Telephone: (808) 672-3917. Ed travels a great deal on business so please phone to find out if he is available and make an appointment.

MEMBERSHIP RENEWAL TIME

JERRY BYRD HO'OLAULE'A: Sunday Evening May 3, 1987 the Sixth Annual HO'OLAULE'A will be presented at 7:00 PM in the Garden Lanai, Ala Moana Americana Hotel in Honolulu. This program features Steel Guitar instrumental performances. It could be called "The Night of The Steel Guitars." It is a unique happening for Hawaiian Music fans.

The following Steel Guitarists will play: ISAO WADA and TONY KU from Japan; JIM JENSEN from Australia; BOBBY BLACK from California; and from Hawaii: BILLY HEW LEN, BARNEY ISAACS, CASEY OLSEN, GREG SARDINHA, HERBERT HANAWAHINE, ALAN AKAKA and JERRY BYRD. As a very special added attraction TAU MOE and his family, The Aloha Four, will perform during Intermission. The Back-up Trio includes: HIRAM OLSEN the Leader on Rhythm Guitar, KALANI FERNANDES on Bass and BENNY KALAMA on Ukulele. ?

The following is quoted from the 1986 Celebration Program: "The main purpose of presenting an annual Hawaiian 'Steel' Guitar Ho'olaule'a (celebration) is to preserve and perpetuate this most unique of all musical instruments, and the one which most signifies Hawaiian music. Due to many contributing factors, the youth of Hawaii are not really aware of steel guitar and the vital place it has held in the sounds of Hawaiian music. It is still synonymous with Hawaiian music the world over -- everywhere, in fact, OUTSIDE of Hawaii. Today's youth enjoy a much better economy; more leisure time; MUCH better instruments, and more places to play, yet we have fewer players than ever. Also a contributing factor is the bombardment of outside influences - all of the many kinds of music heard 24 hours a day on dozens of radio stations, to say nothing of all the various school activities, such as sports, etc. Yet, as we have seen in our shows, there ARE exceptions and, hopefully, these younger players will carry on and assure a future for steel guitar in Hawaiian music. So, this is our purpose for being here. We hope that you enjoy our show, of course, but we also hope that you will help us keep 'our' instrument alive by encouraging our new young players and by supporting our Ho'olaule'a in future years, Mahalo to you for coming."

MUSIC IN THIS ISSUE: TEARS OF ALOHA composed by Makuakane Billy Reid a Canadian member. THE SOUND OF THE ISLANDS composed by Nancy Gustaffson Rittenband of Honolulu. Both are arranged in the C Major 6th Tuning. The piano-vocal sheet music for THE SOUND OF THE ISLANDS and LEI KUKUI (Hawaiian Anniversary Song) can be obtained from Kokua Music, PO Box 8100, Honolulu, Hawaii 96815 at \$2.00 U.S. each post-paid. A steel guitar arrangement of LEI KUKUI will be published in a future issue.

BOB WATERS OUR NEW CONTRIBUTING EDITOR: Bob Pulevai Waters, who resides in Independence, Kentucky (near Cincinnati) with his wife Julie, has agreed to serve as a Contributing Editor. Bob performs in the greater Cincinnati area with his group the "Paradise Islanders." Bob will help us to report more effectively on all things Hawaiian. More information on Bob and his musical career in the July newsletter.

The following new record reviews are provided by Bob. As promised in my last correspondence to you, here are my views and impressions of old "Red-headed Manu" Jerry Byrd's efforts on: Melveen Leed's "My Isle of Golden Dreams," Lehua Records SL-7056, and Puamana's "Have A Smile," PP-002. I think our membership will enjoy both of these records but undoubtedly Melveen's record will be by far the most popular. However, this great entertainer has to be seen to be fully appreciated. I've never felt that her recordings have done her justice. Melveen is a "song belter" rather than the sweet Hawaiian style of Nina Kealuwahamanou. One thing is sure, Melveen is always "commercial" and she absolutely captivates an audience with her personality and showmanship. Getting back to the record, the choice of songs is excellent and so are the arrangements. It is "Vintage Jerry Byrd." The style is recognizable within the first two or three bars and he just gets smoother and smoother. Even on an old "chestnut" like "Hukilau" Jerry's single string work is superb. (If you really want to know how good a steel player is get him to play sixteen bars of single string!) Jerry's smoothness brought to mind an amusing incident that happened years ago in Cincinnati. A young steel player asked me, "How in the world does Jerry Byrd play so smoothly on single string with no pick or bar noises?" I looked at him and said, "Don't you know? He wears little filters on his fingertips." His mouth dropped open and he said, "No kidding?" The poor guy believed me! Again, getting back to the record: my only personal criticism is that "Sweet Leilani" had a little too much tempo. I prefer it a little slower. Also, when the steel has the solo I prefer the "fills" to be put in by the vocals or another instrument rather than the steel adding his own "fills." But that is a personal taste and certainly in no way takes away from this beautiful record. Charles "Bud" Dant produced this recording and he is one of the smartest music men in the business. I've met Bud and he's a fine gentleman but I think its a little "manini" of him not to give Jerry and the musicians "credits" on the album cover.

