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**HAWAIIAN
STEEL
GUITAR
ASSOCIATION**

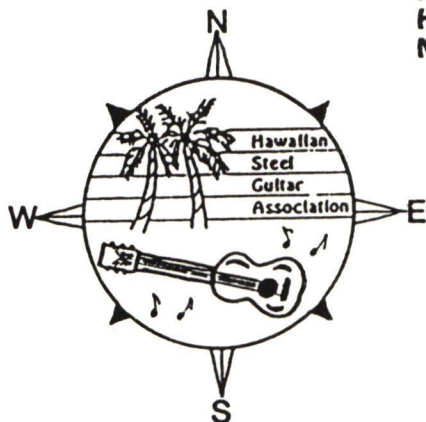
**July 1987
Newsletter**

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
PUBLISHED IN JANUARY, APRIL, JULY and OCTOBER
VOLUME NO. 2

JULY 1987

ISSUE No. 7

\$4.00 U.S.

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.

Joliet HSGA 1987 Convention

HSGA 1987 CONVENTION IN JOLIET, ILLINOIS.
YOUR HOSTS ARE FRANK AND DONNA MILLER.
CONVENTION REGISTRATION AND HOTEL RESERVATION FORMS ENCLOSED.

WHEN: SEPTEMBER 11-12-13, 1987 (FRIDAY-SATURDAY-SUNDAY).
ARRIVAL ON THURSDAY SEPTEMBER 10 IS ENCOURAGED.

WHERE: HOLIDAY INN I-80 IN JOLIET, ILLINOIS.
411 SOUTH LARKIN AVE., JOLIET, IL 60436.
DIRECTIONS: FROM NORTH OR SOUTH TAKE I-55 TO I-80 EAST
TO LARKIN AVENUE EXIT NORTH.
FROM EAST OR WEST TAKE I-80 TO LARKIN
AVENUE EXIT NORTH.
BY AIR: O'HARE CHICAGO (SHUTTLE BUS TO JOLIET).

THE HOTEL: 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:
50 ROOMS HAVE BEEN RESERVED TOGETHER FOR OUR MUSICAL TOGETHERNESS.

A MESSAGE FROM YOUR CONVENTION HOSTS: FILL OUT THE REGISTRATION FORMS,
GAS UP THE TIN LIZZY, BOARD OUT YOUR CAT OR DOG, BUNDLE UP YOUR BABY
(STEEL), BRING A FRIEND (OR TWO OR MORE) AND HIT THE ROAD. YOUR HAWAIIAN
MUSICAL ENJOYMENT AWAITS YOU IN JOLIET, ILLINOIS WHERE THE ACTION IS!
THREE DAYS OF HAWAIIAN STEEL GUITAR MUSIC IS PLANNED AS WELL AS A BOARD
MEETING AND A GENERAL MEETING FOR THE MEMBERSHIPS' INFORMATION AND
INPUT. LOOKING FORWARD TO GREETING YOU, WITH A BIG ALOOOO-HA.

CONVENTION INFORMATION ADDRESS: FRANK F. MILLER, 220 MADISON ST., #2B,
JOLIET, ILLINOIS 60435 (PHONE: 815-725-2020).

HSGA SEPTEMBER 1987 JOLIET, ILLINOIS

HONOLULU ALOHA DAYS CONVENTION REPORT FROM LORENE RUYMAR: Over-all impression? ...IT WAS SUPERB!!! We may agonize over the future of steel guitar in Hawaii but the people there showed us over and over again how pleased they were with the club's presence in Hawaii and with our objectives. We will definitely return - it's a promise - two years from now. (The weather was unseasonably cold and windy but all the better for the convention.) We had 65 - 70 in attendance, 21 of whom brought their guitars and played in our 3-day sessions. Prominent members of other clubs in attendance included Dewitt Scott, President of Steel Guitar International and Mary Scott, Chuck Norris, President of the Texas Steel Guitar Association and Shirley Norris, Clay and Lois Savage, proprietors of the Pedal Steel Guitar Association. Clay is our "Official Photographer" and provided most of the photos for this issue.

Those who played (listed in random order) were: Sig Vogel, Wade Pence, Goerge Keoki Lake, Bill Smith, Beau Sterling, myself and hubby Art Ruymar, Frank Miller, Monty Montgomery, Jimmy Hawton, Doris Atkinson, Elmer Ridenhour, Ivan Reddington, Harold Schmidt, Ken Squires from Hollywood who brought a full-blooded Indian with him named Little Bird. Little Bird appeared in gorgeous feathered headgear and beaded leather outfit with the purpose of meeting Jerry Byrd and making a presentation to him. Good fun! Vic Rittenband serenaded us with his high baritone voice while Nancy danced the hula. We were so impressed when Isao Wada, the Gentleman from Japan, played his original frypan in true Hawaiian style. Then Jim Jensen came in, still catching his breath from the jet-flight from Australia. He opened his guitar case, found a good many strings had broken enroute, sat down with the double-necked guitar on his knees like a frypan, and played beautifully on the strings he had left. Now, that's what I call a professional!

Fred Barnett's Wiki Waki Woo group, which includes his wife JanJoy, did a mini-show for us that was fast-moving, lots of fun, and very good music. I couldn't help remarking to JanJoy later that Fred resembles Groucho Marx (but much handsomer). She said, "Of course he does, he's related." So that accounts for his genius for writing and performing the comic lyrics. I enjoyed their mermaid song the most. Really, folks, you've gotta buy their recordings to appreciate what I'm talking about. Another natural comedian is DeWitt Scott. When Scotty plays his original Ricken-backer frypan with Jerry Byrd playing rhythm guitar, they've got the audience in stitches from start to finish and both of them sit there looking innocent, like "Who, me?? I didn't do anything!" like two bad kids. And do you know what? Contrary to rumours to the contrary, Scotty can play it "reel purdy Hawayan stahl."

