

FRED GAGNER
Music Publisher
10432 East Flintlock
Tucson Arizona 85749

**HAWAIIAN
STEEL
GUITAR
ASSOCIATION**

**October
1986
Newsletter**

Address Correction Requested

**Hawaiian
Steel
Guitar
Association**

**HSGA
S
G
HSGA
S
G
HSGA**

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

**HSGA
S
G
HSGA
S
G
HSGA**

HSGA QUARTERLY NEWSLETTER

OCTOBER 1986

PUBLISHED IN JANUARY, APRIL, JULY and OCTOBER

VOLUME NO. 1

ISSUE No. 4

\$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 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. Petersen, Ruymar and Gagner served as a Temporary Board of Directors until July 1, 1986, when the elected officers and Board of Directors assumed office.

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 associated with Hawaiian music. We welcome the advice of our members in the fulfillment of our goals.

QUARTERLY NEWSLETTERS: Published in January, April, July and October. They contain music in notes and tablature and photos. They serve as a basis for the exchange of ideas and information between members. They provide news, technical information, instructional material etc. It is your newsletter: tell us what you want and give us your news and viewpoints. Since most of our members may not be able to attend the Conventions a quality newsletter is of prime importance to all of us. We AIR MAIL newsletters to Overseas and Canadian members; FIRST CLASS in the USA.

ASSOCIATION CORRESPONDENCE AND BUSINESS MATTERS: The elected Officers and Directors do not participate in the day-to-day routine operations of the Association. Their role is to provide advice and policy guidance on matters of major importance to the Association Secretary-Treasurer-Editor. The S-T-E is responsible for all administrative matters including response to mail from members, financial activities, production of the quarterly newsletters, etc. The S-T-E functions as the HUB OF THE WHEEL for getting things done. News, viewpoints, suggestions from members are essential to our continued success. Please continue to send all mail to your S-T-E: FRED GAGNER, 10432 EAST FLINTLOCK, TUCSON, AZ 85749 (USA) (Tel. 602-749-4251). The names and addresses of the OFFICERS and DIRECTORS were published on Page No. 4 of the JULY 1986 Newsletter.

THE GREAT VACATION GUIDE TO WAIKIKI: A 36 page full color booklet recently published by The Waikiki Beach Operators Association may be obtained by sending \$1.00 U.S. to P.O. BOX #2077, CLINTON, IOWA 52735.

JANUARY 1987 NEWSLETTER: Time and space limitations have prevented the inclusion of several of our regular features. Sorry! We will try to catch up in the next newsletter which should be mailed in late December 1986.

CONDOLENCES: Our sympathy is extended to Mrs. Cecelia Alapa on the passing of her husband ELWOOD ALAPA on June 16, 1986 in Hauula, Hawaii who was a member of Steel Guitar International and our Association.

Our sympathy to the family of MILTON HEINSOHN who passed away on July 31, 1986. He was the owner of Aloha Publishers in Dallas, Texas, the successor to the Oahu Publishing Co. The business is closed.

1987 Conventions 1987

April 1987 Honolulu, Hawaii

TENTATIVE 1987 HONOLULU 1987 CONVENTION DATES FOR PLANNING PURPOSES: In 1987 Palm Sunday falls on April 12; Passover begins on April 14; Good Friday on April 17 and Easter Sunday on April 19. So I see no conflict in scheduling our HONOLULU CONVENTION ON SUNDAY THRU THURSDAY APRIL 26, 27, 28, 29, 30, 1987 AT THE WAIKIKI PLAZA HOTEL on Kalakaua Avenue near Kuhio Avenue right across from Fort DeRussy. Final Registration and organization of performance sessions on Sunday and Monday April 26,27. Playing sessions on Tuesday, Wednesday and Thursday April 28, 29, 30. Saturday night May 2 we can attend a LUAU at a private beach. Sunday evening May 3 we can attend the JERRY BYRD Sixth Annual HO'OLAULE'A "Night of the Steel Guitars" Celebration at the Ala Moana Americana Hotel and Scotty's Jerry Byrd Bus Tour beginning on Monday May 4.

HOTEL RESERVATIONS: If you plan to attend the TIME FOR ACTION IS NOW! FIRST: Complete and mail the enclosed HOTEL RESERVATION FORM as soon as possible but Not Later Than NOVEMBER 15, 1986. WHY SO SOON? To hold a group of rooms at the Hotel in a booming tourist area; the more members we can deliver to the Hotel the lower our costs for Meeting Rooms will be!!! SECOND: Write to your S-T-E, Fred Gagner, 10432 East Flintlock, Tucson, AZ 85749 (USA) (Phone: 602-749-4251) and request an ADVANCE REGISTRATION FORM FOR HONOLULU CONVENTION. We must have an immediate indication of how many persons have a strong interest in this convention. WE DO NOT INTEND TO MAIL THESE FORMS TO ALL MEMBERS. ONLY THOSE WHO NOTIFY US WILL RECEIVE CONVENTION MAILINGS. This will save much on printing and postage costs. (Registration Fee will be \$20.00 U.S. per person.)

WAIKIKI PLAZA HOTEL: Facilities include Pool, Color TV, In-room safes for your valuables, Cocktail Lounge, Shops, Parking Spaces, small Refrigerators, Coin-operated Laundry units.

ASSOCIATION TRAVEL POLICIES: The Association cannot assume any responsibility or liability for the performance or quality of any Airline, Common Carrier, Innkeeper, Travel Agency, etc. Each traveler is fully responsible for his own activities.

CANADIAN PACIFIC AIRLINE VANCOUVER TO HONOLULU ROUND TRIP SPECIAL RATE:
Available if response is prompt and sufficient. See Lorene's Hawaiian
Convention NEWS which follows.

