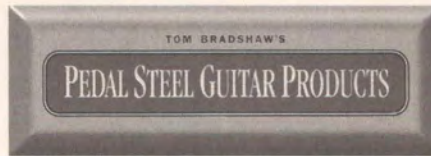


Steel Guitar



The Artists • The Music
Instruction • Accessories • Resources



Product Integrity and Guarantee

I evaluated everything listed in this catalog, providing honest appraisals; items deemed unworthy of purchase were excluded. Because I know that tastes differ, any item ordered can be returned within ten days for an exchange or refund... if the purchaser is not satisfied with it, and the item is not damaged or altered. If you do this too often however, I'll be forced to send "Big Auggie" out to have a heart-to-heart "talk" with you!

Purchases should not be made for reviewing purposes. Because of the accurate product descriptions, it must be expected that you wanted the item as described or you would not have ordered it.

Ordering Information

The Order Form: The best way to order is to remove and use the order form at the center of this catalog. Read the ordering instructions on its back. They are more complete than what I provide here. A replacement order form will be included with each purchase you make. To guarantee accuracy, identify ordered items by their product number and title.

Scratch

Just to have an itch for something you want
Is like an infertile egg that won't hatch.
If you really want something,
the thing you must do
Is get busy and get out and scratch.

Most people think they are smarter than fowls
But even small chickens are smart.
They don't sit and itch for whatever they want,
They know how to scratch from the start.

— Ella Jane Jewell

The Source

WHEN I BEGAN PLAYING STEEL, records were scarce, instruction materials limited, accessories were manufactured for other instruments, and “resources” was not a word used in the same breath with “steel” guitar. If you took lessons then, the Oahu method was what you studied, in classes that bordered on insanity, where the students played in unison! Everyone was taught the Hawaiian tunings and learned Hawaiian songs. Back then, Jerry Byrd was about the only player releasing instrumental recordings, and my instructors couldn’t match him on any level. Like most, I gave up. I wanted to play what I heard on the radio. Byrd’s C6th tuning blew me away, and I was too dumb to figure out what it was! For years I had to learn in the most inefficient way: on my own. This was no different than the rest of my generation of steel players. Fortunately, players today don’t have to experience what everyone did back then! Not wanting others to repeat my experience, I guess I became a crusader. But then, goals without obsession are rarely achieved.



Beginning in 1963 I started a hobby that got completely out of hand, absorbing me now for over 30 years. I did everything that popped into my mind: booklets on chord construction ('64) and pedal steel anatomy ('67), several steel guitar shows ('67 and '68), the first steel guitarists' “convention” (Dallas, Texas, in '69), a four-tune steel course ('69), product catalogs ('73 & '77), the Steel Guitar Record Club ('74), Steel Guitarist magazine ('79 to '82), and the Steel Guitar Cassette Club from '84 to '86. From 1974 to 1984 I purchased and produced several dozen steel albums, and leased several others. For the past 12 years I have restored old pedal steels and repaired steels for local players. To mix things up a bit, I threw the West Coast Steel Guitar Shows of '94 and '95.

I never made enough money from this hobby to allow me to quit my day job, but was always able to generate enough to finance the next project. It has taken 12 years to produce this catalog, but here I go again!...*Tom Bradshaw*

Contents

Standards of Excellence

Standards were established when selecting everything listed in this catalog. All known available albums were reviewed before the catalog's printing. Many factors were considered that led to the exclusion of dozens of albums and other items. The decisions were mine, and purely subjective. Recognizing and encouraging playing excellence advances the instrument,

while accepting mediocrity by offering it for sale is something that diminishes it. Thus, everything I chose for inclusion in this catalog was deemed worthy of ownership. I may not have been correct in the selections and the rejections; I just tried to do my best... *Tom Bradshaw*

The Artists and Their Music

This catalog begins with musical recordings by artists who have received the instrument's highest honor: induction into The Steel Guitar Hall of Fame. Beginning in 1978, this award has been bestowed upon a select few, usually for their lifetime of contributions to the advancement of the steel guitar, its culture, and performing excellence. Voted by the members of the Convention Board, the presentation is made each year at the International Steel Guitar Convention in St. Louis, Missouri. Those Hall of Fame Artists are listed directly below.

Following the opening pages that list the music available from selected members of the Steel Guitar hall of Fame, you will find the recordings available from many other talented artists. They are performers who are breaking new ground for the instrument and taking it to yet another level of performing excellence. These players are the vanguard of the future, making contributions on a level equal to those who came before them. Their talent honors the instrument and keeps it vital, ever-expanding, ever-reaching for new heights.

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Instructional Materials, pages 87–93

Due to space and time limitations, this “Special Edition” catalog lists course materials by item number, title, author and price only. The “full catalog,” with complete course descriptions, plus full sections describing Steel Guitar Accessories and Steel Guitar Resources, is scheduled to be printed sometime after the convention; you will be notified when it is available. Here is a list of the instructors whose courses I carry:

Ken Albert	Doug Jernigan
Doug Beaumier	Mike Johnson
Terry Bethel	Zane King
John Bidasio	Fred Layman
Bruce Bouton	Jay Leach
Tom Bradshaw	Jim Loessberg
Tom Brumley	Lloyd Maines
Jerry Byrd	Tim McCasland
Jimmie Crawford	Frenchy Messier
Russell Easter	Weldon Myrick
Steve Easter	Jeff Newman
Buddy Emmons	Stacy Phillips
Paul Graupp	Hal Rugg
Lloyd Green	Dewitt Scott
John Hughey	Herby Wallace
“Catfish John” Hunter	Winnie Winston

Steel Guitar Accessories, page 94

Foot Volume Controls	Pickups
Noise Suppression Units	Pack-A-Seats
Match-Bro	Covers, Leg Sheaths
Talking Steel Device	Pick Pouches
Tone Bars	Tuners
Picks	Webb Amplifiers

Steel Guitar Resources, page 95

Steel Guitarist Magazine	Conventions & Shows
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Clubs & Associations	Comment and Credits

“Tuning Tips & Tuners”

This lengthy article is my treatise on the hotly debated topic of “How To Tune The Pedal Steel Guitar.” It weaves throughout the catalog, beginning on page 12.

Hysteresis: Steeler’s Frustration

This article details a significant problem: failure of strings to return to in-tune pitch when raised and lowered by pedal action. The article begins on page 67.

Catalog Redemption Notice:
page 96

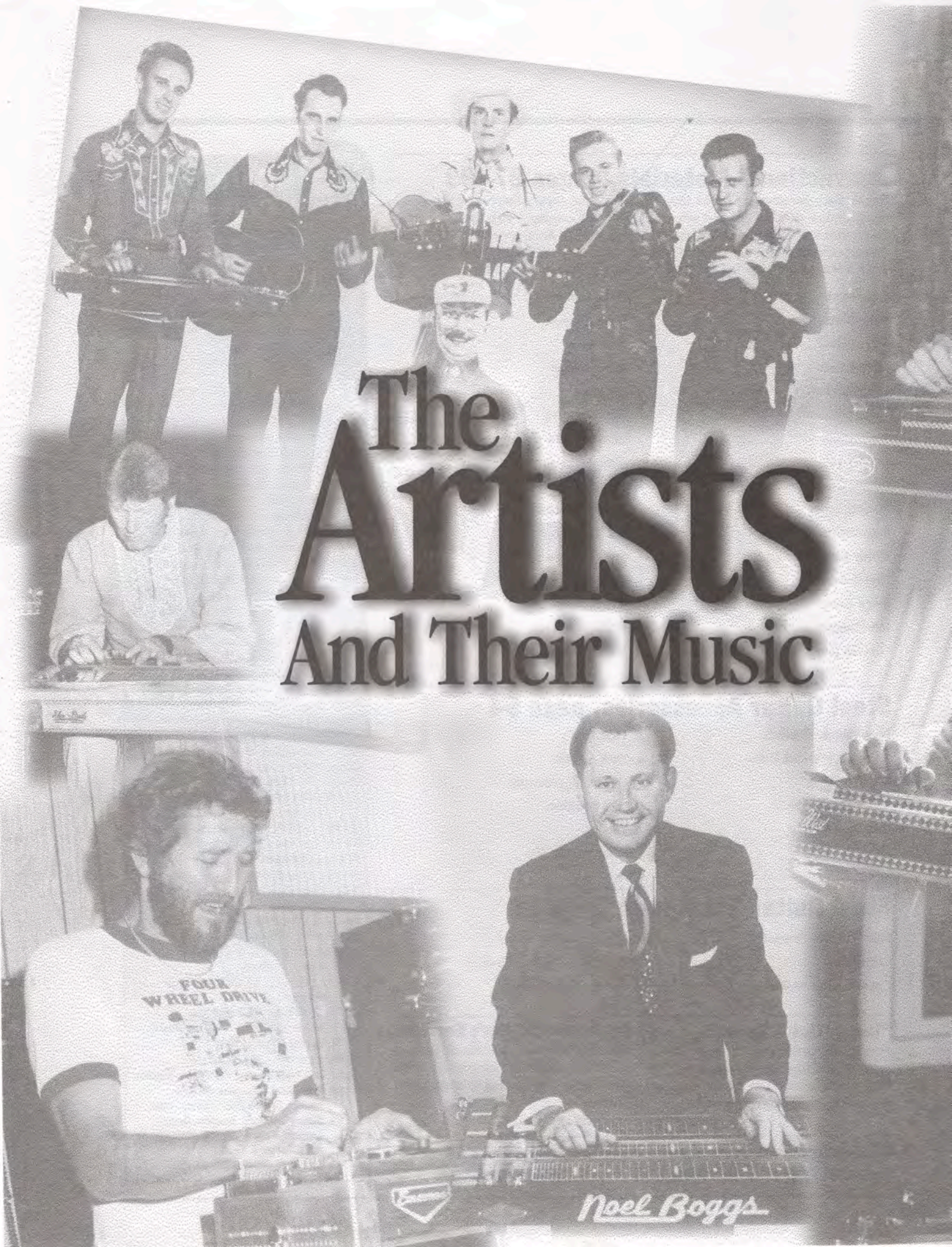
Credits: Inside Back Cover



Core Collection

This icon identifies a “core collection” album. A “collection” album is representative of a classic steel guitar recording, or was selected because it accurately showcases a particular artist’s identifiable style. It should not be concluded that the identified album is necessarily that artist’s “best work” or superior to any other performers’ work or listed albums.

- A-1: Magic Steel Guitar – Noel Boggs
- A-4: Hi Fi Guitar – Jerry Byrd
- A-5: Steel Guitar Favorites – Jerry Byrd
- A-7: Hawaiian Beach Party – Jerry Byrd
- A-17: This ‘n That – Jerry Byrd
- A-27: California Freedom – Bobby Black
- A-29: Pickin’ Up The Dust – Al Brisco
- A-31: Tom Cattin’ – Tom Brumley
- A-33: Counterpoint – Curly Chalker
- A-36: Nevada Breaks – Curly Chalker
- A-37: Almost To Tulsa – Buddy Charleton
- A-41: Ton Of Steel – Jimmy Crawford
- A-42: Steel & Strings – Jimmy Day
- A-56: Steel Guitar Jazz – Buddy Emmons
- A-57: Emmons Guitar Company – Buddy Emmons
- A-206: Sleepwalk – Santo & Johnny Farina
- A-77: Thumbs Up – Bobby Garrett
- A-79: Country Soul Stew – Sonny Garrish
- A-80: All Over The Road – Joe Goldmark
- A-83: The Hit Sounds – Lloyd Green
- A-93: On And Off Stage – John Hughey
- A-95: Uptown To Country – Doug Jernigan
- A-99: Cool Smokin’ Steel – Doug Jernigan
- A-118: The Leon McAuliffe Anthology, Vol. 1 – Leon McAuliffe
- A-120: Corn Pickin’ & Slick Slidin’ – Ralph Mooney
- A-129: Joaquin Murphey – Joaquin Murphey
- A-131: Pedalman – Weldon Myrick
- A-133: Jeff Newman – Jeff Newman
- A-142: Steel Guitar Holiday – Herb Remington
- A-146: From Houston to Nashville – Herb Remington
- A-149: Stealing Memories – Herb Remington
- A-153: Grass Roots Of Steel – Tommy Roots
- A-155: Hal Rugg Steels The Hits Of Loretta Lynn – Hal Rugg
- A-169: Chattanooga Choo Choo – Herby Wallace
- A-176: Steel Guitar – Speedy West
- A-177: Guitar Spectacular – Speedy West
- A-178: Speedy – Speedy West
- A-183: Steel Trek – Bob White
- A-184: Just Plain Country – Little Roy Wiggins
- A-189: Suite Steel – Emmons, Maness, Rhodes, Sneaky Pete & Rusty Young
- A-194: Slide – Crawford, Franklin, Green, Grisham, Hughey, Myrick, Newman, Rugg, Sasser & West
- A-200: Steel With Brass – Maurice Anderson



The Artists And Their Music

FOUR
WHEEL DRIVE

Noel Boggs



The Beginnings

Joseph Kekuku, a Hawaiian lad, stumbled upon an interesting sound in 1885 when he slid a piece of metal, as well as his comb, over the strings of his acoustic guitar. Although eleven years old at the time, four years elapsed before he began making the necessary alterations to turn that acoustic into the Hawaiian guitar we know today. Therefore, scholars selected 1889 as the instrument's most reliable date of birth.

The piece of metal he used to fret his Hawaiian guitar was made of steel, and the instrument would eventually take a part of its name from that metal, with a bar of it being rounded and smoothed. Many years later, the instrument would be amplified by placing a microphone close to the strings at the sound hole (in the mid-'20s), primarily for radio broadcasting. In a town in the Los Angeles basin, in 1931, an electric-generating pickup was perfected and installed on a strange looking steel guitar. Although not branded the Rickenbacker Frying Pan until 1934, its birth had occurred. The pickup on that "Fry Pan" became the benchmark of quality sound, and to many it remains so to this day! At about that same time, another invention would vastly expand the steel's potential for voicing chords. A "chord changer," with accompanying pedal actuators, was engineered into a wooden cabinet of solid-body design (1932). Designed by J.D. Harlin and his brother in Indianapolis, Indiana, it was marketed under the brand name of Multi-Kord.

Many of today's steel guitarists believe the pedal steel to be of recent origin. Hardly, unless 1932 is considered "recent." And, one more major addition was to occur. Sometime during the next 15 years, knee levers were added, and remarkably, first appeared on a hollow-bodied Hawaiian guitar under the brand name of Harmolin! The steel's conversion was then complete. But doubtless, destiny will assure us creations yet to come from tinkering players who appear to never tire of experimentation.

The Artists

Throughout the instrument's history, many gifted performers have emerged, with some achieving the status of legends within the steel's community of players. When we consider that Alvino Rey, the designated "father" of the pedal steel guitar, is still alive, the instrument would seem to still be in its infancy. Throughout its development, a number of standout players, each making small but significant contributions, brought the instrument to its current level of success and popularity. Some of those players are deemed artists, since their impact was tremendous. One should remember, though, that all great artists were once students. Thus, some of today's emerging performers will one day take the place of the established artists, advancing the instrument's capacity for musical expression. What impact they will make, and how they will mold the instrument's future cannot be known, but does challenge the imagination. Provided in the pages that follow are slices of the musical backgrounds and accomplishments of most of the finest players of the past and present. You also have the opportunity to obtain the best examples of their work.

The Music

Recordings, devoted exclusively to projecting the steel's identifiable sound, are relatively rare, given the amount of recorded music in all musical genres. It is quite remarkable though, that nearly all of the best steel albums remain available, and are included within these pages. Although many recordings are not in their original vinyl form, their quality remains consistent, if not improved, through the benefits of modern audio technology. Styles have changed and playing skills have dramatically increased. Excellent musicianship though, projected from an instrument capable of creating the most beautiful sounds in the world, can never be outdated.

HALL
OF
FAMER

Noel Boggs

NOEL IS ONE OF the "deans" of the steel guitar. His contributions to the advancement of the instrument were known long before his death in 1974.

He began as a Western Swing player in the '30s, performing with Bob Wills, Spade Cooley, Jimmy Wakely, Rex Allen, Roy Rogers, Gene Autry, The Sons of the Pioneers and others. He was a veteran of radio long before most other steel players had name recognition. He did soundtracks and special effects for movies and toured the world with notable vocal artists. He played at every major club in Nevada and the largest dance halls in this country and the world. For several years he played in California with his Noel Boggs Trio at the Hollywood Plaza Hotel. Many budding steel players, as well as veteran performers, would visit him there to enjoy his unique style and playing expertise.

Noel most often played country and viewed himself as a country performer, although he favored music popular at the time. With his understanding of music composition, he enjoyed



the rich chord work that popular music afforded, as compared to the typical 3-chord melody so characteristic of the "Country & Western" music of that time.

Noel only got into pedals during the later years of his career. I do not believe he utilized pedals on any of his recordings, but his finesse may simply have fooled me.

Younger players may not appreciate the impact this man had on the instrument during its early history. Within his unique style, Noel also captured the "Fender sound" better than any other steel player ever (and almost everyone was using Fender instruments during his performing days!). Today, many players are unaware of what that sound was. There is no question about the sound coming from Noel's guitar, and his albums document it quite pointedly!

Noel was a true steel guitar pioneer and his influence was acknowledged with his induction into the Steel Guitar Hall of Fame in 1981. His recording of "Coquette" and his own composition, "Steelin' Home," are deemed instrumental classics.

Reviewing "The Noel Boggs Collection"

During Noel's lengthy career he recorded nearly 100 tunes under his name. Many such tunes were recorded as a backup musician with other groups, while he also had instrumental recordings with his own group, The Day Sleepers. The albums listed hereafter contain the best of all those recordings, with only one tune being a vocal (but so unique as to deserve a rebirth).

Most of Noel's instrumentals were released in album form, but many were B-side tunes when "albums" were only two-sided 78-rpm records. Those filler-tunes proved to be the gems that endured, while the A-side vocal selections died in well-deserved obscurity. Thus, we are fortunate that the best of Noel's work is still available.



Magic Steel Guitar

Noel Boggs

A-1: Cassette, \$11.00

Little Coquette • Steelin' Home • Tenderly • Beautiful Ohio • Steel Guitar Rag • Magic Isle • Caravan • Birth of the Blues • September Song • Perdido • Paradise Isle • Beer Barrel Polka



On the Alamo

Noel Boggs

A-2: Cassette, \$11.00

Blues Boogie • Sheik of Araby • On the Alamo • At Sundown • Swannee River • Alabama Bound • Liza • Wabash Blues • My Diane • Anytime • Lover Come Back to Me • Tuxedo Junction

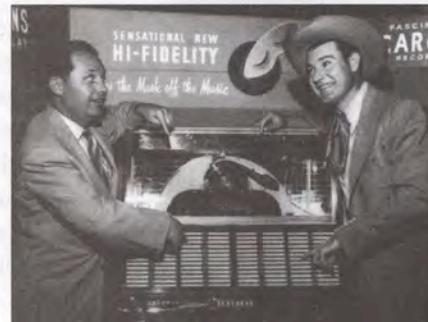


Noel Boggs' Swing and Things

Noel Boggs

A-3: Cassette, \$11.00

'Deed I Do • Boodle Dee Beep • Satin Doll • Danny Boy • Boggs Boogie • Texas Steel Guitar • Steel Guitar Stomp • Somewhere Over the Rainbow • Lover • Jersey Bounce • Southern Steel Guitar • Day Sleeper



Noel and vocalist Tex Williams attend the Juke Box Convention in Los Angeles, 1954

Jerry Byrd

HALL
OF
FAMER

JERRY BYRD IS steel's most influential artist, and a legend to his peers. More major players credit Jerry with influencing and inspiring them than anyone else. It was his style that most modern players tried to copy when they were students. His delivery was deceptive, being unpretentious, honest, and seemingly simple. It was better described as skillful, precise, and awash with feeling. His playing was and is an art form.

Clarity and richness of tone are two more of Byrd's performance markers, but he has many. Jerry took harmonics to the height of perfection. The "doo-wah" sound he created with his guitar's tone control has never been equaled. And when he employs one of his many signature licks, such as a cascading 9th chord, one may discover what is meant by "chills down your spine." Few have reached his level of skill, while all should aspire to it. The inscription on his 1978 Hall of Fame plaque reads, "The Master of Touch and Tone." Those words are nearly an understatement. Even today, his execution remains flawless, while his tone is as rich as when he recorded his first song in 1949.

From his peers, Jerry is most often mentioned as the greatest steel guitar player of all time! But perhaps he is just in a class unto himself. Although his preference remains Hawaiian music, he added such a distinctive sound to Country that he captured the attention of virtually every player of his day, many of whom went on to become major stylists in their own right. In the 1950s he recorded behind Hank Williams, Marty Robbins, Rex Allen, Red Foley, and many others. On those artists' records, Jerry made an

indelible statement as a steel guitarist. His individual recordings were ultimately assembled into albums that included Country, Pop, Hawaiian, and even Japanese music.

Byrd so impacted the sound of traditional Hawaiian steel guitar delivery as to cause modern players and a listening public to deem his interpretation of it as authentic Hawaiian, even though there is no true standard of authenticity for the sound of a steel guitar playing Hawaiian music. Byrd though, changed the perception of how the music should be delivered on a steel

guitar. If you allow yourself to be absorbed by his interpretation of the Island's melodies, it is easy to conclude that the music's originators intended it to be played in the Byrd manner. Today, all major recording productions (motion pictures, plays, commercials, etc.), emphasizing this musical genre, use players who can duplicate the Hawaiian guitar sounds typical of Byrd's stylized delivery.

Jerry chose not to take up pedals, feeling confident in his ability to continue doing what had gained him the appreciation he so justly earned. His decision was a good one, since his talent and style didn't need changing. After all, perfection achieved needs no improvement! James Cagney once said, "A man practices all his life until he finally becomes himself." Jerry may have

practiced all his life, but has been himself since he decided that the steel guitar was going to be his life.



Reviewing Jerry's Albums

If you have heard one of Jerry's albums, you will never forget his style. His delivery is easy to recognize, even when others try to mimic it. That was frequent until the "commercial E9th" sound

was approved by a listening public and nurtured to near perfection by the majority of today's Country music steel players. Thus, only a few of Jerry's recordings will be briefly critiqued.

The Jerry Byrd Trio today... When you see Jerry perform, expect to see him with Hiram Olsen and Kalani Fernandes!



Pleasant Valley Boys, 1951... Jerry, Zekie Turner, Louie Innis (standing), Red Turner



The WSIX-TV "Noon Show" band... Bobby Sykes, Jerry, Joe Allison (MC), Ray Edenton, Harold Bradley, Walter Haynes. Nashville, mid-1950's.



Album Spotlight

Hi Fi Guitar
Jerry Byrd

A-4: Cassette, \$11.00

Hi Fi Guitar is Jerry's all-time biggest seller. That is surely because of the variety of selections, providing his interpretive delivery on so many cross-over tunes, including Hawaiian, Pop, Country, and others that do not perfectly fit a musical mold. This album is a "strut-your-stuff" performance by The Master. In this re-issue, two tunes were found on the master tape that were omitted from the original album. They are "Sweet Corn" and "Paradise Waltz."

The One Rose
Steelin' the Blues
The Teenagers Waltz
Come a Little Closer
La Comparsita

Slippery Elm
Memphis Blues
La Golondrina
Remington Ride
The Moon of Manakoor

The Dance of the
Goldenrod
La Rosita
Sweet Corn
Paradise Waltz



Steel Guitar Favorites

Jerry Byrd

A-5: Cassette, \$11.00

Steelin' the Blues • Steel Guitar Rag • Coconut Grove • Texas Playboy Rag • Limehouse Blues • The Jitterbug Waltz • Panhandle Rag • Steelin' the Chimes • Wang Wang Blues • Georgia Steel Guitar • Wabash Wah-Wah Blues • Gold Coast Blues



Burning Sands, Pearly Shells & Steel Guitars

Jerry Byrd

A-6: Cassette or LP, \$11.00

Burning Sands • Somewhere My Love • Yellow Bird • Estralita • Stars and Steel Guitars • Spanish Eyes • Sweet Maria • Stranger On the Shore • Pearly Shells • Waltz Tropicale • Maria Elena • Danny Boy



Hawaiian Beach Party

Jerry Byrd

A-7: Cassette or LP, \$11.00

Show Me How to Do the Hula • Drowsy Waters • Keep Your Eyes On the Hands • Ring Around the Moon • Hula Lady • Honolulu Eyes • How D'ya Do • Sand • Haole Hula • Tiare No Tahiti • My Tane • To You Sweetheart, Aloha



Byrd Of Paradise

Jerry Byrd

A-8: Cassette, \$11.00

Hawaiian Wedding Song • Bird of Paradise • Forevermore • Evening In the Islands • Beautiful Kahana • Beyond The Reef • Tangi Tahiti • Rainbows Over Paradise • Serenade to Nalani • Whispering Lullaby • Sleepy Serenade • Theme from Adventures in Paradise



Satin Strings Of Steel

Jerry Byrd

A-9: Cassette, \$11.00

Memories of Maria • Last Date • Ebb Tide • Green Eyes • Harbor Lights • Golden Earrings • Cold, Cold Heart • Orchids In the Moonlight • Bells of St. Mary's • Torch • Among My Souvenirs • Breath of Summer



Admirable Byrd

Jerry Byrd

A-10: Cassette, \$11.00

Theme For a DJ • Surprise Waltz • Reminiscing • Someone Else, Not Me • Kissy Ling • Steelin' the Chimes • I Wanna' Learn to Play the Steel • Someday You'll Call My Name • Blues Guaranteed • Faded Love • I'll Be All Smiles Tonight • Chime In



The Master of Touch and Tone

Jerry Byrd

A-11: Cassette, \$11.00

Anytime, Anyday • Carefree • Moana Chimes • Chickadee • Nighttime • Maui Waltz • Forever and Ever • Black and White Rag • Ho'i Mai (Come to Me) • Jerry's Tune



Byrd In Hawaii

Jerry Byrd

A-12: Cassette, \$11.00

White Silver Sands • Tiare No Tahiti • That's the Hawaiian In Me • Kamalani O Keaukaha • Sweet Someone • Kewalo Chimes • Beautiful Kahana • Haole Hula • E Mama E • Analani E • Hawaiian Wedding Song



Steel Guitar Hawaiian Style

Jerry Byrd

A-13: Cassette, \$11.00

Kohala March • Pa'au'au Waltz • Maui Chimes • Sand • Jesu Meke Kanaka Waiwai • Hanalei Moon • Hilo March • Kilima Waltz • How D'ya Do • Serenade to Nalani • Kawohikukapulani



Christmas In Hawaii

Jerry Byrd

A-14: Cassette, \$11.00

Christmas Island • Winter Wonderland • What Child Is This (Greensleeves) • Mele Kalikimaka • Christmas In Hawaii • Silver Bells • Silent Night • White Christmas • Away In a Manger • Blue Christmas



Jerry Byrd by Request

A-16C: Cassette, \$11.00 • A-16CD: Compact Disc, \$16.00

Blue Mist • Medley: Invitation to Love & South Sea Moon • Medley: Sweet Dreams & I Fall to Pieces • Shadow Waltz • Stardust • It Wouldn't Be the Same • Ame No Bojyo • Sophisticated Lady • I'll Be All Smiles Tonight • Medley: Night of Tropic Love, Hula Lady & Maile Swing • Medley: Sweet Lei Mokihana, Pua Tuberose, Kaua-i Beauty, E Mama E & Kimo Hula

In Brief: This collection came about because of unceasing requests from Jerry's fans to do another album. Recorded in 1996, it contains the most requested tunes since his last album of nearly a decade ago. The album contains only one vocal. A couple of tunes Jerry recorded previously, but these newer arrangements are very nice. Jerry has again promised himself that this will be his last album. He seems confident this time; but time will tell.

Album Spotlight

Steel Guitar Romantic World Jerry Byrd



A-15: Cassette, \$11.00

This album deserves some explanation, and not just because the Japanese language isn't easily translated into English. Jerry views this recording as his most difficult. The background music was sent to him on tape. He had never heard any of the tunes, which were Japanese pop and folk music. He learned the melodies and then created his own interpretive improvising for the necessary secondary renditions.

The technical expertise Jerry demonstrates here is truly profound, with critics recognizing the music's difficulty, prompting them to say his effort is the finest example of steel guitar artistry ever recorded. There is no Hawaiian or other delivery common to the steel guitar, except it is unmistakably Byrd. Every bar movement, be it a tone bend or gliss, comes from the feeling this incredible player has for the music he was selected to interpret with his guitar. Because musical tastes differ, some difficulty may be experienced for the listener who concludes this to be apart from what he or she is accustomed to hearing. Several listening episodes are needed before appreciation is likely to follow.

Love Crazy
Love Aesthetics
I Want To Go Home, But I
Must Not
Into the Sadness

A Song That Is Sung At the
Bottom of the Sea
Love of Bare Feet
Samba for a White
Butterfly
Saturday Is Number One

Young People Continue
Traveling
Nonstop Train
Happiness
Like A Flower

The Jerry Byrd Anthology Series

In association with Jerry Byrd, access to his library of recordings was negotiated. The following albums contain nearly all of the instrumentals that for years have been unavailable. Even a few classic vocal selections are included because Jerry provided such notable accompaniment. Any recordings not included were deemed inconsequential, due to insufficient instrumentation from Jerry. Thus, with the available albums previously listed, the Anthology Series fills in the remainder, providing nearly a complete discography of Jerry's work.

Some of the selections are obscure singles that even Jerry

had forgotten, particularly the "chasers" that were produced for disc jockeys as brief instrumental break-tunes. Others have notable accompaniment by such greats as Rex Allen, Chet Atkins, Jethro Burns (of Homer and Jethro), and the Harmonicats. Grady Martin is on so many of Jerry's recordings that he will not be identified; his stylized guitar playing identifies him anyway. If you are a fan of Jerry's, this is your opportunity to complete your collection of truly, all "the sweetest steel guitar this side of heaven."



This 'n' That

Jerry Byrd

A-17: Cassette, \$11.00

This 'n' That • Byrd's Expedition • Hopscotch • Chaser: Travelin' On • South • St. Louis Blues • Chaser: On Top of Old Smoky • Three String Swing • Hot Strings (w/Chet Atkins) • Chaser: Rustic Dance • La Paloma • Byrd's Blues • Marie (w/Chet Atkins & Jethro Burns) • Chaser: I'll Cry Again Tomorrow

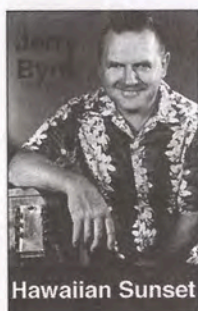


Invitation To Love

Jerry Byrd

A-21: Cassette, \$11.00

Ridin' High • Invitation to Love • Sleepless Nights • Indian Love Call • Dancing Under The Stars • Chile Nights • Goodnight Kiss • Day Dream • Valley of the Roses • China Night • Bali High • Sun Shadows • South Sea Moon • Moonland • Twilight Blues • Goodnight Kiss



Hawaiian Sunset

Jerry Byrd

A-19: Cassette, \$11.00

Honolulu March • Song of the Islands • Hula Blues • Blue Hawaii • Sophisticated Hula • Don't Sing Aloha When I Go • Hawaiian Sunset • U A Like No A Like • Hilo March • Kewalo Chimes • Kohala March • Kilima Waltz • Maui Chimes • Lovely Hula Hands • Drowsy Waters (original recording)



Pagan Paradise

Jerry Byrd

A-20: Cassette, \$11.00

Paradise Isle • I Want to Learn to Speak Hawaiian • Pagan Love Song • Hawaiian Paradise • Now Is the Hour • Little Pineapple • An Orchid In the Moonlight • Waipio • Akaka Falls • My Isle of Golden Dreams • Little Brown Gal • Sweet Leilani • When Hilo Hattie Does the Hilo Hop • Hawaiian War Chant



Cincinnati Blues

Jerry Byrd

A-18: Cassette, \$11.00

Byrd's Boogie • Turners Turnpike • Chaser: Sweet Betsy From Pike • Elmers Tune • Over the Waves • Chaser: Over the Waves • Sweet Georgia Brown (w/Chet Atkins & Jethro Burns) • At Sundown (w/The Harmonicats) • Sugar Blues (w/The Harmonicats) • Chaser: (Chorus to) Hilo March • Bandera Waltz (voc. by Rex Allen) • Stealin' Is His Business (voc. by Rex Allen) • Mountain Mambo

A History of Jerry Byrd's Tunings

For those having an interest in Jerry's search for the "perfect" lap steel tuning, the listing below reveals his years of experimentation, beginning in 1932 at the age of 12. Some tunings existed within the Hawaiian player's ranks, but Jerry, alone, formatted and introduced the C6th tuning in 1937. It was the forerunner of today's C6th tuning. He expanded it in 1938 to include an A6th supplement, which is the tuning he most often uses, even to this day. He contributed the diatonic tuning in 1949, although the scale was already familiar to music scholars.

1932	1933	1934	1935	1936	1936	1937	1938	1941	1949
E	E	E	E	E	E	E	E	E	E
C#	B	C#	C#	C#	C#	C	C	C#	C
A	G#	G#	G#	G#	B	A	A	A	A
E	E	E	D	E	G#	G	G	F#	A
C#	B	B	B	D	E	E	E	D#	G
A	E	E	E	E	D	C	C#	C#	E
							C		Low E
							A		
A maj.	E maj.	C# min.	C# min7	C# min7	E13th	C6th	C6th/A6th	B11th	Diatonic

Zane Beck

HALL
OF
FAMER

ZANE WAS THE originator of the ZB Custom brand of pedal steel guitars. Setting up shop in Phoenix, Arizona, he fashioned his steels from hand-picked maple, inlaying them with designed wood patterns and perfecting the single-tree/double-tree configuration for the pulling system. His steels were rugged, heavy instruments. Zane designed one of the first changers that joined the strings to the changer in the bridgehead, now common on all pedal steels.

Zane was not the first to put knee levers on the steel (the Harmolin brand appears to have garnered that distinction). However, he was likely the first to put one on a pedal steel (an early Fender). He was definitely the first builder to perfect the concept, offering knee levers on his production guitars before anyone else. Not surprisingly, Zane installed knee levers on his own steel, but the reason is interesting. When playing dance jobs, one band leader prohibited him from playing a pedal steel. Zane got around that prohibition by using knee levers. His boss did not discover the ruse until it was a bit too late, perhaps becoming accustomed to the interesting things Zane was doing with them!

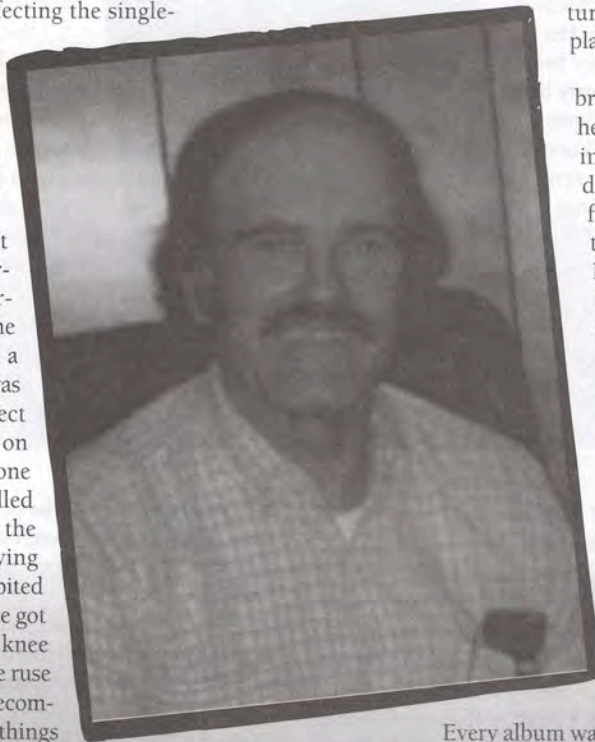
In the beginning, Zane's most famous endorsement artist was Tom Brumley, but scores of others chose his instruments, and many play them to this day. It should be noted that the tone of Zane's steels was a warm, full sound. Since sound appreciation is always in a state of change, Zane's ZBs lost out to the brighter,

crisper sound, of the Sho-Bud and Emmons guitars that dominated the recording scene in Nashville from the mid-'60s to mid-'80s. Perhaps the "Beck Sound" will return, simply because of changes in player preferences.

In later years, Zane sold his ZB brand and moved to Arkansas. Still, he couldn't stop his interest in building. In Arkansas he totally redesigned his steels, becoming the first to utilize extrusions for most of the instrument's metal components. His new creation was the BMI (Beck Musical Instruments), and possessed a changer with characteristics superior to most marketed today as "state of the art."

Besides building a fine instrument, Zane was a remarkable player. Others had to press him to record, because he resisted being taken from his workshop. Over his career, Zane recorded three albums, sharing billing on two of them. One other album was released following his death, and contained tunes assembled from a jam session.

Every album was a quality performance and documented the musical talent of a man noted for his superb craftsmanship and designing skills. In addition to those attributes, Zane was a class act in every way; a man of impeccable character. That, and his many contributions to the steel guitar and its culture, led to his induction into the Steel Guitar Hall of Fame in 1991.



Beck At His Best

Zane Beck

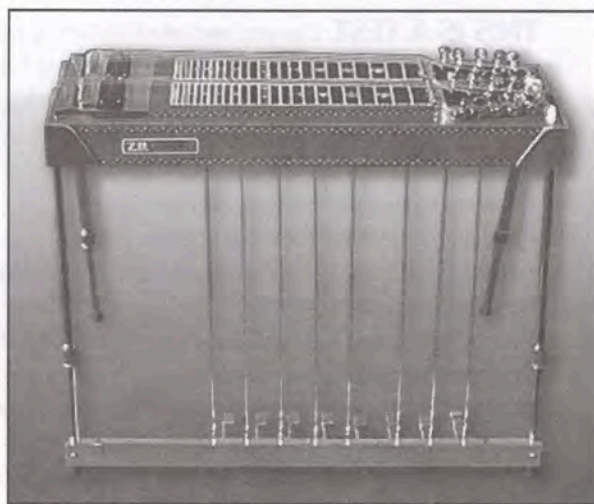
A-26: Cassette, \$11.00

Hey Good Lookin' • For the Good Times • Plenty of Time • When Irish Eyes Are Smiling • Fly Me to the Moon • Born to Lose • Corine Corrina • You Win Again • Always • Little Liza Jane • I Overlooked An Orchid • Bells of St. Mary • Have You Ever Been Lonely



In Brief: This album could be called "The

Zane Beck Anthology." It is a collection of his recordings that best reveal his playing style. Zane played, using a universal tuning he concocted, and it really worked for him! He got everything he wanted from it, and this album dramatically demonstrates that fact. Every selection reveals the remarkably skilled player Zane was. Frankly, he should have pursued that talent by having weekend playing jobs, but building was his love, and he chose to pursue it until the day he died. This album is as modern today as when Zane originally recorded these tunes in the '60s, '70s, and '80s.



A pristine ZB Custom I restored for player Bruce Linde. During the restoration process I came to appreciate again Zane's incredible guitar-building skills. Known for its rugged construction and superior tone, Zane's ZB was, at one point, the *State of the Art*.

HALL
OF
FAMER

Tom Brumley

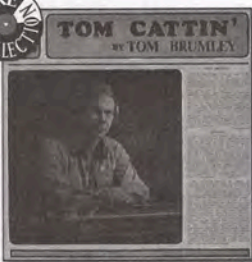
TOM BRUMLEY brought a fresh steel sound to Buck Owens' Buckaroos in 1963. Tom played country, but with a flair that immediately caught the attention of steel guitarists around the world. His break on "Together Again" has never been bettered. It contained a lick that many believed was achieved with a special knee lever. That led to steelers adding a knee lever change to their instruments, even though Tom didn't have such a change on his guitar. That knee lever (the B to Bb on the 5th string of the E9th) has come to be known as "the Brumley change."

Tom recorded the 14 instrumentals assembled on this album from 1963 to 1968. You may have heard a few of these tunes on some of the old



Buckaroos albums, but it's a real treat to hear them back-to-back. From up-beat to down-beat, Tom makes it all come together.

For many years, Tom toured and recorded with Ricky Nelson's Stone Canyon Band. He eventually settled in his home state of Missouri and now performs regularly in Branson, but continues working and recording with innumerable country artists. Tom's years of dedication to the steel guitar and his inspiration to so many other players as he toured the world, were acknowledged by his induction into the Steel Guitar Hall of Fame in 1992. His *Tom Cattin'* album is one of the all-time greats and a favorite with every country steeler. He is long overdue for additional albums.



Tom Cattin'

Tom Brumley

A-31: Cassette, \$11.00

Seven Come Eleven • Steel Guitar Polka • Waltz of the Roses • Tom Cattin' • Tracy's Waltz • Runnin' Short • Steel Guitar Rag • Neosho Waltz • Free and Easy • Moonlight On the Desert • Pedal Patter • Tom's Waltz • Apple Jack • Bud's Bounce

In Brief: This is one of the best-selling country steel albums of all time. It projects the Brumley sound to its fullest. From plaintive country to rapid riff tunes, this has everything so long associated with Tom.

It is considered a classic, but is as modern in sound as the time-period when Tom recorded all the tunes with the Buckaroos. It is deserving of ownership by every steel guitarist. It is just that good!

(Note: All these tunes have been tabbed out and are available as an instructional package.)

TUNING TIPS & TUNERS by Tom Bradshaw

THIS IS A TEST. Can you read all of this article before you drop off to sleep? Unlikely. Will you be able to find each "chapter" as it weaves itself through this catalog? Probably not. Will you give in, give up, and give out? I'll bet on it!

However, if you read this, you will learn:

- Perfect tuning is what sounds good to you;
- You can get close to an in-tune sound, but complete satisfaction is not possible;
- Every steel player has tuning problems, but don't always know why;
- Using other steelers' tuning charts will not let you tune your pedal steel perfectly, nor will anything else;
- Why having a tuning chart for your pedal steel is a must;
- You are different from everybody: you hear differently, you sit behind your steel differently, you hold your bar

differently, you fret your steel differently, and you tune differently.

But then, if you never read this, you will not know that:

- Most steel players tune to a JUST tuning;
- Nearly every other musical instrument is tuned to, or plays in sync to, a TEMPERED tuning;
- There is a big difference between the two!