Our steel guitars performed in many places in Hawaii, such as at the Sunday service in Kawaiahao Church, a noon-hour concert at Tamarind Park, at the Poi Luncheon at the Willows, at the Polynesian Cultural Centre, etc. etc. I think the one who "played around" the most (pardon the expression, Mary) was George Keoki Lake. He's a very popular person as well as musician. We went to hear him play steel at the Queen Kapiolani luncheon with Charles K. L. Davis. The guest artist that day was Myrtle K. Hilo which made our Auntie Kay very happy. She had been dancing Myrtle's numbers and was thrilled to meet Myrtle and dance for her. The ever-popular Vic and Nancy were called to the stage to do their anniversary song, "The Kukui Nut Lei" (to be published in our newsletter in a future issue).

The Tau Moe family were so good to us. They gave us the personally guided tour of the Polynesian Cultural Centre and invited us to their home to meet and share music with Tommy Au, who has a remarkable story to tell of his career as a steel guitarist. We urged the Tau Moe family to have a book written about their lives. Imagine raising a family as you travel around the world five times, working as entertainers. What happened in Germany just before the war, their encounter with Hitler, escaping through the desert, performing for heads of state one day and in a roach-infested dive the next day, these are the stories that make a best-seller.

The crowning event of the Aloha Days convention was Jerry Byrd's Ho'olaule'a. The word means "a gathering for a celebration" and that's truly what it was. As always it was a unique event with marvelous playing, especially the classic Japanese medley played by Wada San, making it sound like the Japanese Koto. In the evenings we were like moths being drawn to the flame. We'd find each other in the front row centre at the Halekulani's House Without A Key. Every night of the week you can hear steel guitar played there from 5:30 to 9:00 p.m. If Jerry isn't playing, it will be Barney Isaacs or Alak Akaka or Billy Hew Len. Four national treasures! May they live forever! There is so much more I could tell you, but I must leave space for Frank Miller to talk about his convention in Joliet. I'm sure that will be the big one, being more accessible to most members. So, start saving your kala for the next Aloha Days convention in Hawaii two years from now.

Continued on Page 6

HONORARY MEMBERS: Jerry Byrd, Roy Smeck, Alvino Rey, Dewitt (Scotty) Scott, Tom Bradshaw, and the late U.A. (Tom) Shilstra. In April 1987 HONORARY MEMBERSHIPS were awarded to BILLY HEW LEN, BARNEY ISAACS and posthumously to the great DAVID KELII.

Puna Kaaialii brought fresh flowers in the evenings and as we sat around her weaving leis she enthralled us with stories of Hawaiian customs. We danced the hula with her while the men jammed. Those were memorable evenings! You must write some "talk stories" for our newsletter, Puna. Last but not least, who did we appreciate the most? Our dear Auntie Kay who brought all her nine hats and nine costumes along from Sedro Woolley, Washington State to do her comic hulas for us. Billy Hew Len dubbed her the Haole Hilo Hattie and you'll be happy to learn she has become our newest member and we may see more of her at coming conventions. She's our Makuahine Kay, the Haole Hilo Hattie.

Our bandstand show in Kapiolani Park was a great success. We had one steel guitar player after another on that stage all day long. Some very big names turned up to join in. Can you imagine all on the stage at one time: Billy Hew Len on steel, his brother Bobby on rhythm guitar, Andy Cummings on ukulele, and Keoki Lake on bass? Andy Cummings has written so many hit songs including "Waikiki" and "Only Ashes Remain." Wow! I need Hawaiian words to describe it - try NANI and MAKALAPUA meaning beautiful and HO'OLALELALE for inspiring and exciting. Bobby Black, our professional member from California who was one of the Ho'olaule'a performers, graced our stage as did Jim Jensen from Australia and Greg Sardinha from Hawaii and a young new-comer to the scene of Hawaiian steel guitar, a student of Alan Akaka's, Grifford L. Kamaka Tom. Watch for him, he's very good already.

(COMMENTS FROM FRED GAGNER, YOUR SECRETARY-TREASURER-EDITOR: Unfortunately, medical reasons prevented my going to Honolulu this time. My CONGRATULATIONS and THANKS on behalf of our members to those who made it all happen. They include the Ruymars, Fred Barnett, the Rittenbands, Frank Miller, Clay Savage and Jerry Byrd and all those who attended, performed or whatever. And a real first, PROCLAMATIONS by both the Governor of Hawaii and the Mayor of Honolulu honoring the Steel Guitar. Jerry Byrd's 90 minute Workshop on steel guitar performance techniques will be long remembered by those who attended. No question now HSGA is where the action is!)

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. Gagne.

BOARD OF DIRECTORS MEETING REPORT: Present were: President Lorene Ruymar, Vice President Art Ruymar, Board Members Frank Miller, Jim Hawton, Elmer Ridenhour, Fred Barnett, and Honorary member Jerry Byrd. Not in attendance: John DeBoe, Ed Maunakea, Robert Von Stowver and Fred Gagner. A general meeting was also held with the members and the following is a report which summarizes both meetings. Directors not present were consulted by mail.