LOS ANGELES TO HONOLULU ROUND TRIP SPECIAL AIR FARE: TRIPS INC., a
Tucson, Arizona travel agency will attempt to set up a group convention
special air travel deal for us on a major airline if the response is
sufficient. All members who request an ADVANCE REGISTRATION FORM WILL
BE FURNISHED THIS TRAVEL PROPOSAL IN WRITING.

LORENE'S HAWAIIAN CONVENTION NEWS (WITH SPECIAL TRAVEL INFO FOR
CANADIANS):

THUNDER AND LIGHTNING AND PURPLE OOLIE FEATHERS! What do you think of
the idea? A CONVENTION WITH ALOHA SPIRIT TO BE HELD IN HAWAII! And
if we hold it at the same time as the Ho'olauLe'a we pick up two puka
shells with one stoop! We're all excited about it!

Jerry Byrd and Kaleo were here with us for part of their holidays this
summer and during that time the four of us worked with a travel agent
here to find the best rates and location. The agent here is holding a
block of rooms in their name and that's the way it's done if we want
convention rates. I hope you don't find it too difficult to book
through an agent in Vancouver. Because rooms are being held for us,
there is a deadline of November 30th for booking. We regret there are
no kitchenettes, so bring your coffee maker and cups if you like break-
fast in your room. It's the WAIKIKI PLAZA HOTEL on Kalakaua Ave. near
where Kuhio Ave. joins it, right across from Fort DeRussy. If you
have another place you prefer to stay in, that's fine. Please be with
us for the sessions and join us socially as much as you can to share
the fun of being together in Hawaii.

Registration will be Sunday and Monday April 26 and 27 with sessions
running all day April 28, 29, and 30th. The date set for the Ho'olauLe'a
is Sunday May 3rd.

Continued on Page 6

1986 CONVENTION PHOTOS 1986 CONVENTION PHOTOS: Color photos of the
performers are now available. Prices: 5x5" size color prints at
\$3.50 U.S. each; 5x7" size at \$6.00 U.S. each; 8x10" size at \$10.00
U.S. each. FOR SPECIAL PHOTO ORDER FORM with list of photos WRITE
TO: FRED GAGNER, 10432 EAST FLINTLOCK, TUCSON, AZ 85749 (USA).
Jim Nelligan from Oldtown, Maine (Scotty's Official Photographer)
took some real great photos for us.

We don't know how many will volunteer to perform during the sessions, we'll have to inform you in the January newsletter about that and other details. Aside from playing in our club sessions, we'd like to encourage you to take your steel guitar out under a shade tree in the park or at the beach and Let Hawaii hear the sound of it's native instrument. Do you have a small portable battery-operated amp? We'll be arranging for Rental or Loan of amplifiers and rhythm instruments to be used in the sessions but for security reasons that equipment would have to stay in the hotel.

We expect that most members will make flight plans with the airline of their choice, to arrive and depart on dates suitable to them. However, there is a particularly good rate offered through Canadian Pacific Airlines if you wish to depart through Vancouver. So, here is one option you may wish to consider:

CANADIAN PACIFIC AIRLINE departing Vancouver Sunday April 26 with RETURN FARE \$439. Canadian. Approx. \$325 U.S., subject to changes in exchange rates

BOOKING DEADLINE November 30, 1986 with \$50.00 deposit payable that date.

HOW TO BOOK: by phone or mail to: Miss Julie Yao,
Intra-Hagen Travel, 5915 West Boulevard, Vancouver, B.C.
V6M 3XL (Phone: 604-263-1951)

If you need to park your car, there is Long-term storage at airport. If you need a hotel near the airport, Julie can arrange it.

If you are flying from your home to Vancouver in order to take the C.P.Air flight, Julie can arrange that too.


Perhaps you would like to stop and visit Vancouver for a few days? Be sure to tell Julie you are with the H.S.G.A. Convention and she will let us know that you are flying through Vancouver. We will then get in touch with you to arrange a get-together before the flight. Oh, I forgot to tell you - about the return flight, it's flexible. We don't all have to come back on the same flight. In order to get that price, we just have to fly there together. See you in Hawaii.

Lorene and Art Ruymar:
2090 West 44th Ave., Vancouver, B.C.
V6M 2E9 Canada. (604-263-8944)

Continued on Page 7

September 1987 Joliet, Illinois

MINI CONVENTIONS: Aside from this convention in Hawaii, we hope members will take the initiative to hold mini-conventions in their home-town to bring members together in an informal fashion, particularly in areas that are far from the major convention sites. Give us the information to print in the January newsletter and we'll ask club members to get in touch with you if they want to attend your mini-convention.

JOLIET, ILLINOIS MINI-CONVENTION: Frank F. Miller, 220 Madison #2B, Joliet, IL 60435, (Tel. (815) 725-2020) who served as our M.C. in St. Louis, would host a mini-convention in JOLIET, ILLINOIS near Chicago, September 10 thru 13, 1987 (Thurs. thru Sun.) with Registration on Thursday September 10. Please write direct to Frank and indicate your interest so we can report on this in the January 1987 N.L. 

WHAT SHALL WE CALL OUR CONVENTIONS? The term "convention" has a feeling of "business" about it but the meaning is quite clear to all. Some possibilities are: Hawaiian Music Celebration, Festival, Jubilee, Steel-In, or Bash; Convention with Aloha Spirit; Aloha Days Celebration. We need some member advice on this one.

1986 CONVENTION CASSETTES: Sets of TEN CASSETTE TAPES of the convention performances are available. These are rough un-edited tapes. \$44.00 U.S. POSTPAID in the U.S. and CANADA. \$48.00 U.S. AIR MAIL TO OVERSEAS COUNTRIES. ORDER DIRECT FROM: Scotty's Music Store, 9535 Midland Blvd., St. Louis, MO 63114 (USA). MASTERCARD or VISA are O.K.