Puamana's "Have A Smile" will not have the appeal that Melveen's record will but people who like Hawaiian music will like it and Jerry's work is nice. So is the piano work of Mahi Beamer who has always been so talented. I was pleased that one of the cuts is the fine old Andy Iona tune "Maui Moon."

I was deeply saddened by the death last month of Mamo Clark, the beautiful Hawaiian lady who starred opposite Clark Gable in the original "Mutiny On The Bounty" (1935). Those club members who are familiar with my background know what a great influence she was on my life, as was her "Hanai" (father) the late Kiokepa Clark. I first met them in 1939 in Los Angeles when I was seventeen years old. We have remained friends. She divided her time between Hawaii and California.

These records can be ordered from Harry's Music, 3457 Waiialae Ave., Honolulu, HI 96815. Suggested postpaid price \$10.00 each. Mark your order for the attention of ALAN.

WANTED - BUY - SELL - EXCHANGE: This section is for members who wish to buy, sell, swap or whatever, strictly between individuals. The Association cannot assume any responsibility for these transactions.

Sid Vogel, 1101 Casa Grande Rd., Simi Valley, CA 93063 is looking for music to "Cheryl Moana Marie" recorded on Maple MA-1001, Maui Magic by Ken Ufton.

George Weibenger, 11613-224th St., Maple Ridge, B.C. V2X-528, Canada is looking for music to an old song, "J'Attendrais" which he has on a Tahitian record.

El Presidente, Lorene Ruymar, 2090 West 44th St., Vancouver, B.C. V6M-2E9, Canada is looking for some Hawaiian Hula songs published by Bronson Music, Detroit, Michigan way back in the good old days. Possibly distributed by Miller Music.

Dave Lambert, Houndstooth Records, 615 Baltimore, El Paso, TX 79902, (915) 544-4290, has several National and Rickenbacker guitars including an original Rickenbacker Fry Pan Steel for sale.

J. D. Perkins, Box 1262, De Quincy, LA 70683 has a 3-neck Gibson steel with 6 pedals on one neck for sale.

STEEL GUITAR TUNINGS: Ed Prouty, 4261 Castlewood St., Rocklin, CA 95677 has compiled a list of over 60 tunings for 8 string lap steels. For copy write to Ed at above address.

PAST PRESIDENT JOE BOUDREAU REMINISCES: I consider myself to be part of a group that is best characterized as, sensitive lovers of beautiful Hawaiian Steel. Most of us go back all the way to Al Kealoha Perry's Singing Surfriders on the early "Hawaii Calls" weekly broadcasts. After being exposed to the sheer magic of David Kelii's background improvisations on steel, we were forever "hooked." We cherish memories of straining to hear every note above the gentle murmur of the surf at Waikiki and the mesmerizing words of Wbley Edwards. Our dreams of that distant "Paradise of the Pacific" were so real we could taste them. Then along came Dick McIntire and the steelmen with the Hawaiian Big-Bands at the Hawaiian Room of the Hotel Lexington in New York City. Shortly there burst forth other superstars with steel guitars. Benny Rogers, Jerry Byrd, and Jules Ah See, to name just a few of the elite.

As a group we have been accused of a tendency toward at times being impatient with anything less than perfection on the steel guitar. That we are overly critical. On the other hand, whenever we are treated to a stellar performance, we derive limitless joy and satisfaction. If you are a member of this group, there is no way on God's green earth that you can be casual about listening to Jerry Byrd perform. When Jerry's doing his thing, you do not munch your cocktail peanuts or guzzle your drinks. Your \$25 a plate dinner grows cold in front of you. You resent it if your spouse tries to talk to you in the middle of a number. Such is the spell that Jerry weaves for us. He just plain flat tears us apart. When we listen to Jerry play steel as it has never been played, we are reminded of how truly inept we are on our favorite instrument - and of how his talent is "out-of-sight" to most of us. You may even sit there and kid yourself that you'll take lessons from the master himself. And with a resolve to practice more and to strengthen your commitment, perhaps you too can one day play like Jerry! But when the playing is over, and you come back to the real world, there is always that lingering, disquieting, nagging, deep-down feeling that such a notion is the ultimate "pipe-dream."