The Way It Is

THE TEMPERED SCALE: First, become familiar with what "tempered" tuning is. It is the sound of notes within an octave range, such notes being equally spaced between and among each other. Whoa! What does that mean? Actually, it's simple. Since all musical notes are just sounds calculated in cycles per second (Hertz values), it means that

Continued on page 14

Curly Chalker

HALL
OF
FAMER

DUBBED CURLY "The King of Chords" years ago. Few players have ever matched his skill of execution; none may ever deliver it in Curly's stylized fashion. Not only is his chord-work impressive, but the way he inserts those chords in his backup licks, with staccato execution, is phenomenal. His sensitivity with ballads is also remarkable. On Hank Thompson's hit, "The Wild Side of Life," many are startled to learn that Chalker was the steelman. Curly introduced "gutting" as a dominant feature of his style, where volume swells with chord voicings gave an explosive quality to the delivery. With his distinctive sound, no one could ever miss recognizing him when he played behind a performer. Living and working out of Las Vegas, Curly became widely known as "The Best in the West." Nashville beckoned him in the late '60s. It was nearly an invasion as he was immediately selected for innumerable sessions. His percussive sound and big chords were a welcome change from the prevalent "commercial" steel sounds dominating country music at the time.

It was also discovered that Curly knew music and was capable of delivering a big band sound at a level not heard before. The noted arranger, Cam Mullins, was so impressed



with Curly's talent that he wanted to showcase the Chalker sound on a major label, producing a big band steel album. Mullins arranged the music and used a large contingent of the Nashville Symphony. The result was Curly's *Counterpoint* album. The producing record label had some financial problems, with the master tape being "lost" for several years. I was able to purchase it in 1976. That recording by Curly still ranks as the finest demonstration of "pop" steel ever performed. It may never be out-classed!

Curly, for his unmistakable and remarkable style, for his dominant personality (in and apart from his music), and for his total grasp of the instrument, was honored by his induction into the Steel

Guitar Hall of Fame in 1985. A minor stroke in recent years has left Curly with limited dexterity in one of his hands. It is not fully known if this will cut short a talent that may never be equaled or matched. Regardless, Curly more than established himself as a dominant player. Fortunately for us, all of his albums remain available as poignant evidence of his tremendous talent.

**Nashville Sundown****Curly Chalker****A-32: Cassette \$11.00**

Early Morning Rain • Sundown • If You Could Read My Mind • Poor Little Allison • Talking In Your Sleep • Cotton Jenny • Summer Side of Live • Alberta Bound • Second Cup of Coffee • Carefree Highway

In Brief: When Curly first moved to Nashville, a record producer for a major label asked him to do an album of Gordon Lightfoot tunes. When asked to prepare all the arrangements, he worked everything out on his C6th neck, seeing this as a good opportunity to play in the tuning he preferred, while projecting his C6th style. To his amazement at the recording session, that producer wanted the tunes delivered "in the Nashville sound!"

At the time, Curly had barely introduced himself to the E9th, but agreed to re-work all of the arrangements he had prepared for the C6th for the E9th—on the spot! Although a disappointment to Curly for his very first album, he rose to the challenge, providing an easy-listening E9th package.

**Counterpoint****Curly Chalker****A-33: Cassette, \$11.00**

For Once In My Life • Bridge Over Troubled Waters • If • Watch What Happens • Theme From Love Story • Up, Up and Away • Mercy, Mercy, Mercy • The Look of Love • Danny Boy • Can't Buy Me Love • Something • Gentle On My Mind

In Brief: Curly's steel is "out front" on all the cuts. Only two breaks are taken by the lead guitarist. The violin section comes in on a few tunes, but Curly is playing background to them (and that guitarist as well). Curly provides one a cappella cut, dramatically revealing that the steel lends itself nicely to no accompaniment at all! He shines on this album, dominating his instrument with his genius and knowledge of proper chordal expression. I personally rank Curly as the greatest chord player, ever. He can do it all and he knows what he's doing! This album permits you to hear a number of his trademarks: percussive string grips, punctuated volume swells, gutting, and in-and-out chord voicings sandwiched with single-string runs. Just awesome! No one has ever played like this, or maybe ever will.

This album was originally issued by the Steel Guitar Record Club.



Big Hits On Big Steel

Curly Chalker

A-34: Cassette, \$11.00

The Race Is On • Welcome to My World • Wolverton Mountain • Make the World Go Away • Tippy Toeing • Crying Time • King of the Road • A Thing Called Sadness • Together Again • Mansion On the Hill • These Boots Are Made for

Walkin' • Born to Lose • You Don't Know Me

In Brief: Curly felt pushed when doing this recording. But, you wouldn't suspect it by the results. In fact, this is yet another top-ranked C6th album. It showcases Curly's readily identifiable style as an "impact" player; his performance was that dramatic and unique. The release of this album set off a rush by many good players woefully trying to duplicate Curly. Novices were foolish to even consider that they could copy Curly, except for a bar or two. A statement was made with this album that solidified my labelling him the "Chord King."

Although now available as an individual cassette album, in its original form it was half of a double-album package (in 1977). Two tunes are played a cappella: "Born to Lose" and "You Don't Know Me." This is a classy album, but every recording proved Curly was in a class by himself!



Nevada Breaks

Curly Chalker

A-36: Cassette: \$11.00

I Don't Believe I'll Fall In Love Today • Silver Wings • Satin Doll • Paper Roses • My Funny Valentine • Bubbles In My Beer • Blue Eyes Crying

In the Rain • Green Green Grass of Home • Don't It Make My Brown Eyes Blue • Georgia • Houston

In Brief: It had always been my desire to produce an album by Curly, and I got my wish in 1984. I had accumulated some tunes I thought were perfect for his style; although I was on a small budget, Curly rose to the occasion, working up all the songs before entering the studio.

Curly was then living back in Vegas and working with a dynamite group. He was totally prepared and directed the whole recording. The result was better than I could have hoped, since Curly punctuated everything in a dynamic manner. The result proved to be his final album, being just super... and within my budget! When you listen to "My Funny Valentine," convince yourself that it was played on the E9th, if you can. It was, but most may argue the fact!



More Ways To Play

Curly Chalker

A-35: Cassette, \$11.00

Blues Bye • The Shadow of Your Smile • Back Home Again In Indiana • Paper Cups • Ode to Billie Joe • Steelin' the Blues • Tenderly • Song of the Wanderer • Long Black Limousine • Seven to One

In Brief: This is an album produced by Scotty. Again, it is in Curly's identifiable C6th style, with everything you could ask for. It remains one of Curly's biggest sellers, primarily because it delivers the sound everyone was wanting to hear more of when Curly recorded it.

Scotty gave Curly complete authority during the recording. After getting back to St. Louis, Curly called and said he wanted to redo it. Scotty "took a long breath" and said "go for it." Curly did, and the results surely justify the extra effort.

TUNING TIPS & TUNERS

Continued from page 12

those sounds have been assigned a pitch position that equally separates them within an octave. A piano is tuned that way. The problem with the piano, and all other instruments so tuned, is that they sound a bit "off" at every note. And they are off!

"Tempered" Tuning vs. "Just" Tuning

All "fixed-tuned" musical instruments are temper-tuned, or tuned to a "tempered scale." They sound good enough in every key and chord, but a little out of tune in all of them. Only one note is tuned correctly. It is the A note just above middle C. It is tuned to a pitch of 440 Hertz (cycles per second). (Actually, it is being changed slightly, but there is no need to confuse the issue further by discussing it in this article.)

On the surface, the pedal steel might appear to be a fixed-tuned instrument, needing to be tuned like a piano, saxophone, horn, or fretted instruments. Pedal steel players sometimes try to tune up this way, but quickly reject it. They end up tuning to a "just scale." Why? Because when they try tuning to a tempered scale, their steels sound out of tune, or "awful." Again, why? To answer this question you need to understand the fighting that occurred in centuries past, just to get all instruments "close" to being in tune with each other. So, I'm going to ask you to bathe in a little history. But, you bought this catalog, so why not get a complete wash job?

"Oh, The History Of It All"

The harmonica is the only instrument I know of that is

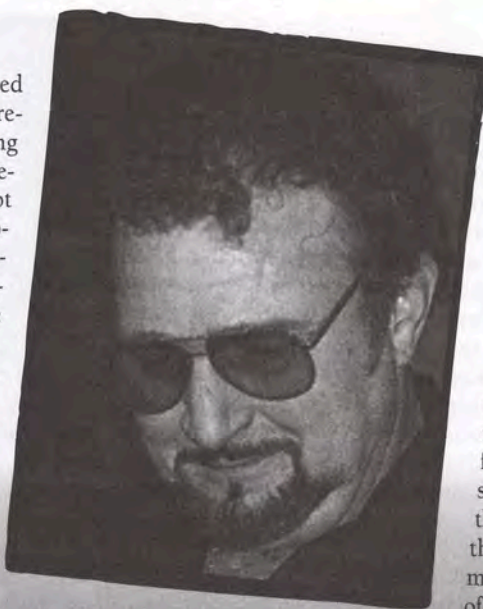
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Buddy Charleton

HALL
OF
FAMER

FOR 13 YEARS, Charleton played and recorded with Ernest Tubb. He replaced Buddy Emmons and admits having doubts about being up to the task. With determination he quickly filled Emmons' slot with his own vitality and penchant for providing super arrangements. He quickly became a familiar face to the scores of concert-goers who, after hearing him, were inspired to take up the steel. With Ernest Tubb's touring of the U.S. and the world, Buddy received immeasurable exposure with The Texas Troubadours band. He recorded many albums with the group, and did sessions in Nashville when the band was not on the road.

The Troubadours consisted of some of the finest musicians to ever play Western Swing. Buddy scored big with the slick arrangements he and lead guitarist, Leon Rhodes, worked out together. Buddy and Leon are credited with creating "country jazz" in its beginning form. Because of that, their music



is as vital and dynamic today as when they were recording it back in the '60s. All their great tunes come to life on his album. His driving sound, creative arranging, and major contributions to the instrument were acknowledged when he was inducted into the Steel Guitar Hall of Fame in 1993.

Buddy minimizes his years of road work, preferring to look upon the results of his individual teaching in recent years. He has been responsible for many students becoming professional performers. That "pay-back," through the success of his students, is the gratification Buddy views as his most significant contribution to 40 years of playing steel. Even today, he continues to contribute to the instrument by teach-

ing steel in his home State of Virginia.



Almost To Tulsa

Buddy Charleton

A-37: Cassette, \$11.00

Cool It • Gardenia Waltz • Coconut Grove • Big Beaver • Steel Guitar Rag • Almost to Tulsa • Pan-handle Rag • C-Jam Blues • Buddies • Boogie • Texas Troubadour Stomp • Rhodes-Bud Boogie • Red Top • Red Skin Rag • The Waltz You Saved for Me

In Brief: The twin lead-work demonstrated on this album by Buddy and guitarist Leon Rhodes is only equaled in its precision and blend by the work of steeler Sonny Garrish and lead guitarist Jimmy Gateley on the *Country Soul Stew* album. This album ranks in the elite of the greatest displays of performing excellence. It reveals the country jazz player that Charleton became. Most would label the Texas Troubadours band as a Western swing group, but they were actually a little of everything, as well as being on another level. Charleton and Rhodes also set a standard: never has their rendition of "Steel Guitar Rag" been bettered!

TUNING TIPS & TUNERS

Continued from page 14

tuned "perfectly," if you accept "perfect" as just sounding good. It is tuned to a just scale. All other instruments are manufactured with the builder knowing they will have to be tuned out of tune! (I know you're thinking, "Tom is as goofy as a couple of other guys mentioned in this catalog."). True, but humor me. However, put this on hold and I'll come back to it in a moment. I want to review a little history; important history.

"Dirty, Rotten Musical Geniuses of Long Ago and Far Away"

Many centuries ago, some musicians decided to write music in manuscript form. For the music they were then

playing, they sliced the sounds between octave notes into 12 pieces—but they weren't always equal. They called these slices half-tones. Their carving proved to work better than anything else that had been tried, so it was passed on, century after century. That series of half-tone slices came to be known as the chromatic scale! Before the development of this 12-note scale, music was played in many different configurations. Even today, so-called "eastern" music uses a note system that sounds a bit strange to most westerner's ears. Try playing only the black keys on a piano and you will quickly recognize what I'm getting at, and that's just one of the many ways music was formatted in times past.

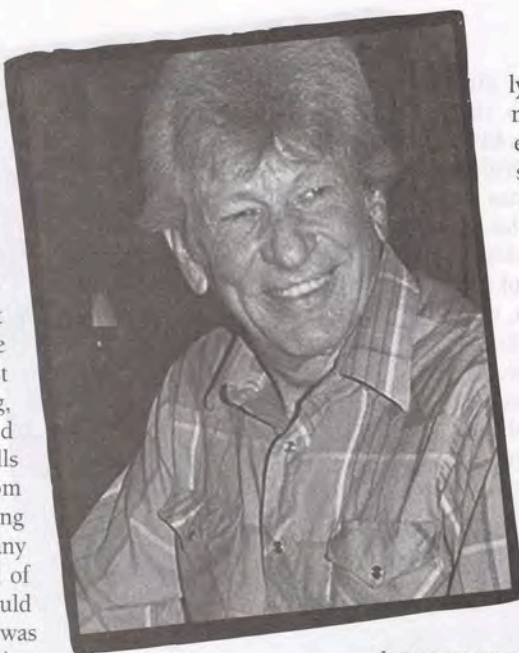
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HALL
OF
FAMER

Jimmy Day

ALTHOUGH the "Nashville Sound" was not named for Jimmy Day, he set the stage for its introduction! I'm referring to his full projection of "soul" coming forth from the E9th tuning. Even Buddy Emmons is quick to acknowledge that about Jimmy. *Steel & Strings* and *Golden Steel Guitar Hits* were his first albums as a solo artist. Many voice the belief that these albums were his finest achievements, since Jimmy was young, on a musical roll at the time, and determined to demonstrate all the skills that had been bringing him praise from appreciative fans, fans who were hearing and seeing him with Ray Price and many others. Although the Steel Guitar Hall of Fame was not in existence then, it would have been apparent to anyone that he was destined for it (and it happened in 1982).

After these recordings, he continued his road touring with a vast array of country music stars. He subsequently recorded with everyone of any importance, even being Elvis Presley's first steel man! As the years passed, someone dubbed him "Mr. Country Soul" of the steel. Considering the delicate way he was able to capture the mood of every song's



lyrics, not to mention the enhancement he provided for every vocalist's efforts to project the mood of the songs they sang, his skill was apparent. The result: the title stuck; it was too accurate not to!

Jimmy has not often strayed from what he seems to like best, "paying his dues," by providing great backup for artists in recording studios, dance halls, bars, and the world's largest coliseums (when he frequently tours with national artists). Among the steel guitarists of the world, Jimmy is a legend. He is a fellow who has done it all, playing whenever or wherever the opportunity is presented. He epitomizes the image of the working steelman,

being content to provide the finest back-up playing possible to enhance the mood of the song or its singer. And, he keeps it up. Living in central Texas, he plays local clubs, is constantly on call for recording sessions, fronts his own band, and periodically records steel albums. There appears to be no let up, and that is just the way we like it, and apparently, he likes it, too!

Reviewing Jimmy's Albums

It really isn't necessary to provide information to convince you that owning all of Jimmy's recordings is perhaps a minimum for every steel enthusiasts' album library. Thus, only a few will be critiqued. Most likely, you already have many of his recordings, if not all. If not, you are probably looking to get the remainder. With a few exceptions, all of Jimmy's past and recent recordings are included here.

Beyond Jimmy's first two albums (listed here), Day's fans

have often commented that his albums seemed to have been recorded to evoke a barroom atmosphere. Some suspect that a few of Jimmy's albums were cut following a wild night of playing and partying at some Texas dive where "anything goes." Others have laughingly commented, "Frankly, I think all the backup players were in no pain when they cut it; they were just too relaxed, their meter was swinging to a strange pattern." To no one's surprise, those same people admit they loved Jimmy's albums for those reasons!



Steel & Strings

Jimmy Day

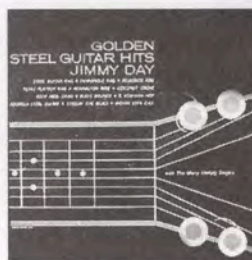
A-42LP: LP Record, \$11.00

A-42C: Cassette, \$11.00

Please Help Me I'm Falling • I Love You Because • Am I That Easy to Forget • A Fallen Star • She Thinks I Still Care • Making Believe • I Love You So Much It Hurts Me • Wild Side of Life • Release Me •

Funny How Time Slips Away • I Can't Stop Loving You • I Fall to Pieces

In Brief: Some say this is the finest country steel album ever recorded. Regardless, it is Jimmy's "cornerstone" album and done with a classy production effort: big arrangements, large orchestra, and flawless steel playing by Jimmy. Interestingly, it was Jimmy's first album, although he followed it closely with *Golden Steel Guitar Hits*. Jimmy was in excellent form.



Golden Steel Guitar Hits

Jimmy Day

A-43LP: LP Record, \$11.00

A-43C: Cassette, \$11.00

Steel Guitar Rag • Panhandle Rag • Roadside Rag • Texas Playboy Rag • Remington Ride • Coconut Grove • Boot Heel Drag • Bud's Bounce • B. Bowman Hop • Stealin' the Blues • Georgia Steel Guitar • Indian Love Call

In Brief: When originally recorded, every steel player was expected to do a group of "steel guitar standards." This was Jimmy's offering and it didn't disappoint anyone.



All Those Years

Jimmy Day

A-45: Cassette, \$11.00

Crazy Arms • My Shoes Keep Walking Back to You • Heartaches By the Numbers • City Lights • Pick Me Up On Your Way Down • Whisky River • A House Is Not a Home • Am I Losing You • Lonely

Street • Heartbreak Avenue • Window Up Above • Sad Songs and Waltzes

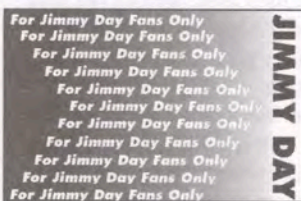


Mr. Country Soul

Jimmy Day

A-46: Cassette, \$11.00

Let It Be Me • I Wonder Where You Are Tonight • I Thought I Heard You Calling My Name • When Two Worlds Collide • Storms Never Last • Seasons of My Heart • Wedding Bells • He Stopped Lovin' Her Today • Danny Boy • Green Sleeves



For Jimmy Day Fans Only

Jimmy Day

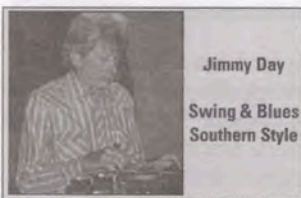
A-47: Cassette, \$11.00

Rippin' Out (Jimmy's first record) • Blue Wind (Jimmy's first record) • Stetson Rag • Hi

Ballin' • Pushin' Pedals • Liberty Drive • Rancher's Stomp • Road Stomp • I Have No Place to Go • If Not for Jennifer • Bud's Bounce • Somebody Else Is Taking My Place • Fancy Pants • Stealin' Home (w/Jim Reeves' Blueboys) • Danny Boy • The Way You See Me (w/Willie Nelson) • Rainy Day Blues (w/Willie Nelson) • Hold It • No One to Blame But Yourself • I'm Living For a Song • I Didn't Sleep a Wink • Tweedle Dee (w/Elvis Presley)

In Brief: If ever an album was assembled to span a career, this is it. Beginning with Jimmy's first recording effort (a 45 rpm record), on through some "homemade" tape recordings on bandstands (including a classic with Elvis Presley), you can hear a developing Hall of Fame performer. On the road with a number of bands, we hear Jimmy doing some singing, as well as being joined by the incomparable Willie Nelson on two cuts. There are even what seems to be some practice jam sessions that someone had the good sense to record (for us!).

This is an album that provides a real feel for Jimmy's playing "soul." The album's title is "right on," as fans of Jimmy will appreciate it, while the general public wouldn't know what was going on! It lends appreciation to the life of a musician...and Jimmy has led that life!



Swing and Blues, Southern Style

Jimmy Day

A-48: Cassette, \$11.00

Drivin' Nails In My Coffin • Bubbles In My Beer • Please Don't Leave Me Anymore •

Deep Water • Darkness On the Face of the Earth • Chicken Shack • I'm Gonna Sit Right Down and Write Myself a Letter • Blue Steel Blues • Night Life • Somewhere Over the Rainbow

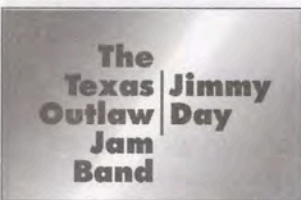


Live At the 500 Cafe, Dallas

Jimmy Day

A-49: Cassette, \$11.00

Chicken Shack • Sugar Moon (w/vocal) • Release Me (w/vocal) • Two-Steppin' (w/vocal) • Kentucky Waltz (w/vocal) • Mistook for a Fool (w/vocal) • I Love You So Much It Hurts Me • Let the Teardrops Fall (w/vocal) • All of Me (w/vocal) • Walkin' After Midnight (w/vocal) • Country Woman (w/vocal) • Remember Me (w/vocal) • Ragin' Fire (w/vocal) • Cooter Brown (w/vocal) • She Caught the Katy



The Texas Outlaw Jam Band

Jimmy Day

A-50: Cassette, \$11.00

Smoke, Smoke, Smoke That Cigarette • Fraulein • Westphalia Waltz • Tuxedo Junction

• They'll Never Ever Take Her Love from Me • Under Your Spell • Have I Told You Lately That I Love You • Take the "A" Train • I Just Destroyed the World I'm Living In • Watermelon Man • Farewell Party

In Brief: This is Jimmy Day just honkin', just jammin' with some knocked-out fellow musicians in his home area, and, they are trying to blow each other way. Can't out-class this performance by Jimmy. Love the guy and his pickin'; I'm playin' it again!



A Day With Remington

Jimmy Day

(with Herb Remington)

A-51: Cassette, \$11.00

San Antonio Rose • Coconut Grove • Boot Heel Drag •

Steel Guitar Waltz • Remington Ride • Time Changes Everything • B. Bowman Hop • Jean Street Swing • Right or Wrong • Milk Cow Blues • Lonesome

In Brief: Two legends swap licks and perform for each other. Some producer must have been listening, brought some recording equipment over to where they were pickin', and ended up with a tape that all of us fans can now enjoy. Good stuff here!

HALL
OF
FAMER

Pete Drake

BORN IN Augusta, Georgia in 1932, Pete recalled that life as a minister's son "was rough." That may explain why he learned and ultimately recorded simple but soulful backgrounds on hundreds of records and albums. Pete recorded more sessions than any other steel guitarist. His session time just might never be exceeded by any recording musician! Music may have been his destiny.

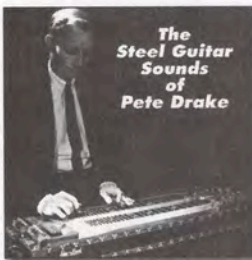
By the time he was a teen, his older brother Jack was working with Ernest Tubb's Texas Troubadours. It was on a visit to Nashville to see Jack that Pete saw his first steel guitar up close. Returning home, he immediately bought his own, a Supro 6-stringer. He picked it up quickly, imitating the sounds of Jerry Byrd. He soon was working all over the South with stars such as Don Gibson, Roy Drusky, and Marty Robbins. He soon formed his own group and had many musicians working for him who went on to become stars on their own: Jerry Reed, Joe South, Doug Kershaw, Jack Green, and Roger Miller.

Nashville beckoned, and Pete was drawn to the promise of easier living, doing sessions. There, he found work backing his



old friend Roy Drusky, as well as established stars such as Jim Reeves, Porter Wagoner, and Carl Butler. By the time of his death in 1988, he had recorded for, or produced albums for, Tammy Wynette, Perry Como, Bobby Vinton, Elvis Presley, Joan Baez, Bob Dylan, and even the Beatles...to name just a few of the many great artists with whom he recorded.

It was inevitable that Pete would open his own recording studio. Once in charge, he was able to pioneer many effects devices on steel, such as the organ simulator, the phase shifter, and the fuzz tone. Although Pete was not a technician-type player, known for musical precision, he still had delivery and style. His major achievement though, was dominating the recording scene, providing the plaintive, crying sound so identifying, if not stereotyping, the "commercial" sound of the steel guitar. He rarely over-played, but had the awareness that "just enough," was just enough. Pete was inducted into the Steel Guitar Hall Of Fame in 1987.



The Steel Guitar Sounds Of Pete Drake

A-53: Cassette, \$11.00

Tearing Down the Tee Pee • I'm Just a Guitar • For Pete's Sake • Dream • Star Gazing • Funny How Time Slips Away • The Alley • Rick-A-Shay • Forever • The Spook • Are You Sincere • Loves

I've Known • Pleading • Steel After Dark

In Brief: Pete Drake recorded about a dozen albums under his own name. He shared billing with other instrumentalists on about three dozen other albums. There is nothing "slick" about Pete's playing. He often had difficulty with a melody line, but always persevered in a straightforward manner. After only a few tunes, one becomes familiar with the Drake sound. If you have acquainted yourself with the instrument's history of sound, you will realize that Pete was the player who identified country music during the '60s and '70s. Pete's style drew attention to the steel guitar, and undoubtedly inspired many of the younger players of today to choose to take up the instrument. Other than Pete's "talking guitar" recordings, his playing was considered "country to the core!"

TUNING TIPS &&&& TUNERS

Continued from page 15

As the 12-note music scale was developing and becoming the norm for so-called western civilizations, numerous instruments were invented to play it. Musicians quickly recognized a problem as they tried to blend those 12 notes in all the chords they were creating with their instruments: they couldn't get it in tune with itself or with other instruments. If they got their key-chord to sound perfect, another chord in their musical progression was out of tune when they changed to it. And when a complete key-

change was made, the instrument sounded as if it needed to be re-tuned! For centuries they argued about the causes of this problem, maybe even resorting to violence. (Hey, this subject was serious business!) Unfortunately, the arguments continue to this day, but primarily among pedal steel guitarists. Everyone else seems to get along fine, except when they accompany that harmonica player!

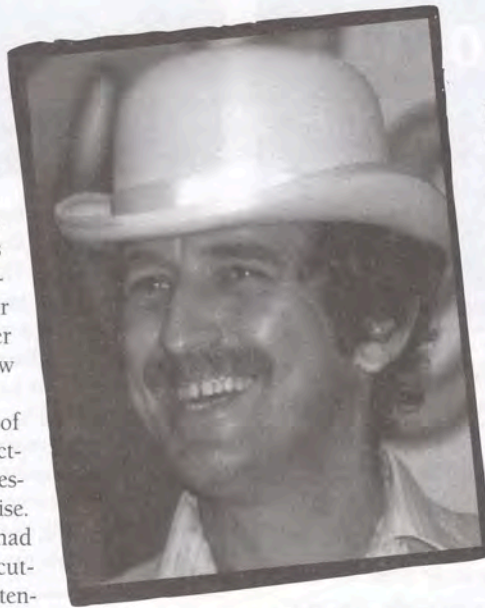
Continued on page 22

Buddy Emmons

HALL
OF
FAMER

THE FOREMOST Steel Guitarist In The World" hardly needs an introduction. Achieving that distinction didn't happen overnight. Years of road work with Little Jimmy Dickens, Ernest Tubb, Ray Price, and many others were his "dues-paying" days. Even today, he tours with the Everly Brothers. His talent has received wide exposure. He is responsible for introducing many pedal and knee lever changes on the E9th and C6th tunings, now considered standard.

When he emerged from a childhood of intense dedication to practicing and perfecting his technique, he immediately caught established players and vocal artists by surprise. No one other than Joaquin Murphy had demonstrated such uncanny skill for executing rapid, single-string riffs that dazzled listeners with their originality. Before Murphy, the only jazz player had been Bob Dunn. Before his death he commented that he would never have believed anyone could play as fast as Emmons was doing at the time.



And chord work? That too was phenomenal by the standards at the time, and even to this day. In the years that followed, his prowess as a steel guitarist was put to use on innumerable recordings, many now deemed classics (perhaps because of Emmons' work...Ray Price's "Night Life" is one example). Buddy is credited with inspiring many hundreds of others to take up the steel.

For years, Buddy has backed nearly every notable vocal artist, recording on hundreds of record sides. His style is undeniable. Among today's recording artists, his steel-work is the easiest to identify because it is just that distinctive. There is little need for me

to further heap praise on the youngest player to have been inducted into the Hall of Fame (1981). Nearly all of his albums are enduring classics, and remain available because of that fact!

Reviewing Buddy's Albums

Beyond occasional evaluations, it isn't necessary to provide much more information to convince you that owning all of Buddy's recordings is perhaps a minimum for every steel en-

thusiasts' album library. Quite likely, you appreciate Buddy's talent so much that you already have most of those listed here. But there may be some you overlooked.

Album Spotlight

CORE
COLLECTION



Steel Guitar Jazz In Four Wheel Drive

Buddy Emmons (Double Album)

A-56C: Cassette, \$20.00 • A-56CD: Compact Disc, \$25.00

Rock Candy • Bluemmons • Any Time • Where or When • Back Home Again In Indiana • Gravy Waltz • Oleo • The Preacher • Cherokee • Witchcraft • Gonna Build a Mountain • There Will Never Be Another You • Red Wing • Raisin' the Dickens • Cajun Steel • Guitar • Silver Bells • Border Serenade • Cold Rolled Steel • Flint Hill Special • Blue Wind • Buddie's Boogie • Lily Dale • Country Boy Bounce • La Golondrina • Rose City Chimes • Four Wheel Drive

Buddy has recorded many albums, but *Steel Guitar Jazz* was his first, and brought him instant acclaim from the music critics. He entered the studio not having heard many of the selections the producer had chosen for recording, and tackled the task with his usual determination. What resulted was the first steel guitar album devoted to the jazz idiom. At that time he had a host of admirers as a country music performer. However, they were awed that his first album would be jazz. For jazz, this album has not been surpassed or even matched by any other steel guitarist. Only in recent years has Buddy's talent in that musical arena been challenged by others.

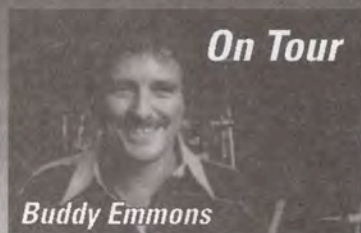
After the album's initial release on a major label, it was

purchased and re-released as a 2-disc record package. It has now been converted to a CD and cassette. Another tune, "Rock Candy," has been added (which Buddy recorded with the late Danny Gatton). That tune needed to be included, since it is a driving instrumental on which Buddy shines...but then, Buddy shines on everything he ever recorded! Thus, there are now 26 tunes in this double-album package. With it, you have a veritable "library" of his great music. The selections range from the sensitive to the complex. This package should be considered a cornerstone for all steel players' collections. It will surely remain an awesome collection of playing expertise from a talent nearly unmatched, even to this day.

Album Spotlight

Buddy Emmons On Tour

(Herby Wallace
plays 3 cuts)
A-61: Cassette
\$11.00



I promoted and recorded one of Buddy's concerts, and got some tapes from friends who had also recorded Buddy in concert. They said I could use any cuts I wanted. In the process of selecting and assembling the best recordings from all the tapes, I inadvertently included three cuts that Herby Wallace made when sharing billing with Buddy at a concert. I failed to send the final version of the assembled tunes to Buddy for approval before the album was made. Boy, did I get a surprise when he pointed out to me that I had included three of Herby's tunes. Herby's playing was so fine that I failed to detect the difference in style. Buddy and Herby slapped me around pretty good for this screw-up, but liked each other's playing so well they agreed to let me get away with it! Hey, I think the error was just a neat stroke of luck; maybe even divine intervention? "O.K. Tom, give it a rest."...Buddy

Blues In C	Flip, Flop and Fly
I Love You So Much It Hurts Me	Four, Five Times
I Love You Because	Farewell Party (Herby Wallace)
My Window Faces the South	Just A Closer Walk With Thee (Herby Wallace)
"How The Hell Did You Do That?"	Rollin' In My Sweet Baby's Arms (Herby Wallace)
B. Bowman Hop	S.S. Cool



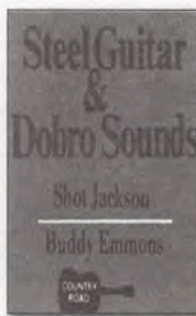
Emmons Guitar Company

Buddy Emmons

A-57: Cassette, \$11.00

Witches Brew • Raisin' the Dickens • Greensleeves • Highland Swing • Danny Boy • A Bundle of Rags • At E's • Blue Jade • Kicks to Boot • Night Life

In Brief: This album has often been mentioned as the best steel album ever recorded. Buddy seems to have used a broad brush to showcase his talent. He revealed he could play anything asked of him. Perhaps more importantly, it revealed the capability of the pedal steel to play anything, while including the chord-movements and string glisses that so identify it! Times have changed and the instrument has expanded its capabilities far more than most players could have dreamed. But, few will argue that this album is any less dynamic in its excellence, even if compared to more current recordings. Buddy wrote all but two of the cuts. Although the tunes were arranged by Buddy when this album was produced in 1970, the great Opry steel player, Weldon Myrick, directed the whole production.



Steel Guitar & Dobro Sounds

(with Shot Jackson)

A-58: Cassette, \$11.00

I'll Be All Smiles Tonight • Hawaiian Honeymoon • Moon Over Tahiti • Fort Worth Drag • Aloha • Houndog Blues • Riding the Rails • Honky Tonk Angels • Waltz Medley • Smoky Mountain Rag



Steel Guitar

Buddy Emmons

A-59C: Cassette, \$11.00

A-59CD: Compact Disc, \$16.00

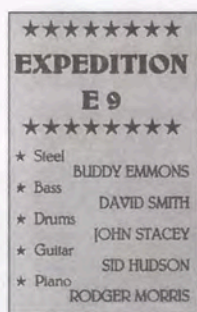
Wild Mountain Thyme • Orange Blossom Special • Nothing Was Delivered • Rose In Spanish Harlem • Top Heavy • Canon In D Major • Sugarfoot Rag • Indian Killed a Woodcock • Bud's Bounce • Remington Ride • That's the Hawaiian In Me • Medley: Wabash Cannonball, Steel Guitar Rag, Bouquet of Roses



Buddy Emmons Live

A-60: Cassette, \$11.00

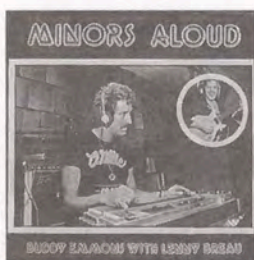
Raisin' the Dickens • Mansion On the Hill • The Preacher • Help Me Make It Through the Night • Mardi Gras • Once Upon a Time In the West • Witches Brew • Here's That Rainy Day • West Coast Blues • The Way to Survive • The Great Stream • At E's



Expedition E9

A-63: Cassette, \$8.00

Oklahoma Stomp • I Just Destroyed the World • Flinthill Special • Rose Colored Glasses • I Love You Because • Nashville Alive • Brian's Song • This Cold War With You (Note: All tunes are available as tabbed lesson material. See Buddy's instructional materials section.)



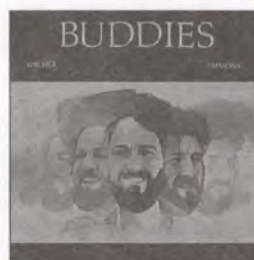
Minors Aloud

**Buddy Emmons
(with Lenny Breau)**

A-64: Cassette, \$11.00

Minors Aloud • Compared to What • Killer Joe • Long Way to Go • Secret Love • Scrapple From the Apple • On a Bach Bourrée
(Note: Extended length of tunes provides standard 30 minutes of album play.)

In Brief: This is modern pop jazz. Buddy and Lenny seem "laid back," while casually delivering licks that just roll, non-stop, from their instruments. Even though it strikes me as a group of top players just enjoying each other's musicianship, I believe they worked up these arrangements after considerable thought. This is your kind of album to put on if you are into relaxing to the music of heady players, playing what they feel. A couple of the tunes have vocal accompaniment.



Buddies

**Buddy Emmons
(with Buddy Spicher)**

A-65: Cassette, \$11.00

Autumn Fling • Little Darlin' • Uncle Pen • Magic Swing • Watch What Happens • Joy Spring • Broken Down in Tiny Pieces
(Note: Extended length of tunes provides standard 30 minutes of album play.)

In Brief: The opening tune sets the mood for some drivin' performances by the same group of musicians as heard on Minors Aloud. This is dynamic jazz, but with definite melody lines. There is no letup. Buddy must have enjoyed jammin' with these guys so much on Minors Aloud that he asked them back for more: Buddy Spicher on violin, Lenny Breau and Bucky Barrett on lead guitars, Charles Dungey on bass, Kenny Malone on drums, and Randy Goodrum on piano. They draw you into the conflict as they test each other's resolve to out-smoke the other. Just super!



Christmas Sounds

Buddy Emmons

A-66C: Cassette, \$11.00

A-66CD: Compact Disc, \$16.00

Sleigh Ride • Have Yourself a Merry Little Christmas • White Christmas • Winter Wonderland • The Christmas Song • Silver Bells • Let It Snow, Let It Snow • Blue Christmas • I'll Be Home for Christmas • Medley (6 Songs) • O' Holy Night

(Note: All tunes are available as tabbed lesson material. See Buddy's instructional materials section.)

Buddy's "Swingin' Series"

In 1989, Buddy began a series of recordings emphasizing Western swing. He shared billing on the albums with bandleader and vocalist, Ray Pennington. The first album proved to be so popular that another was recorded, then another, and so on. While beginning with recognizable western swing selections, Buddy's and the band's interests turned to the classic pop swing tunes of the '40s, recorded back then by the likes of Benny Goodman, Tommy Dorsey, Duke Ellington, and other greats. As such, what started out to be western swing, moved into pop swing (although the foundation of western

swing was rooted heavily in the pop swing sounds of the '20s, '30s, and '40s). Because of the popularity of this series, you may hear a new one on a yearly basis. If you liked what you heard on one, then you will surely like them all. Buddy is "front and center" on every tune, with the majority of the selections being instrumentals. Nice vocals are added by Pennington, with his delivery being in the mold of Ray Price. Note that many of the albums have all or a number of the instrumentals available in tablature form. (See Buddy's teaching materials in the Instruction section for the course descriptions.)



Swingin' From the '40s Thru the '80s

Buddy Emmons

(Double Album)

A-67C: Cassette, \$11.00

A-67CD: Compact Disc, \$16.00

Hang Your Head In Shame • Steel Guitar Rag • San Antonio Rose • Right or Wrong • It Makes No Difference Now • Pan Handle Rag • Heart to Heart Talk • Steppin' Up • Walking On New Grass • There's a New Moon Over My Shoulder • Nothing's Changed, Nothing's New • Oklahoma Stomp • Time Changes Everything • Faded Love • B. Bowman Hop • Bubbles In My Beer • Maiden's Prayer • Big Beaver • Deep Water • Before You Turn Me Down • Five Fingers • Cincinnati Blues



We're Steel Swingin'

Buddy Emmons
(Double Album)

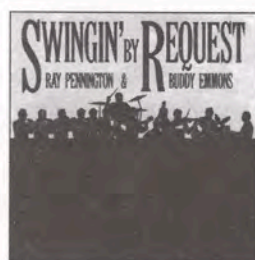
A-68C: Cassette, \$13.00

A-68CD: Compact Disc, \$16.00

Turn Me Loose and Let Me Swing • Columbus Stockade Blues • Midnight Comes and Goes • Blue of a Kind • Bonaparte's Retreat • Sugar Moon • Texas with the X Removed •

My Weakness Is Too Strong • I'm Getting Nowhere • The Memory • The Good Ole Days Are Right Now • Broadway* • Caravan* • Perdido* • Fat Boy Rag* • Same Ole Me* • Blue Eyes* • Loose Tights* • You and Me* • Take the "A" Train* • Midnight In Old Amarillo • Moonlight Serenade*

(Note: The asterisk indicates that these tunes are tabbed. See Buddy's instructional materials section.)



Swingin' By Request

Buddy Emmons
(Double Album)

A-69C: Cassette, \$13.00

A-69CD: Compact Disc, \$16.00

Broadway • Sunrise Serenade* • Little Brown Jug* • Don't Get Around Much Anymore* • Little Liza Jane* • Lily Dale* • Canadian Sunset* • Rubber Dolly* • Stompin'

At the Savoy* • April's Fool* • Sunny Side of the Street* • Accentuate the Positive • Fly Me to the Moon • Keeper of My Heart • Roly Poly • Mama Was the Rose of San Antone • Where I'm Concerned • You Pushed Me to the Limit • Our Yesterdays • I Built a Wall • You Don't Have to Be a Baby to Cry

(Note: The asterisk indicates these tunes are tabbed. See Buddy's instructional materials section.)



Swingin' Our Way

Buddy Emmons
(Double Album)

A-70C: Cassette, \$13.00

A-70CD: Compact Disc, \$16.00

I'll Never Always Love You • Anytime • Born to Lose • Just a Way of Life • It Only Happens (Every Now and Then) • My Life's Like a Dusty Road • One Minute With You •

Sentimental Journey • Someone Out In Dallas • Careless Love* • Just Swingin'* • Opus One* • I Love You So Much* • After You've Gone* • Air Mail Special* • Triple Play* • Moonglow* • Peter Gunn* • My Weakness Is Too Strong* • Woodchopper's Ball*

(Note: All tunes with an asterisk (*) are available as tabbed lesson material. See Buddy's instructional materials section.)



In the Mood for Swingin'

Buddy Emmons

A-71C: Cassette, \$11.00

A-71CD, Compact Disc, \$16.00

In the Mood • Careless Hands • Country Club • The Kind of Love I Can't Forget • Don't Worry, I'm Not Staying Long • Tuxedo Junction •

Good Ole Country Mood • String of Pearls • My Kind of Girl • Curtain Call • When You've Seen One Broken Heart • Undecided • Home In San Antone

(Note: All tunes are available as tabbed lesson material. See Buddy's instructional materials section.)