DONATION TO STEEL GUITAR HALL OF FAME: A donation of \$100.00 has been made to the SGHOF on behalf of the Association membership. This is a tangible expression of our appreciation for Scotty's logistical support and active participation in hosting our First Convention in St. Louis, August 24-27, 1986.

A COMMENTARY BY JOE BOUDREAU: Remember those early pre-electric guitar days? That was when one learned to play on a wooden "Spanish" guitar which was fitted with a steel nut to raise the strings, thus converting it to the "Hawaiian" guitar. It felt like a bull-fiddle across one's knees. Usually, it was supplied by the studio and it became the property of the student upon the completion of a prescribed course of lessons. Paradoxically, it was soon after the advent of the first "electric" guitars that we mark the beginning of a long, gradual decline in the world-wide popularity of the instrument.

Nashville Country Music quickly adopted this newly "electrified" instrument and thus gave birth to a distinctive, and much enhanced CM sound. I like to think that this move, provided the main ingredient for the ensuing phenomenal growth of American Country Music. The "electrification" of the "steel" guitar ushered in an era of frantic experimentation. It was a period marked by constant innovation which led to a mind-boggling variety of options for both instrument configuration, and variety of tunings. The number of necks on some instruments was limited by the length of the player's arms. Some necks had so many strings, it was like trying to play a Zither with a steel bar. Most players had their own special or "secret" tunings. It was a wing-ding free-for-all - with "anything goes." It's debatable whether the introduction of pedals and knee levers simplified matters, or simply added to the overall confusion.

Today, most performers on the "steel" guitar are divided into "pedal" and "non-pedal" enthusiasts. Each group likes to poke fun at the other. In all too many instances, this rivalry degenerates into a counter-productive form of "intolerance" and "tunnel-vision." My position is that it is vitally important for these two groups to co-exist on friendly terms. We need to recognize the fact that there is much overlapping, intermixture, and ambivalence between the two schools. There is no disputing the fact that many of our "Pedal Steel" brethren are "top-rank" professional giants in their own right. And, as such, they have done a great deal to keep the sound of "Steel" alive and well, if not Hawaiian in flavor. Unquestionably, Country Music is here to stay. We cannot help but profit from an exchange of ideas.

Our primary task is to emphasize and nurture the "Hawaiian" aspect of this truly beautiful instrument. But, we must not become mutually exclusive through narrow-mindedness. As a matter of fact, the "Spirit of Aloha" fairly dictates that we enjoy and practice friendly fellowship.



Elmer Ridenhour on Bass, Lorene on Uke, Art on Guitar,
with Walter Schuch on Steel. Walter traveled the
greatest distance from Duisberg, West Germany.



Elmer Ridenhour with Beau Sterling who played Steel and was a surprise Vocalist. Beau is a professional Hawaiian entertainer in the Chicago Area. He will be releasing a Cassette tape soon.



Lorene Petersen, Elmer Ridenhour,
Arthur Ruymar, and our Host,
Dewitt "Scotty" Scott playing
his Rickenbacker Fry-Pan Steel.



Lorene on Ukulele with
Wanda Bruening on Steel
and Doris Atkinson on Guitar.

1986 Saint Louis, Missouri Convention 1986

MEET ME IN ST. LOUIS: Canadian members Pete and Audrey Dunkley review our First Convention. Fifty-one people answered the call to meet in St. Louis for the HSGA 1986 Convention. Those who attended were treated to a first class affair. The music was inspiring, the hospitality suite luxurious (courtesy of the Clarion Hotel), the weather beautiful, and a more friendly group of people couldn't be found. In addition to skilled performers, the atmosphere and efficiency of conventions of this type reflect the skills of the Master of Ceremonies. At St. Louis, Frank Miller from Joliet, Illinois, more than filled the bill.

The convention opened in high gear on Monday morning, August 25th with our Host Dewitt Scott serving up a musical treat on his Fry Pan. After sampling Scotty's offering, one member of the audience was moved to tears of appreciation. Further musical treats for Monday were provided by Art Ruymar, Doris Atkinson, Lorene (Petersen) Ruymar, Jody Sanders, Wade Pence, Elmer Ridenhour, and Beau Sterling.

On Tuesday most of these artists performed a second set. Bill Smith obviously no stranger to the performance stage, added his skills to further enchant the audience. Following the performances on Monday and Tuesday, short business meetings, chaired by Lorene Ruymar, the club's vice-president, were held in the hospitality suite. Other club officers present at these meetings were directors Art Ruymar and Elmer Ridenhour, and the club's treasure house of information re musical matters, secretary-treasurer-editor, Fred Gagner. Fred also gave a well-attended seminar on chords and chord construction. This was the first item on the program Tuesday morning.

Several performers from the two previous days entertained us again on Wednesday morning. Guest artist for the day was Al Petty who thrilled us with his extraordinary talent on the Fry Pan. Pastor Al invited all present to attend his church service on Sunday morning. He planned to use his latest electronic equipment which duplicates the sound of any instrument or combination of instruments when triggered by notes played on the pedal steel.

Performing Wednesday for the first time at this year's convention were Jim Hanchett, Wanda Bruening, and Kert Jones. Wanda had a "special" all-girl back up, the "Wiki-Wiki-Hukilau-Wai-Kik-a-Moo-Cow Sisters". The group contained a rather suspicious looking bass player named Earl Blank (or was it Earlene Blank?) With the help of other assorted characters (one named Doris), Kert Jones did a standup (or was it sitdown) comedy routine which ended up with each of the back-up group leaving the stage in disgust depending on his/her tolerance level for unusual steel technique. Throughout Kert's act Walter Schuch performed a remarkable imitation of a hula girl. Several members "participated" in Hula Lesson taught by some lovely ladies. A good time was had by all. Fred Gagner said a few well-chosen words and brought the convention to an official end.