1. WHAT CAN WE DO FOR STEEL GUITAR? (a) Scholarship fund (see write-up under separate heading); (b) Make efforts to have established contests for steel guitar playing in the same way they have hula dancing, lei making, and ukulele playing contests now in Hawaii; (c) Members are encouraged to COMPLIMENT and COMPLAIN both in person and by letter to show public demand; (d) Improve ourselves as steel players and become more informed about Hawaiian culture, language, and history of music; (e) Support those who produce records and publish music by buying from them rather than bootlegging copies to each other.

2. CONVENTIONS: (a) We will have an Aloha Days convention in Hawaii every second year, always the week preceding Jerry's Ho'olaule'a; (b) We will have a mainland convention every year. The 1988 convention MAY be in Joliet again. We will be guided by your comments in the questionnaire we sent you in the April newsletter.

3. FINANCES: The \$15.00 per year membership fee has proven to be inadequate to cover the cost of four 32-page newsletters plus office expenses. The annual membership fee will be increased to \$20.00 U.S. per year beginning in July 1988.

4. NEWSLETTER: A big hand of applause to Fred Gagner for his editorial work. We await your replies to the questionnaire. Please BE SURE to fill it in and return it to us. Even if you do not play the steel guitar, you are a valued member and your opinion is important to us. A high rate of return will enable us to pass on valuable statistics to you about the state of steel guitar around the world, and it will guide us in the direction the club is to go.

5. CLUB EXPANSION AND GROWTH: We have over 350 members now in 15 different countries. That's a good START. Now, let's find all the other lovers of steel guitar. Let's start an EVERY MEMBER GET A MEMBER campaign and see what we can accomplish.

6. BOARD MEMBERSHIP: The three board members whose names come up for re-election next July have stated that they wish to stand for re-election. They are: Jimmy Hawton, Elmer Ridenhour and Robert Von Stowver. Again, we await the return of your questionnaire sheets for your nominations. The three names most often nominated by the members will be added to the above three names for your vote next July.

7. HONORARY MEMBERS: Honorary members are those who have contributed directly to the furtherance of the Hawaiian steel guitar and have displayed outstanding skill in their playing of the instrument. We hope we have your support and approval in adding the following names: Billy Hew Len, Barney Isaacs, and David Kelii. All three meet the criteria outlined above. They have travelled and recorded extensively and play steel guitar like "mos' beautiful fellas." We don't intend to name people posthumously because the list would be long. This recognition should have been given David Kelii before he left us. His sweet, sweet Hawaiian steel playing still enchants and inspires us in a very special way and we want to say that to his family. Letters have been sent to these people on behalf of all our club members telling them that we are honouring them in the best way we know.

OUR NEW LOGO: Did you notice our New LOGO on page 2? And the WINNER of the LOGO DESIGN CONTEST is AL BALES of Greenwood, Indiana. A committee of members at the Honolulu Convention selected the winning submission. Congratulations to the Winner and Thanks to all who submitted proposals.

Members attending the JOLIET CONVENTION will be issued Souvenir Badges featuring the new LOGO design. Badges will be mailed to all who registered at the HONOLULU CONVENTION. Others may purchase Badges by mail order direct from AL BALES, 1128 PILGRIM ROAD, GREENWOOD, INDIANA 46142 (USA). All orders must be PREPAID in U.S. FUNDS, Check or Money Order, prices quoted cover the postage. (Write to Al direct for price quotations on bulk orders of 50 or more.) Prices below:

For USA - Canada - Mexico

1 - \$1.65
2 - \$2.45
3 - \$3.25
4 - \$3.85

All Other Countries

1 - \$1.75
2 - \$2.55
3 - \$3.35
4 - \$3.95

HAWAIIAN GUITAR INSTRUCTION BOOKS: This series will be an analysis of tunings and instruction books from the historical viewpoint. Since the material presented will be based on your Editor's personal experience and musical library it will be limited by these factors. Members may contribute to these articles by sending in relevant comments and information. All music is out-of-print (not available) unless otherwise indicated.

"HAWAIIAN MUSIC AND MUSICIANS" An Illustrated History edited by George S. Kanahale, University of Hawaii Music Press, 544 pps., ISBN 0-8248-0578-X, published in 1979 at \$25.00, claims that Sherman-Clay Music published the first Hawaiian Guitar instruction book in 1916 but gives no title or author specifics. (Can anyone help me on this?) The Improved KAMIKI HAWAIIAN GUITAR METHOD (Kamiki is a trade mark not a person), copyright 1928, Wm. J. Smith Music, N.Y.C., apparently a revised second edition, contains material and music arrangements with copyright dates 1915, 1909, 1916, 1925, 64 pps., Low Bass "A" Major tuning with Universal Octave Notation, no tablature. Probably the first method but certainly the most famous. The Smith Co. was a pioneer publisher of fretted instrument music. (6-E A E A C# E -1).

The first E7th tuning method was published privately by FRED F. GATCHELL of Springfield, Mass. in 1933. (6-E D E G# B E -1.) "H.G. Studies for the Ambitious Student in the E7th Tuning," 14 pages. He was my third teacher and a former Vaudeville musician. He learned E7 from Mike Hanapi who had a studio in nearby Hartford, Conn. in 1932. Nicomede Music of Altoona, Penna. published several E7 sheet music arrangements in 1935. They also published "A" tuning material by Conrad Gebelein of Baltimore, MD and Billy Murray of Pittsburgh, Penna. In 1936 Don Santos Music of Rochester, N.Y. published a 24 page collection of Santos pieces arranged in E7 by Gatchell, "Melodic H.G. Folio in E7 Tuning." These books were written in Octave notation with Tablature or numbers. (To be continued.)