It's All In the Swing

Buddy Emmons (Double Album)

A-72C: Cassette, \$13.00 • A-72CD, Compact Disc, \$16.00

Danny G* • On the Street Where You Live • Satin Doll* • Marie • Don't Be That Way* • Out of Nowhere* • Blues 4 MTG* • You Want What!?* • I Let a Song Go Out of My Heart* • Deep Purple* • Truly Yours • Singer In the Band • Jersey Bounce* • Dardanella* • Dah Dot* • The Right Side of Wrong • Moseying* • Any Other Way • No Good-byes

(Note: The asterisk indicates that these tunes are tabbed. See Buddy's instructional materials section.)

TUNING TIPS &&& TUNERS

Continued from page 18

The Big Event: Peace Among Musicians!

Finally in 1490, a music scholar named Armies De Pareja proposed a compromise, (probably after removing an ax from his back). He advocated the adoption of what he called the "equal tempered scale." He reasoned that if all instruments were to play together using the 12-note scale, everybody would have to "temper" their instruments by

splitting the differences between and among each note within the chromatic scale. He prevailed, and everyone has just lived with all the slight dissonant sounds in chords they play when they all get together for jam sessions—you know, in those symphony orchestras!

Literally, I have been a "Doubting Thomas" all my life. So, I set out to prove Pareja wrong! I phoned him, keeping him on the line while I tuned my steel's basic tuning to a piano. When I was finished I played it in the "open" position

Continued on page 29

Bobby Garrett

 HALL
OF
FAMER

BOBBY IS THE foremost thumb-style steel player in the world. Thumb-style is frequently called "Chet Atkins style," "Travis style," or "levy style." It is the procedure of playing a melody while running your own bass line (obviously with your thumb). As the bass line is laid down, the melody is played over the top. Easy? Not by a long shot! Only a handful of lead guitarists can play it and far fewer steel players. Steelers may learn a lick or two, feel they managed to accomplished the impossible, and then use the rudiments of that lick each time they want to show their "talent" for thumb-style! Garrett, however, plays complete songs in thumb-style as well as writes songs for that style of playing!

In 1946, while taking steel lessons in his home town of Tyler, Texas, Garrett heard Merle Travis play his great hit, "Divorce Me C.O.D." Although Bobby was hooked, his efforts to match Travis on his D-8 Fender achieved limited success. The lower strings permitted him to play a little of the bass line, but the strings remaining just didn't afford enough individual notes to play a full melody. Bobby didn't know it then, but he needed a pedal steel if he was going to get the sound he wanted...but he never gave up trying!

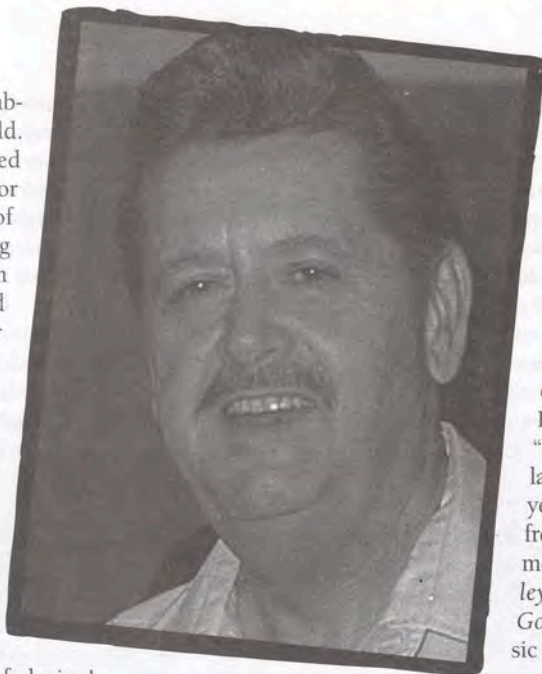
In 1953, Garrett joined Jim Reeves (at age 17)! Touring with Reeves, he was finally able to afford a pedal steel, and bought a 5-pedal, D-10 Sho-Bud (the first 10-stringer Sho-Bud ever built). It didn't have knee levers since they weren't much of a thought back then! With the versatility provided by pedals, Bobby

rapidly developed his thumb-style talent. In 1958 he recorded his classic composition, "Rose City Chimes."

While with Reeves, Bobby lived in Nashville and recorded for such artists as Bill Anderson, Hank Locklin, Billy Walker, Billy Joe Spears, and even Hank Williams. If you can find *The Lonesome Sounds of Hank Williams* and a gospel album by Williams (whose title escapes Bobby), "You will hear my Don Helms-style," Bobby reveals, adding, "and the great lead guitarist, Hank Garland was also on that recording." In the years before Bobby took some time away from the road, he spent most of them as a member of Hank Thompson's *Brazos Valley Boys* (hear Bobby on *Live At the Golden Nugget*, and on several other classic LPs by Thompson).

Following his stint with Thompson, Garrett returned to his hometown of Tyler, Texas, opened a music store and insurance office. But in 1983, "The bug got me again," Bobby recalls. Since then, his playing has been regular. He currently works with Boxcar Willie, playing in Branson, Missouri during the spring and fall, then touring with Boxcar during the winter months. He has recorded two albums since returning to music full time. Both albums are excellent examples of his talent at thumb-style playing as well as pedal steel.

Bobby's incredible skill at thumb-style, his recordings, and his lifetime of pioneering achievements, were honored in 1995 when he was inducted into the Steel Guitar Hall of Fame.


 CORE
COLLECTION


Thumbs Up

Bobby Garrett

A-77: Cassette, \$11.00

Freight Train • Me and Pa • Tom Cat • Booger Man • Thumb 'n Thidy • Thumbs Up • Rose City Chimes • Hey Good Lookin' • Thumbin' Around • How About a Little Merle • Somewhere Over the Rainbow • I'll See You In My Dreams

In Brief: I said in 1984 that if anyone ever recorded a thumb-style steel album, Garrett's talent would be the benchmark for comparison. Although thumb-style has been recorded by a few others, no one has matched Garrett's dominance as the world's best thumb-style steel player. On *Thumbs Up*, Bobby gives a career performance. Every tune provides his stylized delivery and an abundance of his trademark thumb licks. And what of Bobby's usual steel playing? It can hardly be characterized as "usual." His talent is right there with the very best.

Bobby Garrett



My Best to You

Bobby Garrett

A-78: Cassette, \$11.00

Mr. Sandman • The Old Lamp-lighter • My Best to You • Good-night Little Sweetheart • Near You • Nine Pound Hammer • Corrina, Corrina • Sentimental Reasons • Green Light • Oklahoma Hills • I'll Get By • South of the Border

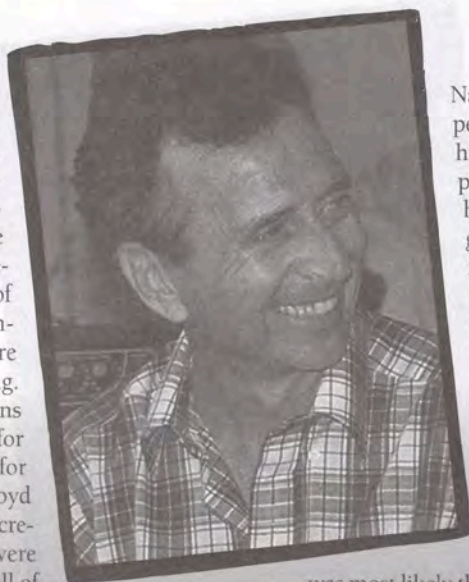
In Brief: Bobby's thumb-style playing was something Buddy Emmons always admired. Buddy wanted Bobby's talent documented further, and wanted to be a part of the production. He got his wish, producing this album for Bobby. Everything can be summed up as superb. Buddy assembled the best Nashville session players, selected the best recording studio, prepared all the charts for the musicians, and even chose to play vibes on the album. The result is everything Bobby and Buddy wanted, with the title summing up their efforts quite appropriately.

HALL
OF
FAMER

Lloyd Green

UNTIL HIS RETIREMENT in recent years, Lloyd had been Nashville's busiest session steelman. During his career he appeared on thousands of musical recordings. Although he viewed his approach to playing as simple, the evidence points more to creative skills that were deceptive in their delivery...a common trait of a true artist. His crying steel sounds enhanced the intent of the songs sung by more major vocalists than space permits listing. He "penned" so many licks, riffs, and runs that a whole category needs to be named for them. Those players who do learn them for their own repertoire, are quick to give Lloyd credit. They are so identifiable as Lloyd's creations, as to be obvious anyway! Some were listed on his plaque in the Steel Guitar Hall of Fame when he was inducted in 1988.

Lloyd earned the designation from his peers as "Mr.



Nashville Sound." When he retired, those peers rose above the temptation to imitate him. Such respect is uncommon among performers who know that imitation is the highest form of flattery. Those other steel guitarists chose to create their own separate niche; a classy approach to stardom.

On his albums, Lloyd dazzled us with his arranging talents. Regrettably, only three albums are currently available. Lloyd owns most of his albums and has chosen to keep them under wraps for a time.

As you review the tune titles, keep in mind that Lloyd wrote most of them. Of those that you recognize as vocal hits by country artists, Lloyd was most likely the session steel player when the song was recorded. Little wonder they all became hits for the country vocalists who recorded them.



The Big Steel Guitar

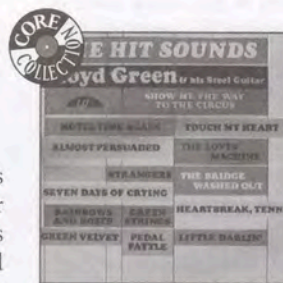
Lloyd Green

A-82: Cassette, \$11.00

Steel Guitar Rag • Columbus Stockade Blues • Red River Valley • John Henry • Bud's

Bounce • Panhandle Rag • Steel Guitar Jubilee • Wildwood Flower • When You and I Were Young Maggie • Remington Ride • B. Bowman Hop • Texas Playboy Rag

In Brief: This was Lloyd's first album. He was trying to gain exposure when he first arrived in Nashville. The sound here is nothing you later came to recognize. It was soon after this album's release that Lloyd made a change. He was never heard to play in this style again, but began his assault toward achieving the title of "Mr. Nashville Sound." There is a lot of chord work on this album, and the sound is far different from what you think of as his sound. It might be said that he got "tastier" in his search for his own identity. He did, and found that identity in the process. Few musicians accomplish that. Lloyd's identifiable style has not been copied with accuracy. That is quite a tribute to him.



The Hit Sounds

Lloyd Green

A-83: Cassette, \$11.00

The Love Machine • Rainbows and Roses • Home Country • Motel Time Again • Seven Days of Crying • Pedal Pattle • Show Me the Way to the Circus • Little Darlin' • The Bridge Washed Out • Heartbreak Tennessee • Strangers • Green Strings • Green Velvet

In Brief: Here is the sound that set Lloyd apart from all others. His "Nashville Sound" was heard on so many hit vocals, by so many major artists, that you began believing that everyone recording in Nashville was using Lloyd. Most were! It was inevitable that he would answer fans' call to record an album of tunes with his stylish delivery all over it. He did, and it became one of Lloyd's biggest sellers.

Many students of the instrument back then, refer to this album as the one that drove them to practice harder...all searching for the elusive Green sound.



Green Country

Lloyd Green

A-84: Cassette, \$11.00

Pickin' Pot Pie • Sweet Cheeks • Almost Persuaded • The Cave • Green Strings • Touch My Heart • Skillit Lickin' • The Dying Herd • Drifter's Polka • Funny Bunny • Red Eye

In Brief: This album is packed with the picking clichés that identified Lloyd on scores of vocal artists' records in the '60s and '70s. Here though, he writes most of these break tunes. They are "hot" and "spicy," the kind of tunes that limber your fingers, test your resolve, tense the muscles, and cause the veins on your neck to bulge a little. You can learn them, but duplicating Lloyd's crisp delivery will be a lot tougher!

John Hughey

HALL
OF
FAMER

THIS IS THE CLASSY player you saw at concerts by Conway Twitty and heard on all those great Twitty hits for twenty years ('68 to '88). You then caught him for the two years he toured with Loretta Lynn. In 1990, John joined Vince Gill's great band.

Hughey elevated "bar shiver" to heights few other steelers attempt. With tone so pure, and a high-registry delivery so true, you can feel your own spine "shiver" when he "does it to a tune." How did such delivery, taste, and precision develop? Easy! Devote your childhood to faithful practicing and it's probably going to happen. It also helped to be willing to play anywhere, anytime, any place! The result? A distinctive and flawless style that influenced a host of steel guitarists that followed—and continues to this day.

Little wonder those accomplishments were acknowledged in 1996 when he was inducted into The Steel Guitar Hall of Fame.

The road to this honor was long. Born in Elaine, Arkansas, he received the gift of a "Gene Autry" flattop guitar when he turned nine. But what captured his imagination most was a sound coming from Eddy Arnold's recordings. "I didn't know what was making that sound on Eddy's records, but I fell in love with it," John reveals. "It was years later before I learned it was a steel guitar and the player was Roy Wiggins. Roy had been my idol all those years and I didn't even know it!"

John continues, "One night at home I was listening to KFFA. The Arkansas *Cotton Choppers* were playing live! They introduced a special guest: Harold Jenkins. I got excited because I knew him; he and I were classmates! The next day I saw Harold and told him I played guitar a little. We agreed to practice together. As most know, Harold Jenkins later changed his name to Conway Twitty. Although I didn't become his steel player in the beginning, I did later on, staying with him 20 years."

In search of the sound he loved, John would place a pencil under the nut of that flattop and use a glass door knob to fret it. He could then get close to the sounds on those Arnold records that so intrigued him. It would be some time before he would



discover the Hawaiian guitar, concluding that to be the instrument he wanted to play. Begging his dad to buy him one, "Dad tried to talk me out of it, but couldn't," John remembers. "He finally gave in, getting me an \$85.00 *Sherwood Deluxe* from Montgomery Wards."

With an E tuning across all six strings, John was able to get a much better sound than from that old flattop. "I was determined to play like the guys I was hearing on the radio," he emphasizes. John listened to Jerry Byrd a lot, remembering the first record of Jerry's he bought. "I discovered licks," he recalls. "I didn't know what a lick was at the time, but I kept practicing and discovering a lot more of them, as well as learning about other players. Back then (early '50s), players could be identified by their styles. When

I heard the styles of Emmons and Chalker, I felt I was on a roll."

And roll on he did, continuing to play with Harold Jenkins all through high school. He got his first professional playing job at nineteen (1953), and for the next 14 years played for a number of groups and aspiring vocalists. It wasn't until 1968 that he again teamed up with his old school chum, who by then had changed his name to Conway Twitty.

Pedal steel sounds were beginning to find their way onto records. John couldn't afford one, so built his own. "That was in 1966. I called it the 'Hughey Custom' and it worked pretty well. I had that guitar when I joined Conway. I even used it when we recorded his *Next In Line* album." John got into manufacturing pedal steels in 1982, collaborating with his buddy, Jimmy Crawford, to build the JCH brand. "Jimmy and I couldn't build those guitars fast enough to play one of our own," John relates. "Every time we completed one, Jimmy had it sold."

John is working hard these days, giving Vince Gill a steel sound that is unmistakably "Hughey." He has plans for more albums of his own. He needs them to further showcase his remarkable skill, and we need them for basking in the glow of his remarkable playing.



On and Off Stage

John Hughey

A-93: Cassette, \$11.00

Deep Water • Hello Darlin' • Let It Shine • I'm Not Lisa • I Don't Believe My Heart Can Stand Another You • I'll Come Runnin' • You've Never Been This Far Before • Panhandle Rag • Lying Here With Linda On My Mind • Pickin' Polka

In Brief: When a talented steeler records a particular tune, sometimes you recognize that it need not ever be recorded by another. That is because it just seems impossible to do it better. That's the case with "Deep Water" (done here in western swing style). But then, every tune on this album prompts this thought to come to mind. Most players know that John took the "crying steel" technique to the level of perfection on Conway Twitty's albums. Here he provides that sound all the way though several tunes...a real treat. John has established himself as a dominant player, recording behind many major country artists, particularly Vince Gill. On this album he ably demonstrates why his talent is in such demand. He is overdue for another album.

HALL
OF
FAMER

Doug Jernigan

IN THE EARLY '70s, I was bouncing around Nashville searching to hear good steelmen. with Sonny Curtis, George Jones' steel man at the time, was with me. As we passed the Demon's Den bar. I heard a young steeler trying to play hoe-downs, but not quite cutting it. Sonny and I elbowed our way inside and learned that the player was a kid named Jernigan. That was the first time I had heard Doug, although word of him had been circulating for some time. I commented that no one would ever be able to play single-string notes on the steel as fast as a fiddle or banjo player. I told Sonny, "The kid should give up trying." Fortunately, Doug never heard my comment, nor should he have paid any attention!

In his early years ('60s & '70s), Doug toured as a backup player for Ferlin Husky, David Houston, Jimmy Dickens, Faron Young, Vassar Clements, and many others. That road work honed his skills. He quickly became the session steel guitarist on countless recordings by such artists as Faron Young, Little Jimmy Dickens, Lorrie Morgan, and David Frizzell.

From the beginning, Doug was a visionary. He knew the steel guitar was capable of being played at speeds that rivaled the three other lead instruments more identified for their speedy note delivery: the fiddle, guitar, and banjo. Doug was determined, though, eventually perfecting banjo rolls and fiddle riffs



needed for complete tunes. He proceeded to duplicate tunes previously reserved for those instruments, note for note! Those skills and that talent have become his major identifying markers. Once accomplished, he was the fastest picking steelman of his day.

Doug is not secretive and shares his playing abilities through a number of instructional courses. Many are listed elsewhere in this catalog. Those hoe-downs and banjo rolls look easy when revealed in tablature form. Keep in mind that Doug was the one to figure out how to get them to flow from his E9th tuning, from beginning to end.

A remarkable achievement!

Today, Doug tours as a concert performer, records with a host of country music stars, and plays on the Grand Ole Opry. He is one of the top players in the world. With ease, he delivers country, bluegrass, jazz, pop, and blues. Additionally, few are aware that he is also an accomplished dobro player. Besides all of the above, Doug is a gentleman dedicated to giving back what joy the instrument has given him. No serious player should miss an opportunity to hear and see Doug in concert.

For his undaunted vision and the major accomplishments over his lengthy career, Doug was inducted into the Steel Guitar Hall of Fame in 1994.



Uptown To Country

Doug Jernigan

A-95: Cassette, \$11.00

Diggin' Doug • Memories of Rose-nie • Four • Long Black Limousine • Sunny • My Funny Valentine • All the Things Your Are • Bonnie Marie • Orange Blossom Special • Streets of Laredo • Jernigan's Journey • Bluesette

In Brief: In 1970 Ron Lashley, owner of the Emmons Guitar Company, recognized Doug's talent and produced this album. It remains one of the finest ever recorded, and in my opinion, ranks in the top 30 even to this day. The only thing I found wrong with the album was its absurd album jacket picture. I still hold that opinion!



Cool Smokin' Steel

Doug Jernigan

A-99: Cassette, \$11.00

Flint Hill Special • Old Joe Clark • Rose City Chimes • Black Mountain Rag • California Blues • Half As Much

• Vincent • Shenandoah • The Days of Wine and Roses • Woodshedding • Caravan • Little Rock Getaway • Take a Break • Breakfast Feud • Gravy Waltz

In Brief: Doug does a lot of concerts, traveling the country for shows and always plays some at his instructional seminars. Promoters of his concerts assemble the best sidemen they can find, all eager to back this Hall of Famer. The results have been some stellar performances, especially when he gets comfortable and just let's the tunes flow in a "laid back" manner. His approach is cool, and at times, smokin'. You get it all on this album, and feel you are right there in the midst of one of those concerts.



Cross Country

Doug Jernigan

A-96: Cassette, \$11.00

Cross Country • So Into You • The Road They Travel On • Little Rock Getaway • Delta Dawn • That's All That Matters • Rolls Choice • Lyin' Eyes (Extended length of tunes provides standard 30 minutes of album play.)



Sky High Steel

Doug Jernigan

A-97: Cassette, \$11.00

Leather Britches • Doug's Melody • Union Pays On Friday • Sugarfoot Rag • Amazing Grace • Yakety Ax • Color

My World • Steel Guitar Rag • Pride • Stompin' At the Savoy



Jazz On Ten

Doug Jernigan

A-100: Cassette, \$11.00

Summertime • You Stepped Out Of A Dream • Anthropology • Makin' The Rounds • Hal's That • Black's Blues • Sky Lark • One Note Samba • My Hoe Down • Dream Girl

Leon McAuliffe

HALL
OF
FAMER

DURING HIS more than 50 years of performing, Leon was known as "Mr. Steel Guitar." His composition, "Steel Guitar Rag," is the tune most associated with the sound of the steel guitar. So identifiable is his name with the instrument, that Bob Wills' line, "Take it away, Leon," might even be mentioned in the same breath, should a person attempt to define the sound of the steel guitar. Beginning his career in 1934, he continued performing up until his death in 1988. With the *Texas Playboys*, he recorded several dozen record sides as a backup session player and made an indelible mark with several classic instrumentals. After W.W.II he formed his own band, *The Cimarron Boys*, continuing his recording and performing career based in Tulsa, Oklahoma.

Leon had *personal* style as well as his own *playing* style, assembling the finest swing musicians he could find...a lesson he had learned from Wills. Many of those musicians endure to this day, both in their longevity and in their name recognition. Leon often identified his band members, although not with the flair



of Wills, who chose to do it during mid-performances. Since most of those great players performed along with McAuliffe when with Wills, you continue to hear about "Texas Playboy Reunions" in the mid-west states.

Included on this Anthology series are Leon's original recordings of "Steel Guitar Rag" and "Panhandle Rag." A few vocal tunes were also included. They are the ones so identified with him and were definitely a part of his performances. Quite fortunately, a lot of previously unreleased material was found. These tunes were located on obscure transcriptions, recorded exclusively for military radio broadcasts. The good sounds on those recordings, along with his band's arrangements, are remarkable, even by today's standards. Thus, these "new" recordings present a rare opportunity to hear a side of

McAuliffe never before available. Needless to say, Leon's contributions were enormous to the advancement of the steel guitar. He was one of the charter inductees when the Steel Guitar Hall of Fame was established in 1978.



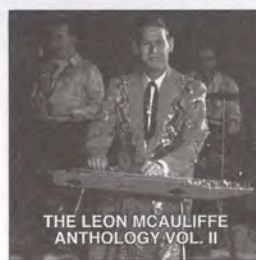
The Leon McAuliffe Anthology, Vol. 1

Leon McAuliffe

A-118: Cassette, \$11.00

Steel Guitar Rag (*original recording*) • Steel Guitar Stomp • Little Girl Go Ask Your Momma • Liza Pull the Shades • My Little Red Wagon • Texarkana Baby • Faded

Love • Sawed Off Shotgun • Panhandle Rag (*original recording*) • Mr. Steel Guitar • Tulsa Straight Ahead • Silver Bells • Summit Ridge Drive • Walking the Floor Over You • Take It Away Leon



The Leon McAuliffe Anthology, Vol. 2

Leon McAuliffe

A-119: Cassette, \$11.00

One O'Clock Jump • Roadside Rag • Steel Guitar Jubilee • Close Shave • Twin Guitar Special • Leon's Boogie • This Is the Southland • Water Baby Boogie • Twin

Fiddle Rag • Fiddle Boogie • Bouncin' Bobbie • Mandy Make Up Your Mind • Boot Heel Drag • Goin' to the Barn Dance Tonight • Summit Ridge Drive • Bandera Waltz • Panhandle Waltz • Downhill Drag • Wait for the Wagon • Sally Goodin' • The Big Rock Candy Mountain

HALL
OF
FAMER

Ralph Mooney

IN THE 1950s a different sound was heard on "cowboy" records coming from the West Coast. You could tell it was coming from the new tuning steelers were then using (following Bud Isaacs' steel work on the Webb Pierce' tune, "Slowly"). At that time, no one had a name for the tuning, although it was developing toward becoming the common E9th of today, but had a high note in there. "A string can't pull to that pitch," many players were saying. What everyone didn't know was that Ralph had obtained a thin banjo string, placing it on top of his E7th tuning. He pulled it from a G# to an A. That enabled him to resolve his E7th to an A major and have the tonic note on top. In the tuning's development, that addition was nearly as profound as what Isaacs had done by introducing the pedal-gliss.

Adding a new string to the developing E9th was the last thing "Moon" had on his mind. He just wanted to move from a dominant chord to the tonic, and have the root tone on top. Whoa! Moon never uses that kind of language, but he did know what he wanted! And he found it! Moon's delivery and his style soon became known as the "West Coast sound." It was also referred to as "corn pickin'," since it was thought to be a throw-back to earlier times in the steel's history, but, in fact, it wasn't. Simply stated, nothing like that sound had ever been played before. It was simply Mooney not paying attention to convention, behavior typical of him then, and for the 40+ years since! But that's how legends are born and survive.

And what is the "Mooney" sound? It is single-string picking played ahead of or behind the beat, while deceiving the listener of that fact! It is string muting here, and its avoidance there; better yet: selectivity! It is creating bar chatter that has a definite place in the sound Moon wants and gets. It includes old-style "bar bouncing," but not slick hammer-ons or pull-offs that today's steelers achieve with deft and skill. It is a style of execution that defies the accepted rules that most everyone else adheres to.



While most of today's steelers search for a "pure" sound, executed with precision and clearness of tone, Moon does it his way. Thus, Moon created the "Mooney" sound, a sound he has maintained to this day, as everyone else went their separate ways. As with the style of Byrd, Mooney stayed in his niche, and we are all richer because of it!

Moon went on to tour and record for Buck Owens, Merle Haggard, Wynn Stewart, and several other notable artists. He actually played wherever the opportunity presented itself. He eventually landed the steel job with Waylon Jennings, remaining with him for most of 20 years (until 1990), being featured on all of Waylon's albums during that time.

To this day, Moon inspires a cadre of steel fans who try to match his sounds, while remaining amazed at his two-fisted, honky-tonk playing style. Ralph is a true steel guitar icon, although he says "I'm just a red-neck picker!" Above all, he is a real survivor, doing exactly what he has wanted, whenever he wanted. You don't ask Moon to play, you just let him "keep on keepin' on." Although retired since 1990, he does perform at special events, which he says keeps him plenty busy.

Besides his unique style, Moon is above all, a fun-loving guy. You just want to "hang" with him and have a "cool one" as he recalls incredibly funny stories of his life on the road. Talk about wild times, liberally laced with tales of earthy adventures; he can hold you captive into the wee hours of any morning! The man has lived a performing life that only a few can lay claim to. Needless to say, his contributions to the advancement of the steel guitar would be honored. In 1983 he was inducted into the Steel Guitar Hall of Fame.



Corn Pickin' & Slick Slidin'

Ralph Mooney

A-120: Cassette, \$11.00

Columbus Stockade Blues • I'm a Lonesome Fugitive • The Texas Waltz • My Elusive Dreams • It's Such a Pretty World Today • Corn Pickin' • Moonshine • Your

Cheatin' Heart • Laura (What's He Got That I Ain't Got) • Spanish Eyes • There Goes My Everything • Sneaky Strings

In Brief: Unfortunately, this is the only instrumental album by Moon. But it dramatically demonstrates his style, a style that hasn't changed much over the years (nor should it). Ralph shares the spotlight with James Burton, another rock and roll legend, who was originally Elvis Presley's lead guitarist. Ralph's classic instrumental, "Moonshine," is included. Ralph needs more albums and we need more; many more!

Joaquin Murphey

**HALL
OF
FAMER**

WHEN JOAQUIN (pronounced *wah-KEEN*) arrived on the scene in the mid-'40s, he was an overnight sensation. Hired by Spade Cooley, he played Western swing as if it had always required jazz improvisations. He couldn't be touched for rapid, hot, single-string riffs. "Murph," as fellow steelers chose to call him, was just that good, and took the steel to another level few believed possible. No one, since the great Bob Dunn established the first level of jazz steel in the mid-'30s, could play as Murph did (although both were western swing players). Listening to "Oklahoma Stomp," it is hard to believe it was recorded in 1946.

Joaquin recorded just a handful of instrumentals, mostly with the Plainsmen (after leaving Cooley). He would tour some, drop out of sight for months at a time, and then reappear, continuing to burn up the strings and impress other steel players.

Murph had an interesting personality; perhaps eccentric is a more apt description. He was fast on earthy embellishments for



minor (or major) irritations. He had little patience for mediocre players. Nearly a perfectionist in his approach to music, he alienated many by demanding total dedication to musical executions. In spite of these personality traits, he was an inspiration to the greats of his day and those who followed the era of western swing. Those younger and developing players bought everything Joaquin recorded, holding on to those records as if treasures... and they were!

This album assembles those treasures for all to appreciate. These tunes are the best of Joaquin, assembled as a monument to one of the greatest steel guitarists to ever play. Although retired for many years, friends have been prevailing upon Joaquin to get back to

playing. Who knows...he just might.

As would be expected, Joaquin's contributions to the steel guitar were acknowledged with his induction into the Steel Guitar Hall of Fame in 1980.

**CORE
COLLECTION**


Joaquin Murphey

A-129: Cassette, \$11.00

Sweet Georgia Brown • Sunny Side of the Street • Pickin' for a Big'n • Hot Wires • Moon Glow • Murphey's Blues • Honeysuckle Rose • Joaquin's Waltz • Sand Is Hot • Your Cheating Heart

In Brief: Joaquin recorded this album in 1977. He had been semi-retired for several years, but had lost none of his delivery skills. These tunes were among the many he popularized as instrumentals during his career with Spade Cooley and thereafter with The Plainsmen. There was a conscious effort to duplicate the accompaniment instrumentation of those previous bands. The resulting sound is better in many respects, being fuller and higher in fidelity. Recording techniques had improved considerably from the days when Joaquin originally recorded these tunes (the '40s and early '50s). Thus, a listener will hear Murphey sounding almost identical to his live performances back then.

TUNING TIPS &&& TUNERS

Continued from page 22

and barred the strings just to change chords. It didn't sound exactly right, but figured it was the piano that was out of tune. When I set all the pedal changes on my steel to that piano, I realized quickly that there was no way I could live with that sound. I told Pareja that he was dippy and he said, "OK, Thomas, but be prepared to live with an ax in your back." It took awhile, but I finally figured out what he meant: I would never be able to tune perfectly and would drive myself nuts if I kept trying.

The "Good" Sound

If you tune your pedal steel to what sounds "good" to you, you are typical of about 99% of the pedal steel players in the world. I do know some players who temper-tune and say the rest of us are nuts—true, but for better reasons than the way we tune. Steel players like that blended sound with none of those oscillating "beats" being heard when harmonizing notes are played. It just sounds great, and we love harmonica players—well, good ones. Any other sound is intolerable. But what is that "good" sound? It is the just sound; when we tune our pedal steels to a "just" scale. Why would Pareja want some different sound? "The guy is

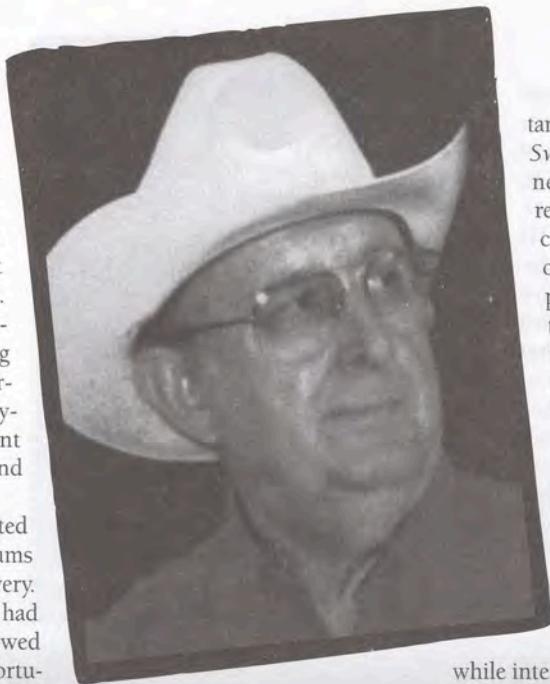
Continued on page 31

HALL
OF
FAMER

Herb Remington

WESTERN SWING was establishing itself as a major force in country music when Herb joined Bob Wills and his *Texas Playboys* in the late '40s. In his early years, he wrote the classic tunes, "Remington Ride" and "Boot Heel Drag," instrumentals that are part of every steelman's repertoire. Truly a pioneer, he keeps it up with periodic recordings, and manufacturing the Remington pedal steel guitar. Further, he is constantly assisting steel players in need of help on their equipment and instructional needs at his store and shop in Houston, Texas.

All of Herb's current albums are listed and described in this catalog. The albums dramatically project Herb's classic delivery. But all the pioneers of the steel guitar had their unique brand of delivery that allowed them to be recognized by their style. Fortunately for us, Herb maintained his style, and even expanded it when he chose to switch to pedals from his days as a Fender lap steel player. He has maintained that stylistic integrity, choosing not to trap himself in the commercial mold as have so many pedalists that followed.



Thus, listen to a page of steel guitar history. Herb's albums, *Jean Street Swing* and *Then and Now* contain nearly all the instrumentals he recorded with Wills. They could be called Herb's "Musical Anthology" of a "hard-core" western swing player. Most of the tunes on these two albums are not "hi-fi," but historic treasures of the developing Herb Remington, otherwise gone forever had they not been assembled here.

After Herb's opening albums, his later work amply solidifies him as the true steel guitar pioneer he is. Herb always recorded his albums with care. He obviously wanted each to attest to his desire to play flawlessly,

while interpreting the melodies in his inimitable way.

Herb's contribution from the day he joined *The Texas Playboys* (and even through to the present), were recognized when he was inducted into the Steel Guitar Hall of Fame in 1979.

Reviewing Herb's Albums

Anyone remotely connected with the steel guitar is aware of Herb Remington. Therefore, not all of his albums will be critiqued. You probably have many already and have been looking for those that remain! His albums are listed in an order that

nearly follows his career as a developing steel guitarist. Thus, you can audibly experience his development. I am intrigued by the gradual change in that development, yet his style remains recognizable as his skill builds with each successive album. Truly remarkable!



Jean Street Swing

Herb Remington

A-140: Cassette, \$11.00

Punkin Stomp • Jean Street Swing • Boot Heel Drag • Remington Swing • Rosebud • Hometown Stomp • Swinging Cowbell Blues • Pickled Beats • Westphalia Waltz • Station Break • Julida Polka • Steel Guitar Waltz



Then and Now

Herb Remington

A-141: Cassette, \$11.00

New Texas Playboy Rag • Fat Boy Rag • Moose Jaw Rag • The Big Drag • Ragged But Right • Herbie's Steel Guitar Polka • Buck Up • Backlash • String Time • Remington Ride • Playboy Chimes • The Shadow of Your Smile (live) • Star Dust (live) • Tequila (live) • Satin Doll (live) • Twilight Time (live) • A Man and a Woman (live)



Steel Guitar Holiday

Herb Remington

A-142LP: LP Record, \$11.00

A-142C: Cassette, \$11.00

Sam & Oscar • Minni Lani • Deep Beat • Lonesome • Coo-Coo Creek Hop • Chime Out for Love • Hula Palm • Slush Pump • Beyond Blue • Boot Heel Drag • Palm Tree • Remington Ride



Remington Rides Again

Herb Remington

A-143: Cassette, \$11.00

Remington Ride • I'm Draggin' • Sweetnin' • Big Dance at the Windmill Greasin' • Sage • Yes, He's Gone • Handcuffed to Love • Don't Mess Around With My Love • A Light Touch • Saddle Sore



Aloha Hawaii

Herb Remington

A-144: Cassette, \$11.00

Lonely Isle • Malihini Mele • Kamaaina Waltz • Beachcombing • Blue Honolulu • Hula Cha-Cha • Wind Chimes • Happy Chant • Song of Old Hawaii • Rotsarock • Lovely Luana • Island Memories



Hawaii Swings

Herb Remington

A-145: Cassette, \$11.00

Hula Blues • Beautiful Kahana • Muumuus Are Great for Mamas • The Only Island In the Sea • Theme from Adventures In Paradise • The One Rose • Kaulana O Hilo Hanakahi • I'll Remember You • You Don't Have to Be Hawaiian • Royal Hawaiian Hotel • Home Sweet Hawaii • Tiny Bubbles



Winner & Steel Champ

Herb Remington

A-147: Cassette, \$11.00

Call Me Collect • Come Evening • Houston Lullaby • Cotton Patch • Sail On • October Morning • I-45 North • Aura Lee • A Day for Waifer • Waltzin' Around • Rock Gut • Lonesome



A Day With Remington

Herb Remington

(with Jimmy Day)

A-148: Cassette, \$11.00

San Antonio Rose • Coconut Grove • Boot Heel Drag • Steel Guitar Waltz • Remington Ride • Time Changes Everything • B. Bowman Hop • Jean Street Swing • Right or Wrong • Milk Cow Blues • Lonesome



From Houston to Nashville

Herb Remington

(with Kayton Roberts)

A-146: Cassette, \$11.00

Opryland Swing • The One Rose • Yellow Bird • Beautiful

Kahana • Santa Domingo Woman • Room Full of Roses • What Now My Love • Mapuana • Sugar Moon • Tiny bubbles • Swing Scene • Iva Lee's Minuet Chimes



Stealing Memories

Herb Remington

A-149C: Cassette, \$11.00

A-149CD: Compact Disc, \$16.00

My Buddy • So Rare • Once In Awhile • Land of Dreams • Canadian Sunset • Girl From Ipanema • Moon Over Manakoora • Blue Hawaii • Our Day Will Come • Stardust • Dream

In Brief: This album is impressive on another level. When two steel players occupy the same podium, they tend to gather energy from the other. One only has to watch the performers at the Steel Guitar Convention in St. Louis each Labor Day weekend to recognize that. All seem anxious about who appears before and after them. They know an audience makes comparison. No one wants to be upstaged. With this album, Herb and Kayton may have flashed on that thought each time they swapped leads. They match one another with the listener becoming the benefactor!

Note: Kayton Roberts has recorded several albums over the years. Unfortunately, all are out of print. Kayton was Hank Snow's steel guitarist for many years, touring with him. He is one fantastic player and deserves additional albums.

In Brief: I guess I wanted to believe that Herb had settled into a comfortable groove. Maybe it was I who wanted that comfort, not Herb! These tunes may be "memories" to Remington, but they are new takes for me. There is no way he played these tunes in this manner in year's past. This is a new direction for Herb, with these selections sounding as if they were just written, but this time, for the steel. Wine improves with age. It "sounds" like this legend is deciding on a new vintage!

TUNING TIPS & TUNERS

Continued from page 29

goofier than my pet iguana," you say. But wait... give the old boy some slack. He may have a point.

Try this. After you have tuned your E9th neck by ear, and get that nice blend between all the strings (the just-tuned sound), depress your A and B pedals and fine-tune the strings they raise (tuning the pedal changes at your steel's

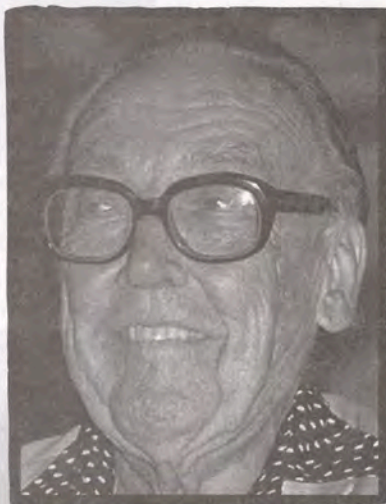
endplate). You should then have an A6th chord on all the strings except the 2nd and 9th. Strum the strings. Surprise! The F#'s that were 9th tones in the "open" E9th chord, are now the 6th tones in the A chord, and are they sharp or what? "Can't live with that," you whine. After going partially nuts trying to figure out why they are out of tune, you give up and decide to flatten the F#'s a little in the open tuning.

Continued on page 33

HALL
OF
FAMER

Alvino Rey

FEW STEEL guitarists can match the pioneering achievements of Alvino Rey. Although he was unaware of it in 1935, he was on his way to becoming "The Father of the Pedal Steel Guitar." Why? Because he prevailed on the engineers at Gibson to put "some kind of mechanism" on his steel that would alter the pitch of the strings. He just couldn't get all the chords he wanted, playing it straight. He was obviously aware that the Harlin Brothers had patented the pitch-altering mechanism on their Multi-Kord steel guitars, but he was using Gibson steels at the time. Regardless, Rey convinced them to do it and the Gibson Electraharp was born. Additionally, he got the Gibson engineers to place a volume control on his electric guitar (a first!). The tone control also intrigued him, because he discovered he could get a new



sound—the "do-wah"—by rotating it quickly. Rey liked the way an amazed public reacted. Although not his invention, he introduced the "talking guitar." That innovation he shielded, keeping its method of achieving the sound a "secret" for many years.

Alvino's accomplishments are remarkable and legendary in their impact. His biggest, though, was projecting the steel as a dominant instrument to the public. Interestingly, it is actually the instrument he claims to know the least about, viewing himself a classical guitarist or simply a band leader

of the "Big Band Era." Alvino was inducted into the Steel Guitar Hall of Fame in 1978.



The Big Band Steel Guitar

Alvino Rey

A-150: LP Record, \$11.00

Idaho • On the Alamo • Momma Blues • Twelfth Street Rag • Temptation • Little Blue Girl • Autumn Leaves • After You've Gone • Sentimental Journey • Tenderly •

Rock Gently • Momma's Gone Good-bye • My Reverie • Don't Worry Bout Me • On a Little Street In Singapore • Moonlight Becomes You

In Brief: The tunes in this album were assembled by Alvino for a selection in the Steel Guitar Record Club that existed several years ago. In the album you have an accumulation of some of his more notable tunes that are historically identified with Alvino. These are his arrangements while with his pop-swing band in the '40s and '50s. All are heavily arranged, with the instrumentation augmenting Alvino's delivery on the steel.

The fold-open album jacket provides Alvino's musical biography. His story reveals the impact he had on the development of the pedal steel and many interesting recollections of his whole musical life.