The responsibility for organizing the performance programs fell on the shoulders of Art and Lorene. They also recruited the back-up musicians. Art, Lorene, and Elmer provided most of the back-up with help from Paul Fattaruso and Earl Blank. Elmer Ridenhour presented two fascinating sessions for us: the first a history of Hawaiian popular music as he played the songs keyed to his commentary; the second on how to entertain people successfully.

The Steel Guitar International Convention commenced on Thursday with free admission to Scotty's "Talent Search." Doris Atkinson and Jody Sanders, both of whom had played at HSG Convention, performed here as well.

Distance is no barrier to those who want to enjoy well-played Hawaiian music. The "long distance visitors" at the convention were Jim and Arlene O'Brien from Scotland, enroute from Saudi Arabia by way of Texas; Walter Schuch from Duisberg, West Germany; Doris Atkinson from Manitoba; Art and Lorene Ruymar from British Columbia; and Peter and Audrey Dunkley also from British Columbia.

Continued on Page 19

Each year at the Steel Guitar International Convention, Scotty hosts a cocktail party for the performers. At the party for the pedal steelers held on Thursday night, Elmer Ridenhour backed by Lorene, Art Ruymar, and Earl Blank, provided Hawaiian sounds for the entertainment of the predominantly "country" steelers. Special mention must be made of the generosity of Dewitt Scott in providing equipment and tremendous support for the HSGA Convention. Thank you, Scotty!

It was not all steel guitar at St. Louis. In addition to the get-togethers in the hospitality suite, several members forced themselves to watch the Cardinals play in the nearby stadium, several toured the Arch taking in both the Old West Museum under the Arch and the "capsule" ride to the top of the Arch. The showboat, President, proved to be irresistible with its four hour cruise complete with dining and dancing. For those who could tear themselves away from the guitars St. Louis presented many other attractions. One final note, at the Convention six new members joined the association. Thank you Fred, Art, Lorene and "Scotty" for all you did to make this convention a reality for all of us.

MEMBERSHIP ADDRESS LIST POLICY: The names and addresses of current members are included in this issue. Phone numbers are not included since many members did not provide them and there is also the problem of accuracy and number changes. If the number is available INFORMATION will provide a current number. POSTPONED UNTIL JANUARY 1987. SORRY!

Not all members can be listed. The U.S. Federal Privacy Act requires that we have members prior consent to publish their names and addresses. We apologize in advance for any mistakes in this connection.

New members and address changes will be listed in each newsletter from now on. Usually we learn of address changes when the Postal system returns a newsletter with a yellow label showing the new address. However, the ADDRESS CORRECTION REQUESTED service does not take care of this problem in Canada or the Overseas countries.

On September 29th, when this copy was typed, our current membership was 311.

MUSIC

STEEL WORKERS

At Scotty's, steel guitars pull the heart strings

PHOTO BY MIKE DEFILIPPO



by David Folkers

The first thing you should know about DeWitt Scott is that no one calls him by his first or last name. Not even his wife. He's known as Scotty.

The second thing you should know is that Scotty considers it his mission to "enlighten" people about the steel guitar. When Scotty starts talking about steel guitar music, which is often, he gets on a roll. In his southern accent he might tell you about the time Mel Tillis or Jerry Garcia or the band Poco dropped by his homey North County music store just to chat and play a few numbers on the steel guitar. Or about the time he performed with a former Miss Hawaii at a Saint Louis Symphony Pops concert.

What really puts a spark under him, though, is *playing* steel guitar music. At an impromptu solo performance in his office, he'll effortlessly switch from an expensive MCI pedal steel guitar to a hand-held original 1932 Rickenbacker fry pan guitar then go from a Jerry Byrd tune to Benny Goodman to Hawaiian hula without missing a beat.

When he's near steel guitars, Scotty is in his element. As the proprietor of Scotty's music store in Overland, Scotty is one of the largest distributors of steel guitars and instruction books in the country. Scotty is also the brainchild of the annual International Steel Guitar Convention, which is held this week in St. Louis.

What Scotty likes most about the steel guitar is its chameleon-like sound. Steel guitars are the instruments that put the twang in country music and the "wah-wah" in Hawaiian music. (They are not, as the name might imply, the guitars that give heavy metal bands their bite.) Most recently, musicians are interfacing them with synthesizers, producing a completely different sound. If you're like most rock and rollers and pop fans, the distinct sound of the steel instrument, you say, should never have broken out of the confines of Southern crooners singing about their aching hearts. Scotty knows otherwise.

Consider these bands that have used the steel guitar in their music: The Grateful Dead, Elvis Presley, Frank Sinatra, The Byrds. Not your typical Nashville fare.

The yearly St. Louis-based convention has played a large role in steel guitar's breakthrough into more mainstream music. Before the first convention in 1968, the more daring, experimental steel guitarists were playing in smaller, rowdier Nashville clubs. Record producers paid no attention and serious steel guitar lovers wouldn't dare go near the clubs to hear the musical daredevils. Scotty was an exception. Until then, he says, "I didn't know you could hear steel guitars on pop and jazz songs." Frustrated that he couldn't convince fellow musicians that the risk was worth it, Scotty decided to bring the musicians to St. Louis.

That first Steel Guitar show brought

Continued on Page 25



Wade Pence, Uke, Lap Steel, Pedal Steel and a surprise Vocalist; Lorene, Elmer Ridenhour and Art with Doris Atkinson on Steel. Doris is a real fast picker. She has promised your Editor a copy of her "Tomi, Tomi" arrangement for the newsletter.