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,

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.

HSGA SCHOLARSHIP FUND: The Officers and Board of Directors have established an official Scholarship Fund to aid and encourage specially selected students in Hawaii to learn to play the steel guitar. We will begin with one student taught by either Jerry Byrd or Alan Akaka. The funds we raise will not be meant to pay all of the tuition fees, because too much assistance may be a detriment. The funds will be used at the discretion of the teachers for special needs. The student and teacher will be asked to give us a progress report on a regular basis, say every six months. Frank Miller and Elmer Ridenhour will serve as Trustees of the Scholarship Fund. Donations may be made to: FRANK MILLER, 220 MADISON ST. #2B, JOLIET, ILLINOIS 60435 (USA).

When funds permit, we will request school boards in Hawaii to sponsor the visit of outstanding steel guitarists to their schools to demonstrate the instrument and educate the children about their own musical history. Where will the money come from? DONATIONS from members; CONVENTIONS: Both the St. Louis and the Honolulu convention funds went to support the Newsletter and administration, but the Joliet convention should yield the first money for the scholarship fund; TAPE RECORDINGS: We can make tapes available to you at cost plus a donation. Let's say costs of \$5.00 and a suggested donation of \$5.00 or more per tape. Tapes now available:

(a) Jerry's Seminar (90 min.) given at the convention. Jerry is an excellent teacher. He explains in terms we can all understand and he throws in enough warmth and humour to make us all feel that we can do it. Like he says, "The harder you work the luckier you get."

(b) 1987 Ho'olaule'a. Two 90-minute tapes.

(c) "Talk Stories" by Puna Kaaialii. (60 min.) Puna tells of Hawaiian customs, ways of thinking and stories from her childhood.

To ORDER ON A POSTPAID BASIS: Send money order or check payable in U.S. Funds to ARTHUR RUYMAR, P.O. Box #3156, BELLINGHAM, WA 98227 (USA). We will throw in, for a limited time only, photocopies of the Mayor's and the Governor's Proclamations for the "Week of the Steel Guitar."

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. JULY and OCTOBER 1987, JANUARY and APRIL 1988. DUES FOR MEMBERSHIP YEAR JULY 1, 1988 to JUNE 30, 1989 HAVE BEEN INCREASED TO \$20.00 U.S.

COMMENTS ON HONOLULU FROM BEAU STERLING: Well, we certainly raised some eyebrows in Hawaii and let some people know there are a few of us in the world who will not let the steel guitar die. I used to introduce myself saying, "The steel guitar is a dying art and you can watch me die too when I play it." But, I now have enough confidence from the convention to say, "The Hawaiian steel guitar lives through me, through us; and I'm proud to have this rare talent."

I met so many people of the Hawaiian entertainment world my head is reeling. Thanks to Art and Lorene I was able to show off at four different places on Oahu, five counting the HSGA convention. On Tuesday of the first week I played at Tamarind Park with Fred Barnett, George Lake and Harold Schmidt. Who should appear to watch us but Greg Sardinha and Billy Hew Len. Now I always get very nervous when I know there's another steel guitarist listening. For some strange reason, not that day, so the performance went quite well. Saturday we were at the Kapiolani Bandstand (Thanks to Sig Vogel for sending me a tape of that event). This time we met and heard Billy Hew Len and Andy Cummings together. What a treat! Also performing were Greg Sardinha, Bobby Black, Jim Jensen in addition to other club members. I mention these names as they were players on the Jerry Byrd Ho'olaule'a Program on Sunday, May 3rd. Incidentally, while waiting in line at the Ho'olaule'a, I felt like a celebrity myself as I had so many people recognize me from the previously mentioned performances. The Ho'olaule'a was indeed a memorable experience. I'm sorry I missed the others. I'm also disappointed to hear that it was not taped this year. Did I hear correctly? If so, was anyone able to tape it? I'd certainly like to buy a copy. (See writeup on Scholarship Fund for update.)

The second week started with the Lei Momi Hula Show on Monday. It was nice to see how the culture is being preserved through halau's like this one. He wasn't introduced, but Peter Ahia was the guitarist/vocalist and I was pleased to meet him. I have a couple of his recordings and think he is one of the best. Tuesday was the Willows Restaurant Poi luncheon and I was very honored to represent the HSGA at that performance. I didn't realize it when I chose to play Pua Mana (Sea Breeze) that it was written by Irmgard Aluli. It was indeed an honor when she danced it while I played. My final performance that week was at the Polynesian Cultural Center. Despite the cold weather (my fingers were really stiff), the performance turned out well by all who played. The Tau Moe Family were there and almost literally rolled out the red carpet for us. I mean the only thing missing was the carpet. What lovely people. I wish I had a fraction of their bubbly personalities. In closing I would like to personally thank Fred Barnett, the Rittenbands, and George Lake for all their efforts which helped make the convention successful. And to Jerry Byrd, thanks for allowing us to tape the performance at the Halekulani Hotel. Please don't give up on future Ho'olaule'as as they are truly historic events.

UKULELE TUNINGS: So you thought steel guitarists were the only players with tuning problems, well hold on! Back in those good old days circa 1920, 1930 a house without a Uke was not a home. Popular sheet music was usually published with Ukulele chord diagram frames. Later in the 1940s guitar chord frames replaced the Uke chord frames. Back in Ukulele times Low Bass "A" Major Tuning Steel Guitar note arrangements were frequently included in sheet music. Depending on the Key of the music three Uke tunings were used for the chord frames. They were all "my-dog-has-fleas" tunings but employing different pitches. The Hawaiian or "C" tuning: 4-G, C, E, A-1; The "D" tuning: 4-A, D, F#, B-1; The "Eb" tuning: 4-Bb, Eb, G, C-1.