HALL
OF
FAMER

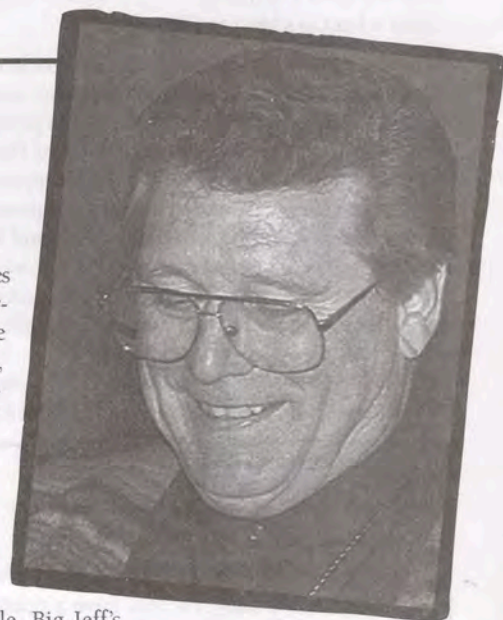
Billy Robinson

BILLY HAD THE LUCK of being born in Nashville. Surrounded by music, his mom got the idea of getting him a guitar when he was 10. "It was a dobro-type thing," Billy recalls. "I took one lesson on it, decided I hated it, and stuck it back in the case." But again, luck couldn't pass Billy by. He heard a *Hawaii Calls* radio broadcast and remembers, "Johnny Pineapple was playing steel guitar and I just fell in love with that sound. So I got the guitar back out of the case!" For a time, Billy shared that guitar with his brother, Floyd, but Floyd soon became interested in playing rhythm, getting one for himself, and just like that, there was a duo in the Robinson household!

Not satisfied, Billy and Floyd began building a band, easily finding members in their neighborhood. "As we all got better, Mom sort of became our booking agent," Billy reveals, "getting us jobs at box suppers and school events. By 1946 we were working at the Eagles Club in Nashville, even calling ourselves *The Eagle Rangers*. When we landed our own Saturday radio show, we felt we were hot stuff. It was on WGNS in Murfrees-

boro, about 30 miles outside Nashville. Arriving there for the show at 5:00 a.m., we would sometimes play all day!"

In 1947, Billy and *The Eagle Rangers* were asked to audition for Big Jeff Bess. He had a radio show on WLAC in Nashville. Big Jeff's band was viewed as a "proving ground" for up-and-coming players. They were always being hijacked by Nashville stars who paid better. The great guitarist, Grady Martin, started with Big Jeff. Billy's brother, Floyd, was taken by Little Jimmy Dickens, but recorded with many other artists, including George Jones



Billy Robinson, *cont.*

("White Lightning"). Billy recalls, "I was, however, one of the first to go. Red Foley asked me to join his band for the *Prince Albert* radio show. That led to my membership in the staff band at WSM's *Grand Ole Opry*. I was the youngest member. We backed many artists on their radio shows, such as *Noontime Neighbors*, *Jewel Oil Sponsors Red Foley*, and *Sunday Down South*." Billy was on WSM's radio shows for several years. As a staff band member doing 15 minute segments, a round-robin of stars appeared, leading Billy to play 12-hour days on many occasions.

Opry performers discovered that Billy could mimic the styles of about any steel player, particularly the ones they were accustomed to using on their tours and for recording. They would often ask Billy to play in a particular steel player's style. Billy was never offended, admitting, "Hey, they were paying me good money. I was so thrilled; I'd play however they wanted." And play he did, backing nearly every major performer alive for their 15 minutes in the *Opry* spotlight! Foley didn't overlook him for sessions either. That proved to be big time, with Billy recording on all of Foley's records from 1948 to 1952, including the mega-hit, "Chattanooga Shoe Shine Boy."

Something else happened on the *Opry*. While backing the likes of George Morgan, Carl Smith, Webb Pierce, Red Sovine, Ernest Tubb, Carl Smith, and a host of others, Billy was actually being "auditioned." Some of those artists were soon using Billy for their sessions. When George Morgan recorded "Candy Kisses," "Almost," and "Please Don't Let Me Love You," guess who was playing steel? Un Huh! How about Carl Smith's, "I Overlooked An Orchid" and "Betcha My Heart I Love you?" Or, Webb Pierce's "Wondering" and "Silverbells?" Yes, all of them, which were drops in the bucket compared to the many hits to which he lent his talents! For those old enough to recall the early *Opry* performances of Jimmy Dickens, Hank Williams, Ray Price, Hank Snow, and actually, every budding star of the late

'40s and early '50s, the steel player you heard backing them was likely Billy.

Billy remembers, "I began getting more sessions than I could handle. I also did package shows and even got to tour Europe with a huge contingent of Opry stars, including Hank Williams. I also remember going to Springfield, Missouri once to record a bunch of shows with George Morgan, all in a few day's time. Then, just as I was getting too much work to handle, I got drafted into the Army. That slowed me down a bit, but I was put in Special Services and played my steel full time for the next two years! What a deal that was. I was often on Arlene Frances' *Soldiers On Parade* show."

Out of the Army in '54, Billy returned home to Nashville, nearly taking up where he left off. However, thinking that a second occupation would be a good idea, he enrolled in a graphic arts school. "Graphic designing really absorbed me," Billy recalls. "I found it very exciting. I discovered I had some artistic skills, and have used them in a variety of ways ever since."

In the years that followed, Billy backed away from the constant stream of shows, touring, and sessions. He pursued his graphics talents, established his own printing company and ultimately retired from it, turning the business over to his son. However, "I always had that steel close at hand," Billy states. "I have played casuals all my life, and still do. I played pedals for a while, but the lap steel always held my interest more. I loved pulling strings, making those bar slants, and trying to get the sounds I wanted with it instead of on a pedal steel. It has been fun. I wouldn't trade my experience for the world," Billy emphasizes.

Billy Robinson is a true steel guitar pioneer, being a member of the staff band during some exciting times with the *Grand Ole Opry* and touring with *Opry* performers. He contributed to the smash hits on a score of vocal artists' records during the '40s and '50s. The steel guitar has been his passion since *Hawaii Calls*. For that calling and the profound answer he gave, he was honored in 1996 when inducted into the Steel Guitar Hall of Fame.



Lap Steel Guitar Instrumentals

Billy Robinson

A-152: Cassette, \$11.00

San Antonio Rose • Crazy • How High the Moon • I Love You Because • Caravan •

What a Friend We Have In Jesus • Little Rock Getaway • Hawaiian Wedding Song • Peace In the Valley • Medley: Spanish Eyes, Yours, and Autumn Leaves • Steel Bird • Cold Cold Heart

In Brief: You will find this lap steel playing hard to believe. You will say, "The chords are too complex, the arrangements too demanding, and unison string voicings aren't supposed to be available on a lap steel." Be prepared to have that bubble popped. As mentioned previously, this steel pioneer never really packed his steel away after leaving the *Opry* in 1952. He kept a lap steel at arm's length all that time, playing whenever the urge hit him...maybe every time he walked past its parking space at the house! Seriously, this is lap steel playing of major proportions. Don't be fooled by what was said about Billy duplicating the styles of other steelers. Not one of those players can be heard coming from Billy's hands on this album. He is his own man, dazzling us all the way and on every tune!

TUNING TIPS & TUNERS

Continued from page 31

That makes up a little for the out-of-tune A6th chord you get when you depress those two pedals. You reason that the 9th tones in any chord aren't too noticeable if they are a little flat. But, you still don't like it. You have heard of a

solution: add compensators to your B pedal. Compensators are extra "pulling trains" typically added to your B pedal. They lower the F#'s just a smidgen when that pedal is depressed. They don't add much pedal resistance and you end up getting that nice blended sound on all the strings when you change the E9th to the A6th chord (by depressing your A and B pedals).

Continued on page 35

HALL
OF
FAMER

Hal Rugg

THE TALENT OF Hal Rugg has been a part of the Nashville music scene for 35 years. With that history, it is impossible to provide a listing of the artists for whom he has recorded or the vocal hits on which he has contributed.

A list of his credits could fill many pages in this catalog. Years of TV exposure have contributed to his acclaim, with Hal providing the perfect steel sounds to enhance every artist's voice, song, and mood of the music. For the majority of Loretta Lynn's career, when she dominated the music charts, it was Hal who provided her steel accompaniment...and she has always been quick to acknowledge the impact Hal's playing had on her sound and success. Steel guitarists recognized that also, as they wore out record grooves playing and re-playing Hal's steel breaks on Loretta's songs; they just had to learn them!

When Hal recorded the first of his two albums, he chose 12 of the songs he had recorded with Loretta. Although Hal's first album was recorded nearly 25 years ago, his sound was fresh then, and remains so today; an amazing testament to his early talent.

Hal became a resident fixture on the Wilburn Brother's TV shows of the 1970s. There, his talent was frequently showcased with slick instrumentals, as he shared the spotlight with the

other members of that top flight staff band. Through it all, Hal created a classy Nashville 9th sound, along with so many licks, riffs, and runs as to boggle the mind. And, he continues to dazzle us today. His talent creates envy in all who hear him.



Hal was a member of the *Grand Ole Opry* stage band for over 13 years. On TNN, should the TV camera pan through the musicians on stage, you may catch Hal on about any program, and on any day of the year. Likewise, examination of the credits on current albums could lead to discovering his name.

Hal Rugg is as much a fixture within the steel guitar community as is Buddy Emmons and Jimmy Day. Like they, Hal paid his dues long ago and continues to create and expand the instrument through his creative talent and his dedication to perfection. He can cut it at all levels, providing plaintive commercial sounds, light jazz, or set the strings on fire with his gift for rapid single-string "pickin'."

Hal's musical achievements, his uncompromising professionalism, and his dedication to performing excellence were honored in 1989 with his induction into the Steel Guitar Hall of Fame.

CORE
COLLECTION

HAL RUGG Steels The Hits of Loretta Lynn



Hal Rugg Steels the Hits of Loretta Lynn

A-155: \$11.00, Cassette

Fist City • You Ain't Woman Enough • Happy Birthday • To Make a Man • Wings Upon Your Horns • Wine, Women and Song • Your Squaw Is On the Warpath • Don't Come Home A-Drinkin' • Blue Kentucky Girl • I Know How • Success • Woman of the World

In Brief: Hal Rugg's steel work contributed to every hit recording Loretta Lynn had...and, she had many! Hal got a lot of session work, since Loretta had many albums. When the opportunity presented itself for Hal to record his own album, we lucked out. He selected a group of Loretta's tunes on which he broke some major sound barriers, recorded some major licks, and created an indelible identity for himself. It's great to hear her songs again, but just coming from Hal's masterful hands.



Altered Ego

Hal Rugg

A-156: Cassette, \$11.00

Altered Ego • I Love You Because • All The Things You Are • Loretta Lynn Medley • Here's That Rainy Day • Truck Drivin' Man • Send In

the Clowns (Note: Extended length of tunes provides standard 30 minutes of album play.)

In Brief: Hal decides to stretch out here. He loves hard-driving country and light jazz. He mixes it with precision, giving a stellar performance. You get the feeling that Hal prefers to play up-beat tunes and loves what he is doing, playing his way—and the way we like it!

TUNING TIPS & TUNERS

Continued from page 33

Giving Up & Giving In

Unfortunately, if you have pedals A and B depressed, your compensators work fine, but if you engage a knee lever to lower the E strings to Eb, (which changes most everything to a B9th chord), hot dang, something is haywire again. It's not real bad, but what do you do now, add some more compensators? Can't do that. If you kept that up, you would have them on every pedal and knee lever, altering nearly every string on your guitar a little. It finally hits you: it's impossible. You phone up Pareja yourself and congratulate him, then decide that compromising is the sane thing to do.

All steel players are alike. If their ears could handle the tempered sound, they would tune it that way and be done with it. You know, surrender. But no musician will accept playing out of tune if there is a way to avoid it. Players of fixed-tuned instruments are trapped, they must play their instruments the way they are manufactured. In fact, many players of fixed-tuned instruments have grown so accustomed to their "out-of-tune" tempered sound, that the blended sound of a just-tuned instrument sounds awful to them! That's why they don't like harmonica players very much! But we steel players are a hardheaded lot. We are going to try to have it both ways: a just-tuned sound where we need it most and then "temper" all the other altered strings just enough to get by. Hey, I'm no different. I love that blended sound by eliminating all those oscillating "beats" between harmonizing strings. I even fine-tune by chiming strings, wanting to eradicate any hint of those annoying "beats" within harmonizing chord voicings. And don't kid me, you hate dissonance too!

Cheating Goes A Long Way

In our marriage to our steel, we cheat. We try to get the just-tuned sound, but have learned how hard it gets when we keep changing the root tones of chords because of pedal and knee lever action. However, when finished tuning, we usually manage to get the whole guitar close enough to get by. If you are like I am, you are never as happy as you want to be, particularly when playing alone at home. With a band, you can always keep in tune with them by moving your bar one way or another—hey, that kind of cheating doesn't get you fired and the old girl (your steel) loves you for it! That is exactly what violin and other players of non-fretted instruments do, but they keep their mouths shut about it. And vocalists are quiet too. They select notes that please them, blend with the band, and sing

their hearts out! In truth, every steel player cheats. No one ever said my guitar sounded out of tune (or had the guts to). Even the few musical purists who tune their steels to the tempered tuning cheat with their bar hand when playing with bands—but they don't like to admit it!

One thing everyone can agree on is: players of just-tuned instruments (such as pedal steels) are compelled to play in a pitch that matches temper-tuned instruments when they accompany those instruments. Steel players position their bars to sound in tune as they play along with temper-tuned instruments. If they didn't, the band would constantly be telling them to "Get that piece of junk in tune."

Steel players often choose to play out of tune! What? Bar vibrato is nothing more than playing out of tune a little in both directions: sharp and flat. Slides and glisses are all out-of-tune playing. The pedal gliss, the identifying sound of the pedal steel, is simply playing out of tune, and we love the sound of those glisses.

I've discussed tuning with a lot of players. Virtually all tune to a just scale, and cheat! Players of fixed-tuned instruments can't cheat. They have to live with playing in a tempered scale because their instruments will not permit anything different. In time they become accustomed to the tempered sound and don't even talk about it. Steel players could do the same, but it looks like they will jabber on forever.

What? More Problems?

Oh boy! Here we go again. Unlike fixed-tuned instruments, pedal steels have a complication that actually prevents tuning to a tempered scale, other than in the "open" position. Each time a pedal or knee lever change is made, either raising or lowering the pitch of a string, the steel detunes. The operative phrase now is "cabinet drop," but it is usually a lot more than that! Every pedal steel manufactured detunes to a greater or lesser extent; don't let anyone kid you! The only pedal steels I have ever found that did not detune (unless defective) were the old Fender 400s, 800s, 1000s and 2000s. But they aren't manufactured anymore!

Ironically, some detuning can actually assist in getting closer to that nice just-tuned sound and closer to the band's temper-tuned sound. Frankly, I believe the E9th tuning survived because the early guitars detuned so badly that the F# strings flattened to the point of being nearly in tune when the A and B pedals were depressed. If my belief is correct, we should be thankful for detuning, because it

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HALL
OF
FAMER

"Scotty"

BORN IN AMARILLO, Texas, Dewitt Scott's parents relocated to Yukon, Oklahoma, which became home during his childhood. Musically, things began to happen to the little lad when he turned 16, when another youthful, but crazed steel fanatic escaped from a local asylum, while awaiting a scheduled lobotomy.

Armed with a rusty Oahu wedgie and sharpened Nationals, the deranged maniac arrived at Scotty's house carrying a pitted and oxidized 1933 Rickenbacker Fry Pan, serial No. 27! With a death-grip on the wedgie, and pressing the picks to Scotty's throat, the lunatic whispered, "You learn to play this 'Rick' just like Jerry Byrd by the time I recover from surgery, because I'm coming back for it." Kicking and screaming, the escapee was returned to the asylum. Scotty has never understood why he was singled out for such an assignment. Shocked and traumatized, his life was about to become a mission of musical madness. Within three days he had learned every Jerry Byrd recording, lick-for-marvelous-lick, note-for-fanciful-note, and chord-for-merciful-chord! Ignoring telltale signs of a severe musical pathology, his parents chose to view him as just another nutty steel player, since there were already several in the area.

It should be mentioned that the asylum's doctor also had a mission: to surgically lobotomize every steel player he ran into. (Why? A long story not needing disclosure here.) Rumors do persist, however, that the doctor tried doing something to

Scotty's head, but it wouldn't root. Regardless, Scotty was doomed. Music began flowing from that Fry Pan, with locals clamoring for the kid to play all the saloons and juke joints for miles around. As the violent atmospheres of these dance halls and beer joints began to mold him, his reputation spread. He also aged rapidly, looking much as he does today before he reached puberty...at age 30.

It happened that an aspiring virtuoso in Indiana heard of Scotty and paid handsomely to receive mail order lessons. It is a little known fact that Buddy Emmons learned everything he knows from Scotty. This story came to light using an out-of-body procedure called *creative intuition*, later confirmed by Buddy after experiencing a repressed childhood memory recollection, subsequently diagnosed as *post traumatic stress flashback*.

By 1951, Scotty had grown tired of accumulating disturbing-the-peace arrests at concerts with that old Rickenbacker, so he folded his tent and

stowed away on a turnip truck headed for St. Louis. Sleeping at hobo encampments on the Mississippi mud banks and supporting himself playing in a Salvation Army Band, he won the heart of a little ball of fire named Mary Sparks. Nothing would quiet Scotty after that, because Mary just couldn't get enough of Scotty's plaintive Jerry Byrd stylings.

One evening in 1966 while Scotty was jamming in his basement, lightning struck the house as well as the ground wire on



Keepin' It Country

Dewitt Scott

A-158: Cassette, \$11.00

Another Bridge to Burn • Jealous Heart • Drivin' Nails In My Coffin • Harbor Lights • Golden Earrings • Faded Love • Cold, Cold Heart • Born to Lose Medley • Tom Catin' • Misty

In Brief: This is country dance hall music, with the ring of those great styles of the past. Scotty brought eight of his steel friends together to help him on this album. If you listen closely, you can recognize some other styles when they give Scotty an occasional rest. Those other styles are from Buddy Emmons, Curly Chalker, Lloyd Green, Doug Jernigan, Julian Tharpe, Jimmy Crawford, Russ Hicks, and Hank Corwin. You might think this album is just those friends playing, but not so. Frankly, I think Scotty was so frightened to be in a studio for his first album that he wanted all these fellows to hang with him for moral support. But thanks to gathering experience during his Fry Pan days, he really didn't need their help. He did the job just fine!

his prototype Peavey (on loan from Hartley). His life was spared and the amp's tone improved, but all Scotty remembers hearing in the sizzle and thunder was a voice saying, "Open a music store and promote the steel... promote the steel... promote the steel..."

Believing this to be divine providence, he turned that basement into a music store, forced Mary to take in ironing, and his children to sell subscriptions to his *Steel Guitar International* quarterly... for the 16 years of its existence. Borrowing heavily, he stocked that basement with steel guitar paraphernalia and a bunch of other junk people actually bought. Steel stuff was very rare at the time, so he wrote courses, gave lessons, produced albums, and sold everything available by all the world's notable steel players, while telling Mary he was selling decorator aluminum siding. He also made friends with anyone who would show an interest in the steel guitar. Most avoided him, since they found it impossible to endure his perpetual jabber. Others just pointed and giggled.

Everyone expected Scotty to belly-up. But wrong they were. He was soon selling merchandise to other steel nuts all over the world, while filling the house to the rafters with more inventory. Mary recalls, "Scotty had so much steel guitar litter in the kitchen, bathroom, closets, and bedrooms,

that I took the kids and moved to the house next door." Thereafter, Mary didn't see much of Scotty for days at a time, "And it was peaceful, for a change," she recalls.

In 1968 he threw his first steel guitar party, inviting every steel player he knew to come, play, and listen to him and his insufferable Fry-Panning. It cost him a bundle. Disap-

pointed but undaunted, the following year he attended a steel guitar show put on by Tom Bradshaw and Maurice Anderson in Dallas, Texas. He learned a lot from the experience, recalling, "It was quite a thrill to see Tom and Maurice lose their money, too." Scotty went home and told everyone, "I want to be just like Tom and Maurice and go bankrupt throwing steel guitar parties." He forced his children to run the business and keep the store open 7 days a week. "Dad would just plunk on that old

Fry Pan and bend the ear of everyone who walked into the store, while we did all the work," lament the kids to this day.

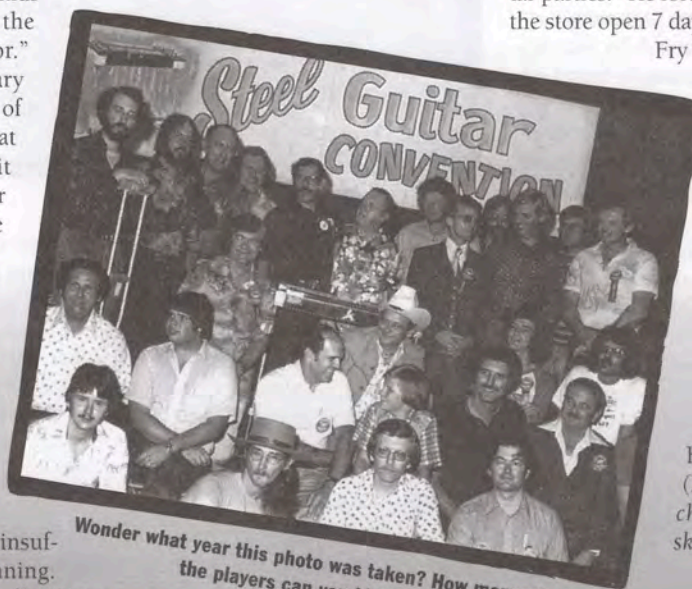
Nothing could stop Scotty. The parties he threw became the International Steel Guitar Convention. He traveled the world giving seminars and concerts. He promoted everything connected with the instrument and received many commendations and awards for his efforts, even from the President of the United States.

Scotty made history and changed the world, at least the world of steel guitar. In 1992 he was inducted into the Steel Guitar Hall of Fame.

(Note: For more information about Scotty's childhood experiences, see the biographical sketch on page 72).



Buddy Emmons is the presenter at Scotty's induction into the Steel Guitar Hall of Fame, 1992



Wonder what year this photo was taken? How many of the players can you identify?



St. Louis Blues

Dewitt Scott

A-159C: Cassette, \$11.00

A-159CD: Compact Disc, \$16.00

Hawaiian Wedding Song • Cold, Cold Heart • Blue Hawaii • Beer Barrel Polka • Sun Shadows • St. Louis Blues • Harbor Lights • How Do 'Ya Do • Beyond the Reef • Blue Eyes Crying in the Rain

In Brief: Scotty has some favorite songs. He probably thought, "Why not record them?" When you play what you like, you tend to play your best. Scotty loves Byrd's style and "The Masters" C6th tuning. Yet, he plays these songs in his own way and with his own interpretations. The guy just loves relaxing music. Even his rendition of "Beer Barrel Polka" is soothing. Actually, it's a nice touch. "Blue Eyes..." with those Wiggins' trills, tells me he had more than one idol! Scotty knows how to put soul in his playing. He chose to on this album. These are all easy-listening pieces, played with care and delivered beautifully.

HALL
OF
FAMER

Speedy West

IN THE LATE '40s and early '50s, Speedy West was the hottest thing going. His style, and that of guitarist Jimmy Bryant on the recordings of Tennessee Ernie Ford ("Sixteen Tons" for instance), was thrilling and profoundly distinctive. When Ford skyrocketed up the charts with that tune, he and Kay Starr teamed up to capture, if not mesmerize, a listening public. On those recordings, Jimmy Bryant's guitar sounds were awesome, while Speedy's aggressive and explosive sound was boldly different and unforgettable! As Ford and Starr sold their records in the millions ("I'll Never Be Free" was their biggest hit), there were inquiries about who the backup musicians were. Capitol quickly realized they probably had another "cash crop," on their hands, so asked the two to record as soloists as well as a duo. And record sales? No other mainstream instrumentalists sold as they did at that time!

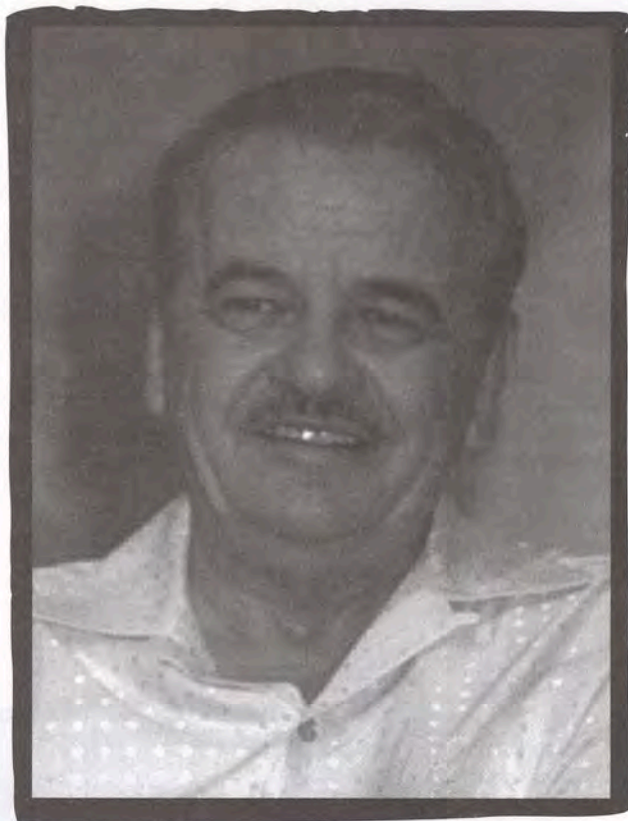
Today, Speedy is revered as the steel guitar pioneer he is. His style remains like no other, and he has had few imitators. It is an understatement to say his style was unique, since his approach to the instrument seemed nearly violent with his expressive "crash-bar" techniques. His tunings were even viewed as "far out" when he began playing, although he had no trouble understanding them. Speedy's and Bryant's recordings are considered true classics, with most being Speedy's own compositions. Bryant's guitar playing seemed to be a perfect match for Speedy's flamboyant approach. Bryant's accompaniment is heard on nearly all of Speedy's album cuts (the major exception being *Guitar Spectacular*). As a team, their music just seemed to "jump" from their guitars. Frankly, their association became their trademarks, with it being expected that they would always perform together.

Besides Speedy's fiery playing style, he has always been the showman. Everybody loved him back then, as well as to this day. At home with any crowd, he often shares the M.C. duties at the Steel Guitar Conventions in St. Louis each year, stopping the show with his gift for gab and his stage antics.

Speedy is another player in a class apart from any general style of music. Until a light stroke curtailed his picking, his rapid-fire approach to the steel guitar just wowed audiences in general, and other steel players in particular.

Reviewing Speedy's Albums

This fellow has been around a long time. Most of his albums are considered classics. Once you have heard the stylized approach of this legend, you are typically into it. Speedy is one of those



As players and listeners, we are fortunate to have all of Speedy's recording efforts still available in album form. A large number of the single recordings he made at Capitol Records were assembled into one long album, *Speedy*. Similar to his *Steel Guitar* release, they are 16 snappy tunes that will amaze you, if not infuriate you if you try to match his playing. It was inevitable that Speedy would become a member of the Steel Guitar Hall of Fame. That happened in 1980.

recognizable players who had his day in the sun and helped it shine much better — and the instrument a whole lot! Nearly every player or enthusiast owns one of Speedy's albums. Some own them all! Enough said.

CORE
COLLECTION

Steel Guitar

Speedy West

A-176: Cassette, \$11.00

Speedin' West • Railroadin' • West of Samoa • Caffeine Patrol • Our Paradise • Flippin' the Lid • This Ain't the Blues • Stainless Steel • Stealin' Moonlight • Truck Drivers Ride • Sunset • Steel Strike

CORE
COLLECTION

Guitar Spectacular

Speedy West

A-177C: Cassette, \$11.00

Space Man In Orbit • Sunset At Waikiki • Lazy Summer Evening • Totem Pole Dance • Afternoon of a Swan • Speedy's Special • Double or Nothing • Slow and Easy • Reflections From the Moon • Tulsa Twist • Rippling Waters • Wild and Woolly West



Speedy

Speedy West

A-178: Cassette, \$11.00

Blue Bonnet Rag • Yankee Clover • Water Baby Blues • Steel Guitar Rag • On the Alamo • Roadside Rag • Shuffleboard Rag • Sand Canyon Swing • Bustin' Thru • Shawnee Trot • Cracker Jack • Hop, Skip and Jump • Georgia

Steel Guitar • This Is the Southland • Swingin' On the Strings • Midnight Ramble



West of Hawaii

Speedy West

A-179LP: LP Record, \$11.00

A-179C: Cassette, \$11.00

On the Beach At Waikiki • Blue Hawaii • Ka-Lua • Moon of Manakooa • Hawaiian War Chant • Sweet Hawaiian Chimes • Yaaka Hula Hickey Dula • My Tane • Drifting and Dreaming • Luna • My Little Grass Shack • Song of the Islands



Two Guitars Country Style

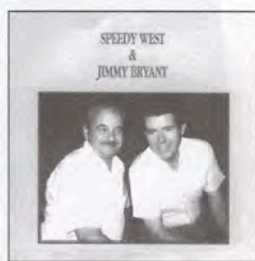
Speedy West

(with Jimmy Bryant)

A-180: Cassette, \$11.00

Hop, Skip, and Jump • Old Joe Clark • Blue Bonnet Rag • Low Man On a Totem Pole • Georgia Steel Guitar • Bryant's Bounce • Country Capers • This Is the

Southland • Arkansas Traveler • Swingin' On the Strings • Sere-nade to a Frog • Midnight Ramble



For the Last Time

Speedy West

(with Jimmy Bryant)

A-181C: Cassette, \$11.00

A-181CD: Compact Disc, \$16.00

Moonlight Valley • Boogie Man • The West Is Calling • On the Move • Speedy Recovery • Chase • Wound Tight • Jumpin' Jeepers • Rolling Sky • Lazy Guitar

TUNING TIPS & TUNERS

Continued from page 35

gave us a great tuning.

Today, everyone complains if their steels detune as much as a cat's whisker. We pedal steelers have been lucky and haven't even known it. We've had a girl friend that was structurally flawed, we have cheated on her, and have made beautiful music together! Unless your pedal steel detunes more than about 4 Hertz, chill out. Accept it, use it for truing the E9th tuning, then get on with learning to play better and enjoy yourself.

Still, Nobody Will Agree!

Besides the conflicts between the tempered verses the just tuning methods, the human ear is fickle, not always being "in tune" with musical pitches. I'll guarantee you that if two steel players, playing the same brand of steel and using identical tunings, sat down behind the other's guitar, each would re-tune something on it! They might end up re-tuning the whole guitar (or secretly want to!). Additionally, if the humidity, temperature or playing environments (dance halls, night clubs, etc.) change, steel players will disagree even more. Remember this: Steel players also play differently from one another. What I mean is, few players position themselves behind their guitars, or hold their bars over the frets, identically. I have heard steelers

complain that they can tune their steels in the open position just fine, but it always sounds out of tune when they fret it. Then, taking a close look at how they hold their bars, I discover they actually position it slightly off the frets; ahead of or behind them. They weren't even aware they were doing it, and looked a little sheepish when I pointed it out to them. Also, they sometimes play with their bar positioned at a slight angle. They usually tell me that they always play that way. They can't stop bellyaching about their steels never being in tune. But it isn't all their steel's fault, it is they who are out of tune! They either can't or just will not change their bad playing habits.

It's now time to "give up" and "give in." And I know you are also about to "give out" on this topic. So, if it is OK with you, let's can this subject and talk about electronic tuners. Most steel players have them, and for good reason.

Electronic Tuners: Nearly a Must For Pedal Steelers

Let's be honest from the outset: Electronic tuners don't tune your guitar! They allow you to re-tune it to pitches (Hertz levels that are cycles per second) that you select as being closest to the kind of in-tune sound that satisfies

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HALL
OF
FAMER

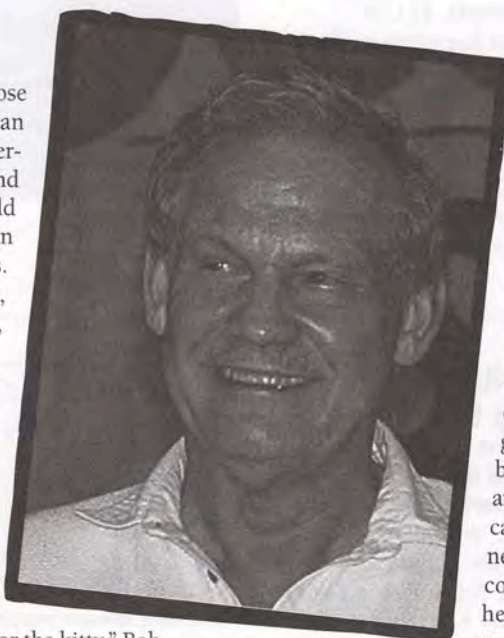
Bob White

BOB WAS A depression child whose family moved from Arkansas to San Diego in 1941. Bob's dad was keenly interested in Hawaiian music and had Bob and his brother take steel lessons. "Those old acoustic lap steels didn't make much of an impression on me then," Bob recalls. When the family returned to Arkansas, and he got an electric Gibson lap steel, his ears perked up.

He and his brother competed to see who could learn the quickest, and Bob won out. He progressed rapidly, trading the Gibson for a double-8 Rickenbacker. Graduating from school, he immediately got a job with Sonny Hall and the *Arkansas Moonshiners* playing in, of all places, the Catskill mountains of New York State! From there it was back West (to Houston), "picking for the kitty." Bob recalls, "The band played until the tipping stopped, then we would move on to another club."

Thereafter, Bob hooked up with several bands, but his big break came in 1951 when he was first offered a job with Hank Thompson—which he turned down—and then with Bob Wills. Good money and a well known band were too much to turn down, so he joined the *Texas Playboys*.

Bob saved his money and purchased a Bigsby 10-stringer in 1953. That year Bob got another call from Hank Thompson...and this time "I didn't turn him down." Bob stayed with Thompson for the next 6 years, making an indelible impact while developing his own style—a style more identified with



Hank Thompson's *Brazos Valley Boys* than any other steel guitarist before or after him. Furthermore, during his time with Thompson, he introduced several pedal changes on the C6th tuning that have now become standard.

By 1960, Bob decided to try it on his own. He bought the Someplace Else Club in Oklahoma City. "Now I was my own boss," he recalls. "I decided my club needed a band. I put together the *Bob-O-Links* and was the band leader as well! But I sold out in '64 and played my way to California," he recalls, "getting into the real estate business in the San Francisco Bay Area, but continued to freelance." Finally, he headed back to Fort Smith, Arkansas, making friends with Ben Jack, a noted promoter of the steel guitar. It was Ben

who persuaded Bob to cut an album in Ben's recording studio. That effort was a God-send for steel players, since Bob's *Steel Trek* album documents the playing style and excellence of one of steel's greatest steel players. Everything that made the steel sounds of the *Brazos Valley Boys* legendary, is documented on this album.

For his lifetime of dedication to advancing the steel guitar, for creating his identifiable style, for his tuning contributions, and for giving a steel sound to the *Brazos Valley Boys* that has been perpetuated, he was honored in 1990 with his induction into the Steel Guitar Hall of Fame.

CORE
COLLECT

Steel Trek

Speedy West

A-183: Cassette, \$11.00

My Love • Top of the World • Almost Persuaded • Kangaroo • Why Me Lord • Raunchy • Bits and Pieces • Blue Steel Blues • Phoenix • Wichita Lineman • Sing • Steel Guitar Wipeout

In Brief: Prepare yourself for the steel sounds that identified Hank Thompson's music. Delight to "Bits And Pieces," a tune that assembles into one tune most of the licks and riffs so associated with the Thompson sound...amazing! Bob's lengthy recording career has made him a legend in the steel world. And his playing? It is just super and very stylized, something not often identifiable in today's recording session players. Everyone needs this album, just as everyone needed the impact of Bob White in the world of steel guitar.

TUNING TIPS & TUNERS

Continued from page 39

you. Once you conclude what those pitches are, you don't need to spend the rest of your life trying to find them each time you decide the old ax needs a tune-up. Why not have a machine do it for you? You can then get on with what your steel was designed to do: create enjoyment for you as you make music, music that sounds in tune.

Tuning up is difficult if there are distracting noises going on around you (like other musicians tuning up too). Electronic tuners don't hear such noises when you plug your guitar into them; they only hear your guitar! With an electronic tuner, you don't even have to hear the sound of your guitar, and you can tune up in the dark if you need to, since many have built-in lights for their VU meters!

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Little Roy Wiggins

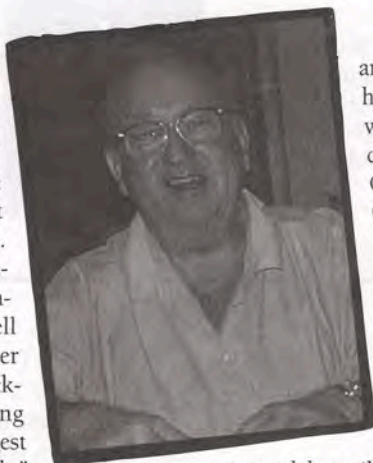
 HALL
OF
FAMER

BORN IN NASHVILLE, Roy knew at age 4 he was going to play the steel. "I thought it was the prettiest sound I had every heard, even at that age—and I still do," Wiggins admits. The little lad didn't waste time. He began Hawaiian guitar lessons at age 6, sticking with it for the next 7 years. "At 15, I got my first playing job," Roy recalls. "Pee Wee King's steel player, Clell Summey, had to go in the Army. And let me tell you, it was 1941, I had a '37 Packard roadster with a rumble seat, and it had spare tires sticking out of each front fender. I was making money playing music and felt I was the biggest thing the good Lord ever put on this earth."

Two months later, though, that world came crashing down when Clell didn't make it in the Army, returned, and took his job back! "That's when I discovered how fast things can change," Roy chuckles. But things were not bad for long.

Eddy Arnold began his career as King's vocalist, but decided to go solo just before Wiggins joined the band. Arnold was impressed with Roy's playing and offered the kid a job. Roy took it, but Eddy's career just couldn't get off the ground; something was missing. One night after an *Opry* show, Roy told Eddy, "We're not gonna get anywhere until we find a style." Eddy sort of shrugged, but Roy's brain began "percolatin'." "I had heard something that 'Brother Oswald' Kirby had played on his Dobro while backing Roy Acuff on an *Opry* show," Roy relates. "I began working on it with my steel and discovered that it sounded a lot different when played 'electrically.' Little did I know that I was working on the 'ting-a-ling' sound." And was he ever! Wiggins immediately delivered that sound on "Mamma Please Stay Home With Me," and dozens of other Arnold vocal hits that followed. Granted, Arnold was blessed with a beautiful baritone voice. But, he was also blessed with the steel guitar sounds of Little Roy Wiggins! It was Wiggins who found the sound that set the "style" he told Arnold they needed.

Other than a short breakup, Wiggins and Arnold were a team for the next 25 years. That team of vocalist and guitarist was a perfect match. But times change, as well as musical styles. In the early '60s, Arnold chose a sound more "pop" than country,



and Roy decided to stop touring. But by then, Roy had branched out into the real estate business and was wanting to stay at home more. But he still couldn't stop playing, deciding to join up with George Morgan. He remained with him until George passed away in 1975.

When George died, Roy was devastated. George's daughter, Lorrie, was like a daughter to Roy, and he wanted to see her have a career. So, he sort of arranged it! He assembled a band and got a three year gig at Nashville's Rodeway Inn. It became Lorrie's training stage. And train she did, with a career that has exceeded that of her famous father. Roy had accomplished what he

wanted, but still wasn't finished. He toured a bit, continued playing the *Opry*, but then got a call to join the *Smoky Mountain Hayride*, where he remained for the next 7 years.

Through the gigs, the recording, the touring, and the *Opry*, Roy still found time for other things. He owned a music store, "A couple of times," he muses. "I got sick of it once, and another time I really did get sick. In fact, I almost died. So, I decided to chuck it all and take some time off. But I just couldn't keep away from playing. You know, I was very close to being born with a steel guitar in my hands; I'll probably die while holding onto one. Maybe that's the way it ought to be!"

The "ting-a-ling" sound became Roy's trademark, but there is much more to his playing than just that. When delivering his music for Arnold and Morgan, it flowed with incredible clarity and with simplistic pureness. The listening public was deceived. They were aware that it warmed their hearts, but they failed to understand why. Unlike a novice public, we steel guitarists can hear past that. When we listen to Roy, we realize that he is capturing a major piece of the instrument's soul. We understand the touch of genius needed to deliver such beauty in a deceptively simple manner. We also feel warmed each time he grips the essence of the instrument's beauty and holds it there for us hear... and almost touch.

Roy's lifetime of contributions to the instrument was acknowledged in 1985 when he was inducted into the Steel Guitar Hall of Fame.

Reviewing Roy's Albums

If you enjoy a truly stylized approach to the performance of the steel guitar and have heard Roy play behind vocalists or heard one of his albums, you know what you will be getting. His per-

formances are straightforward, dedicated to emphasizing an honest melody line, with delivery that provides clarity in all his executions. Roy plays from his soul, while making the music have it too. Those are the goals of all great musicians.



Just Plain Country

Little Roy Wiggins

A-184: Cassette, \$11.00

Bouquet of Roses • What Makes My Steel Guitar Cry • The Last Letter • Candy Kisses • Just Plain Country • Fraulein • Cold Cold Heart • Molly Darling • Mansion On the Hill • Cattle Call



Tribute to George Morgan

Little Roy Wiggins

A-185: Cassette, \$11.00

Candy Kisses • Making Heartaches • Red Rose From the Blue Side of Town • Almost • In the Misty Moonlight • Mr. Ting-A-Ling • Your Turn Me On • Please Don't Let Me Love You • You're That Much Woman to Me • Room Full of Roses



Steel Guitar Hall of Fame, Vol. 1

Little Roy Wiggins

A-186: Cassette, \$11.00

Hawaiian Wedding Song • Blue Hawaii • Harbor Lights • Hawaiian Sunset • Song of the Islands • Blue Eyes Crying In the Rain • We Could • I Love You Because • I Can't Help It • Have I Told You Lately That I Love You



Steel Guitar Hall of Fame, Vol. 2

Little Roy Wiggins

A-187: Cassette, \$11.00

I'll Trade All of My Tomorrows • Kentucky Waltz • It Makes No Difference Now • The Prisoner's Song • I'm So Lonesome I Could Cry • To My Sorrow • Over the Hill • He Knows • Just Call Me Lonesome • Who At My Door Is Standing

TUNING TIPS & TUNERS

Continued from page 40

Tune-up Charts

You have probably seen enough tuning charts for electronic tuners to fill your pack-a-seat. Everybody from steel instructors to fry cooks are eager to tell you which Hertz or cents deviations your steel needs, to be in "perfect" tune. Sorry, but I have to pop that bubble. Rarely will those numbers be correct for your steel or for your ear. That is because every pedal steel is different and all players' ears are too. Also remember, every steel player frets differently. They resist change; we all do.