Preparations for the closing Hula Lesson. Pat Jones assisting Russ Parks and Lorene with Sig Vogel. Jody Sanders operating the sound and taping system. What followed has been censored. Well maybe in the next issue?



Jim Hanchett on his Double Eight National Steel.
Jim had his own taped back-up which gave our
regular group a break.



Bill Smith on Pedal Steel. Bill is busy with Luau bookings in the Mobile, Alabama area. (Who said Hawaiian music was gone???)

some of these musicians together. About 75 people attended. Three years later, some 500 people attended the event and the name was changed to the National Steel Guitar Convention. It has now become the International Steel Guitar Convention and this year Scotty expects 3,000 guests, 52 distributors and 65 players. Scotty's is still the sole producer.

"A lot of young steel guitar players have been hearing the name 'Scotty' since they were five," Scotty says matter-of-factly. Because of the convention, his reputation and his contacts in the music industry, he says that nary an article is written about steel guitars without a call to Scotty's. Even musicians seem to want a piece of his wisdom. Just two weeks before this year's convention, a Los Angeles-based musician mailed Scotty a copy of his first album. The young musician had written for Scotty's blessing and criticism, a common enough occurrence, though Scotty still seems somewhat taken aback by the attention. He asks without pretense, "Who cares what I think?"

Scotty's claim to fame actually began somewhat inauspiciously on a farm in Oklahoma City, Oklahoma. The teen-aged Scotty heard Jerry Byrd play "Drowsy Waters," the first time he remembers hearing the steel guitar. A love affair with the instrument began.

"I promised my mother I'd dry dishes for three months if she'd buy me a steel guitar," he remembers. His mother relented and bought him a fry pan guitar from a mail order catalogue. The gift changed his life, but he inevitably broke his promise: "I don't think I dried one dish; I just played that guitar to death."

Living on a farm meant teaching himself to play the instrument. Years later, Scotty would haunt nightclubs and upon introducing himself to the guitar players would ask for advice. Not only did that straighten out Scotty's technique, it made him many friends in the music industry.

In addition to the yearly convention, Scotty also operates his own independent record label, Mid-Land Records. The small label has 32 artists on record, making it, he says, the largest steel guitar label and distributor in the world.

Also out of his store, Scotty has written and edited 16 instruction books. Indeed, Scotty considers teaching to be the basic reason his business is so successful, and he says he does a tremendous mail order business. On top of all that, Scotty is on the advisory board of *Guitar Player* magazine, a member of the Country Music Hall of Fame, and an honorary member of more than a dozen steel guitar associations.

Despite these accolades, most of his awards and plaques remain in a dusty cardboard box under his desk. It's not disdain for the honors. It's just that there isn't any room left on the walls of his store. The walls are filled with guitars, snapshots, speakers, recording equipment, and hundreds of tapes.

His store opened in 1966 in the basement of his home. Six children and a booming business later, it's hard to tell which outgrew the space first, but the family moved next door and Scotty's now occupies all three floors of the house.

It might seem a natural that the business should relocate to Nashville, but Scotty is more than content with staying in St. Louis and keeping it all in the family. Now 54, Scotty is still the acting president, his son DeWitt is vice president and his wife is secretary.

A walk through Scotty's shows that the table-like pedal steel guitars have all but made the hand-held fry pan guitars obsolete. Nonetheless, Scotty will tell you that the pedal work involved in playing the newer models can cause cramping in a set of 54-year-old legs. Then, in the middle of the impromptu performance in his office, Scotty picks up the fry pan guitar and starts playing "Drowsy Waters." A wide grin comes to his face and Scotty can't help but look like he's at home. ■

The International Steel Guitar Convention is held Aug. 28-31 at the Clarion Hotel, downtown. (See Announcements in our Calendar.)

In Hawaii, and everywhere he goes, our good friend and advisor, Jerry Byrd, does his utmost to promote and foster our cause with every breath he takes. Here, on the "Big Island," it behooves every one of us to emulate Jerry's fine example. Let's give it our best to help re-energize popular interest in "Hawaiian Steel." An effective way to do this is to attract more new members who are committed to our goals, to set aside some time for giving HSG lessons, and to make every effort to attend our national and regional conventions. (Editor's Note: A fine statement of the problem! There should be no conflict of interest between Hawaiian and Country since we share a common cause - the Steel Guitar. Now, how did I get mixed up in all of this? I am a Jazz musician.)

HAWAIIAN STEEL GUITAR ASSOCIATION: Yes! We now have a new and SHORTER name! A majority of our officers and directors have agreed on a new and shorter name for us. Here is the message that was mailed to the governing board on September 3, 1986.

NAME CHANGE PROPOSALS: Serious and valid objections have arisen to my deletion of STEEL GUITAR from our name. Advisory discussions with, and a poll of members in St. Louis, developed two proposals for the Officers and Directors to vote on. Key points made were: originally it was HAWAIIAN GUITAR; then STEEL GUITAR as other types of music got involved; then HAWAIIAN STEEL GUITAR; and later came PEDAL STEEL GUITAR; a shorter name (four words maximum) is needed with a clarifying subtitle; CLUB has a limited social meaning; INTERNATIONAL is similar in meaning to GLOBAL and WORLDWIDE but is already in use by two other groups so probably should be avoided. PLEASE INDICATE YOUR CHOICE OF THE FOLLOWING PROPOSALS.