The Hawaiians always used the "C" tuning which is the accepted international tuning. The so-called "Slack Key" "C" tuning where the "G" or fourth string is tuned one octave lower (to the same pitch as the third string of the standard guitar) provides a wider range of notes and more bass sound. It is popular with chord melody soloists. The "D" tuning, used in most of the instruction books appears to have been a mainland invention. This tuning was very compatible with the Low Bass "A" Major steel guitar music which favored the Keys of "D" Major and "A" Major. The "Eb" tuning permitted the use of easier chord fingering shapes when playing songs written in the more difficult flat keys. Difficult chord fingering shapes have always been a serious problem for fretted instrument players.

From a music theory viewpoint the "C" tuning includes the "C" Major chord notes (CEG) and the relative "A" Minor chord (ACE). The same notes as our C Major 6 or A Minor 7 steel guitar tuning. The "D" tuning includes "D" Major (DF#A) and the relative "B" Minor (BDF#). The "Eb" tuning includes the "Eb" Major chord (EbGBb) and relative "C" Minor (CEbG). (This article was based in part on comments found in the May-June 1987 issue of the "Happy Time Herald" a Ukulele Newsletter. Membership in the Happy Time National Ukulele Association, P.O. Box 820090, Houston, TX 77282-0090 is \$12.50 U.S. annually.)

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G C E A G C E A A D F# B B \flat E \flat G C

MEMBERSHIP SURVEY FORM - APRIL 1987 NEWSLETTER: The response to the Survey Questionnaire Form sent to all members with the April 1987 Newsletter has been excellent. The purpose is to obtain member guidance and views on what we should be doing, when, where and to whom. Your S-T-E reviews them and they are sent on to our President for evaluation and official recording of your thoughts. If you have not sent your form in yet please do so. Of course, we realize you may have personal reasons for not responding and we respect your judgment.

THE END OF AN ERA IN CLASSICAL GUITAR: ANDRES SEGOVIA (1893-1987) made his debut as a Classical Guitarist in 1910 in Madrid, Spain. At that point in time the Nylon String Guitar had no status in the field of classical music. Despite the fact that a number of talented guitar composers and performers preceded Segovia; Fernando Sor and Francisco Tarrega for example, Segovia became the great champion as performer, arranger and teacher who took the battle to the bigots of classical music and defeated them. In 1910 the guitar in Spain was associated with flamenco or gypsy folk music. The guitar as we know it today dates from circa 1750. It was widely played in Europe and Russia but lacked recognition in the concert halls.

The early guitar suffered from a serious technical problem in the form of string breakage. The gut and silk wound composition strings were expensive and broke frequently. With the advent of nylon strings for the guitar in 1946 the renaissance of the classical guitar took off. With the continuing efforts of Segovia, the classical guitar was gradually accepted into concert halls throughout the world. Then the slow but eventual acceptance into college music departments and music schools began. Some 1600 schools of music in the U.S. alone now accept the nylon string guitar as a classical musical instrument. This recognition did not come easily. The classical music establishment fought acceptance of the guitar with all their resources. At the same time they were fighting an unsuccessful battle against American Jazz Music. The National Association of Jazz Educators now has over 5,000 members. Speaking in general terms, the classical music and cultural establishments are hostile to all forms of popular music. Of course they are not all bad guys. Many are mavericks who live in the real world.

This brings us to Hawaiian Music which is a form of popular music. When Segovia began his campaign the odds against him were overwhelming but he persevered as we should in our noble cause. We have JERRY BYRD and many other fine steel guitarists throughout the world to champion our cause. The Association can serve as a clearing house for the exchange of ideas and information on how to get the job done. Where there is the will the way usually follows. There is much to be done but we are on our way.

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(CHANGES)

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LAIE HAWAII 96762-1230

WILLIAM M STAFFORD
SIERRA INSTRUMENT CO
PO BOX #66289
PORTLAND OR 97266

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4003 WESTHAMPTON ST
HOUSTON TX 77045

DR DON WOODS
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Every Member Get A New Member

The HSGA MEMBERSHIP INFORMATION AND APPLICATION FORM provided with your July 1987 HSGA Newsletter is for your use in our EVERY MEMBER TRY TO ENROLL A NEW MEMBER CAMPAIGN. Additional copies available on request to FRED GAGNER, 10432 East Flintlock, Tucson, AZ 85749 (USA).

Whenever you try to sell something to a PROSPECT you need written material with the specific details of the product or service you are offering. In our situation the membership form tells the prospect our purpose and goals, who we are, what services we provide and how to join. Your personal views on the benefits of membership is the Frosting On The Cake. SO NOW GO GET 'EM FOR THE GOOD OLD HSGA!

NEW MAILING ADDRESS FOR LORENE AND ARTHUR RUYMAR: Our President and Vice-President now have a new USA mailing address: P.O. BOX #3156, BELLINGHAM, WA 98227 (USA). (WA is the official abbreviation for the State of Washington in the U.S.; Bellingham is just across the border from Vancouver, B.C., Canada where they live.) It is suggested that members outside of Canada use this U.S. address when writing to them. Why??? Because we have found that the Canadian postal system makes haste rather slowly!