And then there's that detuning problem. Every pedal steel detunes, every one of them. A lot of the problem is "cabinet drop," but I've discovered other subtle things: bridge supports that loosen, slop in a poorly milled nut block, tuning keys that aren't mounted solidly, and a host of other interesting flaws and defects in the construction. Even identical brands, machined to exacting specifications, and perhaps built back-to-back on an assembly line, will stress in uniquely different ways.

I have studied charts and made up many myself for the steels I've restored. I've never come up with a chart that worked for every pedal steel. I have used a chart made for a steel one day, only to discover that it didn't tune that steel "right" a few days later. The problem was me, my ears, an atmospheric change, the guitar was still settling in, or something so mysterious that I wanted to scream. Usually though, when a tuning chart is selected that works on a particular pedal steel, it can be used for a long time with that steel. Get another guitar and you will need to create a new one. Remember also, if you allow someone else to play your steel, they will mess with it!

Let's Get Tuned Up

Once you accept the fact that your pedal steel has to be tuned to what you feel sounds in tune, how do you find the right pitches for all those strings and pedal changes?

First of all, at least accept one pitch agreement made by music scholars in 1840! (Yes, it took them 350 years after agreeing with Pareja's Equal Tempered Scale concept, for everyone to accept a standard pitch level for just one note!) That one note was the "A" (first A above middle C) and is calculated at 440 Hertz. Today it is referred to as "International Concert Pitch." Tempered Hertz levels have been established for all the other chromatic scale notes besides "A." I provide a chart at the end of this article that reveals them to an extent, but that doesn't help much; steel players are going to tune to a just scale anyway. If you had an electronic tuner though, you wouldn't need to know them, since every note on the tuner has been electronically calibrated to the proper tempered scale numbers. And, all are relative to the Concert A pitch.

Didn't I say, "Let's tune up?" O.K., here goes. If you do have an electronic tuner, you should NOT tune your E string to the zero (or base position on the electronic tuner). What? I mention that the 440 pitch is the international standard in one breath and in the next, tell you to tune to something different? Hang on, I'll cover this in a bit. But as a lesson-learner, go ahead and do it, realizing you will probably not do it again. If you don't have an electronic tuner, a tuning fork, pitch pipe, or piano, I assume you will just have to guess at it. Once done, tune all the rest of the strings of your basic tuning as close as you can to what sounds good to you. Next, tune all the pedals and knee lever changes. Work on it until you are satisfied that you can't get it to sound any better for you. Play it for awhile to make sure you can live with what you got.

If you had an electronic tuner, you could then check to see (yes, see) how you tuned your guitar for every open string and for all the pedal changes. How? By looking at its VU meter scale. You could then write down all those Hertz levels with their plus (+) and minus (-) Hertz deviations from the zero ("0") mark printed on the meter. (Note: Some

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Maurice Anderson

AS A TEEN, "Reece" heard the steel's sound on the radio and was immediately hooked. With Boggs, Byrd, Remington, and West as idols, he blended their deliveries with the chords he heard coming from Alvino Rey's pedal steel... but he couldn't stop there. He had a burning desire to match Joaquin Murphey's swinging, single-string, jazz improvising. As might be expected, if such a musical cocktail of styles is created, great things can result. Anderson's mix achieved technical heights exceeding the total of all its individual parts. It never hurts to inherit a gene pool of musical talent, although Reece scratches his head wondering who those past family members might have been. Anderson also was born with, or somehow developed, perfect pitch—although he will deny it. He is the only person I ever met who had it!

A stint with Bob Wills' *Texas Playboys* was enough touring experience to convince Reece that "sit-down" work in his hometown of Dallas, Texas was to be his future. For over 30 years, he has done sessions, free-lanced, appeared on TV (*Austin City Limits* and others), backed major touring stars, and assembled musical combos to fill any need. He can put together a band as large as might be wanted, with just



a few phone calls. He plays with the finest musicians, who eagerly relish the chance to accompany him. He is comfortable and in command, whether with a rag-tag combo or a symphony orchestra—and he has done all of that and a lot more. Whatever the musical style or need, he and his universal Bb6th tuning are always at home. Frankly, I've never seen him intimidated by anything, and I have heard him play with the best and the worst! With a smile on his face he will follow a chord pattern he knows is wrong for a song. That same smile is flashed when a very complicated pattern of chord changes is thrown at him—and he isn't told what is coming beforehand! The challenge seems to give him a musical rush.

In a day when the music from the steel is most often country, or particularly, if it is something other than E9th country, Anderson can dramatically fill that need in a smooth and stylish manner. Because of his musical competence, he is one of the few legitimate technicians the instrument has produced in its first 100 years of existence. He may also be its most accomplished player in the genre of pop music.



Steel With Brass

Maurice Anderson

A-200: Cassette, \$11.00

Don't Get Around Much Anymore • Undecided • Stompin' At The Savoy • Stardust • Red Top • Flintstones' Theme • You Don't Know Me • The More I see You • Heart Of Mine • Secret Love

In Brief: An appropriately titled album, as Anderson provides the perfect mix of steel and mellow horns throughout. Nice piano

work also. Obviously the foremost session players in Dallas, they complement the "pop" music so reminiscent of the instrumentals that swing bands loved to play when western swing was "King" of country. The only exception is "Flintstones," a pleasant change-of-pace surprise. Everything is arranged with precision and care. This is a great performance of pop steel.



Steel Play'n Texas Swing

Maurice Anderson

A-201: Cassette, \$11.00

Up The Creek Without A Pedal • Rosetta • Charmaine • Exactly Like You • Fat Boy Rag • Roly Poly • Midnight In Amarillo • On The Alamo • Deed I Do • Honey-suckle Rose

In Brief: Adhering again to the album's title, Anderson authenticates the western swing rhythms of the '40s and '50s, while modernizing them with the current "Texas Swing" delivery. Texas Swing is nothing more than the smoothing and upgrading of the old western swing stylings, making everything sound modern. "Texas Swing" made western swing more acceptable to a public not willing to accept the "anything-goes" improvising by those fabulous musicians who invented this country music form in the 1930s. The result? Polished swing, with a dazzling performance by Anderson on lap steel (a Boen 10-stringer). Anderson proves that he is a brilliant talent who doesn't need pedals to deliver toe-tapping music so pleasant to the ear. Hey, could he be kidding us about not using pedals on this album? Maybe he just plays with such ease that we can't help but be suspicious.

Stu Basore

STU'S ASSOCIATION with dozens of country music idols is remarkable in its breadth. But let's not reveal it all too fast. Similar to many of Stu's generation, he was a student of the Oahu music system, beginning lessons at age 11. Stu took to the instrument so quickly that he won first place in a music concert at age 13, with the prize being a newer lap steel! Since then, the steel has been a driving force in his life. "I was an Air Force brat," he recalls, "accompanying Dad around the world. I always had that instrument with me—a friend when I needed one."

Once of age, traveling continued, but for the purpose of playing steel. In the process he became a sought-after session and concert sideman, performing with such notables as Thumbs Carlisle, Tex Ritter, Kitty Wells, George Hamilton IV, Jim & Jessie, Connie Smith, Marie Osmond, as well as one year with Ray Price. There were many others, but he was soon drawn to Nashville and the lucrative session work there. He recorded on the albums of many stars, plus jingles and movie soundtracks (*C.W. Coop*, *W.W. & The Dixie Dance Kings*, and



Nashville). Television followed. Stu made many appearances on the *Porter Wagoner* and *Dolly Parton* shows, as well as recording on many of their albums.

With this abbreviated background of credits, there should be little doubt that Stu is an accomplished player, long overdue for the recognition he earned the right way—with talent, determination, and hard work! I'm confident that most all who read this biographical sketch are not aware that it was Stu's steel we enjoyed hearing on so many albums and movie soundtracks. For instance, when I first heard Louis Armstrong's country album I thought, "Who is that playing steel?" Like you, now I know! With his three albums here, he "comes to life" with remarkable clarity. Stu

chose to emphasize gospel music in his instrumental recordings. Not only is his playing impressive, but the way he makes every string on his steel stand out, is truly amazing. (Stu shares billing on all his albums with the excellent lead guitarist, Wayne Smith.)



Old Friends Play Old Time Gospel

Stu Basore

A-22: Cassette, \$11.00

Somebody Believed • Good-bye World Good-bye • In The Garden • Power In The Blood

• Who Am I • I'll Fly Away • Heaven Came Down • Something Bout that Name • Unclouded Day • The Lighthouse

In Brief: Right off, Stu plays the upbeat tune, "Somebody Believed," a la Emmons. He prefers to adhere to no bounds in his interpretation of gospel music, making it impossible to stereotype his sound.

With the next tune, you feel the church sermon was suspended in favor of an instrumental interlude given by a touring gospel band. The congregation becomes so enthralled by the performance that the group is asked to just keep on playing. "Power In The Blood" is so dramatic that it could be subtitled, "Power In The Steel."

Rarely have I heard a steel played with this kind of drive. The thrust of the music need not be labeled gospel; it is just super playing by a super picker.



Way Up On A Mountain

Stu Basore

A-23: Cassette, \$11.00

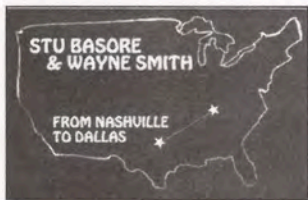
Way Up On A Mountain • He Looked Beyond My Faults • Room At The Cross • When

They Ring The Golden Bells • Leaning On The Everlasting Arms • Leavin' On My Mind • Sweet Sweat Spirit • When he Was On The Cross

In Brief: Gospel music includes everything from danceable tunes to soul. And Stu, with his guitarist friend, Wayne Smith, play the selections that prove it! One tune, "He Looked Beyond My Faults," replicates "Danny Boy" in every note played.

If your gospel music preferences run from revival-type tunes to selections that elicit spiritual peace, this is the album for you.

But brace yourself for steel licks you heard Stu play (but didn't know it) on many country albums that bore the name of a major country vocalist!



From Nashville To Dallas

Stu Basore

A-24: Cassette, \$11.00

I Can Hear Kentucky Calling Me • No One Ever Cared For Me Like Jesus • A String Of

Pearls • Count Your Blessings • Echo Lake • Because He Lives • Stu's Blues • What Can He Do • Sit Down And Slide • He Is Lord • Jesus Be Lord Of All • It Is No Secret

In Brief: Just half the selections on this album are gospel. The other half mixes tunes that alternate between driving instrumentals—one even being a hoe-down—and sensitive ballads. This mixture of contrasting music idioms seems contradictory. It is a credit to Stu that he brings everything off with his listeners concluding, "This guy can play anything!"

Doug Beaumier

IN 1970, AT THE age of 20, Doug Beaumier (pronounced BO-meer) took up steel. He had been playing guitar for years, but when rock groups began adding the steel to their bands, Doug admits, "That sound just grabbed me." He and the steel proved to be a perfect match, and as the instrument became his passion, his skills increased rapidly. He quickly realized that the instrument's capabilities would never be completely tapped, nor would he become bored with it. He immersed himself in the sounds of Jerry Garcia, Rusty Young, Lloyd Green, and "really, everyone," Doug admits. With all that enthusiasm, he made it a point to study the styles of the pioneer artists, while also following progressive players such as Curly Chalker, Buddy Emmons, and later, Paul Franklin.



Doug absorbed many of the key elements of those players' styles into his own. Thus, his work—his album and instructional courses—confirm his dedication to the instrument.

Doug continues his "addiction," never being satisfied that he has come far enough. His only album is an impressive experiment in the broad spectrum of the instrument's range. The material is all original, besides unusual, nearly groundbreaking in its clever arrangements, but delivered as you would want it. There are many more aspects to Doug's background and accomplishments. Doug's teaching materials are also excellent and, coincidentally, also available.



DOUG
BEAUMIER
SUMMER'S
END

Summer's End

Doug Beaumier

A-25: Cassette, \$11.00

Berkshire Chimes • Summer's End • Katie Mae • Melinda • Jamming At Billy's • Bustin' Out • Under The Waterfall • Uncle Mike • Lazy River • Highland Reel

In Brief: As diverse as Doug's interests are, so is his music. This is country, blues, Cajun, a mixture of perhaps all on some tunes—and Doug wrote them all! His additional abilities on lead, finger-style, and slide guitar are as dominantly showcased as his talent on pedal steel. The tunes, "Bustin' Out" and "Highland Reel," are phenomenal! Warp speed best describes them. How he gets the banjo tone from his steel, along with the banjo rolls, is a combination he needs to show me! But heck, I know I could never match it. One wonder's how he sounds today, since this album was recorded in 1986. I suspect that Doug has a ton more tunes he would like to record. He is overdue for another album, since I know his talent has expanded even more since then.

TUNING TIPS & TUNERS

Continued from page 42

tuners have deviation markings listed in "cents." If so, it is OK to prepare your chart by copying the deviations in cents.) When checking those deviations you will discover that you tuned a lot of strings flat and a few strings sharp of that zero mark. (Incidentally, if you

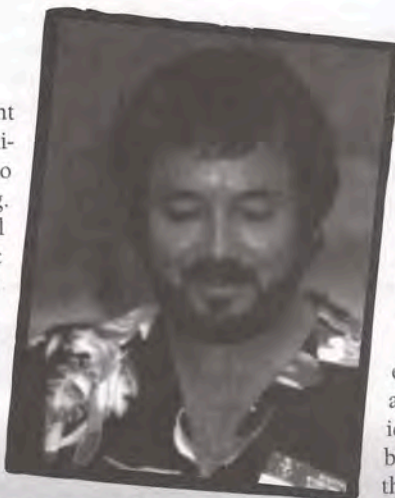
chose to tune your basic tuning and all the strings you altered by pedal action to the zero mark on the tuner's VU meter, you would have tuned your steel to a tempered tuning. And unless you are within that 1% of the steel players in the world, you would hate the sound you got—I guarantee it!) But, back to the just-tuning chart you have constructed.

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Bobby Black

TODAY, AS IN THE PAST, Bobby's talent and tastes have led him in many musical directions. He is a player with skill and poise who cut his musical teeth playing western swing. When rock & roll moved into the forefront of all music in the 1960s, it pushed country music aside. That meant that earning a living was much harder for everyone, including Bobby. One way to survive was to join the rock & roll rush. Bobby did! Later, when country music returned to vogue (a drought that younger players lack awareness of), Bobby was not only ready, he had used the interlude to polish his skills. As such, he fit right in with *Commander Cody and His Lost Planet Airmen*, *Asleep At The Wheel*, *New Riders of the Purple Sage* and Barbara Mandrell's *Do-Rites*. During that period (the '70s), Bobby spent most of his time on the road, but also did a lot of session work. He also spent several of those years as Pete Drake's Artist & Repertoire man at Pete's recording studio in Nashville.

Ultimately returning to his home in the San Francisco Bay



Area, he initially made San Jose's Cow Town nightclub his steady gig. He was in constant demand however, so freelanced and backed many touring artists. Today he can be spotted at about any special musical event around San Francisco, performing with anyone who wants a player who can cut it all.

Few are aware of Bobby's strong interest in Hawaiian music, and he is quick to admit that Jerry Byrd has always been his idol. Bobby is one of a few players who can blend country and pop to create light jazz that is remarkably stylized and smooth. His versatility in any music venue makes his services constantly in demand.

His two albums showcase his talent for flawless expression, striving for perfection in all his musical arrangements. There is no time to be bored when listening to Bobby's music, since his albums always reveal his talent for successfully entwining country, pop, and light rock, with the flair of a brilliant artist.



Honky Cat

Bobby Black

A-28LP: LP Record, \$11.00

A-28C: Cassette, \$11.00

Love In The Shadows • Warm Ways • Nothing Good Comes Easy • Sailing To Paradise • Honky Cat • Angie Baby • Make It With You • Ten To Eight • The Chosen One • Philadelphia Freedom

In Brief: With this album's release (1980), Bobby was proving himself to be the premier player on the West Coast. There had been a mellowing of rock and roll, with the acceptance of the sounds of *The Eagles*, a group more country than rock. To keep the die-hard rock fans returning to clubs—as well as trying to appeal to customers who were country music lovers—rock-a-billy became the by-word to describe the melding of the two musical types. It also brought a return to round-dancing, where you could hold your partner, rather than dance with someone at a distance! All of this was good news to Bobby, since he had been forced to compromise his western swing roots to make a living. Although embracing rock & roll when it forced country players out of work, he kept his identity, an identity indelibly documented on this album. Here, he plays the hits of the day, but provides his stylized interpretations.

This album was deemed "New Wave Steel Guitar" when originally released, because it wasn't music that any other steel player was recording. Today however, many steel performances mirror Bobby's progressive delivery style. Thus, Bobby's performance here stands alone, while dramatically revealing his talent for accommodating the demands of an ever-changing public. Fortunately, there was a musical turnaround, with country making a meteoric rise in the decade of the '80s. Bobby went on to play country in his own mold, a mold that current country steel players seem to have chosen significant elements of. Perhaps Bobby

needs a new album now. If his past recordings set the tone for a lot of the current delivery, the future may be as rewarding as the present has come to be.



California Freedom

Bobby Black

A-27LP: LP Record, \$11.00

A-27C: Cassette, \$11.00

On And On • Baby I'm A Want You • Blue Bayou • Serenade In Blue • Opus In Chartreuse • Stolen Moments • You've Made Me So Very Happy • Midnight At the Oasis • I'll Be Here • Knuckle Bustin'* • Intermission Riff* • Hot Dusty Roads* • The Black Brothers In Guitar Haven*

In Brief: The influences of western swing, rock, pop, and country reveal themselves in Bobby's super performance on this 1978 release. Note the No. 14 on the album jacket. This album was originally a selection of the Steel Guitar Record Club during its existence, and was a new direction from the club's original goal of reviving older recordings by great players. It was one of only two club selections containing primarily newly recorded material (*Chalker's Counterpoint* was the other). Only 4 tunes (those listed with asterisks) were prior releases by Bobby.

By 1978, Bobby's talent placed him among the elite players in the world, and he needed an album to document it. The recorded material here runs the gamut from pop ("Opus In Chartreuse") to a honky tonk break tune ("Knuckle Bustin'"). Bobby shows that he can play it all—as he continues to do today—with tasty delivery. His command of the instrument in any musical genre becomes apparent as you bathe in the warm delivery that describes Bobby's style. It is easy listening all the way, even on the up-beat numbers.

Al Brisco

THERE ARE SOME people who really live the legends that circulate about the perseverance of steel players. What? Hang on! Al grew up in a close-knit farm community 60 miles west of Ottawa, Canada. The school and church were the social centers, where music was a major part of everything—hey, there was no TV then, and radio reception wasn't very good that far out of town. "Mom wanted me to be a piano player, with 5 years of lessons getting me headed that way," Al shares. "Once I became hooked on music, most all instruments intrigued me. I learned a few chords on my cousin's acoustic guitar, then heard a bass and felt it was the instrument for me. By 16, I was playing country dances. I felt being a musician was the life; you 'play' and get paid for it!"

Working with the Countrymen in 1964, Al would play piano for square dance numbers and bass on the country dance songs. It was with this band that a need for the steel guitar sound was discussed. "What luck," Al recalls, "the drummer had an old Sears/Roebuck Silvertone lap steel in his attic. He pulled it out and it played! It also happened that a cousin of mine had an identical lap steel." Now here is where Al duplicated what so many budding pedal steelers only did following Bud Isaacs' "Slowly" recording. He built a plywood platform, clamped those guitars to it, and wow, a double-neck! Not yet finished, he used water pipes for the legs, coat hangers for the pedal rods, whittled wooden pedals, and bingo, he had a pedal steel! No need to discuss its "concert intonation" and "precision action," but he was one happy peddler!



Managing to maintain his sanity for the 6 months he played his homemade masterpiece, he saved for a Fender 400. Al accumulated eight more pedal steels, as he constantly searched for the perfect guitar. What is amazing is that although Al sold all those guitars, he has since tracked down every one and bought them back! Is this sentimentality or what?

Al played his heart out on each steel he owned, searching for the elusive techniques of the great players. He references his early hero as Lloyd Green, and then Ralph Mooney. He figured out Mooney's recordings with Buck Owens by playing the records at half speed—and by placing weights on the tone arm! It slowed the records down, and destroyed them in the process.

"But, hey, I learned all of them," Al confesses. "Of course there was Day, Emmons, Brumley, and Charleton."

Perseverance was a part of Al's passion to learn. So, it was only natural that good playing jobs would come his way. With his membership in the bands of Johnny Burke and Ronnie Hawkins, Al found himself constantly in demand to back such touring notables as George Hamilton IV, Gordie Tapp, Frank Zappa, Beverly D'Angelo, and Kris Kristofferson, to mention a few.

And the result? Al Brisco may just be the foremost steel guitarist in Canada, if not that country's finest. His music is polished, incredibly precise, and well arranged. It also reveals originality, a quality hard to lay claim to in this day and age.



Pickin' Up The Dust

Al Brisco

A-29C: Cassette, \$11.00

A-29CD: Compact Disc, \$16.00

Appledale Ride • The Heartache • All Of Me • Frisbee • White River Stomp • Slightly

Sea 6th • Blue Steel • Pickin' Up The Dust • Could I Have This Dance • Waltz Medley • Shannon Waltz • Purple Violet Waltz • Lake Doré Waltz

In Brief: One wonders why Al waited so long to do an album. Maybe it was to make sure he was going to get it right when he did. He definitely got it "right" with this effort. We all know that it's possible for a critic to find fault with all artists' work, even the great artists. But this album is nearly as good as it gets, with five cuts being Al's own compositions. His touch and tone are flawless, while his sound is clean beyond belief. Much credit is given to a player's instrumentation; in fact, often too much credit. Combine that with the sensitivity he displays in his technique, and you have perfection.

Enough said. Don't deprive yourself of some great listening enjoyment because the player's name is not familiar to you. It is a loss you don't need.

Lee Brothers

LEE WAS BORN in 1940 in Murphysboro, Illinois, "a hotbed of Country Music at the time and to this day," Lee reports. Other than a nine-year period in and around Dallas, Texas, Lee remained there, "still learning steel," he proudly states. At about age six, he heard a sound on the radio that his mother identified for him as a Hawaiian guitar. That sound so captured his attention that he convinced his parents to get him a 6-string steel, but it took him two years to convince them he was serious! "It was homemade, built by a local player who made them as a hobby," Lee recalls. "It had an A tuning on it, which was good enough to permit me to begin copying the sounds I heard on the radio by steelers who became my heroes: Jerry Byrd, Don Helms, and Roy Wiggins. I imitated those guys as best I could," Lee recalls. By age 14, Lee was playing with other teenage musicians for local social clubs: Moose, Eagles, etc. "They served alcohol, so my dad had to accompany me," Lee remembers.

Lee reminisces, "Being a full-time musician never appealed to me, I just wanted to be a good player. In 1960 I got my first pedal steel. Zane Beck had always lived close to me, but was working in Nashville for Shot Jackson, building Sho-Bud guitars at the time. Zane had thrown something together, but it wasn't a Sho-Bud. I traded Zane a standard guitar for it. I then concen-



trated on the pedal sounds, trying to mimic Buddy Emmons and Jimmy Day. I got a lot of jobs then, backing touring artists who hired local pick-up bands when they came through my area. They included Willie Nelson, Loretta Lynn, Wade Ray, Justin Tubb, and Margo Smith."

Some major things occurred to Lee when the Army got him in 1963. "I was fortunate to learn a good trade (electronics) and ended up being stationed in Mineral, Texas, close to the birthplace of western swing, as well as many great players." Lee credits the influences of Tom Morrell, Bud Carter, and Bobby Garrett, "whose friendship and talent gave me a wealth of experience that I can never

repay." However, Lee's own playing skills were quickly recognized, as he landed jobs backing artists such as Johnny Bush, Bobby Lord, Billy Walker, and Tony Booth. Lee's talent was so appreciated that the notable record producer, Charlie Norris, asked Lee to record his *Homespun Steel* album.

Lee's nine-year stay in Texas was pivotal in his career, if not his life. But, Murphysboro "called me home in 1969," he admits. Lee remains there, where he collects vintage lap steels as well as continues playing gigs. "You can never learn everything about this instrument. That's just one more beautiful thing about it," he concludes.



Homespun Steel

Lee Brothers

A-30: Cassette, \$11.00

The Bobby Garrett Story • Midnight In Old Amarillo • Spanish Flea • Theme From Andy Griffith • Slippery Elm • When They Ring Those

Gold Bells • Saturday Night Shuffle • Old Spinning Wheel • No Teardrops Tonight

In Brief: Right off, Lee pays tribute to his friend, Bobby Garrett, with an instrumental/vocal composition reflecting Garrett's trademark thumb-style talent (all played by Lee). What follows is an amazing array of stylish renditions of tunes not often heard from steelers. "Spanish Flea," an immensely popular tune in years past, is not only a crowd-pleaser, but was seemingly written to befuddle dancers. Lee blazes through it as well as other interesting country tunes. The selections showcase Lee's talent to play commercial country with jazzy single-string and thumb-style arrangements. This fellow is serious about his music, with a delivery worthy of the praise it deserves.

TUNING TIPS & TUNERS

Continued from page 45

If you then made a chart of what the Hertz or cents deviations were for your basic tuning and the pitches altered by pedal action, you would have your own personal tuning chart! From that time on, you could get an in-tune sound and be as happy as you are ever going to be. But, I'll bet you alter it occasionally, never understanding why. Regardless, tuning up thereafter would become a quick and rou-

tine procedure; hardly a bother. And having mastered tuning your steel, you would be prepared to struggle for the rest of your life with all the other reasons that make you want to take a chainsaw to it!

In Spite Of...

Even though I want you to develop your own chart using an electronic tuner, I'm going to list one provided by Jeff Newman. Remember though, there is no perfect or universal chart.

Continued on page 50

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Dial (510) 686-0196 for telephone orders. The FAX number is the same (the phone knows the difference). If I'm available, I'll answer. If I'm not, the phone will be switched to message recording (unless I forgot to turn it on and you get no answer ... oops, sorry)! If you desire to leave a message, the recorder will switch on following the 3rd ring. If you must speak to me, hang up during the 3rd ring and call back at another time. I'm usually near this phone between 8:00 a.m. and 4:00 p.m., Pacific Time on weekdays.
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- ☐ C.O.D. *(add \$5.00 to your order amount)*
- ☐ OTHER _____ *(add appropriate postage)*

ORDER AMOUNT: _____

DEDUCT: (CREDIT
OR TRADE-IN ETC.) _____

SUB-TOTAL: _____

+ ADD'L POSTAGE: _____

TOTAL: _____

Another Order From will be sent with your shipment.

ORDERING INFORMATION

- **Telephone or fax Orders:** Please realize that this is a mail order business. Ordering by mail is preferred. But, if you're in a hurry, go ahead and call. If you just want to "shoot the breeze," remember that there are hundreds of you and just one of me!
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- I pay ALL shipping costs except First Class, C.O.D., Foreign Airmail, and other special shipping requests. UPS shipments are a "pain" for me (always a crowd and their office is a distance from me). Ask for UPS only if absolutely necessary.

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SPECIAL SHIPPING REQUESTS

- ☐ FIRST CLASS *(add 10% to order amount)*
- ☐ FOREIGN AIRMAIL *(add 25% to order amount)*
- ☐ UPS (if really necessary) *(add 15% to order amount)*
- ☐ C.O.D. *(add \$5.00 to your order amount)*
- ☐ OTHER _____ *(add appropriate postage)*

ORDER AMOUNT: _____

DEDUCT: (CREDIT
OR TRADE-IN ETC.) _____

SUB-TOTAL: _____

+ ADD'L POSTAGE: _____

TOTAL: _____

Another Order Form will be sent with your shipment.

Jimmy Crawford

JIMMY GOT AN early start into music from his dad and uncle. They performed as a duet on a Columbus, Ohio radio station (WHKC). Home though, was Obetz Station, Ohio, a tiny town just outside Columbus. Jimmy is able to recall being taught to play a few chords on a mandolin at age 4. "I was such a cute kid, singing 'Jesus Loves Me' on Dad's radio show," Jimmy muses. He also remembers hearing the steel sounds of Jerry Byrd about 3 years later, and immediately informed his dad "That's what I want to play." By the time he was 10 "I was dueling Jerry, note for note," Jimmy proudly states. High school hadn't ended before he had backed touring artists such as Buck Owens and Johnny Paycheck who would stop in his area for concerts.

By age 15, Jimmy was working on the WWVA's Jamboree in Wheeling, West Virginia. Vocalist, Jimmy Walker, was also in Wheeling and took a liking to the kid, using him in his band.

Jimmy got married along about then and "My wife wanted me to have a regular job, or else," he confesses. "I went to work in a meat packing plant in Columbus. One day I was going to work and heard Emmons playing 'Buddy's Boogie' on the radio. That tune and Buddy's sound just overwhelmed me. I stopped that car dead in the road and was overcome by it all. Traffic backed up and people were wanting to kill me. Right then I knew I had to get back into playing. I did, and that was the end of my first marriage!"

In 1957, Jimmy accompanied Wilma Leigh and Stony Cooper to Nashville, where they recorded for Hickory Records. He stayed with them for 6 years. However, his talent was quickly recognized by others, as he got work with Cowboy Copas, George Jones, Hank Snow, and for two years worked for Faron



Young. Ferlin Husky enticed him to join his band for a time, then he appeared on Johnny Wright's and Kitty Wells' shows. That lasted 7 years. But all the while he was recording heavily. He was used by Dolly Parton, Slim Whitman, Chet Atkins, and so many other recording greats that space prevents a complete listing of his session work.

Over the years, Jimmy collaborated on several fine instructional courses. He was subsequently asked by Scotty to do an album, *Ton Of Steel*, while working for Kitty Wells. A major label picked it up. "At that time I was really busy, but I still took on more; too much more in fact," Jimmy relates.

"I had always been fascinated by the mechanics of pedal steels," Jimmy says. So along with his good friend, John Hughey, they began producing JCH

pedal steels in 1981. But, performing and sessions constantly took them away from building, so much so that they stopped in 1993. But that building urge caught up with Jimmy again, and he recently teamed with Russell Parks and is again back building (CP pedal steels). But touring still keeps Jimmy busy. He is currently with Radney Foster, a fine vocalist and performer.

I could talk about Jimmy forever. One thing really deserves mention though. Jimmy is a natural-born comedian. He's the kind of guy you want to hang out with, since unusual things happen when he becomes part of the mix. He's like a magnet (he'd say "maggot") to other happy, humorous people who also "hang" with him. Things get crazy and hilarity prevails. If it were possible, I'd live right next to Jimmy. Life would be one big party and I'd have more good times than any person could imagine, as well as being able to listen to some fabulous steel playing!

Reviewing Jimmy's Albums

On his individual albums it is apparent that Jimmy loves some form of jazz—perhaps it's just his brand—and strives to sprinkle it throughout his music. Remarkably, he maintains a dominant country sound. Hey, he will never forget his roots! He also likes

a big sound, making certain his recording efforts have sufficient instruments to accompany him, and sidemen who are the best in the business. Thus, nothing is spared when Jimmy records his music.



Chicken Pickin' Good

Jimmy Crawford
(with Russ Hicks)

A-38C: Cassette, \$11.00

A-38CD: Compact Disc, \$16.00

Rocky Top • Fool Such As I • Fowl Play • A Little Bit More • If You Love Me • Shake Your Bootie • Jean • Roastin' The Rooster • Lovin' You • Let's Sing Our Song

In Brief: The Crawford/Hicks brand of rapid single-string picking and banjo rolls will just grab you. Their shared billing is a treat, since their styles mingle perfectly. There is an uncanny sophistication to their "chicken pickin'" arrangements. Both are harsh task-masters, demanding flawless execution on everything they play since "crashing" Nashville in the '50s. They keep it up to this day, making it a dominant quality of their musical performances.



Chicken Pickin' Plus

Jimmy Crawford
(with Russ Hicks)

A-39C: Cassette, \$11.00

A-39CD: Compact Disc, \$16.00

Old Dan Plucker • Snuff Queen • Cold Cold Heart • Russler • J C Boogie • Pedal S • John Henry • When I Dream • Rhode Island Red • Steelin'



Steel Crazy

Jimmy Crawford

A-40: Cassette, \$11.00

American Flyer • Here Comes My Baby • Rolls Choice • Black Mountain Rag • Nash'vul Rambler • Country Boy Overture • I'm In Love Again • Huckle Buckle Man • Troops • Dee Dee



Ton Of Steel

Jimmy Crawford

A-41: Cassette, \$11.00

Fireball Mail • Together Again • New Joe Clark • Foggy Mountain Breakdown • Louisiana Man • Aftermath • Hop Scotch • Sea Of Tranquility • Lunar Tick • Papaya

In Brief: Jimmy's first album was "core-country" then, and hasn't changed—nor should it. A few smooth tunes open to get his fingers limber and warm, then it's hoe down heaven. Gotta get those banjo rolls in; gimme some chickin' pickin'; it's let's-get-down time. Is this fun-lovin' guy redefining hot?

Jimmy was on a musical roll when Scotty asked him to record this album in the mid-'70s. Strange, it could have been recorded last week—it's that current and progressive. A "Core Collection" album for good reason. Just that good, just that hot; just that cuttin' up Jimmy Crawford... who else!

TUNING TIPS & 8888 TUNERS

Continued from page 48

I am providing Jeff's chart just to reveal what one looks like; one that will provide some settings that may be close to what you eventually select. And, I want a chart to refer to during the discussion of another important topic.

What is Jeff Up To?

Observe the 442.5 Hertz setting for the E strings. Why

this setting? Newman learned that when all band instruments are tuned to the 440 Hertz pitch, the steel always sounded a little flat when playing along with them. Why? It's mostly that detuning problem I discussed, but it can be your ear and the band members' ears. Regardless, those guys can be on you *like maggots on a meadow muffin*, if they feel you are out of tune.

Since Jeff really loves the sound of a "just" tuning, to

Continued on page 51

The Newman "Just" Tuning Chart for the E9th Neck

(Employing the most common pedal and knee lever changes.)

OPEN STRING	(Employing the most common pedal and knee lever changes.)									
1 - F#: 441.5						G: 441.5				
2 - D#: 439	D: 439/C#: 438.5									
3 - G#: 439	A:441									
4 - E: 442.5	F#: 439.5					D#: 440.5 F: 435.5				
5 - B: 442	C#: 438.5	C#: 438.5	A#: 442.5							
6 - G#: 439	A: 441									
7 - F#: 441.5						G: 441.5				
8 - E: 442.5						D#: 440.5 F: 435.5				
9 - D: 441.5	C#: 438.5									
10 - B: 442	C#: 438.5	A#: 442.5			(These knee levers can be changed if desired)					

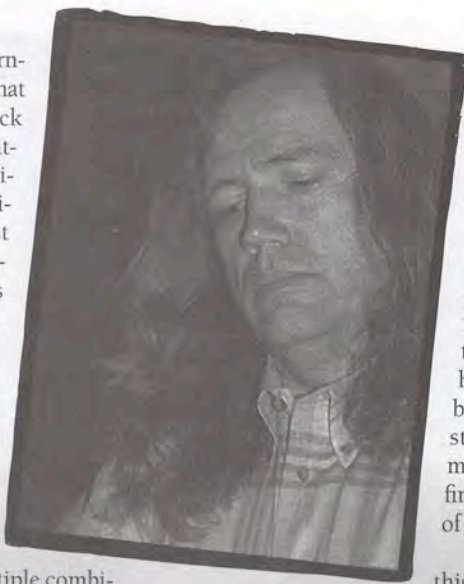
(These knee levers can be flopped if desired)

PEDALS & KNEE LEVERS:	A	B	C	Left Knee Left	Left Knee Vertical	Left Knee Right	Right Knee Left	Right Knee Right
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Milo Deering

IT ISN'T EASY being interested in learning to play every instrument you hear. That is what Milo Deering appears to be on track to do, while making it look easy. Born in Little Rock, Arkansas in 1952, he took up guitar, soon aspiring to become a classical guitarist. He entered Southern Methodist University in Dallas, Texas in 1970 to pursue that interest, but soon found he was working with a lot of area country bands. There he was introduced to the fiddle, banjo, mandolin, piano, drums, dobro, catgut guitar, and finally pedal steel—perhaps not wanting to overlook something! Pedal steel quickly became a passion, due to its technical and complicated playing requirements, not to overlook the unlimited alternatives it afforded (by a lot of strings, pedals, knee levers, and their multiple combinations).

That was 15 years ago and a lot has happened to Milo since. Because he developed versatility on so many instruments, notable things began coming his way. He co-wrote the background music for the Motel 6 commercial. You know, the "This is Tom Bodett..." who praises the comforts of a clean, comfortable motel room in every town on the planet—with Milo receiving a CLIO award for that achievement! You can also hear him on



some Coors Light beer commercials, playing guitar, fiddle, and steel. Do you recall the group of upset cowboys who run out of their Pace brand pecante sauce? That was Milo pickin' in the background. He was even on the Dallas Cowboys' CD, *The Super Boys*. Milo also produces albums for other groups, arranges, and has a hand in so many things in the north Texas area as to boggle the mind. One wonders how he found the time to produce his own album, but he did. "Produce" is an understatement, since he plays every instrument on it! Sure, there are innumerable fine players in Dallas, but Milo is the kind of guy who gets an idea and runs with it.

We are going to continue hearing from this Deering fellow, again and again. You may not know it since he will be on albums, in TV commercials, with backup bands, and maybe even with road groups. He will not be tooting his own horn (unless he takes up that instrument too), just providing plenty of music while sharing his talent. We're lucky that he chose to share it with us on this album, as well as take up steel guitar along with all those other instruments!



Swing That Music

Milo Deering

A-52: Cassette, \$11.00

Bigheads Boogie • Swing That Music • Sweet Georgia Brown • Alone At Last • Moonlit Coonhunt • Grand Old Flag • Beaumont Rag • Gizzards & Gravy

In Brief: Right off, you're hit with a scorching hot boogie that gets you in the mood for some real driving Texas swing. Milo seems to explode with his chords and endless single-string riffs on music that the heartland is known for. This is Bob Wills' country, where western swing is king. Can't get enough of it! Milo keeps it up to the end, even though he slips in tasty E9th tunes to convince you he knows that the "commercial" sounds are still alive and appreciated. But, it's back to swing, and then he fools you. He "swings" between his E9th and C6th necks, getting things you wouldn't expect from either. Who is this fellow? Where has he been? This is dynamite and the guy just blows me away.

TUNING TIPS & TUNERS

Continued from page <None>

have his music and love it too, he tunes his E's sharp. If he tuned his E's to the tuner's 440Hz mark, they would be the only two strings that matched the band's (and only if he perpetually played in the open position, never using his bar or pedals)! To be in tune with the band most of the time, he acknowledges that his guitar detunes when he employs pedals and knee levers—and he does that most of the time (which means he is always playing about 2.5Hz flat). So, he tunes everything sharp to begin with. Jeff also doesn't play the same as the next guy. Remember the bar positioning

and hearing differences? He is just as different as is the next guy—and I love throwing it up to him!

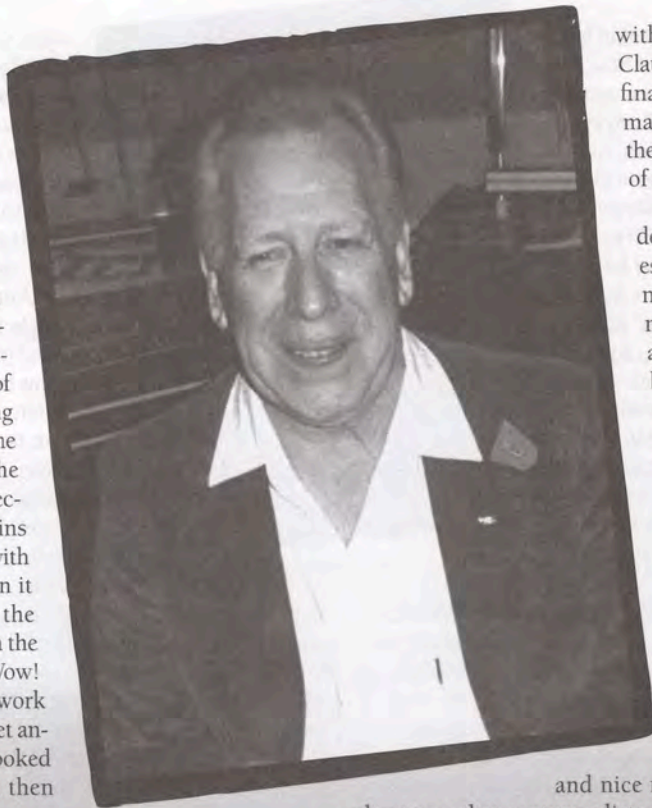
With Jeff tuning the E's sharp at the outset, when he presses the pedals and the guitar detunes, they drop back to being closer to a 440Hz pitch. So, he tunes the rest of his strings and all the pedal changes to match up with the 2.5Hz higher E string. For his G#'s, he knows they have to be tuned really flat of his E note. In fact, 3.5 Hertz flat. Again, this may not be right for you or your guitar, but believe me, they are going to be tuned flat, away flat of the zero point on your tuner! That is because the separation

Continued on page 55

Ron Elliot

RON WAS BORN in 1936 in Salisbury, Maryland. At age 11, he remembers a kid bringing a Hawaiian guitar to school. "I knew about those instruments, but thought the story was true that you needed a pocket knife to fret them," Ron reminisces. "When I found out you didn't, I decided it was something I wanted to play. I enrolled at the Peninsula School of Music in Salisbury, taking lessons for nearly two years. One day my teacher showed me the E7th tuning. I immediately recognized it as what Roy Wiggins was playing on those records with Eddy Arnold. For some reason it was easy for me to play all the country songs I was hearing on the radio. Then came Jerry Byrd. Wow! He gave me something else to work on. Then Don Helms offered yet another style. Although I was hooked before all this, I knew right then where I was headed."