HAWAIIAN STEEL GUITAR ASSOCIATION

A Global Communications Network of Hawaiian Music Enthusiasts

HAWAIIAN STEEL GUITAR GLOBAL

A Worldwide Communications Network of Hawaiian Music Enthusiasts

HAWAIIAN STEEL GUITAR ASSOCIATION was chosen. This illustrates how policy decisions are made in an open organization where member viewpoints are taken seriously. (Your S-T-E had started using WHMA (Worldwide Hawaiian Music Association) in response to complaints about our too long original six word name.)

SOME THOUGHTS FROM BEAU STERLING: So sorry I had to leave our convention early on Wednesday. Wish I could have stayed for Scotty's affair, too. On the drive back to Chicago and for the next couple of days I felt like Walter Schuch. My head was swimming in a sea of ideas. Ideas about increasing club membership, songs I'd like to learn, how I'd like to develop my style, about next year's convention in Hawaii and attending Jerry's Ho'olaule'a to name a few. I heard the tapes of the Ho'olaule'a for the first time when I got home and the juices started flowing all over again. And then once again when I played Scotty's record which I purchased at the convention. I really believe there's a huge market out there with a thirst for Hawaiian music and, as Tom Shilstra called it, "Sweet Steel Guitar."

I played at a country club Luau last Sunday and a young man of about 16 came up to me and asked what instrument I was playing. When I answered "Hawaiian Steel Guitar" he was surprised to learn it was called a guitar. Then he wanted to know how the sounds of the notes were made. When I explained it was done with the steel bar, he again expressed surprise and said he thought the guitarist was making those sliding sounds - referring, of course, to the rhythm guitar player. I relate this story to show how much we are in need of educating the public on our instrument. One way is to start getting out there and playing it. Get over the shyness and don't be afraid to make mistakes. That's how we learn. I met so many people in our club who were afraid to play and I could tell they could do a fine performance if they would get up and do it. One of the easiest traps to fall into is the cop-out, "I'm not ready yet. I still have to learn this, that or the other." I've seen some fine instrumentalists working in real dumps. It was obvious they should be playing in better spots with more accomplished musicians. Most of the time when I asked, "What's a person like you doing in a place like this?" I got the same response - "I'm not ready yet, da-da da-da."

I would like to offer a few idea's that were inspired by Elmer Ridenhour's mini-seminars at the convention. I wholly agree about memorizing the music to be played. Memorizing eliminates the mechanical aspect of playing and allows the creative personality to emerge while playing. Hence, a better performance. Standing and playing is not all that necessary. Although I, personally, think it looks better. Especially when you take in the total view from the audience side - to see all musicians standing.

Continued on Page 28

I would also like to suggest what I'll call "Getting back to Basics," - especially to those who are planning on playing in public. This is to learn (memorize) at least the "basic" songs - the standards, the most requested - in single note form. Then progress to harmony, double note and then full chords. In many, if not most cases, by starting with single note playing, you will notice that the chord harmonies will come naturally. If you'll notice in most recordings with Hawaiian steel guitar, many of the notes played are single notes with harmonies appearing in various places throughout the song. Also by learning and memorizing a song first in single note fashion you are able to at least play the lead line when a song is requested and the back up people can supply the rhythm and chords. You can also build a repertoire quickly in this manner. After a while, if you have a good ear, you will even be able to fake requests. That is play songs that you know in your head but have never attempted on the steel. You can probably do it now if you try it - at least with slow songs. With the up tempo songs you learn to use variations as described in the July newsletter.

Well, this started out as a letter to say how much I enjoyed the convention and how I foresee a great future for our organization. But I got caught up in the flow of ideas running through my head and it started sounding more like an article for the newsletter. I've never written an article before. So, if you think there's any merit to any of this, perhaps you can rewrite it into an article. (Editor's Note: Is Beau after my job? Well done and Thanks!)

LOGO DESIGN CONTEST: On page 24, January 1986 Newsletter and again on page 22, April 1986 Newsletter, we requested membership input on rough ideas or designs for the Association Logo. So one more time on this one.

A LOGO is a drawing or symbol to present the image of an organization in advertising or on stationery etc. Designs should be BLACK on WHITE PAPER as color printing is too expensive for us. Submission deadline is November 30, 1986. Mail to the S-T-E.

Members, their friends or relatives, are requested to submit LOGO DESIGNS or IDEAS for adoption by the Association Board of Directors. The selected design will become the property of the Association with recognition and appreciation to be accorded to the Donor in the Newsletter.

HAWAIIAN SCENE CALENDARS FOR 1987: For 1987 calendars with a Hawaiian motif you can write for catalogs to: (1) XENEX Publishing Corp., P.O. Box 1600, Kailua, Hawaii 96734; (2) Hawaiian Resources Co., Ltd., 1123 Kapahulu Ave., Honolulu, Hawaii 96816.

MEL BAY BOOKS FOR G TUNING DOBRO STEEL: You can order Mel Bay books from any store that sells sheet music and music books.

\$4.95 MB93350 Country Dobro Guitar Styles
\$5.95 MB93775 Dobro Fiddle Tunes and Breakdowns
\$6.95 MB94077 Dobro Songbook
\$5.95 MB93968 Learn To Play Bluegrass Dobro Guitar
\$6.95 MB93925 Traditional Tunes for Contemporary Dobro

MEL BAY UKULELE BOOKS: Mel Bay music books can be ordered at any music store that sells music print.

\$3.95 MB93461 Uke Method
\$2.50 MB93269 Uke Chords

Melody and Chord Melody Solo Style in Notes and Tablature:
\$5.95 MB93938 Songs and Solos for Uke (Folk Song oriented)
\$6.95 MB93776 Hawaiian Uke Songbook (Early traditional Hawaiian music, good reference book for steel players)

CHANGE IN TYPEFACE: The Typing Element previously used on our ancient IBM Selectric Typewriter was found by the repair service people to be injurious to the health of said typewriter. The new typestyle seems to be the best of the limited choices available in the correct point size.