Jerry Byrd is what he is today because, ever since his early teens, he has been utterly and totally committed to the steel guitar, and nothing else, for 24 hours of every day of his life. I can reminisce about all the great performers I have known and enjoyed over the years. And I can play games and ask myself what I liked best about each one, for they were, and are, all unique, each in his own way. But when all is said and done, one thing stands out above all. I believe I can speak for the rest of our breed, when I say that Jerry Byrd is the only steelman whose touch, feel, shading, and range of expression ----- can make us weep.

BARNEY ISAACS STEEL GUITAR TUNINGS: This information is provided by Richard "Likeke" Beaulac of Phoenix, Arizona and was obtained during a phone conversation with Barney on March 8, 1986.

1	-	E	C#	G#	F#	D	B	G#	E-8	E9th Tuning	<i>all wrong</i>
1	-	E	C	A	G	E	C	Bb	C-8	Ami7(C13)	
1	-	E	C#	A	F#	D#	B	F#	B-8	<u>B7th</u>	<i>B!!</i>

The Hawaiian style E9th and the A minor 7th tunings are what Barney Isaacs used on the famous "Hawaii Calls" broadcasts with Webley Edwards in the 60's. He is presently using a double neck Fender, and also uses on occasion a Magnatone steel guitar. Barney advises that he likes the B7th for duets.

Barney is currently recovering from a serious illness and we all wish him the very best and a speedy recovery.

(Editor's Note. Richard Beaulac is a refugee from the chilly winds, snow and ice of New England's winters. The Beaulac family recently moved from Fitchburg, Mass. to Phoenix. Your Editor and his family fled to Tucson in the fall of 1976 for the same reasons.)

FOR PEDAL STEEL GUITARISTS: Member Walton Shooshanian, 1535 Le Jeune St., Lincoln Park, MI 48146 has some technical information in the form of two drawings which may prove beneficial to some of our pedal steel guitar players, especially those playing the ten string C-6th Nashville tuning, which involves simultaneously depressing two, three and four pedals in striving to obtain proper chordal construction. One is for adding a spacer-stop to each front leg to prevent upper section of leg from sliding down when depressing multiple foot pedals. The other is a pedal rod extension adapter of his own design. To obtain these drawings send Walton a stamped, self-addressed large letter envelope at the above address. Walton has been playing professionally, mainly guitar and banjo since 1936 around the Detroit metro area and some tour work. He began playing the pedal steel guitar three years ago.



BILL SEVESI, MOUNT ROSKILL,
AUCKLAND, NEW ZEALAND



TRAVIS E. GOFF
Abingdon, Illinois
Our youngest member
See the Letter from Travis

NEWSLETTERS: Published QUARTERLY in January, April, July and October. They provide news, photos, technical information, instructional material, music arrangements in notes and tablature in various tunings. They serve as a basis for the exchange of ideas and information between members.

MEMBERSHIP YEAR AND DUES: Our membership year runs from JULY to JUNE 30. Dues are \$15.00 (U.S.) per year payable in advance. This pays for four newsletters.

1987-1988 MEMBERSHIP RENEWAL

OFFICERS AND BOARD OF DIRECTORS: President: Lorene (Petersen) Ruymar;
Vice-President: Arthur Ruymar; Directors serving four year terms:
John De Boe, Edwin K. Maunakea Jr., Fred Barnett and Frank Miller;
Directors serving two year terms: Jimmy Hawton, Elmer Ridenhour and
Robert B. Von Stowver; Secretary-Treasurer-Editor: Fred W. Gagner.

HAWAIIAN UKULELE SOLOIST: Heeday Kimura of Waipahu, Hawaii will be the featured guest ukulele soloist at the First Annual Happy Time, Inc. Ukulele Rally to be held April 9-12 at the fabulous Opryland Hotel in Nashville, Tennessee. Heeday first became interested in playing the ukulele when as a fifth-grader he saw his aunt's wooden peg uke hanging on a wall. He tried to learn to play from some beachboys, but since they played by ear, they could not explain how they decided on chord progressions. Purchasing some method books proved to be confusing since at that time all the books (from the mainland) were written for A-D-F#-B tuning, whereas in Hawaii the G-C-E-A tuning was used. His only alternative was to try it by ear, which he did until learning to read notes in junior high school. He took his uke into the service when he served with the U.S. Army overseas, and later also to college where he earned his pin money playing with a Hawaiian song group for harvest celebrations on Kansas farms, and for college dances and parties. He later began teaching evening adult ukulele classes on Maui. Finding himself duplicating the same songs course after course and catering to both students who played by ear and students who could read music, he decided to publish a method book of his own style of playing. This book is still in print and is sold in local music stores in the islands. Heeday is a ukulele hobbyist, with a style that has evolved through a lifetime of experience. He says, "Whatever piece I play, I do so to express my feelings, no matter how primitive the style."