Out of high school and playing well, Ron got work immediately with Hawkshaw Hawkins. He toured just one year and decided to join the Army. Once discharged, he returned to Salisbury and found work as a DJ on WICO radio. "Working didn't set too well with me at that time," Ron recalls. "I wanted to play." And play he did, with Jimmy Case and *The Cherokees*, touring the U.S. and overseas for the next five years. By 1966 he was



with Stonewall Jackson, then Claude Gray, then Jack Greene, and finally with Charlie Louvin. Ron made numerous appearances on the *Grand Ole Opry*, backing a host of artists.

Ron reflects on over two decades in Nashville as the greatest times of his life. "Security is never guaranteed when you're a musician," he relates. "I had to avoid the ups and downs of the business, so I worked for Sho-Bud for many years, later for Step One Records, and recently with the State of Tennessee. But music has always been there. I now play regularly in Johnny Carver's band, as well as make many of the steel shows and Scotty's Conventions. I try to give back some of the enjoyment that the steel has given me."

Ron prefers "soulful ballads, pretty chord changes, and nice melodies," he says. "I want to

play tunes that capture a listener's attention and moves them emotionally through my playing. I think the steel guitar can do that better than any other musical instrument. When I die, I suspect they will have to pull my hands from the strings, or preferably, just bury my steel with me."

Yes, Ron is the kind of fellow meant to play the steel, and his music proves that quite dramatically.



Pure American Steel

Ron Elliot

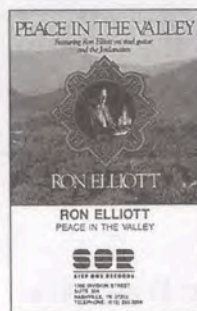
A-54C: Cassette, \$11.00

A-54CD: Compact Disc, \$16.00

Blue Jade • I'm Always Chasing Rainbows • 12th Of Never • Softly And Tenderly • Will The Circle Be Unbroken • The Lord's Prayer • Born To Lose • Half A Mind • Careless Hands • Waltzing Across Texas • Amazing Grace • America

In Brief: If you want an album that represents a cross-section of American steel guitar, then this album is for you (although Ron did omit a Hawaiian cut). From Emmons' mellow "Blue Jade" to George Morgan's "Careless Hands," he fills the in-betweens with six other familiar songs, while sprinkling in four heartland gospel tunes.

All the offerings are easy listening, with nothing straying from a warm feeling of relaxing in a soft sofa and devoting yourself to nothing but kickin' back. Is this the good life or what?



Peace In The Valley

Ron Elliot

A-55C: Cassette, \$11.00

A-55CD: Compact Disc, \$16.00

Precious Memories • Peace In The Valley • In The Garden • Old Rugged Cross • King Of Kings • Where No One Stands Alone • Beautiful Isle Of Somewhere • Farther Along • Softly And Tenderly • Will The Circle Be Unbroken • The Lord's Prayer • Amazing Grace

In Brief: Ever want to play a gospel tune with the flair of Emmons and the soul of Day? While playing that way, ever want to be backed by the best Nashville musicians, with full orchestration, and everything perfectly arranged? That is precisely what is provided here.

Ron even included the famous *Jordanaires* to add choral emphasis where you would expect it. Lastly, he selected the all-time most popular songs to record. What more can be said of perfection?

Santo & Johnny Farina

SANTO AND JOHNNY sprang onto the pop music scene in 1959 with "Sleepwalk." Their story began when their father was in the army, stationed in Texas. He was so impressed with the sound of the steel that he wrote home, telling their mother to see that the boys got lessons on that instrument. Living in Brooklyn, New York, it was not easy finding someone to teach steel, with neither boy being interested in Hawaiian or country music. (Maybe Dad was thinking of western swing, but didn't know what to call it!) However, they succeeded in locating a spats-wearing Italian gentlemen who insisted on being called "Professor." Lacking a real Hawaiian steel guitar or even a solid-bodied lap steel, the professor raised the nut on a Spanish guitar and the boys began lessons as Dad insisted!

Santo took to it more rapidly than did Johnny, who spent more time learning rhythm guitar. That made for a perfect team. Two years of dedicated practice led to the formation of a combo. They began getting gigs for weddings and parties, as well as playing for church dances.

It was Bing Crosby's records that were played in the Farina household, not Bob Wills' music or the famous Alvino Rey. So they patterned their style after that pop performer, not even paying attention to sounds of the big bands or what was called hill-billy music at the time. But they had dreams, and chose to make up songs as their playing skills increased and their knowledge of music broadened. For the tidy sum of \$9.00, they paid to have several of what they termed "musical inventions" recorded at a small studio. While Santo worked during the day, Johnny would go from one publisher's office to another, trying to peddle their recordings. Being turned down didn't diminish the young boys' determination. It finally paid off when Ed Burton (who managed



the pop vocalist, Bobby Darin) chose to listen to the recordings. And listen he did, hearing the boys' talent as well as the brilliance of their "Sleepwalk" selection. He quickly arranged a contract with a new record label, Canadian-American. They recorded the tune and within a few weeks of its release was number one across the continent. Although unaware of it, they had recorded the first gold record for a steel guitar recording. They were given a solid gold

record for that accomplishment, not a gold plated one as is common today!

With Burton as their manager, they would garner an appearance on the very popular *Perry Como* TV show. That same show also happened to feature the foremost Italian pop vocalist at the time, Caterina Valente. She was impressed by the Farina boys, inviting them to appear on her own TV show, but in Rome! They agreed, and were an immediate sensation there, receiving offers of their own television series, as well as to record on an Italian record label. They were soon receiving their second gold record for the theme from *The Godfather* movie, which stayed Number 1 for 26 weeks. With this incredible success, they quickly decided that Italy should be their base of operations. For nearly two decades they toured Europe, Australia, South America, Canada, Mexico, and the U.S. During those years they released nearly 50 albums before their musical partnership ended in the 1980s.

Today, Santo is out of the music business, while Johnny remains, fronting his own group in New York State. Their albums remain very popular throughout the world, but few are available in the United States. As is true for Leon McAuliffe and his classic, "Steel Guitar Rag," Santo & Johnny made an indelible mark in steel guitar history with their "Sleepwalk," composition—a true American standard.



• Canadian Sunset

In Brief: Hitting the recording scene with "Sleepwalk," the first million-seller steel guitar record, was a nice beginning for this heralded duo. The steel guitar had a re-birth, but in these brothers' pop stylings. It was a blessing for the steel, since the instrument was stereotyped in western swing and country music, the latter just beginning its own re-birth. Elvis was hot and these two boys were viewed as offering another kind of "rock and roll." They were not that at all, but the public bought up their music. It was good and fresh. This album brings those hits together for those who remember them well and want to re-live the popular sounds

Sleepwalk

The Early Hits Of
Santo & Johnny

A-206: Cassette, \$11.00

Sleepwalk • Fools Rush In • I Wish You Love • Slave Girl • San Francisco • Since I Fell In Love With You • Sugar Song • Tear Drop • Silhouette • In The Still Of The Night



How To Say Goodbye

How To Say Goodbye

Santo & Johnny

A-207: Cassette, \$11.00

Dream • All Night Diner • Blue Moon • Brazil • Hop Scotch • Rattler • Lazy Day • Venus • Deep Purple • Old Man River • You Belong To Me

In Brief: Before Santo and Johnny left for Italy they recorded several other albums. Contained on this one are the strongest of those recordings. Most are ballads that represent the tunes of the day (the '60s). A few are efforts to introduce the steel into the rock & roll sounds of the times. Again, these are their hit songs, reminiscent of innocent times, but times when music and politics were changing rapidly. All these two brothers wanted then was to keep making their music.



Misty • Spanish Harlem • Mac The Knife • Do It Again • Sleepwalk

Going International

Santo & Johnny

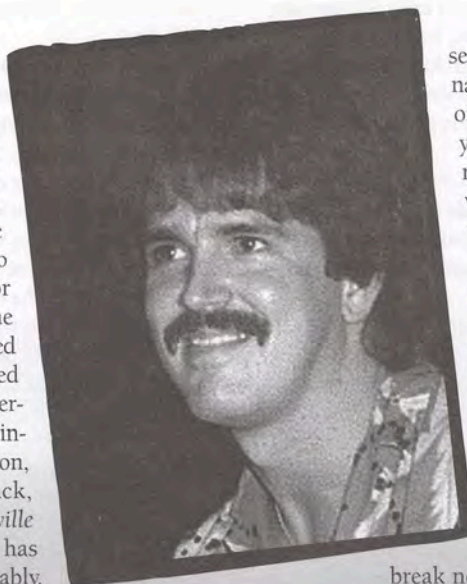
A-208: Cassette, \$11.00

Wichita Lineman • Tenderly • Theme From "Summer Place" • Maria Elaina • Third Man Theme • Love Toys • Ebb Tide • Blue Moon •

In Brief: When Santo and Johnny arrived in Italy, they seemed to alter their styles. Eventually they would alter it dramatically, by dissolving their successful team. Santo recorded many albums on his own. The selections here are mainly the steel recordings of Santo. He is backed by exceptional orchestrations. His playing prowess vastly increased, at least these selections reflect the playing of a more polished performer, working out arrangements with care and originality. If you have longed for the steel to play these selections, you will be pleased with the treatment that Santo gives them here.

Paul Franklin

FIRST MET PAUL at a DJ Convention (the predecessor to Fan Fair) in Nashville in 1971. Even though he was just a teenager, I was so impressed by his talent and intensity that I interviewed him for a magazine I was then writing for (*Guitar Player*). That article was never printed, but I did get around to using some of that interview material for a cover story in *Steel Guitarist* magazine (Issue 6/7). My original impressions proved correct as his accomplishments multiplied over the many years since then. He has performed with innumerable country stars, including Jerry Reed, Mel Tillis, Alan Jackson, Travis Tritt, Randy Travis, Clint Black, George Strait, Vince Gill, *The New Nashville Cats*, and nearly everyone else. He has toured with many top artists, most notably, *Dire Straits*. If you browse the country album



section of any record shop, you will find his name listed as a backup musician on scores of albums by nearly every country artist. If you hear steel delivery that is fresh and innovative on a song, it's probably Paul providing it! He usually projects his sound with driving force (such as on Joe Diffy's "Honky Tonk Attitude"). But Paul is rarely satisfied, so don't expect him to fall into a groove, sounding the same on all recordings.

Paul is now at the top of his game, is the preeminent session steel player in Nashville, and it looks as if he will continue in that role for many years to come. With an obsession for advancing the pedal steel through his innovative playing, he will surely continue to

break new ground and expand the instrument's horizons for a long time to come.

Reviewing Paul's Albums

Paul's instrumental albums project his style and feel for the tunes recorded. He is his own man, progressive, upbeat, and jazzy, as he provides the tempos and delivers his message on each tune.

His albums seem to be a cross-section of himself, providing tunes that span the gap between jazz and country. They represent a bit of everything he enjoys playing and showcases his broad talent.

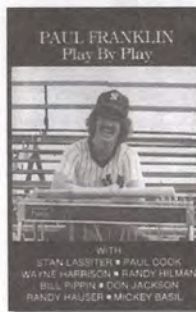


Over The Limit

Paul Franklin

A-75: Cassette, \$11.00

Midnight Paradise • The Haunted • San Francisco Night • Over The Limit (Part 1) • Automation • My Baby Thinks It's A Train • Let It Be Me • Laser Dance • Over The Limit (Part 2)



Play By Play

Paul Franklin

A-76: Cassette, \$11.00

We All Remember Wes • My Mama Told Me • Spain • Shaker Song • Got To Find My Own Place • Theme From "Love Is Not Enough" (Extended length of tunes gives standard 30 minutes of album play)

Sonny Garrish

"I'M ANOTHER VICTIM of the Oahu Music Company," admits Sonny. Living in Maryland and surrounded by music, "It was my dad who was sold the steel lessons, but I'm the one who took them! Dad played lead guitar and liked the idea of my playing steel. I took lessons for 6 months and just hated it. I finally began skipping them. When Dad found out, he was disappointed, but accepted it in an interesting way," Sonny explains. "He would take me with him on his playing gigs; fairs, parties, private clubs; places like that. Being around music I found myself fooling with the steel, but playing by ear."

Sonny's interest got a boost in the mid-'50s when he saw a fellow playing an interesting guitar. "It was a double-neck Fender," Sonny remembers. "The fellow had rigged up clothes hangers to it and connected them to some pedals. The sound he got was amazing. I then decided I wanted 'clothes hangers' too. Dad then got me a steel with pedals. It was a Multi-Kord. I was delighted with its 6 pedals, but it was really hard to play." It would be a few years before Sonny would get a better pedal steel; a Fender 1000. From then on, the boy progressed rapidly. By 1965 he was a member of Bill Anderson's Po' Boys.



Sonny grew up in the same area as Buddy Charleton (Virginia). Buddy quickly became Sonny's hero, although he credits West, Byrd, and Emmons as being his other major influences. With Charleton nearby, Sonny's dad would take him to listen to Buddy play. Sonny listened with dedicated intensity, but also to every other notable player at the time. His style now seems to reflect the best of everyone he heard during those early years.

For years, Sonny toured and recorded with Anderson's Po' Boys. He enjoyed teaming with the group's lead guitarist, Jimmy Gateley, as they created some masterful arrangements with their twin harmonies and lick-swapping. Their intricate arrangements remain powerful examples of country jazz in the mold of Charleton and Rhodes who made instrumental history with

Ernest Tubb's *Texas Troubadours*. It is noteworthy that no other instrumental duo has even attempted to duplicate the remarkable sounds of the Po' Boys when Garrish was the steel guitarist!

All of Sonny's greatest steel instrumentals from the band's concerts have been assembled on *Country Soul Stew*. It is much like being at a Po' Boys concert when the group was turned loose, just blowing a crowd away.



Country Soul Stew

Sonny Garrish

A-79C: Cassette, \$11.00

A-79LP: LP Record, \$11.00

Country Soul Stew • Sonny Gem • Sweet Loraine • Up And Atom • Sidewalkin' • Baby Needs New Shoes • Funky Mountain Breakdown • Someone To Give My Love To • Melody For Danette • Good-

time Charlie's Got The Blues • Fan Club Picnic • Tarasina • Louisiana Man • Sonny Side Up

In Brief: This album reveals yet another level of country jazz, as well as country rock. Sonny's single-string work is "tough," delivered with precision, and punctuated with masterful chord grips. Although country music fans hate to admit it, a lot of rock has been absorbed into country, now being accepted as "new" or "young" country music. Garrish and Gateley accomplished it back then. It simply took the rest of the world all this time to catch up! The result is an album sounding as if it were cut now and emphasizing today's kind of instrumental country sounds. Thus, *Country Soul Stew* is an instrumental album displaying a dynamic, driving sound, only heard today as brief instrumental breaks on vocal recordings (or at steel guitar concerts!). The best word to describe this playing excellence is "dynamite!"

TUNING TIPS & TUNERS

Continued from page 51

between the 1st and 3rd scale tones is the most critical for having a good in-tune sound. But, if you started off tuning them flat of the standard 440 pitch, rather than the 442.5, everybody and their grandma would know you were out of tune with the band.

With Jeff tuning his "open" E's to be sharp to begin with, his open G#'s can then be tuned to 339Hz, keeping

the necessary 3.5 Hertz separation, but being so close to the band's 440 pitch as to adequately blend with all those other pesky musician's fix-tuned instruments. The only time there is concern about the E's sounding out of tune with the band, is when played in the open position. And how often does that occur? Not much. All Jeff did was split the

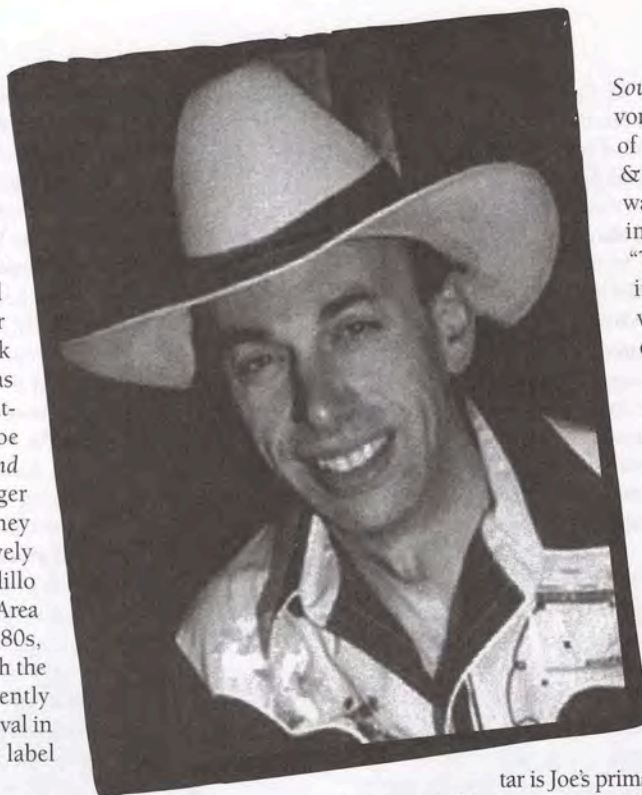
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Joe Goldmark

JOE TOOK UP STEEL in 1970 after falling in love with the sounds he heard in country rock bands such as *The Byrds*, *The Flying Burrito Brothers*, and *The New Riders of the Purple Sage*. He bought an old Fender 400 and learned a weird tuning that he abandoned a year later when he got a double neck ZB. Within a few years he was making a living playing local "sit-down" gigs. In the late '70s Joe joined the *Billy C. Farlow Band* (Farlow had been the lead singer with Commander Cody). They toured the west coast extensively and even made it to the Armadillo Club in Austin. Back in the Bay Area in the early "Urban Cowboy" '80s, Joe played to packed houses with the *Texas Chainsaw Band*. He recently played the Montreaux Jazz Festival in Switzerland with the Atlantic label artist Jim Lauderdale.

Joe has recorded with many artists, including Laurie Lewis, David Byrne, and *The Usual Suspects* (a nine-album project of eclectic Bay Area music and musicians). Joe has backed Taj Mahal, Maria Muldaur, Peter Rowan, Norton Buffalo, as well as played on a recent Mike Bloomfield session.

Lloyd Green was Joe's earliest influence, with Lloyd's *Hit*



Sounds album remaining a favorite. Joe has combined his years of playing country with his rock & roll roots. He plays the steel the way we like to hear it, with feeling and expression, but says, "There's no point in my recording 'Mansion On The Hill' when twenty guys have already done it."

Joe's first three albums (LPs) were unique, groundbreaking efforts featuring lots of pop, rock & soul gems, plus some of Joe's originals. The strongest selections from those albums have been assembled on one album (*The Goldmark Roundup*). Joe's most recent CD, *All Over The Road*, is a dynamic performance, with 16 cuts and a title that says it all.

Although the steel guitar is Joe's primary love, he also collects steel albums as a hobby—that got out of hand! He may have the largest private collection of such albums in the world. Because of that interest, he has authored a fascinating 230-page book, *International Steel Guitar & Dobro Discography*. It lists nearly every steel guitar album (or single recording) ever recorded. It is listed in the Resources section of this catalog.

Reviewing Joe's Albums

The Goldmark Roundup album contains the strongest cuts from Joe's first three albums, originally available in vinyl format. *All Over The Road* is Joe's most recent adventure in providing his brand of playing—a brand definitely his own. Both albums are professionally crafted in every sense of the word. Great session musicians accompany him, all the material is absorbing, and the production is arranged in every detail. It is a matter of getting into his driving style of delivery, on progressive country, jazz,

pop, and the rock selections. If you do, you will "dig" everything about Joe's albums, since without question, he is a progressive player, wanting to advance the instrument, not wallow in the sounds of its past (or present, for that matter)! There is some occasional masking with effects and midi sounds, but very appropriate for both album's musical thrusts. The steel is capable of invading all musical idioms and Joe shows its capability dramatically! At the moment, my problem is selecting the musical genre, unless it's just "Goldmark."



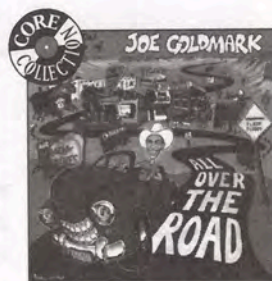
The Goldmark Roundup

Joe Goldmark

A-81CD: Compact Disc, \$16.00

Steel Guitar Parade • Vertigo • Kathi's Tune • Ocean View Drive • Snake Eyes • Just Idling • And Your Bird Can Sing • You Are Everything • Telstar Stomp • Rumble • Get It • Alison • Chocolate • More Today Than Yesterday • Harlem Nocturne

• Romeo & Juliet • East Bay Express • Jet Lag • My Mother's Eyes • John Henry • Blame It On The Sun



All Over The Road

Joe Goldmark

A-80C: Cassette, \$11.00

A-80CD: Compact Disc, \$16.00

Sideways Boogaloo • Third Stone From The Sun • Edward • Pearl Of The Quarter • Peaches En Regalia • Flash Flood • Free Ride • Country Comfort • Rush Hour • Chuggin' • Fantasy • Spanish Moon • Couldn't

I Just Tell You • Theme From *Route 66* • The Fez • Pedal To The Metal

Dave Hayward

ENGLISHMAN DAVE HAYWARD credits his interest in the steel guitar to Johnny Cash! What? Dave explains that he heard Johnny singing "Supper Time," on which a steel break was played. The steel work was so compelling that right then Dave knew he had to play such an instrument—and has yet to discover who that steel player was! "Think about it," Dave relates. "That performance changed my life and I can't find the fellow and shake his hand!" Dave admits that he first tried duplicating the sound he heard on his lead guitar, but discovered, "It couldn't be done," he relates. He had to be told that the sound was made by a steel guitar. Fascinated, Dave decided he had to have a steel, getting one in 1974 when he was 30 years old.

Dave quickly learned that buying one was much easier than learning to play it. "I've got a stubborn streak," he admits, "so I gave it my all. It absorbed me as I chose to learn a wide range of musical styles." Dave's dedication proved that perseverance is the key to success.

Lloyd Green's "Nashville Sound" was invading England about the time Dave took up steel. "I was infected," he says, "and began collecting all of Lloyd's records. I then discovered Emmons, but was equally impressed by every artist I heard." Perhaps as a consequence, Dave didn't pattern his playing after any particular person.

When he broke into session work, he admits having the wonderful advantage of being surrounded by many fine musicians. It also helped that he played other instruments: keyboard, guitar, and bass. He feels those instruments allowed him to progress, and learn the steel more quickly. The swiftness of his development coincided with the first British Steel Guitar Festival. He was asked to perform, and has done so every year since. Although invited each year to appear at the Dutch Steel Guitar Festival and Scotty's Convention in St. Louis, Dave can't always make them, stating, "I would love it if I could take them all in and give it my all."

This English fellow projects a commanding presence on stage and in the recording studios of London. His *String of*



Pearls album was self-produced and recorded in Dave's own 24-track studio. He delivers the kind of steel sounds he feels are needed to promote public interest and affinity for the instrument—a goal Dave feels every recording steel guitarist should have. "I want to widen the popularity of this instrument," he states, "which means I will have to give it my all." Dave has done exactly that, and will garner your approval for the flawless performance given on this album.



A String Of Pearls

Dave Hayward

A-87: Cassette, \$11.00

So Sad • Dreams Of Houston • From A Distance • You Make Me Feel Like A Man • Firespace • A String Of Pearls • It's All In The Game • Steeling From Scott • If My Heart Had Windows • Laughter In The Rain • Groveling

In Brief: Every recorded selection seems to have been meticulously arranged. Dave's choice of tunes is truly refreshing, if not brilliant. Only one is recognized as having been previously recorded on steel.

Dave mixes his E9th and C6th necks effectively, knowing which tuning lends itself best for the selection recorded. If he is as competent when performing live as he is on this album, he has to be among the best players in the world. His approach emphasizes projecting the music, not showcasing the steel or his talent for exploiting its potential for dramatics. Thus, Dave's music is a listening delight, as he strives to capture the composers' intentions

with each song. With the album containing four of Dave's own compositions, that becomes even more clear. He delivers their melody lines with precision. Likewise, his sensitivity toward every selection is remarkable, as he captures their beauty with his interpretive delivery. His compositions are refreshingly original, lending proof that the steel should be mastered by individualists in every country of the world—maybe without every hearing how someone else chose to play it! Each time that occurs, the instrument is more likely to reach another level of competence, truly becoming international as it invades all cultures and the music produced from them.

Jack Heern

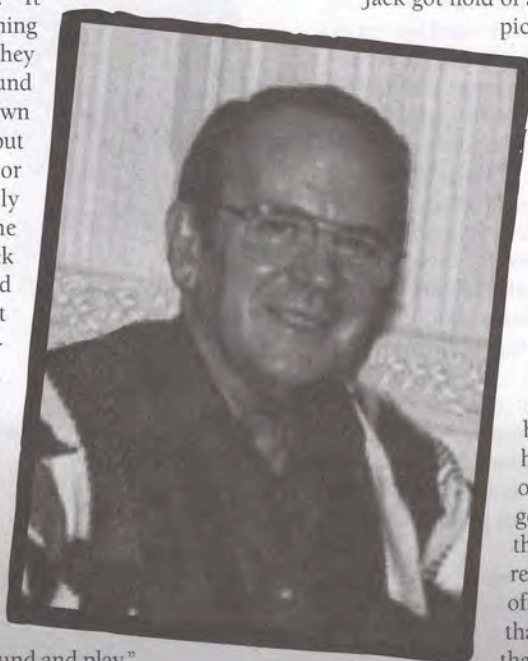
THIS FELLOW GOT a late start at steel, but caught up rapidly! All of the employees at the service station he managed (would you believe it?) were pickin' country music and needed another band member! "It was 1961 and I didn't know anything about music," Jack confesses. "They wanted me to play guitar, so I found an old Stella acoustic in a local pawn shop. I guess I had a little talent, but they then decided a bass player or steel player was what they really wanted! They assumed I had the talent; I didn't think so." But Jack did. Learning guitar and bass, paid off. He developed skills that would assist him in all his music endeavors. Jack remembers, "When the steel was suggested, I didn't like the idea. It always sounded whiny to me, so I kept struggling with the instruments I was already trying to learn."

Jack was to land another day job, this time becoming a fireman. "In the evenings at the station, if there was no emergency, several of us would sit around and play," he recalls. "By then I was a fair bass player. But one day I heard the sound of the steel on the radio. It was Buddy Emmons playing 'Four Wheel Drive.' That really changed my mind about the

steel. That kind of sound turned me on. I liked its drive. When I later heard Curly Chalker's fat chords, I knew the steel was for me."

Jack got hold of an old Harmony arch-top, put a mandolin pickup under one section of the strings, installed another pickup to cover the other strings, then inserted a piece of angle iron to elevate the bridge. "Hey, I was off and running," he remembers. With the help of a local music store dealer, Spider Webb, I got some pointers. Spider began pushing me toward buying a pedal steel," Jack reveals.

Jack progressed with almost wild abandon. He remembers once at the Steel Convention that Scotty suggested that he begin playing "the way you think the music should be interpreted." Jack was startled by the suggestion, but quickly realized he had simply been duplicating the sounds of other steel players. Jack credits Scotty's suggestion as changing him for all time. "When that happened," Jack states, "I realized that I really could interpret the music I played and offer more than just good delivery. I was told that my sound changed dramatically. I hope that everyone who hears me will say, 'That's Jack Heern playing,' because that is the way I want my music to be identified and enjoyed."



Jack Heern

Laid Back With Feeling

Laid Back With Feeling

Jack Heern

A-88: Cassette, \$11.00

Feelings • Wild Side Of Life • Are You Lonesome Tonight • There'll Be No Teardrops Tonight • Farther Along • Something • You're Nobody 'til Somebody Loves You • It Is Well With My Soul • I Really Don't Want To Know • A Fool Such As I

In Brief: I've heard many say after listening to a great steel player, "I feel like burning my guitar and never playing again." Jack's playing is so fine, so precise, and delivered from the heart, that such a thought might come to mind. Could I ever be this clean, sound this relaxed, and with such a confident air? Let's get real; sure! Practice is the answer, and this fellow surely got in some overtime. This is an easy-listening album, possessing every mood you might want to get into and express on your guitar. The album's title is precisely what Jack's playing is all about. If you like the tunes included, they will prove to be played as beautifully as you always felt they should be.

TUNING TIPS &&&&& TUNERS

Continued from page 55

difference with his band's sound. But listen up, this gets better.

The Rewards of Detuning

Remember what I said about the detuning "problem" helping the steel sound in tune? By looking at Jeff's tuning chart I figured out that the guitar he was playing when he

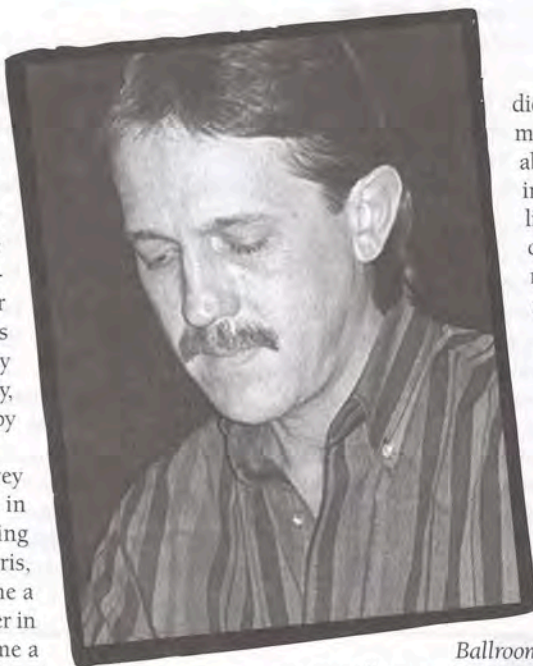
made up this chart detunes about 2 Hertz, and I'll make an outrageous claim that the other .5Hz is to accommodate his bad ear and questionable barring practices—am I having fun with him or what? Not to get too technical here, but this is interesting. Remember (and observe on Jeff's tuning chart) that to sound good in the "open" position, Jeff must have a separation of 3.5 Hz between his 1st and 3rd interval tones (those E's and G#'s). When he depresses his pedals, his E strings (that were tuned open at 442.5Hz) are

Continued on page 60

Gary Hogue

GARY GREW UP in Dallas, Texas, choosing to take up steel when he was 10 years old (1964). Luckily, he lived close to Bobby Garrett from whom he took lessons for about a month. He was also able to take some C6th lessons from Maurice Anderson, as Gary visited the MSA guitar factory, admiring the instruments as well as the players who frequently dropped in. The lad progressed rapidly, ending up becoming a teacher himself by the time he was 22.

In 1973, Gary landed a job at Dewey Groom's famous Longhorn Ballroom in Dallas. There he backed such touring artists as Red Sovine, Emmy Lou Harris, Merle Haggard and Mel Tillis, to name a few. His reputation spread, with an offer in 1974 from Hank Thompson to become a member of *The Brazos Valley Boys*. Gary jumped at the opportunity, touring with Hank for the next five years. "Road work was tough," Gary admits. "I grew tired of that life, so when my old job at the Longhorn opened up again, I took it. But it wasn't long before Thompson persuaded me to return to his band. This time I ended up staying three years," he concedes. An opportunity subsequently arose for Gary to join Ray Price's *Cherokee Cowboys*, a band that Gary had always admired. Joining in 1985, he toured with Price off and on for the next five years. Typical of most musicians, road work became a burden, so Gary quit again, choosing to do sessions in Dallas, as well as play gigs all around the area. Engineering at local recording stu-



dios was something that Gary fell into, mainly because he found everything about the recording business intriguing. Gary recalls, "I must have had a little talent at it, since I began getting calls from producers to engineer their recording projects, as well as do the mixing on their albums."

It was natural that Gary would begin handling complete recording projects, many being steel guitar albums (the Tom Morrell Western Swing Series, is one example). "I worked regularly in Dallas at the Garland Studio. There, I was the engineer on most of the steel albums Charlie Norris produced," he mentions. "They included *Steel Guitars Of The Longhorn*

Ballroom, several of Sarah Jory's, as well as all my own albums, which Charlie also produced." During this time Gary freelanced, working for Gary Stewart and subsequently Marty Stuart (1993). "After joining Marty, I moved to Nashville in 1994," he relates. "There, I also got work between tours doing engineering at the Abtrax recording studio, besides doing many sessions. I'm now busy with so many projects that it is hard for me to keep track of my schedule. I'm even doing the engineering for Marty's TV shows on TNN," Gary relates.

Look for Gary's name to appear on numerous recording efforts that he will either produce, engineer, or on which he will be listed as a session player.



Night Train

Gary Hogue

A-89: Cassette, \$11.00

Columbus Stockade Blues • Here Comes My Baby Back Again • Night Train • Half A Man • Watch What Happens

• Maybe My Baby's Got The Blues • My Love • Crying

In Brief: Beginning a steel album by swinging, "Columbus Stockade Blues," is always a great way to get a listener in the mood. This is music you would expect from a Texan growing up in the birthplace of western swing.

But the sound of today's dominant country music followed, with Gary showing he has equal finesse with his E9th neck.

You quickly realize that the purpose of this album is to play it all—including pop, rock, and an assortment of beats that the pedal steel is capable of delivering (particularly when in the hands of a player more talented than you could imagine ever becoming).

A player in a class apart, you say? Not far-fetched. If you want to bathe your senses in a true musical potpourri, this is your steel album.



Live At The Texas Steel Guitar Jamboree

Gary Hogue

A-90: Cassette, \$11.00

Breezing • Last Date • I Love You Because • Deep Water •

Help Me Make It Through The Night • You Know What I Mean • The Devil Lives In Dallas

In Brief: It's Dallas and you're there. You finally took the time to join the host of other steel enthusiasts who converge each March to enjoy another show put on by Charlie Norris. Every great Texas player is going to perform and Gary Hogue is on stage too, and you aren't going to be disappointed. O.K., you have the idea. This is live, the audience is anxious, and you are in for some fine playing. That is what this album is all about. The playing style is C6th pop and country E9th. "Deep Water" is recorded with more of a country flavor than the western swing tune it is. However, there's no disappointment. Good musicians back Gary's flawless arrangements. If the tunes are among your favorites, the music here will enhance their beauty. Although there are only 7 tunes, all are extended arrangements, providing the standard length of album play.



Back To Back

Gary Hogue & Junior Knight
A-92: Cassette, \$11.00

Scrapple From The Apple • Those Were The Days • They'll Never Take Her Love From Me • Killer Joe • Highland Swing • You Are So

Beautiful • Girl From Ipanema • Love Me Tender • At E's

In Brief: Get two steelers together on one album and you discover that they aren't going to be out-done by the other. This leads to some outcomes in delivery that stretch each player's talents. In stretching, performers open themselves up to muffs. When they try to avoid them, they build anxiety for the listener—who is anticipating a mistake. A few show up, but don't detract from the magnificent talent that both players possess. And the album? I can't tell who is playing at any time, as their performances blend—perhaps as they planned. Their choice of several tunes previously recorded by Emmons places them in the position of being compared to him. The outcome is credible, but they fail to offer renditions that expand Buddy's performance—an unfortunate outcome since I feel they could have done it, but for some

reason chose not to. Regardless, this is excellent playing by a couple of true artists of the instrument.



A Brand New Me

Gary Hogue
A-91: Cassette, \$11.00

City Lights • Hold On • The Sun Will Never Shine • Highway 40 Blues • I just Called To Say I Love You • St. Thomas • Wind Beneath My Wings • The Words Get In The Way

In Brief: This album could have been titled, "This Is Gary Hogue." It showcases Gary's talents in about all music venues.

Had Gary chosen to honor a particular steel player by dedicating each song to that player, whose touch it reprises, the playing would credit many. In particular I hear Emmons, Anderson, and Green as significant influences on this fellow's playing. Hogue is not a recognizable stylized player; he simply exemplifies grace and poise in his delivery—great stuff! The eight tunes are all a bit extended in length, providing a full 30 minutes of album play.

TUNING TIPS &&& TUNERS

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going to flatten 2 Hertz down to 440.5 (or maybe all the way to 440). Whichever, they will be very close to the band's overall 440Hz level.

With all of this in mind, now compare Jeff's newly created 1st tones (the A notes) with his 3rd tones (the C#'s). At 441, they maintain a 3.5Hz pitch separation. Jeff, the rascal, manages to maintain the necessary Hertz separations between his 1st and 3rd interval tones, keeping the just-tuned sound he wants. By "virtue" of the guitar's detuning, his 5th tone (now the E in the A chord) is 440.5, nearly right where the band's overall pitch is maintained! Magnificent! Jeff, our little super-picker, has maintained his lovely just-tuned sound by first tuning sharp and then taking advantage of the marvelous detuning "flaw" in his steel. Slick, huh? I always wondered why I liked the guy!

Determining Your Detuning

If you want to discover the average amount of detuning of your guitar, accept the standard for determining that average. Get your guitar in tune and see where the needle rests on the scale in your tuner's VU meter for the fourth string, E. Depress your A and B pedals. On a tuner, you can observe how many Hertz levels that E flattens to. That change is considered the average amount of detuning. If you combine knee levers and perhaps use your B and C pedals together, you may get another amount. Regardless, once determined, you can calculate about how much to tune your E strings above 440 to be in tune most of the time with your band. If you do have to adjust your E strings

sharper or flatter, it doesn't matter. What you are after is being in tune with other instruments so no one is jumping on you, claiming you can't tune your steel! Even the band will not always sound like they are in the right "440 mode." Their hearing is as fickle as yours.

Getting On With It

All of this is nothing more than "splitting differences," compensating in the "open" tuning to eventually be in tune as you like it and as the other band members might like it. You keep your nice "just-tune" sound, with the rest of the music world having to say, "Sure wish I could do that!" It's almost like defying gravity, huh?

Naturally, if you use other tunings (the C6th in particular), you should make up a chart for it. At times, Jeff has advocated the 442.5 tuner setting for the C6th tuning's "C" note. You should determine what is correct for your guitar through the same process as you employed on the E9th neck.

One final note. If all the Hertz levels in Jeff's chart are tallied and averaged, it comes out to 440.1. Now isn't that a gas?

Standard Electronic Tuner Intervals for Equal Temperament Tunings and Just Tunings

Manufacturers of electronic tuners have calibrated their tuners to tune instruments to a tempered chromatic scale.

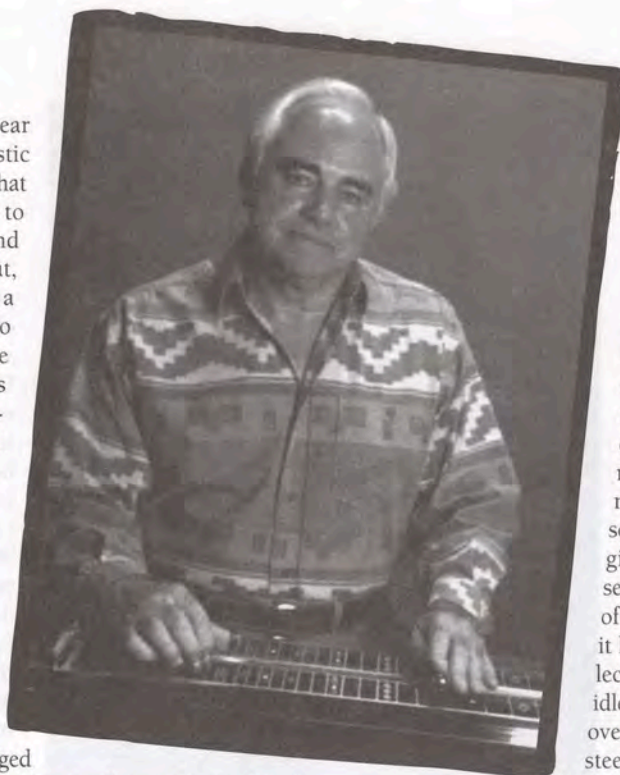
Continued on page 63

Ben Jack

WHAT LEADS an 8-year old kid to play an acoustic guitar that is as big as he is? What causes him, two years later, to conclude that it "doesn't sound right," raise the bridge and nut, and then use a wrist pin from a piston engine to fret it? Who knows! But we do know that he got the kind of music he was searching for, and it jump-started this little kid's musical motor. Ben Jack has been making that engine purr ever since.

A single-neck Supro was his first legitimate steel, followed by a triple-neck Fender, then a couple of four-neck Fenders and finally, a Fender 1000. He recalls, "I then became so intent on having a pedal steel that I managed to put 5 pedals on one of those Fender four-neckers. It was crude, and I wrecked a rare, classic instrument, but it gave me the courage to build a pedal steel from scratch. Once done, I decided to manufacture them." That was in 1960. He ended up building a total of 52 "Bejay" steels and sold them to players all over the country. He was on a manufacturing roll, when his shop burned to the ground in 1962. "That ended my pedal steel company," he relates. But a small disaster wasn't about to choke this fellow's musical motor.

By the time Ben's steel manufacturing literally went up in smoke, Ben had become a formidable player in the Fort Smith, Arkansas area. So much so, that Hank Thompson hired him for about a year of touring in 1962. Ben loved playing, but music on the road was not to be his life; music at home was! He decided that sessions would satisfy his addiction to the steel. And sessions he did, with the likes of Ray Pillow, Jerry Jaye, Mel McDaniels, Charlie McClain, Leroy VanDyke, and many more. However, too much of a good thing can give you ideas. Owning



his own place to record seemed like a better idea. So, he opened the Bejay Recording Studio in Fort Smith. Still, he played dances all around the State of Arkansas and Oklahoma.

Remember Ben's determined/obsessive approach to music. Well, he couldn't stop with a recording studio and playing "too many nights a week," he confesses. He opened a music store, then two more in surrounding towns. Running all these businesses takes time; so much time that Ben was forced to give up playing the steel for about seven years. That was too much to ask of a guy whose musical motor ran like it hadn't yet been broken in. But collecting steel guitars would allow it to idle awhile. He ended up accumulating over 500 rare and vintage lap and pedal steels, turning one of his stores into a veritable museum. For several years he

even used a large portion of one of his stores to display the plaques for the Steel Guitar Hall of Fame. "I know I'm nuts, but I just love the steel and have always wanted to do anything to promote and honor it," he admits.