INTERNATIONAL STEEL GUITAR CONVENTION: The largest gathering of Steel Guitarists in the world will be held at the Clarion Hotel in St. Louis, Missouri on September 3rd thru 6th, 1987 (Thursday - Sunday). Some thoughts from Scotty: "The International Steel Guitar Convention is the showcase for the finest Steel Guitar players in the world. This is what the audience has grown to expect and we strive very hard to continue to make this possible. You will see and hear playing from both male and female artists of all age groups. You will hear styles that were unheard of just a few years ago. The Convention is one place where a player can "let his hair down" and play something that might be totally unaccepted anywhere else. Also, the players know that they can perform and be accepted and appreciated for what they do without being in competition with each other. This is one major reason that the Convention is so successful each year. The players look forward to coming as much as the audience does! With this type of format and informality the International Steel Guitar Convention will continue for many years to come." For a detailed Brochure on the 16th Annual International Steel Guitar Convention write to: Steel Guitar International, 9535 Midland Blvd., St. Louis, MO 63114.

BILL STAFFORD RECORD: Member Bill Stafford has a new pedal steel record. Songs include: I'm So Lonesome I Could Cry, Blue Spanish Eyes, Golden Slipper Chimes, I Love You So Much It Hurts, Steel Guitar Rag, Crazy, Steelin' The Blues (J. Byrd), Take These Chains, Hey Good Lookin', Blue Hawaii. Bill started his steel playing at age nine on an Oahu Hawaiian guitar and then a Silvertone, Epiphone Electar, Richenbacker and on to pedals. Bill has had an extensive performance career and is now into the manufacturing end of the business at the Sierra Instrument Co. (Don Christensen). This record also has an unusually fine back-up group. To obtain a copy of "Bill Stafford - Some of My Favorites," send \$10.00 U.S. to Bill Stafford, Sierra Instrument Co., P.O. Box 66289, Portland, OR 97266 (USA).

THE HOW TO TUNE PROBLEM: One of the most difficult tasks the guitar teacher faces is teaching students how to tune the guitar. We can't teach tuning in the newsletter other than to offer some advice and information. A warning: the six tube pitch pipe tuners available for the standard guitar and the Low Bass "A" Major Tuning give the sound of the strings at the TWELFTH FRET; the open strings actually sound one octave lower. Tuners for the many tunings were never manufactured. There is available from most music stores a very useful device used by school music teachers. The Master Key Chromatic Pitch Instrument (A-440) which provides a complete chromatic scale beginning with Middle "C". Notes are: C, C# or Db, D, D# or Eb, E, F, F# or Gb, G, G# or Ab, A, A# or Bb, B, C. For example, the "E" pitch would match the first string open "E" of most tunings. The other strings could be one or two octaves below the pitch pipe tones. Now the best advice on tuning we can offer is that if you are having problems find a guitar teacher and take a few lessons on tuning techniques. A pedal steel teacher would probably be best but a good standard guitar teacher can probably solve your problems. You are never too old for lessons!

ADVENTURES IN TUNINGS: The steel guitar is a unique musical instrument because of the variety of practical tunings that are in use. This presents problems in providing music arrangements in different tunings to meet the needs of members. This is also why it is not economically viable to publish steel guitar music arrangements. The musical facts of life dictate that certain songs arrange better in one tuning than they do in the others. So our purpose is to encourage members to become more adventuresome and experiment with other tunings. The charts below show how you can change from a BASE TUNING to another tuning without changing strings. (Page 18, April 1987 Newsletter provides a detailed String Pitch and Gauge Chart.)

The (+1) means to raise the string pitch by ONE FRET or a Half-Tone; (+2) raise string pitch by TWO FRETS or a Whole-Tone; (-1) lower pitch by ONE FRET; (-2) lower pitch by TWO FRETS. The charts below use the six string C Major 6th and E Seventh tunings as BASE TUNINGS. (To be continued.)

C6 to: B11th	
1-E	E
2-C	(+1)C#
3-A	A
4-G	(-1)F#
5-E	(-1)D#
6-C	(-1)B

C6 to: A7	
E	E
C	(+1)C#
A	A
G	G
E	E
C	(+1)C#

C6 to: E9	
E	E
C	(-1)B
A	(-1)G#
G	(-1)F#
E	(-2)D
C	(-1)B

E7 to: C#m7-9	
1-E	E
2-B	(+2)C#
3-G#	G#
4-E	E
5-D	D
6-B	B

C6 to: E13	
E	E
C	(+1)C#
A	(+2)B
G	(+1)G#
E	E
C	(+2)D

C6 to: D9	
E	E
C	C
A	A
G	(-1)F#
E	(-2)D
C	C

WAIALAE

Slowly

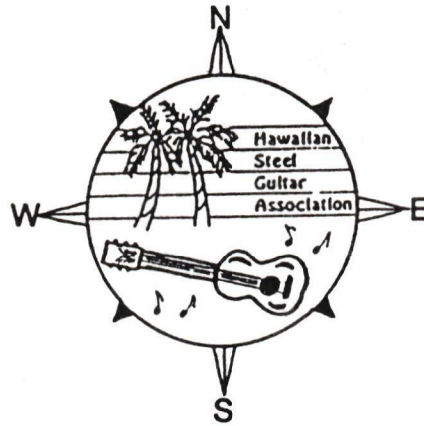
Musical notation system 1: Treble clef, key signature of one flat, 3/4 time signature. Chords: F, F.H.20, C7. Fingerings: 1, 2, 3, 4, 5, 6. Fingering numbers: 8-20, 3, 1, 1, 3, 3. Dynamics: mp.