HUMOR OR HUMOUR FOR THOSE WHO PREFER THE QUEEN'S SPELLING: Medical terminology "the patient did not fulfill his wellness potential" which obscures the fact that the patient died and puts the blame squarely on him.

One little boy to another little boy: Is your baby brother spoiled?
Reply: No, he smelled that way when they brought him home.

ADVANCEMENT OF THE STEEL GUITAR: Essentially our purpose is to sustain and encourage the playing and appreciation of the Hawaiian oriented Steel Guitar. This includes the promotion of Hawaiian style popular music.

All who play the Steel contribute to the cause. Those who play at parties or Luau's, in cocktail lounges and restaurants are most essential to our efforts since they provide the much needed exposure to the general public. There appears to be many more players performing professionally than we realize. Those players who make records and cassettes are major contributors to the cause. We should not forget those who produce and market the records. If you can't hear Hawaiian music you cannot learn to love it!

We need more Hawaiian oriented Steel Guitar TEACHERS! Much steel instruction is available but it is usually pedal style and country music oriented. Hawaiian style teaching had almost vanished in Hawaii until several players and teachers from the mainland, including Jerry Byrd, retired to the Islands and did something about it.

Another very serious problem is the lack of published Hawaiian style steel guitar music arrangements for teaching. Our source of Oahu note and number lesson music and song arrangements was lost to us when Aloha Publishers in Dallas went out of business. For those who cannot arrange their own music this is very discouraging. A limited solution to this problem follows in the next two items.

Let us not forget those who just listen and enjoy. They also serve the noble cause; in fact, they are it! Comments, ideas, suggestions on practical ways to advance the appreciation, performance and teaching of the Hawaiian Steel Guitar are solicited from members.

MUSIC ARRANGEMENTS FOR STEEL GUITAR: Your Editor will attempt to provide custom arrangements of songs in any tuning for those who need this service. Arrangements cannot be copied from records or tapes. Arrangements will be made from sheet music or lead sheets. Write and tell me what you need in detail (specific tuning, string by string, etc., indicate whether or not you have the sheet music). I will give you a price quotation. This is not an Association service and must be paid for. (Write to: FRED W. GAGNER, 10432 East Flintlock, Tucson, AZ 85749, USA.)

BEGINNERS LEVEL C MAJOR SIXTH TUNING COURSE: Your Editor will offer mail order lesson units in notes and numbers to be published about once each month, at beginners level, in the basic six string C Major 6th (A Minor 7th) Tuning: (1-E, C, A, G, E, C-6). This will help those who play other tunings to pick up on the C 6th system as well as those who are just getting started. Hopefully this will help those who teach as a new source of material for lessons. This service is not part of the Association and must be paid for as there are obvious limits on what I can do for the Association on a labor donated basis. Write for details if you are interested. (FRED W. GAGNER, 10432 East Flintlock, Tucson, AZ 85749, USA.)

Obtaining more radio station air play for Hawaiian music seems like a logical approach for advancing our cause? Read the following case history reprinted from the January 1987 issue of The Pedal Rod News published by Jeff Newman, pedal steel authority and clinician:

"Back in August of 1986 we did a classic pedal steel guitar record. It was a re-cut of the old Buck Owens tune of TOGETHER AGAIN. Of course this is the tune that had all that great pedal steel work on it by Tom Brumley. It is the same record that got many of us into the steel guitar syndrome.

We thought it was such a great song for pedal steel that we wanted to cut it again, with the same great player, Tom Brumley, and with three other players on there as well. So, Tom Brumley, Jeff Newman, Lloyd Green, and Paul Franklin Jr. did just that. They all played on this one record either doing some of the fill work, or doing a part of the instrumental. They all took equal turns and shared the limelight on this one record. The singer was not Buck Owens, but it was a very good country singer from North Carolina by the name of Ronnie Robinson.

The record was a good one. It had a long version with a lot of instrumental on one side and a short version just like the original record on the other side. The object was to try to get an airplay cut out on the market that would expose pedal steel guitar a little more. After all, there are many hit records out there now with pedal steel on them, in small portions and it is being accepted.