CORRESPONDENCE POLICY: The S-T-E only replies to letters when it seems appropriate to do so. Much of our mail is advisory or informative in nature. This is very helpful as a source of news. When a letter raises a question of probable interest to other members it is usually answered in the form of a writeup in the next Newsletter. We have Jerry Byrd to call on for help if questions beyond our ability should arise. So please feel free to write when you wish. One of the real pleasures of this job is reading the mail from our members.

NON-PEDAL C6th ARRANGEMENTS BY SCOTTY: TUNINGS (1-ECAGEC-6)
(1-ECAGEC#-6); Among My Souvenirs, My Isle of Golden Dreams, Red Sails in The Sunset, Remington Ride (J.B. version), Dance of the Goldenrod (J.B. arr.), To You Sweetheart Aloha, Down Where The Tradewinds Blow, Hawaiian Wedding Song, Keep Your Eyes On The Hands, Kalua, Adventures In Paradise, Blue Hawaii, Beyond The Reef, Blue Eyes Crying In The Rain, Born To Lose, Steel Guitar Rag, Panhandle Rag, Harbor Lights, Release Me, Cold Cold Heart. Price \$1.50 per song or all 20 for \$25.00. A 60 minute cassette tape of all the songs for \$4.00 or free if you buy all 20 arrangements. Order from: Scotty's Music, 9535 Midland Blvd., St. Louis, MO 63114. (Ask for copy of Music and Record Catalog.)

MIDLAND RECORDS: Also available from Scotty's Music Store (address above): "Classical Steel Guitar" by pedal steel artist Marshall Hall playing music usually only performed on the Classical fingerstyle guitar, a unique and unusual record; "Jerry Byrd - Master of Touch and Tone" recorded in 1979 for Midland, this is a must have record for J.B. fans. Records \$8.00 each plus \$1.00 for postage in U.S. and Canada. Overseas surface mail add \$3.00.

TOM BRADSHAW STEEL GUITAR RECORDS: The following vintage classic steel guitar records by Jerry Byrd are available at \$8.00 each: VC-1 "HiFi Guitar," VC-2 "Steel Guitar Favorites," VC-3 "Burning Sands - Pearly Shells - Steel Guitars," VC-4 "Hawaiian Beach Party," VC-5 "Byrd of Paradise," VC-6 "Satin Strings of Steel," VC-7 "Admirable Byrd." Please note that VC-5, VC-6, VC-7 are CASSETTES ONLY. VC-10 "West of Hawaii" by Speedy West, CR-3 "The Big Band Steel Guitar of Alvino Rey," No. 8 "Byrd in Hawaii" by J.B., No. 35 "Steel Guitar - Hawaiian Style" by Jerry Byrd at \$10.00, No. 522 "Hawaiian Sunrise" by Ken Ufton. ORDER FROM: Tom Bradshaw, Pedal Steel Guitar Products, PO Box 931, Concord, CA 94522 (Tel. 415-686-0196). Shipped by mail - no C.O.D., all payments U.S. Funds. Overseas surface mail add 15 per cent of total order. Overseas air mail \$3.25 first record, \$2.75 each additional record.

HAWAIIAN PLANTATIONS CHRISTMAS CATALOG: Available from Hawaiian Plantations, 1311 Kalakaua Ave., Honolulu, Hawaii 96826; Gifts of candy, macadamia nuts, fruitcakes, jams, jellies, honey, coffee, fruits, spices, flowers, cologne, etc.

HAWAIIAN EVENTS CALENDAR: KAPALAKIKO PRODUCTIONS, 3741-26th Street, San Francisco, CA 94110 (Tel. 415-824-0639) publishes a quarterly "Calendar of Hawaiian Events" in February, May, August and November to publicize Hawaiian oriented activities worldwide. No charge to be placed on their mailing list; just write to them. (Thanks to Director Jimmy Hawton and Charles St. Germain for this one.)

TEXAS STEEL GUITAR ASSOCIATION: For membership information write to: Mr. CHARLES NORRIS, President, TSGA, 64 Broadmoor, Mesquite, TX 75149.

THE NEW LIFE BLESSING STEEL GUITARIST'S FELLOWSHIP: Write to PASTOR AL PETTY, 13054 23rd Street, ETIWANDA, CA 91739 (Tel. 714-899-2714) for membership details. He offers gospel cassettes, seminars, etc. He played for us in St. Louis on Scotty's J.B. Frypan lap steel in the C6th tuning. He is another pedal player with Hawaiian roots. He is a fabulous musician who plays Hawaiian like your editor wishes he could but never will.

CALIFORNIA HAWAIIAN NEWS: Arma K.P. Fonseca, Editor-Publisher of CHN advises that ill health has forced her to terminate publication of the newsletter. We will miss CHN and wish her the best and improved health in the future.

STEEL GUITAR AUSTRALIA: The May 1986 issue contains a promotional item on our Association plus the music "Sunset In The Islands" from our April 1986 newsletter. Our thanks to Editor Norman A. Bodkin, Box W183, West Tamworth 2340, N.S.W., Australia.

MELBOURNE STEEL SHOP: Member George Xanthos operates the Melbourne Pedal Steel Guitar Centre, 19 Jukes Road, Fawkner 3060, Victoria, Australia (Tel. 03-359-2936). Teaching, sales and service are provided.

HAWAIIAN SPELLING CORRECTIONS: Fred Barnett's report on the 1986 Ho'olaule'a beginning on page 8, July 1986 Newsletter, contains several spelling errors. Wish we could blame them all on Fred but we can't. (Lorene says we have three spelling codes: U.S., Canadian and OOPS! Your Editor had planned to hop over to Honolulu to take some Hawaiian language lessons but my wife has hidden the credit cards.) Corrections follow: Page 8, Kalani FERNANDES, "SILHOUETTE HULA"; Page 9, "UHEUHENE," "MAPUANA," "ALEKOKU," "LIHUE."