Musical notation system 2: Treble clef, key signature of one flat, 3/4 time signature. Chords: C7, F, F.H.20. Fingerings: 1, 2, 3, 4, 5, 6. Fingering numbers: 8-20, 8-20, 8-20. Dynamics: mp.

Musical notation system 3: Treble clef, key signature of one flat, 3/4 time signature. Chords: F, F7, Bb, F.H.20, C7. Fingerings: 1, 2, 3, 4, 5, 6. Fingering numbers: 13 13, 13 13, 13, 15 13, 15 13, 8 7, 7 8.

Musical notation system 4: Treble clef, key signature of one flat, 3/4 time signature. Chords: C7, F, F.H.20, C7, F6. Fingerings: 1, 2, 3, 4, 5, 6. Fingering numbers: 8-20, 8-20, 13, 13, 12.

Honolulu Photo Supplement



THIS PHOTO SUPPLEMENT TO THE JULY 1987 HSGA NEWSLETTER COMMEMORATES OUR FIRST ALOHA DAYS CONVENTION IN HONOLULU, HAWAII APRIL 26, 27, 28, 29, 30, 1987 WITH SPECIAL EVENTS CONTINUING TO MAY 7th. THE PHOTO BELOW SHOWS THE "WEEK OF THE STEEL GUITAR PROCLAMATION" BEING PRESENTED BY MAYOR FRANK FASI OF HONOLULU: JERRY BYRD, MAYOR FASI, MELVEEN LEED, BILLY HEW LEN, BARNEY ISAACS. THE GOVERNOR OF HAWAII ISSUED A SIMILAR PROCLAMATION.





JIM JENSEN, Australia



GEORGE KEOKI LAKE, Canada



JERRY BYRD with ISAO WADA, Japan



JERRY BYRD, LORENE AND THE SCOTTY



GEORGE LAKE on Bass
BOBBY BLACK on Twin Rickenbacher
Bobby's brother on Guitar



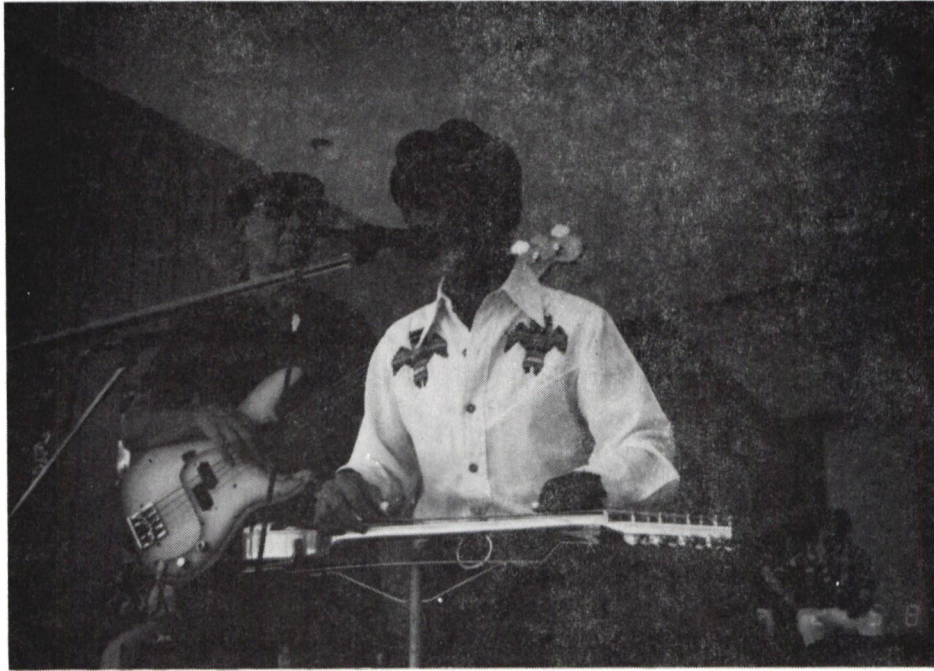
JERRY BYRD, HIRAM OLSEN, BILLY HEW LEN



Deputy Mayor of Honolulu presenting
Proclamation to Lorene at Kapiolani Park Bandstand