We even thought about letting the pedal steel public like you help to get it on the air, for all our sakes. So, in St. Louis last year at the convention we spelled out to everybody just what we had and what we needed them to do. Well, they did respond. Hundreds of players volunteered to take the record to a radio station and ask to have it played. That is the kind of promotion that is supposed to get air play isn't it? The end result of all this energy expended is that hundreds of players took the record, in person to the station programmers, we sent hundreds to the same programmers in the mail, and after all that we did not get over one or two plays on the air. The programmers just out and out told many of our promoters that their hands were tied, and that they could not play the record no matter how good it was. Many programmers did say they would play it, but then promptly threw it in the trash as soon as our man left.

You all tried, and we thank you from the bottom of our bar for your effort. We tried, and we are proud that we could make such a good, classic, record for once.

We did learn something from this though. The old tried and true method of cutting a record and then taking it to a radio station is a myth. We learned that station programmers and disc jockeys are not at all what they say. Station programmers don't program, they take orders from someplace else, and who knows who that is. The disc jockey doesn't spin a disc, he plays a tape of pre-programmed songs that is given to him by the programmer who gets it from who knows where.

How does one get a record on the air then? Doggoned if we can figure it out either. Who do you have to pay to get your record on the air? Who do you have to know to get even a play on the air. It would appear that the door is closed to anybody except those in the 'family.' What does one have to do to get into this 'family'? If all this sounds very suspicious to you, you ought to be where we are and join the club. So, if you ever thought of cutting a record, instrumentally or vocally, and you thought that you might get something done with it out there in radio land, and you heard that you could get somebody to promote it, for free or for a lot of money, you might give it a real serious look before you find yourself feeling helpless. We aren't saying that you can't get something done. We are just noting that the good old American Way of going at it with energy and promotion isn't going to do you any good, it takes something else and we ain't sure what that is yet. We ain't sure we want to know either."

STRING PITCH AND GAUGE CHART: In our APRIL 1986 Newsletter we published a list of steel guitar string gauges on page 32. The following chart matches up the strings pitches with the string sizes.

Plain wire:

A, Ab, G#, .010, .011
 G, Gb, F#, .012, .013
 F, E, .014, .015
 D, D#, Eb, .016
 C#, .017
 C, .017, .018
 B, Bb, A#, .018, .020
 A, A#, .020, .022
 G, G#, .024
 F#, Gb, .024

(Wound or wrapped)

C#, Db, .034
 C, .036
 B, .038
 Bb, A#, .040
 A, .042, .044
 G#, Ab, .046
 G, .048
 F#, Gb, .050
 E, F, .052, .054
 D, D#, Eb, .056
 C#, Db, .058
 C (Low), .060
 B (Low), .062, .064
 Bb, A#, .066
 A, .068

Wound or wrapped:

G, G#, .024
 F#, Gb, .024, .026
 E, F, .028, .030
 D#, Eb, .030
 D, .032

It is not vitally necessary to use the exact numbers, particularly on the low bass strings. Gauge numbers can vary as much as "2" points: i.e. .068 could be an .066 or .070. Even the smaller strings can vary. Sometimes it is necessary to use what is available as most music stores would probably not carry a stock of every gauge string. It should also be pointed out that you may raise or lower various strings when moving from one tuning to another, and so you would want to use a gauge of string that would be good for your uses. Example: say you wanted to move from C-6th. tuning to B-11th. The fourth, or "G" string must be lowered 1 tone (1 fret) - if the string is of too small gauge the sound will be thin and the string too loose. It would be better then to use a string gauged to F# and which will also sound equally as good when raised to G. The gauge number would be .024, plain - or "unwrapped." Experimentation is suggested to see what works best for you on your particular guitar. (Derived from the "Jerry Byrd Instruction Course For Steel Guitar." Used with permission. Book is not available.)

huhu = angry
Kala = #

NEWSLETTER COMMENTARY FROM YOUR EDITOR: Now that five newsletters have been published and mailed to members I want to offer a special THANK YOU to the many members who have supported my efforts with kind words and news items. Your response has been most encouraging.

To paraphrase Abraham Lincoln: You can't please everyone all of the time! News of interest to one member will not necessarily be of value to another. I try to provide a wide variety of information so as to please as many of our readers as is reasonably possible. Much of what you find in your newsletter is published in response to member suggestions. Without member advice and support the task would be impossible.

Newsletter production work falls into two general categories: MECHANICAL and EDITORIAL. Mechanical steps include setting up the typed copy, photos, titles and page numbers on 8-1/2 by 14 inch sheets of paper for printing. When the pages are printed and folded by the printer I bring them back home for collating or assembly by hand into sets. The typist usually does this tedious task. Then back to the printer for stapling on the saddle stitch machine. Then back home to insert the music sheets and any other sheets which are not stapled in. Then for the mailing preparation which includes stapling the lower left and right corners for copies being mailed within the USA. Then sticking on the address labels and stamps plus stamping them FIRST CLASS MAIL in red ink.