Ben is quick to credit players like Leon McAuliffe, Bob White, Maurice Anderson, and "everybody who ever played steel on the *Grand Ole Opry*," as influencing his playing style, if not his life. It finally had to happen, though. Ben retired from his business interests in 1991. But all that did was permit him to devote his spare time to playing, you know, "revving that engine." And that he does regularly, all over Oklahoma, Texas, and Arkansas. Inspiration hit him big time in 1995 when he decided to record an album to prove to himself that he might just honor the instrument one more time. And that he has done, providing an array of tasteful renditions of "songs I like to play."

Ben always makes it to the Steel Guitar Convention. Chances are you will see him perform there, should you also attend.



Stardust

Ben Jack

A-94: Cassette, \$11.00

Take The "A" Train • Crazy • Don't Get Around Much Anymore • Moonglow • Deep Water • Old Black Joe • Satin Doll • Over The Rainbow • Once In Awhile • Across The Alley From The Alamo • Stardust

In Brief: When you can record the songs you love to play, it is only natural that you provide your own interpretations to the melodies in ways that no one else has. That is the case with Ben's performance here.

Certain songs lend themselves to being played time and again, because it is difficult to tire of beautiful melodies. By his delivery, Ben gives clues as to which players really influenced his style (as mentioned in his biographical sketch).

He wanted to record an album of easy-listening music. So, he asked his friend, Maurice Anderson, to assemble the back-up players needed for a good-sounding performance. With that accomplished, Ben fired up his D-10 ZumSteel and proved that the old music machine still purrs.

Sarah Jory

IT WAS THE 1983 Steel Convention in St. Louis. A little girl from England was about to go on. Word had spread that everyone was in for a big surprise. When she took the stage, it became obvious that she was going to become a far better player in a few years than those listening to her in the audience. With such budding talent, she was held in awe and promptly treated like the star. No surprise; it happened!

Today at 26, Sara has 14 albums to her credit, has her own band, *The Sarah Jory Band*, and fronts it! She admits that she must, out of necessity, emphasize her vocal talents during the group's performances. However, "The steel is a centerpiece on all my shows and a major part of my group's act," she admits. "I'm a bit amazed by the reaction when I take my turn to play. The steel's sound really excites a crowd," she laughs, "more than my vocals a lot of the time! After every performance, more questions are asked about my playing steel than about other aspects of my career." But Sarah became aware early that playing the steel was a real attention-getter. How early?

It was at age 5 when she entered kindergarten in Exeter, England. "My school teacher told my parents that they should get music lessons for me," she reveals. "That was surprising, since not one family member had ever displayed any talent for music, and there were 10 of us if you include mum and pops." Not to question a teacher's authority, her parents followed up on it, initially thinking of a piano. "A piano was just too expensive," Sarah admits, "but at the music store, I saw a Hawaiian guitar over in a corner. It was a 6-string Diatone and only cost 40 pounds (back then, about \$30.00, including an amp)." Sarah believes it was fate; that it was meant to happen, because, "I really loved the sound that came from it and was picking on it constantly," she reveals. "My parents found a teacher who taught the



Hawaiian method, and I took lessons for 2 years."

Sarah listened to the radio. The only music that had the sound of the steel was country. "I wanted to find out who played the steel guitar on those old Hank Williams, Jim Reeves, and Don Williams records. In England, country music has always been a bit behind the times, compared to what is heard in the U.S. However, I learned quickly, identifying Lloyd Green, then Hal Rugg, Weldon Myrick, and Buddy Emmons. All became my heroes." After school she would practice constantly, learning to imitate the sounds she heard on the radio. Licks were next, as well as studying the styles of the players she had identified.

She would soon get a pedal steel and find an instructor. How soon? She was 9 years old

at the time. After 6 months of lessons, and the instructor feeling that she could learn more by joining a band, she did just that! "We called ourselves *Colorado Country*. Everything changed dramatically. I seemed to grow up quickly and life was wonderful. I have many fond memories of my childhood of playing. And, a woman playing a steel gets a lot of attention. I tried not to let it go to my head. I concentrated on developing my own style and play from the heart. I realized that the great players search for the soul of the instrument when they play. I really try to do that every time I play my steel."

With her own band in England, Sarah has backed such touring artists as Charlie Pride, Glen Campbell, Kenny Rogers, Eric Clapton, and Phil Collins. She plays sessions and participates and occasional steel concerts such as the Wembly Festival.

She has had to concentrate on becoming a band-leading entertainer, not just a steel guitarist. She has accomplished both!



The Dallas Sessions

Sarah Jory

A-101: Cassette, \$13.00

Highway 40 Blues • The Waltz You Saved For Me • *Medley: One More Time & My Shoes Keep Walking Back To You* • I Always Get Lucky • Under The Boardwalk • Sarah's Dream • Remington Ride • Momma's Wedding Band • Steel Lines • Jealous Heart • Beyond The Point Of No Return • I Just Called to Say I Love You • Flint Hill Special

In Brief: During her career, Sarah was regularly coming to the U.S., either to attend the Steel Guitar Conventions or the Texas Steel Guitar Jamborees. The noted steel promoter, Charlie Norris, could not pass up the opportunity to document her playing with a recording session. The result produced three albums: *Deep In The Heart Of Texas*, *Sarah's Dream*, and *Dallas City Lights*. Charlie and Sarah allowed me to select 13 of the most dramatic tunes from those albums. I'd like to think I assembled a dynamite collection. These tunes, and Sarah's never-give-in-and-don't-take-prisoners kind of playing are heavy-duty steel all the way. She dominates the instrument, and gets the most out of every chord, lick, and riff. This is cream-of-the-crop stuff, and meant to be heard.

Diana Keene

DIANA CREDITS HER father's love of Hawaiian music for making her aware of the instrument's sound. "Dad was a Marine and got stationed in Hawaii," she recalls. "He loved the island music and listened to it all the time. I found the sound of the steel absorbing me too." Diana kept those sounds in her head from that day on, but it wasn't until she was 30, married, had five children, "with three in diapers," she reveals, and "was about to lose my mind. I needed a diversion!" Checking around, she learned that Buddy Charleton lived near her in Virginia. "Buddy was my blessing," she remembers. "He agreed to give me lessons and I found myself hooked in no time at all. Buddy is a fantastic teacher, a fine person, and thorough in the way he ap-



proaches all his students." Within 18 months she was working with local bands. Buddy is quick to credit Diana's success to her determination and commitment to practicing (several hours every night after she got the kids to bed). Diana, however, gives all the credit to Buddy.

For the past 10 years, Diana has played throughout the Washington D.C. area with numerous groups, where rockabilly, cajun and country are played as a mix! Diana fits nicely into all those categories and her album proves that quite pointedly. She now does sessions and is called on for more work than she can reasonably handle, while with her current band, *The Grandsons of the Pioneers*. A gal in a "grandson's" band? Yes, but versatility and talent will override any gender conflict!



High Heel Steel

Diana Keene

A-102C: Cassette, \$11.00

A-102CD: Compact Disc, \$16.00

High Heel Steel • Only You • Last Date • Generic Zydeco • Near You • Because • DNA Ripple • Don't Worry Baby • Detroit Flame • Walk Away Renee

In Brief: Charleton's influence become quickly apparent, with C6th single string work setting the mood on Diana's composition, "High Heel Steel." I'm impressed with her riffs in the bass clef, since most players provide such runs only in the higher registers. There is a richness in her tone preference (even on her E9th neck), giving a fat sound to all her executions. The two cajun numbers just knock me out since few other albums project this style of music for complete tunes. Diana's interest in all music forms is refreshing. Thus, the material is light jazz, pop swing, cajun, and a sound obviously representative of the Fairfax Station area of Virginia where Diana resides.

TUNING TIPS &&& TUNERS

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The chart below reveals what those calibrations are—the line possessing all the zeros, corresponding to the zero position on a tuner's VU meter. They are the Equal Temperament settings calibrated into tuners by someone or a group

who decided they were experts on the subject (and they probably were). They also established the just scale's in-tune deviations from the zero position on electronic tuners. This chart will surely not be correct for your pedal steel or fit well with your hearing, but it does make an interesting reference. ■

Just Tuning Deviations (in Hertz & Cents) From Equal Temperament Calibrations of Electronic Tuners

Scale Tone Intervals	1	b9	9	b3	3	11	b5	5	#5	6	b7	7	1
Equal Temperament	0	0	0	0	0	0	0	0	0	0	0	0	0
Just Tuning (in Cents)	0	+33	+4	+16	-14	+20	+31	+2	+14	-16	+18	-12	0
Just Tuning (in Hertz)	0	+8	+1	+4	-3 1/2	+5	+8	+1 1/2	+3 1/2	-4	+4 1/2	-3	0

The cent or Hertz deviations from a tuner's zero positions are considered the "legitimate" pitches for just-tuning. This chart could be called the "International Concert Just Tuning Pitch Scale." One Hertz equals about 4 cents. A "cent" is 100th of a half-tone. For example, it's slicing the pitch change between A and A# into 100 tiny pieces. Play around with this chart. It could drive you up a wall as much as your pedal steel does by itself!

Special thanks for the input by Jeff Newman (somewhere on the seminar road), and to Harry Sheppard (still tuning up in Montana). ... Tom

Zane King

THE STEEL GUITAR runs deep in the King family. Zane's grandfather came home with a lap steel after being stationed in Hawaii during WW-II. He persuaded several other family members to take it up. They all eventually graduated to pedal steels. With a family absorbed in music, Zane too began playing (at age 9). Living near Zane Beck, our young Zane had the benefit of lessons from this great steel player and builder for 5 years.

In 1980, Beck brought a young kid to St. Louis for the Steel Convention. At age 11 he was impressive and I recognized that this King lad was going to be a formidable player.

By age 13, Zane was demonstrating such talent that family and friends persuaded him to record his first album. He was definitely in the fast track, musically, as well as in academics, since he graduated from high school at age 16. He immediately moved to Nashville, making a living by landing occasional studio work and from pick-up jobs.

At age 18 he received a scholarship to attend the Berklee College of Music in Boston. That proved to be a fortunate opportunity to learn music from experts. Even though he went there to study piano, an instrument on which he had taken lessons for 9 years before that, his steel was always within reach. Returning to Arkansas, he married a girl with musical talents, he says, "exceeding mine." Together they opened a recording studio and cre-



ated the "Kingland" record label. Using his steel and piano skills, he began producing albums for individuals and groups. Much of it was country, but gospel recording began to dominate his studio time.

After 5 years, he sold the studio and again moved to Nashville. There, he and wife are now hard at work, producing singles and albums, as well as writing songs for such notables as Sammy Kershaw and Aaron Tippin. In recent years, Zane has toured the mid-west and east, giving gospel concerts on steel and piano with the help of his fine vocalist wife, Michelle.

Naturally, Zane was strongly influenced by his mentor, Zane Beck, but followed the styles of nearly every major player of his day, "and even now," he confides. He never consciously copied any of his "heroes," but their influences can be heard on his *From A To Z* collection, which may have caused him to select that name for his latest album. But when you listen to any of Zane's recordings listed below, or tackle any of his instructional materials (listed in the Instructional Materials section), it becomes apparent that he is his own man, being creative by projecting his feelings for the steel into everything he plays. Zane is an excellent player. His albums and instructional materials reflect that, dramatically!



Still Steeling

Zane King

A-103: Cassette, \$11.00

Secret Love (slow) • Secret Love (upbeat) • Steel Guitar Blues • C-Jam Blues • If You Only Knew • The Only Way • You Make Me What I Am • I'll Fly Away • I Saw The Light • Medley: How Great Thou Art & For He Is Lord (w/vocal)

In Brief: The sound here is big. It is difficult to believe that a 16-year old kid is playing like a pro, but he was (note the young Zane in the album picture). The tunes are mostly country, but without a lot of the trademark melancholia that has too-long stereotyped the steel. The breadth of Zane's ability back then is showcased, including his flair for hot-licks that so captured everyone's attention. Although he doesn't try copying Julian Tharpe, that man's influence is evident on a couple of tunes. Whatever your musical tastes, you'll find it on this recording. Gospel selections make up about half of the album. The delivery is current and modern, as if recorded today.



From A To Z

Zane King

A-104: Cassette, \$11.00

From A To Z • Big Blue Diamonds • The Zoogie Woogie Zip Zop Zoo • I Fall To Pieces (w/vocal) • Together Again • Misdirection • The Z Hop • When You Believed In Me • That's My Heart • Borrowed Angel • How High The Moon • Misdirection Reprise

In Brief: Zane takes off like greased lightning with an E9th "chicken-pickin'" tune ("From A To Z") reminiscent of Lloyd Green, but "now" in its delivery. It was Zane's impressive speed that grabbed other steel players' attention when in his early years. It still does, but he's refined it to perfection. He follows that with a variety of tunes that showcases his talent for everything from jazz to "Caribbean Rock." The fellow can cut anything on C6th and E9th—and does! Good listening, with something for everyone (if your tastes are for all musical genres).

Zane King
An Instrument for Him



An Instrument For Him

Zane King

A-105: Cassette, \$11.00

I Saw The Light • What A Friend We Have In Jesus • Keep On The Firing Line • Amazing Grace • When We All Get To Heaven • Power In The Blood • When My Savior Reached Down • Are You Washed In The Blood • Jesus Is Precious • Why Me Lord

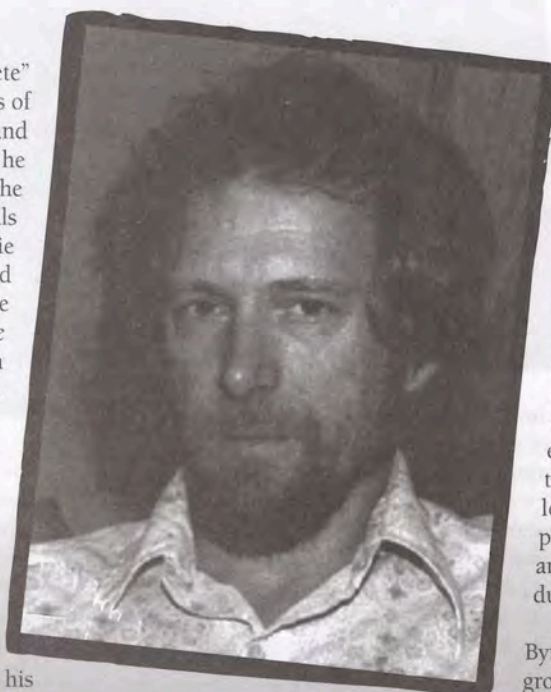
In Brief: Zane didn't gamble by recording some obscure gospel tunes. These are the popular ones you always hear, with one suspecting that each tune was prepared for concert performances. All are nicely arranged and virtually orchestrated, providing full, flawless renderings.

If you love gospel music and the steel's sound to project it, you will not be disappointed with anything here. Three of these tunes have been tabbed out and included in one of Zane's course booklets (listed in the Instructional Materials section). All deserve it, since you would want to play them as Zane does if gospel instrumentals were something you needed in your repertoire.

"Sneaky Pete" Kleinow

IN THE '60S AND '70S, "Sneaky Pete" was a name appearing on the credit lists of albums by scores of rock, folk, country, and blues artists. One might have believed that he was the only steel guitarist recording with the most popular music groups and individuals of the day. Although recording with Stevie Wonder, John Lennon, Linda Ronstadt, and the Rolling Stones, Pete gained his name recognition though membership in *The Flying Burrito Brothers* band. While with this group, he maintained a heavy session schedule in Los Angeles, recording with *The Ventures*, Ringo Starr, *The Bee Gees*, and so many others as to fill this page. He also was called on for many movie soundtracks.

Pete could never get the sounds he preferred from anything other than his well-used Fender 400, so has stuck with it. While nearly everybody moved on to 10-string tunings, Pete chose to stay with his 8-string B6th. It filled his needs perfectly. The consequence, or better yet, the benefit, was a sound and delivery like no other. For many years, Sneaky was perhaps the only accomplished steel player in rock music, providing a sound more accurately reflecting the needs of that music. By authenticating the sound, he actually expanded the music, not sounding like a player whose



roots grew from experience in country bands. He enjoyed the sounds of effects through that old Fender (and he still does!), but avoided "heavy metal" sounds, with its overpowering distortion. Sneaky blended these effects with his concept of authentic rock steel guitar, and did it better than anyone else. And remarkably, with a music schedule that everyone would consider a full time job, he pursued another love, working in stop-motion photography at the "Gumbie and Pokie" motion picture production company.

Peter is quick to credit Jerry Byrd as his major influence when growing up in South Bend, Indiana. However, listening to the music

he went on to record, or to which he contributed his backup, that may be hard for most listeners to believe. It is simply crediting Pete with choosing to be his own man, his own stylist.

(For more information on Pete, readers are referred to the article in issue No. 2 of *Steel Guitarist* magazine.)



The Legend & The Legacy

Sneaky Pete

A-206C: Cassette, \$11.00

A-206CD: Compact Disc, \$16.00

Spanish Harlem • Flyin' Medley • Louisiana • Silverbird • Turn, Turn, Turn • Hickory Wind • Love Is Blue • Unchained Medley • Maria Elena • Beat The Heat • Sleepy La-

goon • Love Of The Common People • Cannonball Rag • Oklahoma Stomp

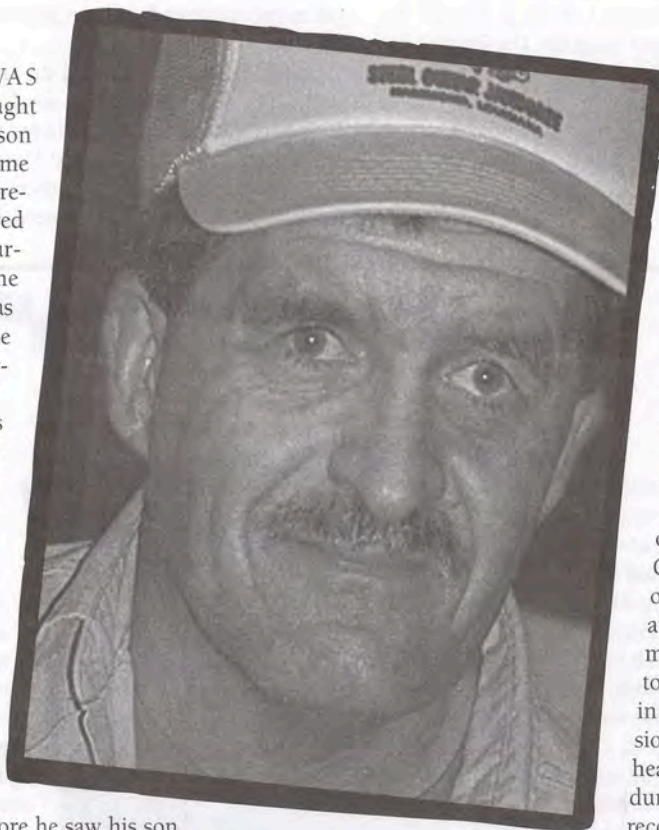
In Brief: Peter recorded an album in the early '80s that revealed his playing prowess quite pointedly. The strongest tunes from that album were added to several new instrumental cuts, creating an even better album to showcase this performer's remarkable talents. Although one might expect this album to have its emphasis in rock music, that is definitely not the case. Categorizing it isn't easy. I'm certain that Pete planned it to be that way. It breaks some new ground for an instrumentalist who always kept his day job while working more than most who pursued a music career full time! This album is different from all others in this catalog. It may be one you will simply have to experience to discover how it fits your preferences, and may prove to be a new preference for you!

Junior Knight

WHEN JUNIOR WAS just 7, his father brought home a \$45 pawn shop Gibson guitar. "Dad's vision was for me to be a lead guitarist," Junior relates, "and later when I showed an interest in bass, he encouraged me in that, too. By the time I was twelve (1962) I was playing for Van Ray and the *Western All Stars* at the Starlight Club in Dallas."

By age 19, Junior was touring with Ray Price, but still playing lead. Lead and bass weren't enough though. "I had already picked up an old 8-string Fender," Junior recalls. "Dad didn't take to my playing steel, and after hearing my first efforts, told me I should stick to lead and bass. I viewed that as a challenge and told him I'd make him eat those words." Sadly, Junior's father passed away before he saw his son become one of the most dominant steel players in Texas.

Although he began accumulating pedal steels, Junior recalls being really challenged, "when I was introduced to the Bb6th universal tuning and realized I could get everything from one neck." He pressed himself from that moment on. It paid off in 1972 when he was playing at the Longhorn Ballroom in Dallas. "Conway Twitty was going to go on after us," Junior recalls. "I was anxious to hear John Hughey play, but never thought I'd



look up and see him in the crowd. It shook me up quite a bit. When the bands switched for Conway to go on, John came over and said, 'I really enjoyed your playing; how do you get so many western swing chords out of that E9th tuning?' When I told him I was playing a Bb6th, he was startled, telling me, 'I've never heard anybody get an E9th sound like that from a Bb, jazz tuning.' I'll cherish that compliment all my life," Junior relates.

The Texas Steel Guitar Association has voted Junior "Steel Guitar Player Of the Year" on two occasions. He performs regularly at their Jamboree, and as time permits, honors the annual invitation to perform at the Steel Convention in St. Louis. He's been a busy session player in the Dallas area, being heard on hundreds of record sides during the 20 years since he began recording. If you have heard a Texas singer, you've probably heard Junior

on the recording.

Junior is also a recording engineer, often doubling as a sideman, besides doing the final mix! In early 1995, he came off the road with Gary Stewart and began playing in a house band at Cowboys in Dallas. Junior is a phenomenal talent, getting it all from either his single-neck Bb tuning or his standard double-neck, "Just to mix things up," he says.

Reviewing Junior's Albums

This is a player who prides himself in being "country" and quickly voices his preference for remaining just that. I see his talent to be in excess of a label that would restrict him to just one music type. Granted, his foundation was laid in the country music arena, but each of his albums reveals a talent capable of

breaking from any mold that might restrict his originality. Because of that, none of his albums will receive a review. Excellent musicianship doesn't need to be touted. It can speak for itself. It is best that you simply select one that contains tunes you like to hear Junior's steel. Following that, you can decide if having all his offerings will become a must for you. That could easily happen.



Junior

Junior Knight

A-107: Cassette, \$11.00

Nashville Chimes • Heaven Everyday • Making Believe • The Chair • John Henry • Petal From A Faded Rose • Red Skin Rag • Heart Over Mind



Wanted For Stealing Country

Junior Knight

A-109: Cassette, \$11.00

Keeper Of My Heart • Cold Cold Heart • Family Bible • Release Me • Flintstone's Theme • She Thinks I Still Care • Don't Get Around Much Anymore • Wreck Of The Ole 97



Kaufman County Steel

Junior Knight

A-110: Cassette, \$11.00

Once A Day • You Took Her Off My Hands • Secret Love • Please Help Me I'm Falling • Things Have Gone To Pieces • Born To Lose • I Fall To Pieces • I'll Fly Away



Universal Country

Junior Knight

A-111: Cassette, \$11.00

The Race Is On • Thank You For Touching My Life • Behind Closed Doors • Borrowed Angel • Green River • Hello Darlin' • Last Date • Panhandle Rag • His And Hers • Bridge Washed Out



Pure Country Plus

Junior Knight

A-112: Cassette, \$11.00

Woman, Woman • Big D Spree • Too Much Of You • Left Overs • I'm So Lonesome I Could Cry • There Goes My Everything • Amarillo By Morning • Red, Red Wine • Amazing Grace • Ole Hersh



Back To Back

Junior Knight

(with Gary Hogue)

A-114: Cassette, \$11.00

Scrapple From The Apple • Those Were The Days • They'll Never Take Her Love From Me • Killer Joe • Highland Swing • You Are So Beautiful • Girl From Ipanema • Love Me Tender • At E's



By Request

Junior Knight

A-107: Cassette, \$11.00

Blue Moon Of Kentucky • Always On My Mind • Kill An Angel Good Morning • Make The World Go Away • I Wouldn't Have Missed It For The World • He Stopped Loving Her Today • I Will Always Love You • Driving My Life Away • Smoky Mountain Rain • Bud's Bounce



Country Gospel Time

Junior Knight

A-113: Cassette, \$11.00

How Great Thou Art • What A Homecoming • Family Bible • I'll Fly Away • House Of Gold • I Saw The Light • Old Rugged Cross • Peace In The Valley

Hysteresis: A Steeler's Frustration

A Definition

Hysteresis (pronounced his-ter-ree-sis) is the problem of strings that fail to return to their in-tune pitch, when raised and lowered by pedals and/or knee levers. Players most often experience this on the fourth string (E) of their E9th tuning. After raising that string, perhaps with the C pedal, it typically returns to perfect pitch. But when lowered (most often with a knee lever), it returns *slightly sharp of pitch*. If the string's pitch is then corrected, it will thereafter return flat when the C pedal is depressed. It drives you nuts, doesn't it?

The Origin

The word "hysteresis" was lifted from the vocabulary of metallurgy. It relates to the property of metal to establish a different density or dimension for itself after being stretched or compressed. Hysteresis is not the cause of string return problems on pedal steels, but the word has been used for so

long to identify the problem on pedal steels that I accept it. Regardless, here is the cause.

Causes Of The Problem

There are three points of tension along the length of a string. Those tension points are the *key shank* (where one end of the string is tied off), the *nut roller* (over which the string is arched), and the *changer fulcrum head* (where the ball end of the string is attached).

When a string is raised by pedal action, it stretches the string to a greater extent between the changer fulcrum and the nut roller (because the nut roller's tension point is an obstacle resisting the even stretch of the string).

When the string is released, this obstacle prevents some of the string's length from compressing on the other side of the nut. The string remains fatter on the changer side of the nut. Being "fatter," the string is then lower in pitch. If the string

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Katz Kobayashi

BORN IN JAPAN in 1943, Katz and his brother loved the sound of the steel guitar so much that his brother made one! Katz would get it from his brother every chance he got. He learned quickly, listening to the backup work of Jerry Byrd on Hank Williams' records in the early '50s. Bob White's playing for Hank Thompson and all of Speedy West's recordings were influences also, "but every other steel player too," Katz recalls. He played that homemade steel until Mitsuo Fuji began building the "Fuzzy" brand in Japan. He progressed rapidly, playing with many notable groups there.

In 1970, Katz immigrated to the United States. "A dream come true," he recalls, "You get to play steel so much more, and you're close to all the action." Settling in Seattle, he quickly gained the attention of local musicians, working clubs in that area. In 1975 he was "discovered" by Marty Robbins, who took him to Nashville and kept him on for the next 8 years. Katz recorded with Marty on two albums. Alan Jackson also liked what he heard, so grabbed him for the next 3 years. "That was before Jackson hit it big," Katz mentions. Jeanne Pruitt was next, which led to many Opry appearances for Katz over the following 7 years.

In 1992 Katz moved to South Carolina, becoming the staff steeler on the *Carolina Opry* in Myrtle Beach, South Carolina. In 1996 he had the opportunity to be the staff steeler on the *Ocean Opry* in Panama City Beach, Florida. If you pass that way, drop in and see one of the finest players in that part of the country. But if you can't travel that far, his album provides ample evidence of his quest to achieve prominence as a competent steel guitarist.



Steelin'

Katz Kobayashi

A-115C: Cassette, \$11.00

A-115CD: Compact Disc: \$16.00

Steelin' • My Woman, My Woman, My Wife • Me And Harry • Love Me • Time Changed Everything • Here In The Real World • Rolling Acorns • Flowing Sunset • El Paso City • Sugarfoot Rag • Peggy's Dream • Akatonbo

In Brief: Pursuing dreams: playing steel, coming to the "States," and surrounding himself with good musicians, Katz achieved it all! Katz is a formidable player as are six of his "heroes" who accompany him on this album. They are: Buddy Emmons, Paul Franklin, Doug Jernigan, Tommy White, Hal Rugg, and Weldon Myrick. He also selected some of the best Nashville's session players, including Jimmy Capps, to complete this formidable production. Katz chooses to allow those other players to take an occa-

sional break, making the album a bit intriguing. However, Katz' style has an identifiable flavor apart from the others, making it easy to recognize when they occasionally jump into the limelight. This album is a joy to hear. The opening cut, "Steelin'," sets the pace, with everyone taking a verse—and giving me a bit of a steeler's rush!

I know Katz is burning things up in Panama City Beach right now! And right now, his album is as close as I can get, dang it!

Hysteresis... continued from page 67

is re-tuned, then lowered, it ends up being slightly sharp of an in-tune pitch. That is because the string's density was not evened over its total length; the string is fatter on the tuning key side of the nut roller. Being "fatter" on that side and thinner on the other side, the thinner side is sharper in pitch. Thus, the cause is simple; the solution is not.

Solving The Problem

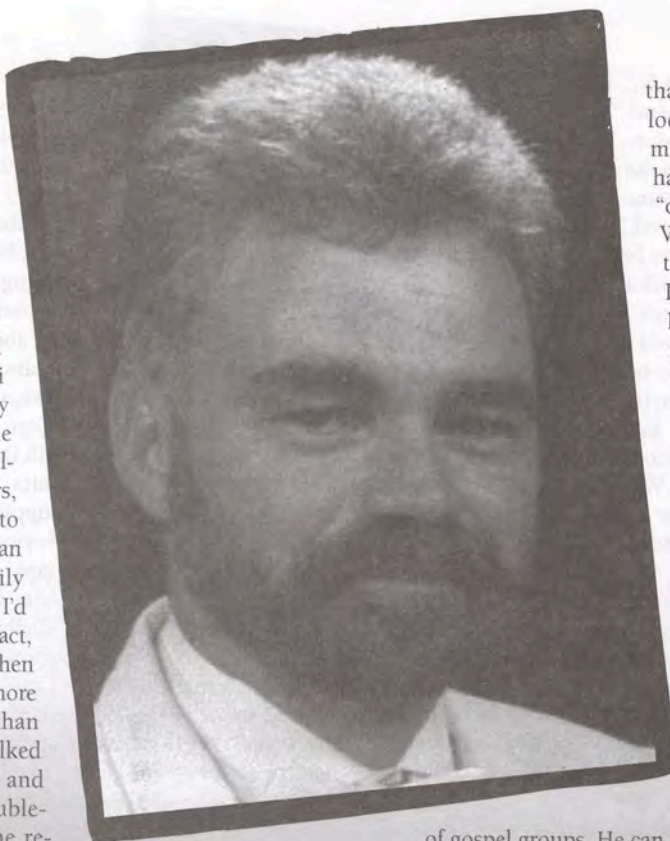
You may have discovered that if you "slap" your knee lever after raising the fourth string, or slap your C pedal after lowering it, you can return the string to its in-tune pitch. Doing that all the time is annoying. There are two definite solutions: buy a keyless steel or install precision ball-bearing

Continued on page 69

Monty Laffoon

"I GREW UP IN a family band," Monty says. "I was expected to play something." At 14 he decided the bass would do. He joined "Dad, Sis, and a couple of brothers from another family band," playing all around his Illinois/Missouri home during his high school years. Branson, Missouri wasn't that far away, so Monty visited there and took in the shows. It was inspirational following the great country stars, giving him encouragement to learn the bass rapidly. He began being pulled from the family band by other groups. "Heck, I'd play anywhere, anytime—in fact, I still do," he says. One day when he realized he was listening more to the sounds of the steel than learning his bass lines, he walked into a local music store and bought "an old Fender double-neck 8-stringer for \$600" he recalls. At home he practiced, "every minute I could spare." No one was there to help him, and even now he wonders how he learned anything.

Out of high school, he easily found work with a number of groups, but always playing bass. "One night the lead guitar player got sick," he recalls. Monty offered to play steel while another band member handled the bass. That was in 1976. From



that night on, Monty has never looked back. He began getting more job offers than he could handle, working for bands in "opening acts" for shows by Kitty Wells, John Conlee, David Houston, The Nitty Gritty Dirt Band, Hank Thompson, The Statler Brothers, and "so many other nationally syndicated acts that it's difficult for me to remember." He quickly found himself the resident session player at several studios near his home, while sandwiching in tours all over the country with the likes of Helen Cornelius, *The Doyle Holly Band*, and *Highway 101*.

Today, Monty still has all the work he can handle, doing sessions, demo tapes, and promo's, besides touring with the gospel group, *The New Horizons*, as well as recording with a number

of gospel groups. He can also be heard on the albums of Leona Williams.

With his busy schedule, Monty had to be pressured to make time to do an album of his own. The results reveal the formidable player he has become. If you are in Osage Beach, Missouri (near Branson), be sure to catch Monty at the *Main Street Opry*.



Monty Laffoon

A-117: Cassette, \$11.00

Over The Mountain • Blue Bayou • Just Look At Us • Smoky Mountain Rain • Every Breath You Take • Good Time Charlie • I'll Fly Away • Unchained Melody • I'll Be There • Take Me For Granted

In Brief: Country is the album's main thrust, but several pop ballads are included, demonstrating the breadth of talent possessed by Monty Laffoon (pronounced *La-FOON*). In so doing, the variety of musical moods is a joy to hear. Monty commands the E9th and C6th

necks with equal precision. Everything about this production is top flight. A fellow named Dave Kirby is also a standout, playing three backup instruments as well as doing the final album mix. "Monty" is not a household name in the steel guitar community yet, but he is one heck of a player, destined to establish a place for himself. Frankly, this album alone accomplishes that.

Hysteresis... continued from page 68

eliminates most of the string length between the tuning key shank and the nut roller. The problem is eliminated proportionate to the elimination of that length of string. Regarding the second solution, small ball-bearing nut rollers are hard to find and are costly to install. They typically require the re-milling of the nut block to accommodate them, plus, the bearings have

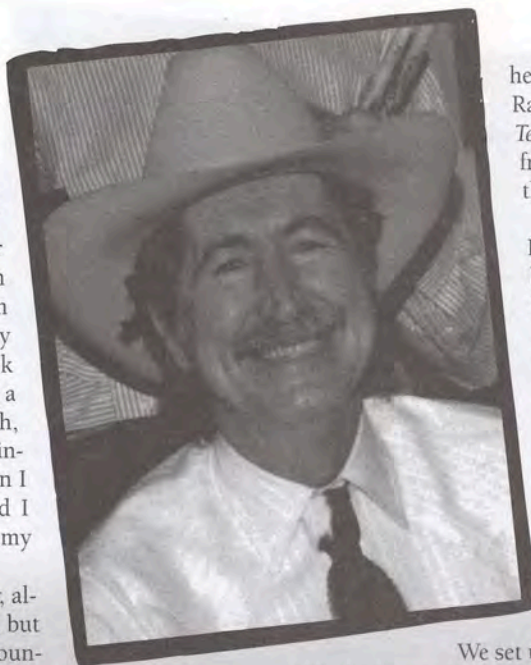
to be grooved to hold the string in place and those bearings are hardened steel and very difficult to groove! The Rus-ler brand (built by Harry Russell) was the only pedal steel that had ball-bearing nut rollers, and they are no longer manufactured. If other steels are currently manufactured with ball-bearing nut rollers, I'm not aware of the brand.

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Tom Morrell

AS A LAD IN DALLAS, Texas, Tom's earliest music memories were the sounds of Joaquin Murphy with Spade Cooley's band on the *Hillbilly Hit Parade* radio program. "Back then, the music was big band," Tom remembers. "I took lessons for about a month, being supplied with an old flat top acoustic with a raised nut. In a few weeks the music school would try to sell all the students a new single-neck Magnatone. I resisted, finally buying a beautiful, solid wood, natural finish, 'Alamo' steel. It was a whole lot more instrument than that Magnatone! When I brought it to class, the teacher said I couldn't play it there. That ended my lessons with them."

Tom's abilities developed quickly, although he feels he was a slow learner, but soon got jobs playing Hawaiian and country. In 1964, Tom joined Bob Wills' Playboys, staying until '66. But long before that, he was studying the styles of Murphy, Boggs, McAuliffe, Byrd, Koefer, Bowman, West, "and everyone else," he says. "In particular, I listened to Johnny Bonvillian, out of New Orleans. Before going to school, I would set the alarm for 6:00 a.m. so I could record him on an old wire recorder." Once out of school, Tom was on the road "with any band that would hire me," he confesses. In the process



he worked for Tex Williams, Wade Ray, Ray Price, and Leon Rausch of *The Texas Playboys* (Rausch was leading and fronting the Playboys as Wills was ill at the time).

In about 1958 he found himself in Hobbs, New Mexico and interested in building pedal steels. "I wasn't the best craftsman," he admits, "but I built about four, with the first going to Johnny Francis in Carlsbad, New Mexico and the second to Doyle Grisham. I had been communicating with Danny Shields who was in Wichita, Kansas building steels. He supplied me with castings. Bobbe Seymour sent me a box of drills, taps, and dies! All of us talked often, deciding in 1961 to move to Dallas and build steels together.

We set up shop in the garage of a house that Bobbe had rented. We ended up building about ten 'Morrell-Shields' steels. We used that name because our fretboards had that name on them and we couldn't afford to have new ones made. In the beginning also, Maurice Anderson became interested in what we were doing, was able to get us a bank loan, then joined forces with us. It wasn't long before Bobbe decided he wanted out and he moved to Nashville. Shields remained until

Continued on next page



Let's Ride With Bob & Tommy

Tom Morrell

(with Bobby Koefer)

A-122: Cassette, \$11.00

Stompin' At The Savoy • Stardust • Mission To Moscow • My Mother's Eyes • You Don't Care What Happens To Me (w/vocal) • Mean Woman With Green Eyes (w/vocal) • Let's Ride With Bob • Sick, Sober And Sorry (w/vocal) • Ridin'

On A Fender • River Stay Away From My Door (w/vocal) • Worried Over You (w/vocal)



Let's Take Another Ride With Bob & Tommy

Tom Morrell

(with Bobby Koefer)

A-123: Cassette, \$11.00

Let's Ride With Bob • Ida Red (w/vocal) • Redskin Rag • On The Alamo • Ten Years (w/vocal) • Don't Cry Baby (w/vocal) • A Little Bit West Of Dixie • Oh You Pretty Woman (w/vocal) • A Parting Of The Ways (w/vocal) • Blue Mist • Mission To Moscow



How The West Was Swung

Tom Morrell

A-121: Cassette, \$11.00

Steelin' Home • Texas Blues (w/vocal) • I Can't Go On This Way (w/vocal) • Oh Lonesome Me (w/vocal) • Sweet Kind Of Love (w/vocal) • Hang Your Head In Shame (w/vocal) • Honeysuckle Rose • Curtain Call • Mr. Steel Guitar • Misery (w/vocal) • Son Of Misery (w/vocal) • I Didn't Realize (w/vocal) • When It's Roundup Time In Texas (w/vocal)



Pterodactyl Ptales

Tom Morrell

A-124: Cassette, \$11.00

Rosetta • Dinosaur Droppings • Room Full Of Reptiles • Moo-Indigo • Pterodactyl Ptales • Mutton Swing • It Had To Be Ewe • Brontosaurus Breath • I Can't Give You Anything But Love • The Things I Might Have Been • Moosett

1963. I ended my business relationship at MSA in 1971."

Although Tom was playing casuals throughout his years at MSA, he began playing steadily when he left. He recalls, "I'd play anywhere, with anybody. I'd tour, play lead guitar, or whatever instrument they had. Music was my life and I knew it was going to remain my life." Back then, he played and/or did sessions with Willie Nelson, Wade Ray, Tex Williams, and *The Texas Playboys*.

In recent years, Tom got serious about recording, producing eight albums under his own name and that of his *Time Warp Top Hands*. He also realized "a dream of recording with one of my childhood idols, Bobby Koefer." Koefer was, and remains, the "thumb-only" player who dazzled every steel player who ever watched him perform in the '40s and '50s when he was traveling with Bob Wills and Billy Gray.

So, what has all this led to? Nothing more than one of the most exciting performers you will ever witness on stage, as well

as a recording artist who pushes, drives, and always delivers. If you have seen Tom's *Top Hands* perform at the Steel Guitar Convention, you know how impressive they are, drawing a packed house! In person, Tom will dazzle you, making you wonder how anyone could develop such talent and not name recognition, synonymous with the instrument itself. Frankly, he has all of that in Texas, being honored by his induction into the Texas Steel Guitar Hall of Fame in 1988.

Tom is such a confident and competent musician as to be able to play all night with most of the strings broken on his steel, which he has done! He's the kind of fellow who views such irritations as a challenge, if not a humorous event—and, his humor is legendary. Just reading the liner notes on his albums will convince you of that, as well as the titles he selected for his albums and for tunes he wrote. And his albums? He'd say, "No big deal." I can only say, "Terrific."

Reviewing Tom's Albums

Tom emphasizes swing on all his albums. He revives many of the tunes reminiscent of the heyday of western swing and the steel sounds identified with the music back then. By including Bobby Koefer, Bob White, Herb Remington, and John Ely on several of the productions, he mixes things up and offers an even great treat for listeners. Those players' styles enhance the albums and bring back the feel of the days when many swing bands featured twin steels. A few of the albums have vocal selections that augment the instrumental performances. However, it doesn't detract from the overall intent of any of Tom's albums. Besides, the length of most all the tunes exceed the usual time devoted to any selection. It is similar to the live performances reminiscent of the days when western swing tunes were played until the dancers got tired and needed a rest. But nothing on Tom's records is tiring!

More Comment on Tom's Albums

Is this guy is a throw-back to times great and times past? I would love to think so. Having a ball, or witnessing a brawl, is just another @#\$%-kickin' good time to this picker! Watching a crowd swing one another from one side of the room to the other is a delight Tom can't get enough of. I've seen him play in dives that would make you worry about not being armed for your own protection! I knew I wanted to be ready for a fast escape if a fight broke out. The only thing uglier in the place was the aged Bigsby Tom held together with bailing wire. Through it all, though, Tom doubles on steel and lead guitar, never flapped because both instruments lack a string or two. You've got to envy this picker and the playing experiences he has had. He probably survived because no one wanted to kill the steel player!