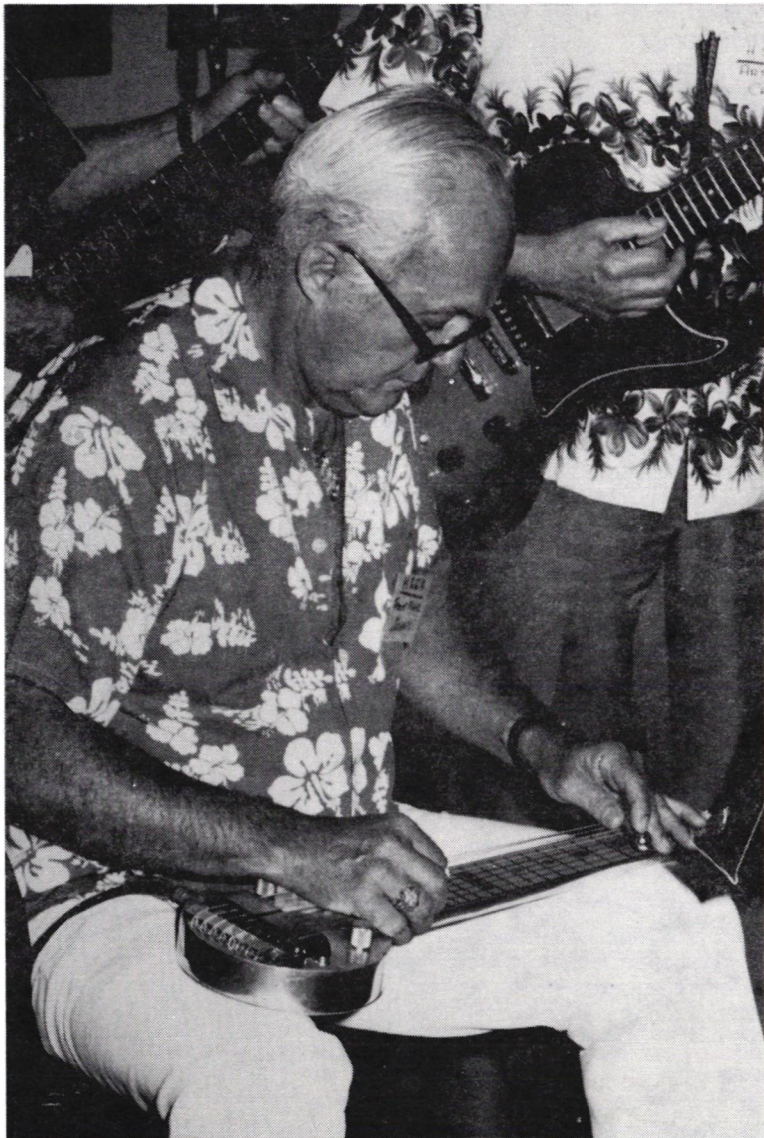
GREG SARDINHA on Frypan
George Lake on Bass



BILLY HEW LEN, George Lake on Bass



JIM JENSEN, Australia on Steel
Vic Rittenband on Uke, Elmer Ridenhour on Bass



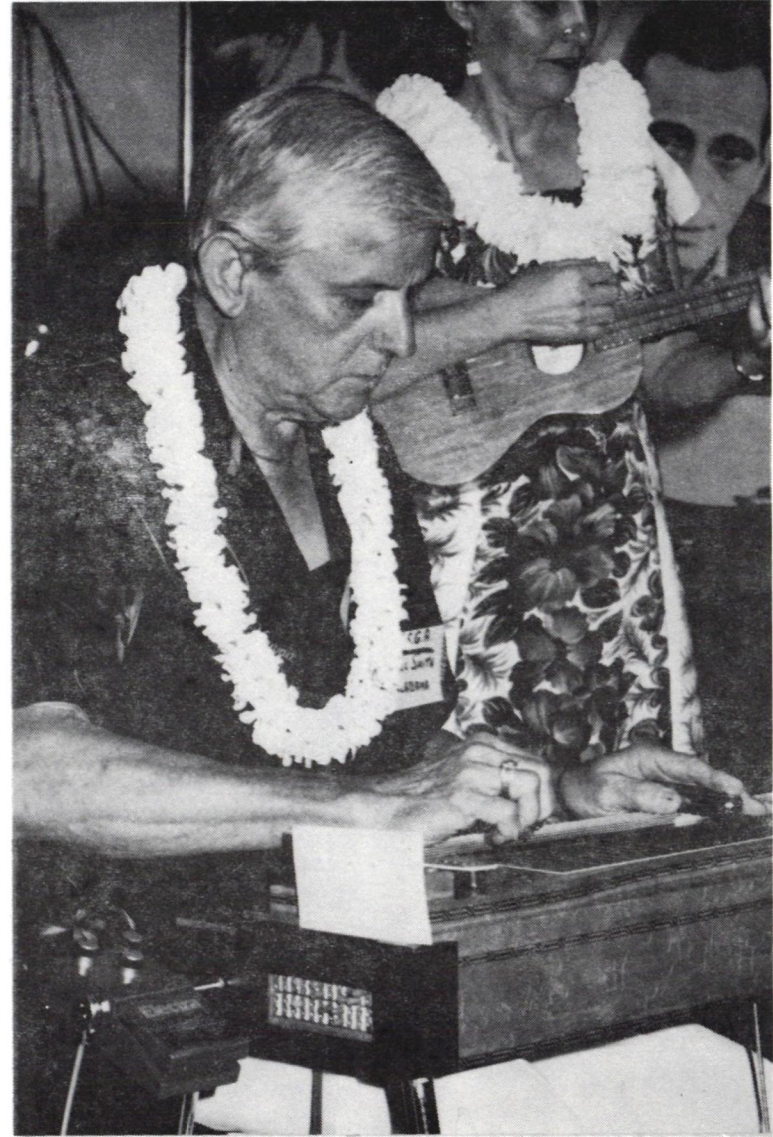
FRANK MILLER, Joliet Illinois



JIMMY HAWTON, Napa, CA



SIG VOGEL, Simi Valley, California



BILL SMITH, Daphne, Alabama



CLARENCE (MONTY) MONTGOMERY, Portland, Oregon



WADE PENCE, Bedford, Texas



HAROLD SCHMIDT, Chilliwack, B.C., Canada



AUNTIE KAY GRAY, Sedro Woolley, Washington



FRED BARNETT, Our Staff Cartoonist, Hawaii



EL PRESIDENTE LORENE



IVAN REDINGTON, Lakeland, Florida



NANCY and VIC RITTENBAND, Honolulu



LITTLEBIRD American Sioux Indian,
SCOTTY and KEN SQUIRES, Hollywood, CA



BEAU STERLING, Norridge, Illinois



ELMER RIDENHOUR, Roanoke, Virginia



JERRY BYRD with Shades and Frypan