Those newsletters going to Canada and overseas countries must be inserted into envelopes which then must be sealed. The envelopes must be stamped with my return address and the postal rate data in red and then the stamps.

The Editorial process includes selecting material, writing and editing my own efforts and items sent in by members, supervising the typing of the final reproducible copy, etc. Material provided by members makes for a more interesting newsletter than I could come up with on my own. Some items are for immediate publication. Some can be deferred. The editorial work and organizing of material is by far the most time consuming part. Now that you have heard my sad story are there any volunteers out there who wish to become my successor and take over the job?

The principal costs are printing, postage and typing. We print 500 copies so as to have a small stock of Back Issues to sell to new members. Most new members want the Back Issues and their sale helps to pay our costs.

LETTER FROM TRAVIS GOFF: "March 1, 1987; Dear Mr. Gagner: Thank you for the letter. I'm sorry for not writing to you sooner. I am 8 years old. I got interested in the STEEL Guitar because I always wanted to play my dad's but I was too short to reach the pedals. Then my parents got me a Hawaiian Steel Guitar. My parents found a teacher that knows a lot about Hawaiian music. His name and address is Don James, 249 N. Kellogg St., #4, Galesburg, Ill., 61401. He's a good teacher and he gives me cookies and milk. I like to practice and I've learned a lot from Mr. James. I got a new song called Wahiwai. It is a pretty song and Mr. James wrote it himself. He also writes all of my lessons. I also like to ride my bike and play baseball in the summertime. I've included a picture of me and my Hawaiian guitar. Sincerely yours, Travis E. Goff."

ALKIRE EHARP UPDATE: In our first newsletter (Jan 1986) we published an article comparing the 10 string EHARP tuning system with the GIBSON ELECTRAHARP, the first commercial pedal steel guitar. The following from A. Kabool of New Westminster, B.C., Canada provides more information. "As an old Steel Guitar teacher I am quite pleased with the quality and content of your new club publication. Keep up the good work. One comment on the Alkire system, tuning and teaching method, do not think of it as a series of tunings, you will never master it that way and if you think that way you are not using the tuning correctly. Think of it as a means of CORRECTLY harmonising a song. This tuning brings our instrument from a novelty like Bag Pipes to a musical instrument. It requires a great deal of practise to develop a good right hand technique. The first Eharps were made by Epiphone of New York and had a 36 fret keyboard, something no one does now, I do not know why not. The ones made by Valco were very good with a modern sound from Hawaiian to Western etc., and had a 36 fret keyboard. I started teaching in 1937, some of my school chums wanted to learn the steel and knew I was playing locally. In those days the leading player of the day was Mr. Frank McPhelan who was playing on the radio coast to coast network and was our model of the day as were all the Hawaiian greats like Dick McIntire and Sol Hoopii etc. Frank has the 3rd model produced by Gibson Electraharp with 4 pedals, he still has it. (No. 1 was Alvino Rey's and No. 2 was Paul Martin's.) After the war he played quite a bit on the air and used the Electraharp; before that he used Richenbacher equipment. With his kind permission I have enclosed a song he wrote a while back called (I Want To Hear A Steel Guitar) after one of his trips to Hawaii and looking for steel players in Waikiki." (Published in Jan 87 newsletter.)

ADDRESS CHANGES AND NEW MEMBERS:

(CHANGES)

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(NEW MEMBERS)

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GRENADA WEST INDIES

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PHOENIX AZ 85040

(UNLISTED MEMBERS)
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ELYRIA OH 44035
RICHMOND VA 23228

PLEASE NOTE: If you wish to maintain a current member address list then you should post these changes and additions to the basic list furnished as part of the January 1987 Newsletter. We do not expect to publish a new list in the foreseeable future due to the costs involved.

Musical sunshine brightens cold Canadian winters

The warm kiss of the sun and the strong and refreshing sounds of rolling waves breaking against the shores of Hawaii's beaches are brought into local community centres by the romantic and exotic tunes of a Maple Ridge musician and his band.

Keoki and the Hawaiian Serenaders offer local audiences a taste of the culture and tradition of Hawaii through music and dance.

By Laura Brown
Lifestyles Editor

The leader of the five-member band is Maple Ridge resident George Wiebenger, known on stage as Keoki (the Hawaiian name for George). Wiebenger formed the Hawaiian Serenaders about four years ago, although his experience with this type of music dates back 30 years.