Mele Kalikimaka

Hauoli Makahiki Hou

VERY HAPPY NEW YEAR



HAWAIIAN JINGLE BELLS

Dashing past the moon, Slipping through the stars,
Santa guides his sleigh to the sound of steel guitars.
Kanes and Wahines, mama in her sarong,
Strum their ukuleles while they sing this Christmas song, OH!,
Santa Claus, Santa Claus, come to Waikiki
You will find our fishing nets hanging on a palm tree.
Santa Claus, Santa Claus, come to Maui too,
We will leave some pineapple and cokee-nuts for you.
Red and green poinsettias make an Island Christmas Tree.
Fro-osty the Sandman does a hula by the sea.
Haoles and Hawaiians at the Yuletide Luau say,
"Mele Kalikimaka" in the Polynesian way, OH!, (Chorus)

(LORENE'S CHRISTMAS SONG)



Mele Kalikimaka



Jazz Style Jingle Bells

With rhythm

Chords: G, G6, GMa7, G6

① E 77 7 77 7 1010107 56 77
 ② C 77 7 77 7 7 8 777
 ③ A
 ④ G 77 7 77 7 777
 ⑤ F
 ⑥ C

Chords: D7, G6, A7, D, D7

① 8 777 77 7 2 22 141414
 ② 121212 12 777 7 999 7 2 22 141414
 ③ 121212 12 777 7 999 7 2 22 141414
 ④ 121212 12 777 7 999 7 2 22 141414
 ⑤ 121212 12 777 7 999 7 2 22 141414
 ⑥

Chords: G, G6, GMa7, G6

① 7 7 7 7 1010107 56 7 7
 ② 7 7 7 7 7 7 7 8 56 7 7 7
 ③ 7 7 7 7 7 7 7 7 7 7 7
 ④ 7 7 7 7 7 7 7 7 7 7 7
 ⑤ 7 7 7 7 7 7 7 7 7 7 7
 ⑥

Chords: D7, G6, D7, G6

① 8 8 777 7 7
 ② 121212 12 8 777 7 14141412 9 7 7 7 7
 ③ 121212 12 8 777 7 14141412 9 7 7 7 7
 ④ 121212 12 8 777 7 14141412 8 7 7 7 7
 ⑤ 121212 12 8 777 7 14141412 8 7 7 7 7
 ⑥

Handwritten musical notation for guitar, first system. Chords: G, G6, G Ma7, G6. Fingering for strings 1-6 is provided below the staff.

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

Handwritten musical notation for guitar, second system. Chords: D7, G6, A7, D, D7. Fingering for strings 1-6 is provided below the staff.

①		8 8	7 7 7	10 10	10 9 9 9	7	2 2 2
②		12	7 7 7		9 9 9	7	2 2 2 14 14 14
③		12 12	7 7 7		9 9 9		14 14 14
④	9 11		7 7 7		9 9 9		2 2 2
⑤	10	12					14 14 14
⑥							

Handwritten musical notation for guitar, third system. Chords: G, G6, G Ma7, G6. Fingering for strings 1-6 is provided below the staff.

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

Handwritten musical notation for guitar, fourth system. Chords: D7, G6, D7, G. Fingering for strings 1-6 is provided below the staff.

①		7 7	10	8	10 10 10	7
②	14 14 14	12 12 12	7 7 7 7	11	9	7
③	14 14 14	12 12 12		12	9	
④		7 7 7 7		11 9		7
⑤	14 14 14	12 12 12	7 7			
⑥						

Star Of The East

Moderato-Cantabile

Handwritten musical notation for the first system of "Star Of The East". It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody is written on a single staff, and the guitar accompaniment is shown on six staves below. Chords F, F7, and Bb are indicated above the first three measures. The guitar part includes fingerings such as 1, 2, 3, 4, 5, and 6 on the strings, and specific fret numbers like 7, 13, and 10.

Handwritten musical notation for the second system. It continues the melody and accompaniment. Chords Bb, F, C7, and F are indicated above the first four measures. The guitar part includes fingerings like 1, 2, 3, 4, 5, 6 and fret numbers such as 13, 6, 7, 8, and 10.

Handwritten musical notation for the third system. It includes a "To Coda" instruction with a Coda symbol above the fourth measure. Chords F, C7, F, C7, and F7 Bb are indicated above the measures. The guitar part includes fingerings like 1, 2, 3, 4, 5, 6 and fret numbers such as 7, 5, 6, 4, 3, 6, 7, 11, 13, and 10.

Handwritten musical notation for the fourth system. It continues the melody and accompaniment. Chords Bb, F, C7, and F are indicated above the first four measures. The guitar part includes fingerings like 1, 2, 3, 4, 5, 6 and fret numbers such as 13, 6, 6, 6, 9, 8, 6, 10, 8, 6, and 13.

B \flat F C7 F D.C. al Coda

①
②
③ 13 13 13 13 13 13
④ 13 13 13 13 13 13
⑤ 13 13 13 13 13
⑥

Coda
C7 F F B \flat F B \flat F

Dolce
mf

①
②
③ 3 6
④ 3 6
⑤
⑥

C7 F C7 F B \flat

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

F B \flat F C7 F C7 F

① 8 13 10 8 5 6 10
② 6 8 8 6 6 6 8 5 6 6
③ 8 13 10 8 5 6 10 6 8 8 6 3 6
④ 8 13 10 8 5 6 10 6 8 8 6 3 6
⑤
⑥