Band members include Frank Meier of Maple Ridge on rhythm guitar, Tom McCallister of Coquitlam playing bass and dancer Margit Vandelaar of Pitt Meadows. Lead vocalist and dancer Charlotte Kingsbury also hails from Pitt Meadows.

With the men dressed in white slacks and colorful Hawaiian shirts and the women in bright mu-us mu-us, the Serenaders offer cabaret-style entertainment, complete with song and dance, for special social functions with Hawaiian themes. Just recently, the group performed at the Leisure Centre during its Hawaiian night celebration.

The repertoire is primarily Hawaiian and Maori songs, although some are also performed in English.



Keoki and the Hawaiian Serenaders are: (l-r) George Wiebenger, Tom McAllister, Frank Meier, Margit Vandelaar and (not pictured) Charlotte Kingsbury.

"It's the sort of music that grows on you ... I've not come across anybody yet who doesn't like it," Wiebenger said.

He added the group has quite a large following, particularly among senior citizens. He said the band performs about six charity shows each year, for seniors and hospital groups.

The group offers both traditional and "tourist" music.

"The traditional-style of Hawaiian music originated as chants," Wiebenger said.

The tourist-type of song is that which is most easily recognized by the audiences. "This is what people relate to ... the type of music made famous by performers like Bing Crosby and Elvis Presley," he added.

The music is generally romantic and easy-listening. But for a change of pace, the Serenaders also offer livelier tunes, similar to polka music. Some of these are composed by Wiebenger.

The band rarely plays for dances. However, often members of the audience will get up from their tables, kick off their shoes and dance.

Band leader Wiebenger, 60, learned to play Hawaiian steel guitar 30 years ago in his native England.

About a year after learning the instrument, he formed a trio specializing in Hawaiian music; the trio then branched out into a quintet, staying together for about 10 years.

Music was a pastime for Wiebenger, and during the years with this group, practices were held evenings and weekends. In

1967 the group made an album, recorded in London.

The group disbanded when Wiebenger later moved to Canada with his family.

"Since moving here, I've been freelancing with various Hawaiian groups in the Vancouver area," he said.

About four years ago, he formed his own band, the Hawaiian Serenaders.

Like his previous bands, the current group is a special hobby or pastime, with practices held every Sunday morning. Wiebenger works at the Burnaby Village

Museum during the months it's open.

The Maple Ridge musician is also a member of an international Hawaiian Steel Guitar Association. "Its main function is to promote and perpetuate the music of Hawaii," Wiebenger said.

The association is based in Arizona, and its members hail from across North America and Europe. "There are more semi-professional Hawaiian groups around than professional groups in Hawaii," Wiebenger noted.

Steel Guitar the Signature Sound of Hawaiian Music

Hawaiian Steel

Thanks for forwarding a letter to me in response to mine in the November/December 1985 issue.

When I took up the steel guitar, as a child in West Virginia, Hawaiian music was the big radio trend. To try and bring it back, an organization called "World Wide Hawaiian Steel Guitar Music Association" was formed in Tuscon, Arizona, last October. Already, last I heard, it has around 300 members. World Wide Hawaiian Steel Guitar Music Association, 10432 East Flintock, Tuscon, Arizona—Fred Gagner is the man to write if any steel guitarist would be interested or anyone who loves beautiful Hawaiian music.

How I'd love to hear that Hawaiian

music on the airways again along with pure country and modern country.

Carlos Minor
Sesser, Illinois

September 1987 Joliet, Illinois

Frank and Donna Miller Co-Hosts and Managers of our SEPTEMBER CONVENTION report on Joliet, Illinois the "Perfect City" for HSGA. WHY? Not too large (like St. Louis, Mo.), not too small (like Winchester, Ind.), under 100,000 - large enough to have ample accommodations for all tastes. Joliet is 35 miles South and West of Chicago; motel is 1/4 mile from I-80, the major East-West highway; I-55, major North-South highway is 3 miles West of the motel, intersecting I-80; Chicago-O'Hare Airport has Shuttle Bus to Joliet.

WHERE? Holiday Inn - Joliet with 200 guest rooms, restaurant, lounge, indoor pool-sauna. Within a mile, many varied restaurants for all tastes. Our performance room is off main lobby and seats 200 easily. As a Convention Special: the rooms for us are \$50/double, \$45/single and 50 rooms have been reserved together for our musical togetherness.

WHEN? September 11-12-13, 1987; Friday-Saturday-Sunday. Come -- join us ---- come, enjoy and participate! Play the steel, sing, dance, play back-up! Good attendance at this HSGA Convention will help to ensure the success of our association. Watch for more information in July Newsletter.

HERB REMINGTON NEW HAWAIIAN RECORD: Steel Guitar Hall of Fame member Herb Remington has just produced "Hawaii Swings" an LP record which features Herb on MCI pedal steel and his Rickenbacher lap steel with his wife Mel Remington on Keyboard, Bass and Vocals. Herb also did the Rhythm Guitar and Ukulele tracks. Songs include: Hula Blues, Beautiful Kahana, Adventures in Paradise Theme, The One Rose, Kaulana O Hilo Hanakahi, I'll Remember You, Royal Hawaiian Hotel, Tiny Bubbles. New songs: Muumuus Are Great For Mamas composed and sung by Mel Remington, The Only Island In The Sea by Lee Stuart, You Don't Have To Be Hawaiian and Home Sweet Hawaii both by Mel Remington. A great record sure to become a collector's item. Order from: OZAN MUSIC, PO BOX 504, Friendswood, TX 77546 (USA), \$10.00 U.S. postpaid in USA and Canada, \$11.00 U.S. overseas by surface mail. (P.S. Muumuus Are Great For Mamas is a real winner!)

A G A7+5 B7_m E7 A7 D G D A7+5 D A° Em A7+5

①
② 9 8 7 1 2 2 2 1 2 6 7 11
③ 2 22 4 5 2 6 7 10
④ 9 8 7 2 6 7 10
⑤ 9 8 7 2 7
⑥

D Am6 B7 Em7 A7 D B7 E7 A7 A G

①
② 9 9 6 6 7 5 2 6 4 5 7 8 9 8 7
③ 9 9 6 6 7 4 2 6 4 2 4 9 8 7
④ 9 8 7 2 4 9 8 7 9
⑤ 7 4 2 4
⑥ 2 4

A G A7+5 D G D A G

①
② 9 8 7 1 2 2 2 2 5 7 8 9 8 7
③ 2 2 2 2 2 9 8 7 9
④ 9 8 7 2 2 9 8 7 9
⑤ 9 8 7 2 9 8 7
⑥

A G A7+5 Bm7 E7 A7 | D D° A7 | 2. D Gm6 D

①
② 9 8 7 1 2 2 2 2 5 7 8 2 10 9
③ 2 2 2 4 2 10 10 9
④ 9 8 7 2 2 2 9
⑤ 9 8 7 2 2
⑥ 2 2 4

Moderato

The Sound Of The Islands

MS-1

Chords: C, G7, Dm/G C

① E 3
② C 3 4 5 5 7 7 7 5 5 7 4 3
③ A 3 7
④ G 5 4 5 7
⑤ E 5 5 7
⑥ C

Chords: C, G7, C

①
② 5 5 7 7 5 7 5
③ 3 4 5 5 7 7 7 5 7 5 4 5
④ 7 7 5 7 5
⑤ 5 4 5 7 4 5
⑥ 3 5 7

Chords: C, F, C6, C, G7

① 5 5 7 8 7 5 5 7 7 7 5 5
② 4 5 5 7 7 5 4 7 7 7 7 7 5 5
③ 3 3 3 5 5 7 7 5 3 7 7 7 7 7 5 5
④
⑤
⑥

Chords: C, C7, F, C6, D7

① 5 5 7 8 7 5 5 7 7 7 8 8
② 7 12 11 10 5 5 7 7 5 4 7 7 7 9 9
③ 7 12 11 10 3 7 7 7 9 9
④ 5
⑤
⑥

Tears Of Aloha

Slowly

A7+5 Bm7 E7 A7 D D° A7 A G

① E 1 2 2 7 5 5 5 7 8 9 8 7

② C 1 2 2 2 9 8 7

③ A 2 2 2 2 4 5 9 8 7 9

④ G 2 9 8 7

⑤ E

⑥ C

A G A7+5 D G D A7 A G

① 1 2 2 2 5 7 8 9 8 7

② 9 8 7 1 2 2 2 2 9 8 7

③ 2 2 2 2 9 8 7 9

④ 9 8 7 2 9 9 7

⑤ 9 8 7

⑥

A G A7 Bm E7 Em A7 A G

① 5 7 8 9 8 7

② 9 8 7 11 11 9 7 9 8 7

③ 10 11 11 9 7 9 8 7 9

④ 9 8 7 11 11 9 7 9 8 7

⑤ 9 8 7 10 7 7

⑥ 7

A G A7+5 D G D A G

① 5 7 8 9 8 7

② 9 8 7 1 2 2 2 2 9 8 7

③ 2 2 2 2 9 8 7 9

④ 9 8 7 2 9 8 7

⑤ 9 8 7

⑥