Smoke A Little Of This

Tom Morrell

(Double Album) • A-126C: Cassette, \$11.00 • A-126CD: Compact Disc, \$16.00

River Road Two Step • Reckon I'm A Texan Till I Die (w/vocal) • End Of The Line (w/vocal) • I Gotta Have My

Baby Back (w/vocal) • Tater Pie (w/vocal) • Eating Right Out Of Your Hand (w/vocal) • Sioux City Sue (w/vocal) • Bandera Waltz (w/vocal) • Roly Poly (w/vocal) • You Don't Love Me But I'll Al-

ways Care (w/vocal) • King Without A Queen (w/vocal) • Boot Heel Drag • Don't Fence Me In (w/vocal) • Hills Of Old Wyoming (w/vocal) • Still A Lot Of Love In San Antone (w/vocal) • Night Riders Lament (w/vocal) • Sugar Moon (w/vocal) • Let Me Talk To You • Adios Mariquita Linda • Home In San Antone • Empty Saddles (w/vocal)



Uptown

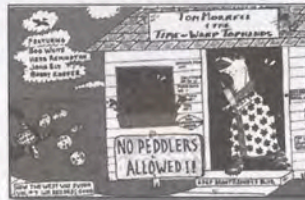
Tom Morrell

(Double Album)

A-125: Cassette, \$11.00

Lupus #1 • I Got A Right To Cry (w/vocal) • Sweet Georgia Brown (w/vocal) • Stingeree Blackout Blues (w/vocal) • No Time Like The Past (w/vocal) • If You're So Smart, How Come You Ain't Rich?

(w/vocal) • Sweet Moments (w/vocal) • Velociraptor Rag • I Don't Know Enough About You (w/vocal) • Stack-O-Lee (w/vocal) • Flippity Flop (w/vocal) • Across The Alley From The Alamo (w/vocal) • Mississippi Delta Trilogy (w/vocal) • Sweet Lorraine • Trouble In Mind (w/vocal) • It Don't Mean A Thing If It Ain't Got That Swing (w/vocal) • Celery Stalks At Midnight



No Peddlers Allowed

Tom Morrell, Bob White, Herb Remington, John Ely & Bobby Koefer

A-127C: Cassette, \$11.00

A-127CD: Compact Disc, \$16.00

Blackjack • Stealin The Blues • Blue Steel Blues • Station Break • Pickled Beats • Getting Sentimental Over You • Under The Double Eagle • Wear A Lei • Teardrops In My Heart • Twinkle, Twinkle Little Star • Captain Weird Goes Shopping • This Is The Southland • Leibestraum • If I Had You • Half Way To Nothin' • My Best To You

Jeff Newman

(Note: Before proceeding, it is recommended that the reader first review another artist's biographical sketch appearing on page 36).

IF YOU HAVEN'T taken a seminar from Jeff Newman, you probably don't know much about the foremost steel instructor in the world. If you have taken one, you know enough to last a lifetime. There, you were relentlessly pressured to learn the most you could in the time allotted. Directives were hurled at you, demands made for practicing hour-after-hour, day-after-day, night-after-night. You suffered through classes similar to military exercises—you know, “in your face” instruction. As your eyes glazed and your body wrrenched from muscle spasms and stomach cramps, Jeff gingerly pressed on, oblivious to your pain or to those who passed out from theirs. If your Dunlops weren't stripped from your fingers, you were the one ducking as some other student's flew past your head, across the room, and out a window. To avoid public humiliation you agreed to use his famous JF brand “cuticle-kissers” because the only alternative was to sharpen your fingernails. You found yourself developing his infectious fervor for learning the instrument, and made phenomenal progress. There would be some downsides: a divorce, eviction from your camper, and domesticated animals would shy away from you after a seminar.

How did the *Newman Style* of instruction develop? How did the pathology begin? Well pilgrim, hang on for the gripping story.

Born in Kansas City, Kansas, his folks relocated to Texas City, Texas (odd switch, huh?), although there was a big fight about taking Jeff with them! One day a fellow named Jim Gurley arrived at our boy's doorstep. Disguised as a steel guitar tutor,

Gurley was selling lessons designed to create future steel crazies, with his real motive being to sell the big-ticket items: steel guitars. Jeff jumped at the offer, particularly when Gurley hinted that a tarnished and oxidized 1933 Rickenbacker Fry Pan might end of in Jeff's hands.

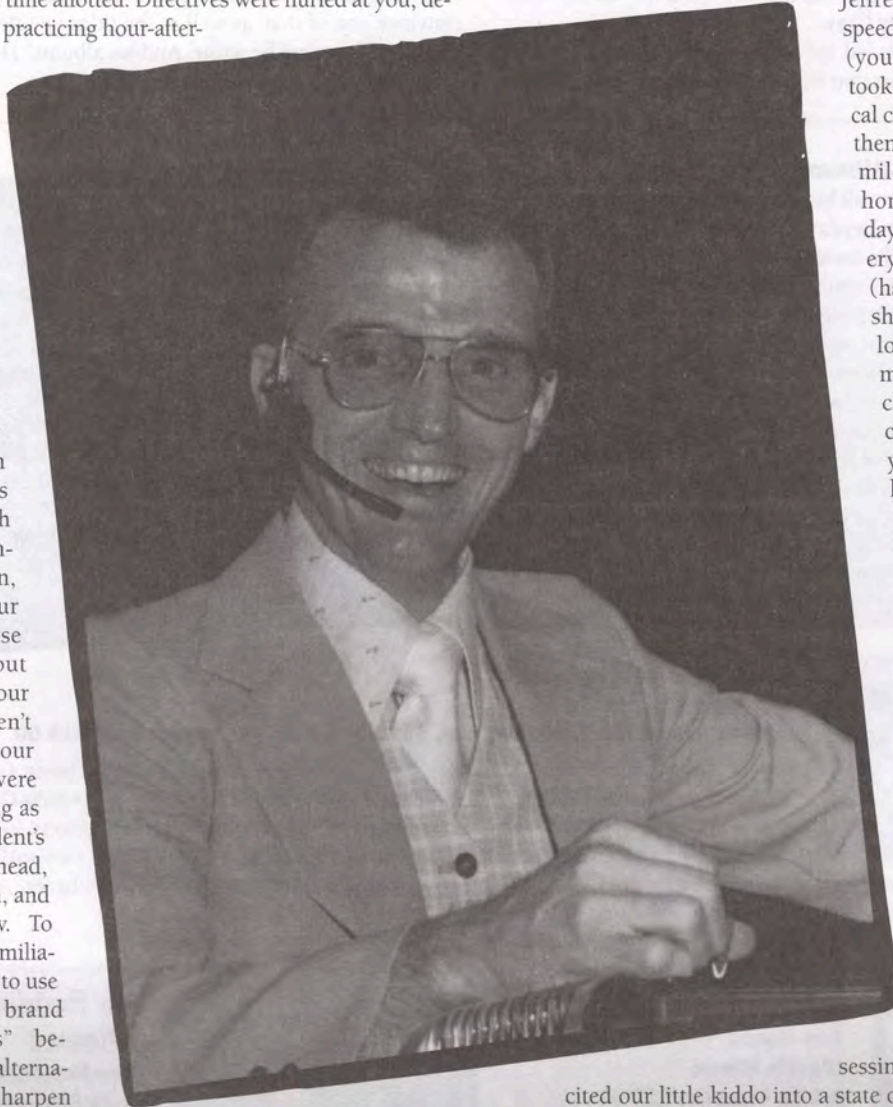
With no musical talent and unable to even whistle a tune, Jeff

and Jim were a match. Little Jeffrey learned with the speed of a young Emmons (you know, the guy who took lessons from a musical child prodigy who was then living a few hundred miles north in Oklahoma). Within three days, Jeff had learned everything Gurley knew (hardly something that should have taken that long), and was promoted to instructor-in-charge, teaching huge classes of kids. Why, you ask? Because Gurley had promised Jeff that 1933 Rickenbacker long-neck Fry Pan, (serial No. 27)! Gurley had used this scam for years: dangling a Fry Pan in front of youthful steel instructors, taking their earnings, then moving on to greener kids in other cow-pied pastures. With a guitar that made the sweetest sounds this side of heaven (or Texas!), the thought of pos-

sessing such a treasure ex-

cited our little kiddo into a state of exaggerated animation (too disgusting to describe here).

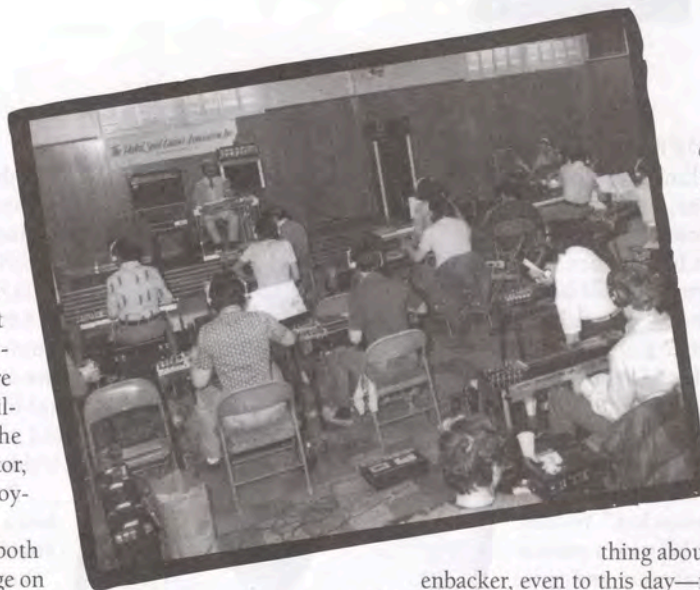
Completing all his assignments and knowing the Rick was soon to be his, Jeff learned the worst from a little moon-eyed girl—a child attracted to Jeff for reasons not apparent, since he had few redeeming qualities. The little girl soon discovered that Gurley had pocketed the cash from the months of classes our naive little boy had taught, was packed, and about to depart with the '33 Fry Pan, driving a matching '33 Ford custom rod. “Ain't gonna happen,” Jeff was heard to say (as he pulled his trusty hot-wire kit from his pocket!). He floored that rod, ripped those gears, squeezed that Rick, and laid a smacker on that starry-eyed little girl by his side.



Jeff headed north, with Gurley in hot pursuit! This legendary, high-speed chase is exaggerated each time it is told around pot-bellied stoves on cold Texas nights. The Texas State Troopers gave up catching them at the Red River; it became Oklahoma's problem as far as they were concerned. Finally, in the small village of Yukon, Gurley caught the wayward student, turned instructor, turned Fry Pan-napper, turned joy-rider.

The fight was vicious, with both inflicting irreversible brain damage on the other. "A long-neck Rick is a neat head-buster," Jeff would later confess. When it was over, both were taken to a nearby asylum. Jeff was diagnosed as "goofy," while Gurley was labeled "brain-dead," but later upgraded to "goofier than the other guy." However, both were scheduled for lobotomies, to be performed by a traveling country doctor who went on to name the condition "obsessive personality disorder—steel guitar type."

Using his sharpened Nationals, Jeff would soon cut through the asylum's 20-foot cyclone fence and escape, but with the Fry Pan! Taking refuge in a home with a mailbox reading "Scott," authorities soon located him. Surrounded and in a crazed state of emotional frenzy, Jeff forced the Fry Pan into the hands of a strange looking kid with a face only a mother could love. Little did he know the consequences of that generous act. With a death grip on an Oahu wedgie in one hand, and pressing the Nationals to the boy's throat with the other, Jeff screamed, "You better learn to play this Rickenbacker just like Jerry Byrd by the time I recover from surgery, because I'm coming back for it." The frightened kid promised, "I will, I will," as burly, lab-suited strangers dragged Jeff away. Two days later Jeff was discharged as "cured," never knowing the doctor's surgery only intensified an already hopeless condition common to every steel guitarist who re-



ceived this radical procedure—and there were many such failures over that doctor's career. The incision also left an ugly emotional scar which Jeff eagerly shows everyone.

Our boy's future was ordained. He became even more rabid as a steel instructor, but could never remember a

thing about the events or the Rickenbacker, even to this day—nor can it be mentioned without tears welling up in his eyes, for reasons he's never understood.

In the years that followed, our wayward musical maniac married the caring little girl turned roadie, turned secretary, turned bouncer, turned, oh, enough already. Together they established a steel guitar school, produced dozens of courses, traveled the world giving seminars, and became crusaders for the steel guitar. More importantly, Jeff and Fran Newman were to remain inseparable romantics.

And what of Gurley? He grew to love the asylum, had to be evicted, but

avoided his much needed lobotomy. He later produced steel guitars, lending the "L-E-Y" in his name to the Dekley brand. He would end up in prison, however, for giving steel lessons to Charles Manson and Jeffrey Dahmer. When committed, he blurted, "I learned everything I know from Jeff Newman!" To which the Judge replied, "Very likely true, but I've heard that excuse from every steel player I've ever sentenced!"



Jeff Newman

A-133: Cassette, \$11.00

Someone To Give My Love To • Medley: Phoenix & Wichita Lineman • Together Again (long version) • Steel Guitar Rockin' Rag • I Love You So Much It Hurts • Amazing Grace • Together Again, Again (short version) • She Thinks I Still Care • Statue Of A Fool • Crying

In Brief: This is one heck of an album. Its title should have been "Together Again," since Jeff loves this song to the point of providing two cuts of it. Every cut on this album could have been that song; it is that well done. Having Tom Brumley, Paul

Franklin, and Lloyd Green join him for their interpretive rendi-

tions of this Buck Owens' classic was just super. Talk about providing so many different styles for a tune, this is just remarkable. Other than that tune, it is Jeff all the way—and what a way to go. At the Steel Guitar Convention each year, everyone always remarks about how "fine" Jeff's playing is. It just seems "finer" all the time, and is exactly that on this album.

Weldon Myrick

WELDON'S OLDER brother, Tex, had been taking steel lessons in Lubbock, Texas, about 100 miles from Weldon's home in Jayton. Weldon remembers his brother being drafted (1948), but leaving that old lap steel behind. Although just 10 at the time, Weldon, latched on to it and began trying to copy Jerry Byrd and Don Helms. By the time his brother returned and retrieved that steel, Weldon was ready to fight to keep it. "Dad knew how much that steel meant to me, so he went out and bought me a new Rickenbacker," Weldon remembers. Obviously a lad with a musical gift, he was playing jamborees and radio shows by the time he was fourteen, with the *Double Mountain Boys* in and around Breckenridge, Texas.

Of significance was Weldon's association with Ben Hall, a popular band leader and disc jockey living nearby. Mack had a recording studio and would use Weldon, keeping him away from dance halls and night clubs. It inadvertently provided the boy with studio savvy that would greatly benefit him in the years to come.

Out of high school in 1956, he was in bands playing on radio and TV in Lubbock and Wichita Falls, backing such notables as Ferlin Husky and Jim Reeves. One other backup musician in the group at the time was a fellow named Waylon Jennings! Weldon worked as a policeman by day and a musician by night, continuing to experiment in Hall's studio whenever possible. But things weren't happening fast enough, so in 1963, he packed his family, his steel (by then a Fender 1000), and with his last \$60.00, headed for Nashville, pulling a U-Haul behind a battered



Corvair.

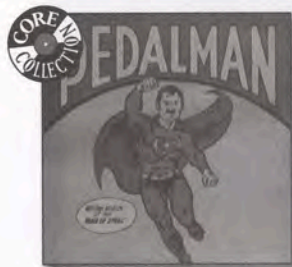
Weldon had demonstrated a flair for song writing, approaching the Acuff-Rose publishing company. They were impressed and hired him on the spot as a staff writer. Within weeks he was also playing steel for Bill Anderson's *Po' Boys*. He toured and recorded with Anderson for the next three-and-a-half years. And his song writing? Buddy Holly, *The Wilburn Brothers*, and Jean Shepherd recorded several of Weldon's compositions.

Besides his writing talents, Weldon had a distinctive steel sound, demonstrating it quickly on Connie Smith's "Once A Day" and "I'll Come Runnin'." Those hits led to more sessions and ultimately a staff steel position with the

Grand Ole Opry band.

There's a lot more, but it comes down to Weldon doing sessions and staying with the *Opry* band for many years. He has recorded with nearly everyone of significance, including Ronnie Milsap, Dolly Parton, Loretta Lynn, and Tammy Wynette. His steel is heard on such hits as "Whoever's in New England," "Little Rock," "Chattahoochee," "Whiskey River," "Let's Fall To Pieces Together," and in years past, a number of the *Area Code* 615 albums.

Over the past 42 years, Weldon has recorded more than 30,000 record sides and has recorded on numerous gold and platinum hits. From his hot chicken' pickin', to plaintive ballads, Weldon can do it all—and has! His playing excellence, his originality, his recording contributions, plus his awesome talent, make him a steel guitar pioneer in every sense of the word.



Pedelman

Weldon Myrick

A-131: Cassette, \$11.00

We All Remember Wes • Catch My Breath • Let Ole Mother Nature Have Her Way • Send In The Clowns • Cherry Pink And Apple Blossom White • Right Down The Line • Tear Time • On My Knees • The Last Battlestar • Hotfoot • Dialog & Crash

In Brief: When you have a producer who tells you to "play how and what you want," it just has to be Scotty. That's right, Scotty produced this album in 1980 for his buddy, Weldon. This *Grand Ole Opry* staff band player decided to slip into another groove, to stretch out. He does that on every tune. This is up-scale, with only an occasional cut revealing his down-home, country pickin' that we have grown to expect from Weldon on the *Opry*, or on album cuts from innumerable vocal artists. The brief discussion between him and Scotty at the album's close is hilarious, and one neat touch.



Grand Ole Steel And Guitar

Weldon Myrick

(with Jimmy Capps)

A-132: Cassette, \$11.00

Grand Ole Boogie • Oklahoma Hills • Cabaret • If You Could Read My Mind • Bryant's Bounce • Four Wheel Drive • The Waltz You Saved For Me • So Rare • Jersey Bounce • September In The Rain

In Brief: Weldon busts out with a boogie that establishes the mood of this album, pronto. "It's driving these tapping feet crazy," you say. "I could listen to this kind of groovin' stuff all day (or night)." The three slow tunes seem designed to allow you to take a long breath between the smokin' selections. Weldon and Jimmy swap sets and also combine their playing for some neat twin guitar sounds reminiscent of western swing jammin'. And this isn't playing designed to show off; these guys do this all the time! Even though upbeat, everything is easy to take and devoid of those "thousand-note" riffs that are sometimes hard to understand. Just good pickin' here!

Steve Palousek

AT AGE 14, STEVE took up guitar while living in Belton, Texas. He progressed so quickly that by 16 he was teaching it at the town's music store. One day a guy brought in an old single-10 BMI to sell. The steel's sound had always intrigued Steve, so he began fooling with it. Two weeks later, another guy walked in and heard Steve practicing. "I was bowled over," Steve says. "The guy asked me to play steel in his band. I thought he was nuts, but I took that job." From then on, "I knew the steel was for me and I began buying every steel album I could find." Steve matched everything from those records, quickly deciding he needed a double-neck instrument. Through high school he played wherever he could get jobs, then moved to Dallas after graduation. Since then, he has never looked back.

Dallas provided the opportunity to work with many bands. Ray Price recognized Steve's talent in 1985, hiring him off and on as a Cherokee Cowboy for road jobs over the next 4 years. During that time also, he got the staff steel job on the Louisiana Hayride. Gene Watson grabbed him for a year of road work in '87. In '89 he was back with Ray Price for a year of



theater work in Branson, Missouri. But he returned to Watson, making TV appearances on *The Grand Ole Opry*, *Nashville Now*, *Church Street Station*, *Austin City Limits*, and *New Country* throughout '92.

In 1989, he was voted "Steel Guitar Player Of The Year" by the Texas Steel Guitar Association. Steve plays at the Steel Convention in St. Louis each year and at many other regional shows sponsored by the many clubs and associations coming into existence. All aspects of the music business have interested Steve. He developed into a talented recording engineer, noting, "Steel players always need a day job."

Feeling the need to get near more action, he moved to Nashville in 1994, quickly finding work on demo recordings, sessions, as well as engineering. Right now, everything is rolling for Steve. Not yet a name that turns all our heads, his impact on the steel will be significant, without a doubt. Along the way he has recorded two exceptional albums that distinguish him as a remarkable player and composer.



Jazz And Country

Steve Palousek

A-136C: Cassette, \$11.00

A-136CD: Compact Disc, \$16.00

Blues On Jensen Drive • Time To Chill • You Wouldn't Know Love • Donna Lee • What Are You Doing The Rest Of Your Life? • Sweet Memories • Green Dolphin Street • Two Thoughts • Gettin' Sideways • The Shadow of Your Smile • Would These Arms Be In Your Way? • Here's That Rainy Day

In Brief: No mystery here. This album plays just as its title states. Steve's remarkable ability at delivering the sound of country steel is showcased on one tune, with a jazz tune to follow. Steve's prowess in both music idioms is exceptional. When it comes to jazz, he believes speed picking is the way to fly, and does he! The album provides standout performances by many of Nashville's top session players.



The Way We Wanted It

Steve Palousek

(with Randy Cornor)

A-135C: Cassette, \$11.00

A-135CD: Compact Disc, \$16.00

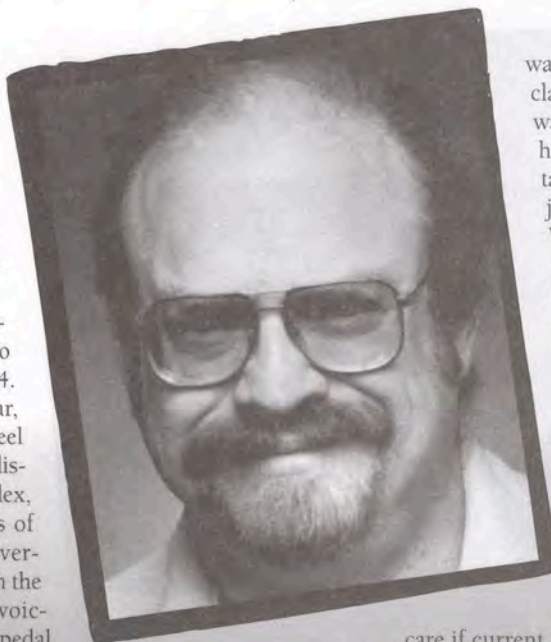
Overdub From Hell • Now You Know Hot It Feels To be Me • It's Time • Steel Dreaming • Cornor Stone • April's Fool • Palooka's Bounce • Misdirection • 90 Proof • Spain • Sometimes I Talk In My Sleep

In Brief: Steve listened well to those old albums by Emmons, Jernigan, Franklin, and Garrish. He seems to have melded all their best techniques, and on this album, provides a driving and upbeat collection of tunes (5 he wrote). Reviewing Steve's brief career (thus far), it makes me wonder who didn't like me "up there," since this fellow's talent has been obviously helped along by forces I never had the benefit of!

Mike Perlowin

UNIQUE IS AN insufficient word to describe Mike Perlowin. He is more of an anomaly, with eccentricities that have yielded an album so unusual as to deserve listing in a catalog dominated by the country music genre.

Residing in Southern California, Mike began "marching to his own steel drum" in 1974. Concentrating on blues guitar, Mike was soon drawn to the steel because of its mechanics. He discovered that it permitted complex, if not limitless, combinations of notes, unorthodox chord inversions, chord resolutions through the string gliss, and unison note voicings (to mention just a few of pedal steel's capacities for musical expression). He concluded that the steel deserved a new dimension, becoming obsessed with finding it—no one else appeared to



want the job! So, he set out to interpret the classics through "steelesque." He didn't just want the steel to replicate a classical work, he appears to have wanted to reform it and take it to another level. He has, but it may just be a level only Mike has conceived. What he has done is create an album like no other, perhaps no other ever again! But maybe not. I view his approach as an assault on the classical music form. But didn't the critics of classical music make similar complaints when those classical composers "assaulted" European folk music?

With this album, Mike wants to introduce new people to the pedal steel, rejecting any thoughts that existing players or enthusiasts would entertain a new kind of music, or God forbid, would play it themselves! He doesn't care if current steel players like or hate his efforts. He's looking for new blood, open-minded music lovers, purists without prejudice. So, he says he's offering classical music on the steel. I say he is turning classical music on its arrogant ear.



Firebird Suite

Mike Perlowin

A-137: Cassette, \$11.00

Fanfare For The Common Man (*Copland*) • Prelude #2 (*Gershwin*) • New Year's Song #4 (*Bartok*) • Prelude To The Afternoon Of A Faun (*Debussy*) • Le Petit Negre (*Debussy*) • Gymnopedies #1 (*Eric Satie*) • Polka (*Shostakovich*) • The Maid With The Flaxen Hair (*Debussy*) • Firebird Suite (*Stravinsky*) • Goodbye Pork Pie Hat (*Mingus*)

In Brief: These are very uncommon and unusual interpretations of the selected classical compositions and movement segments. Multiple over-dubbing was

done to achieve a sound approaching a full orchestra. Other instruments include acoustic guitar, electric 6 and 12 string guitars,

5-string banjo, mandolin, autoharp, fretted and fretless bass, non-pedal steel, drums, percussion, and bowed bass. Effects include the E-Bow, compressor, fuzz, phase shifter, envelope filter, and wah-wah pedal. Even some compromising of the recording tape speed was done, just to enhance the interpretation Mike was seeking.

Hysteresis... continued from page 69

No Problem

Not all steels have the hysteresis problem—at least not enough of a problem to make you want to do something about it. I've concluded that the nut rollers on such guitars just rotate sufficiently to return the string to a nearly in-tune pitch, and the string just isn't so far out of tune to cause concern.

The thought comes to mind to simply lubricate nut rollers. It may help... but NEVER put oil on nut rollers! Oil attracts dirt and eventually causes a greater hysteresis problem than you might already have. Use a Teflon-based lubricant, such as Tri-Flow; good for every part that needs lubricating on your pedal steel, and it doesn't collect dust... and NEVER USE WD-40!

The Extent Of Hysteresis

Determining the amount of hysteresis is the same on all strings that are raised and lowered. Using an electronic tuner, simply note the hertz position when you are in tune. Depress a pedal that raises that string, and then release it. Note the pitch, which should be the same.

Next, depress a pedal or knee lever that lowers that string. Release it and re-check what the tuner reveals the pitch to now be. There should be a difference if your pedal steel is typical of most (unless it is a keyless).

Hysteresis is proportionate to the number of semi-tones a string is both raised and lowered. And, it is more pro-

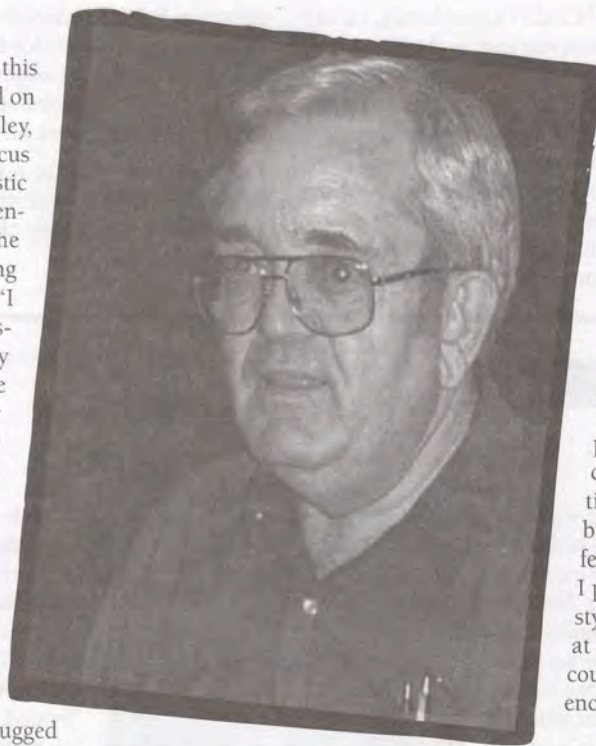
Continued on page 80

Tommy Roots

TALK ABOUT "ROOTS," this country boy was born and raised on a cattle ranch in Rattlesnake Valley, Texas. Music quickly became the focus of his life, when Tommy got an acoustic guitar at age 13. The steel, however, entered the picture in 1954 when he heard Slim Whitman sing "Love Song Of The Waterfall." On that tune, "I thought someone was using a whistle," he recalls. It was when Tommy tried to buy such a "whistle" that he learned the sound was created by Hoot Rains playing harmonics on a steel guitar. "I didn't know what a steel guitar was, but I knew I wanted one," Tommy reveals. "I found a six-stringer at that music store and brought it home. It had some kind of cord attached to it that had a funny looking end on it. I decided that someone had put the wrong connection on it, so I cut it off. When I put the 'right' end on it, I plugged it into the wall. Boy, did I get a surprise!"

Tommy didn't make a mistake like that again. He learned that he needed an amplifier, got one, and concentrated on learning to play, all by ear. He would progress through a series of Fender lap steels, then graduate to a Fender 1000 (1960), which he purchased from Herb Remington when Herb was working at Parker Music in Houston, Texas.

Although he got some pointers on how to tune, Tommy was forced to learn by just listening. He listened though, to the styles of Speedy West, Joaquin Murphy, Maurice Anderson, and Buddy Emmons. "They were my heroes," he says. Surprisingly, he developed a style more akin to Curly Chalker. But, it would be several years before he would hear of Chalker or discover the similarity in their styles! Tommy gives credit to several keyboard players for his "fat chord" preference. "It now seems a bit amazing that I ran into more piano and keyboard players where I lived, than guitar or steel players," Tommy remembers. Those musicians were eager to share their chord knowledge with a kid playing a funny contraption that created chords in very peculiar ways (with pedals). But stringing chords together was fun and the lad pursued it with a passion.



Very early, Tommy got the chance to record an instrumental he wrote, "Shenandoah Ride." It got a lot of air play, "back in the days when radio stations would play instrumentals," Tommy reveals. "I got a little publicity in my area, as well as invitations to play with a number of bands." That sparked work that was challenging. "When you have to play with many different musicians and under so many conditions, you either are fired or broaden your skills," Tommy feels. "I was really put to the test. I played a lot of different music styles and with players who were at all levels of playing ability. I couldn't get in a rut, but was influenced by everyone I played with."

Succeeding at such playing experiences, Tommy was soon backing many touring artists including Red Segal, Crystal Gayle, Johnny Rodriguez, George Jones, and Roy Clark, to mention a few.

The Yellow Rose Club in Corpus Christi became a frequent gig site for Tommy. Tommy is also heavily involved in recording, particularly on Spanish-speaking albums. "It is interesting how the Mexican radio stations have actually gone country, while supplying the lyrics in their language," Tommy relates. "I record more Mexican/Spanish albums now than regular country music!"

Tommy Roots is the fellow who was first to offer video pedal steel instruction. Its benefits and success led many other teachers to adopt it as a major medium for instruction. Tommy is currently developing new steel courses, but using the computer. In his "spare" time he has a new album in progress, and builds pedal steels with his partner, Carson Wells. But he always makes time to perform each year at the Steel Guitar Convention and makes many of the steel shows in the east and mid-west regions. Sounds like Tommy has very little time to spare. But, that's exactly the way he likes it!



Grass Roots Of Steel

Tommy Roots

A-153: Cassette, \$11.00

Whiskey River • Sunny Side Of The Street
• Misty Blue • Take The "A" Train • I
Love You Because • Blue Dreams • Hold
It • Jalisco • Gone Fishing • All Of Me

In Brief: When a friendly fellow plays so well that everyone tells him they want to take his music home with them, an album like this has to be made. The result: delivery that epitomizes the dynamic, sensitive, and beautiful sound you expect from the pedal steel when in the hands of an expert. It is just magnificent, just dynamic, just exactly what will suit any person's tastes. The tunes are all country in flavor and played with absolute precision. There is no repetition, no trite or familiar musical clichés; just professionalism demonstrated on every cut. Obviously, I like it—a lot!

Tommy Roots



Uptown! Downtown!

Tommy Roots • A-154: Cassette, \$11.00

What's The News • Deep Water • Fool Such As I • When You're Smiling • You Don't Have To Be A Baby To Cry • Star Dust • Lock, Stock, & Teardrop • Good Deal Lucille • Touch My Heart • Closer Walk With Thee

In Brief: If I didn't know better, I'd say Tommy Roots was endowed with a musical gene pool of Emmons, Chalker, and Green. Such a "cocktail" seems to be one explanation for Root's hard-driving mixture of those styles with his own. I can just see his knees and feet moving furiously as he selects them to create the appropriate chords necessary to play the arrangements on these tunes. Buddy and Curly would have surely arranged these selections, and provided the stylized

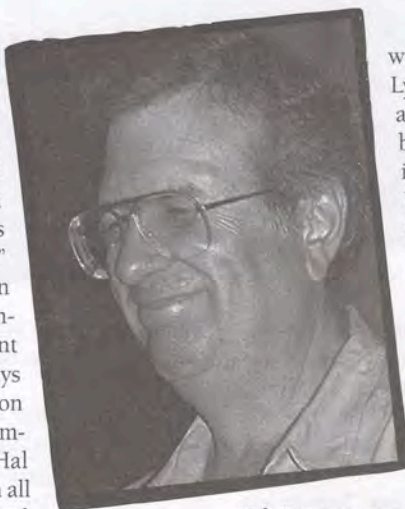
deliver, as Roots has done here. One tune, "What's The News," is where the influence of Lloyd Green reveals itself. "The Shadow Of Your Smile" is a more complex arrangement than Chalker's version on the *Counterpoint* album, while "Touch My Heart" takes Emmons' back-up work on that Ray Price vocal, to the limit.

Tommy is very close to revealing himself as the consummate player. The backup musicians on this album are also tops; the arrangements meticulously planned, and the whole effort thoughtfully produced.

Larry Sasser

BORN IN CONYERS, Georgia in 1947, Larry was drawn to the sound of the Dobro at the age of 7. "Every morning the family would listen to *The Flatt & Scruggs* radio show," Larry remembers. "I even tried to make my own dobro out of an old guitar my dad had. I raised the strings and used a kitchen knife to bar the strings." In about 1965 Larry heard Buddy Charleton playing on *The Texas Troubador's* cut of "Another Bridge To Burn." "That very day I went right out and bought a steel guitar! I've always been a bit impulsive," Larry states. "I was soon a fan of Jimmy Day, Ralph Mooney, Buddy Emmons, Pete Drake, Lloyd Green, and Hal Rugg." Larry feels he drew inspiration from all those players and many others, as well as developing his style through his own playing experiences.

Moving to Nashville in '68, "put me at the right place at the right time" Larry recalls. He gives thanks to the help of Lloyd Green, Hal Rugg, Pete Drake, and many other local players, who introduced him to the steel business. Larry feels his big break came when he was hired by Del Reeves. "Del got me on the *Grand Ole Opry*, and everything was 'up' from that point on," Larry remembers. He immediately began recording with stars such as John Conlee, Ray Stevens, Lee Greenwood, Jerry Reed, Lynn Anderson, and Tanya Tucker, and a host of others. He got jobs with a number of package shows in Nashville, as well as working with Reeves on the *Country Carnival* TV show. By the early '70s, he was doing some of their sessions, as well as touring



with such artists as Ray Stevens, Jerry Reed, Lynn Anderson, and Tanya Tucker, to mention a few. Larry then became the road manager and band leader for Sammi Smith, right after she hit it big with "Help Me Make It Through The Night." That lasted until he hooked up with Charlie Rich. Rich had just come out with "Behind Closed Doors." "That was an exciting time for me," Larry recalls. "I toured all over the country, playing coliseums and the biggest dance halls, particularly in Texas."

In 1983, Larry landed the steel job on Ralph Emery's *Nashville Now* TV show, where for 10 years he backed all the artists appearing on that show. During that "sit-down time," he did a wealth of recording,

with Ray Stevens, Jerry Reed, Melba Montgomery, Lynn Anderson, and many others. The *Nashville Now* band was recognized for its excellence, receiving the Academy of Country Music award as "The Best Non-touring Band in Country Music," five years running ('85 thru '89). Larry also received two "Super Picker" awards. Movie soundtracks offered yet another venue for Larry, with his landing the work on the Burt Reynolds' films, *Smoky & The Bandit*, *Concrete Cowboy*, and *Gator*, as well as *High Roller* with Peter Fonda.

In April 1993, Larry was struck with an illness (hereditary ataxia) and has had to limit his playing. He retired and returned to his home in Conyers, Georgia. Larry cherishes his musical career and its great memories.



Sassy Country

Larry Sasser

A-157: Cassette, \$11.00

Sassy Frassin' • Always On My Mind • Take Me As I Am • Are You Sure • Dogwood Trail • Real Country • Nashwood • Mercy, Mercy • Healing Hands Of Time • Gardenia Waltz • Cold, Cold Heart • Easy Goin'

In Brief: A major revelation in Larry's musical biography was his "Super Picker" award. He is that; an awesome player! From his opening cut, requiring precise intonation for the rapid, single-string delivery, to his sensitive delivery on ballads, all of it will give you goose-bumps. He selected tunes he most enjoyed playing and composed all the upbeat selections. It is much like hearing him on *Nashville Now*, when given the spotlight. This is the commercial sound of steel as you are accustomed to wanting it played.

Bobbe Seymour

BORN IN DUNKIRK, New York in 1939, Bobbe was introduced to music by his parents, "who forced me to take piano lessons when I was 9 years old," Bobbe recalls. "But, by that time (1948), I was more interested in guitar. Les Paul was my idol. My uncle Doug was a noted steeler, playing all over Oklahoma. I can remember going to his house one day and sitting at his triple-neck Bigsby. I must have wanted to impress him, because I figured out some of the melody to 'Steel Guitar Rag.' When my uncle heard what I had done, he gave me that Bigsby!" Each visit to his uncle's would end in Doug giving Bobbe pointers.

Showing remarkable ability, Bobbe progressed rapidly, seemingly on track to get right into music, professionally. However, he chose to join the Air Force instead (1955). By the time he learned to fly (C-123's), he found himself discharged ('59). "I didn't know what to do with myself," he relates. I did get a flying job (crop-dusting) and also found work as a machinist. But that steel kept pulling at me and I found I was filling my spare time picking on that Bigsby." Within six months, Bobbe was hired by George Jones for a tour. Then followed stints with Wynn Stewart, as well as with Jan and Harlen Howard. "When I got off the road I just quit playing for three years," Bobbe recalls. "The urge hit me again, but this time I decided to take up the bass. The Beatles were big then and 'rock & roll' was king. Bass players were in demand. I played bass steady from '60 to '68."

Bobbe left Oklahoma in the spring of '63, but not before he had discovered another interest: building pedal steels. He had been writing to Tom Morrell who was living in Hobbs, New Mexico. Tom was building and Bobbe sent him some tools to help out. Arriving in Dallas and wanting to build a quality instrument, he asked Maurice Anderson to join him. Tom Morrell arrived in town shortly thereafter and he too decided to become one of the partners. That association led to the formation of the MSA guitar company. Within a year however, Bobbe decided he needed a change in the direction of his life, so moved to

Tennessee.

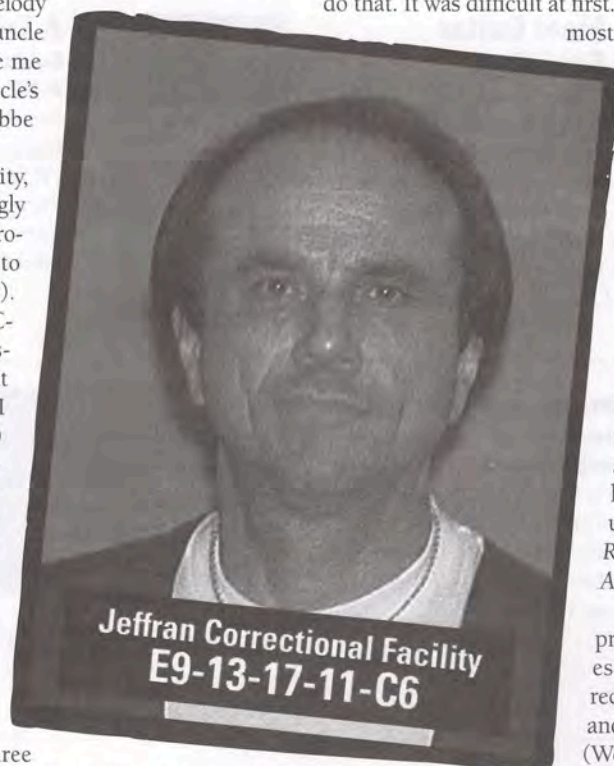
Arriving in Nashville, "Ferlin Husky hired me before I could even get unpacked," Bobbe remembers. "I toured with him and later with Connie Smith. I also began getting calls for session work. I think it was because my playing style was so much different from the E9th sounds so common at the time. Because of all the requests to do sessions, I decided to quit the road and just do that. It was difficult at first. Pete Drake and Lloyd Green had

most of the work back then. However, country music was expanding rapidly. Curly Chalker had just arrived in town and his C6th style was very different. Producers were always looking for a new sound, and I was into C6th too." Unlike most steelers, Bobbe could read music. "Because of that, I managed to get the complicated show jobs where all the musicians were expected to read," he remembers. He worked TV on *The Johnny Carson Show*, *The Glen Campbell Show*, and *The Statler Brothers*. In later years he appeared as a back-up player on *Nashville Now*, *The Ralph Emery Show*, and *The CMA Awards*.

In 1990, Bobbe decided that producing sessions would be interesting, if not fun. He bought a recording studio (Seymour Sound), and then later acquired another one (Wolfsblair/Seymour). In the years to follow, Bobbe produced over 250 singles that have found their way on to

75 albums. He has also produced over 150 gold and platinum records for the likes of Hank Williams Jr., Dolly Parton, Ricky Van Shelton, Willie Nelson, Conway Twitty, Doug Stone, and a dozen others. As a session player, Bobbe has recorded with Elvis Presley, George Strait, Vince Gill, and Garth Brooks, just to mention a few.

Besides his producing and session work, Bobbe has five instrumental albums of his own. They are all listed here. All are classy examples of excellent playing by a seasoned steeler. Expect more from Bobbe, both in the accolades he will receive for producing and for the musicianship as a performing artist.



Reviewing Bobbe's Albums

The following albums reveal the formidable player Bobbe is. His interest in thumb style is obvious as he occasionally utilizes it on each of his albums (particularly his *Tribute to Travis* album). Everything he plays points to the influence of his country roots, even when delivering some of the pop tunes, such as on his *Uptown* album. Bobbe likes a big production and provides a full

sound on all his recordings. When you own your own recording studio, you can get it right, and Bobbe certainly does. He loves his C6th neck and many of the following albums contain an equal amount of that neck as well as his E9th. He provides a range of tempos, is intent on having a good mix, surrounds himself with the best sidemen, and delivers as good as anyone could ask for.



Happy Steel Guitar

Bobbe Seymour

A-160: Cassette, \$11.00

Waterloo • Before The Next Teardrop Falls • Behind Closed Doors • Good Time Charlie's Got The Blues • Indian Giver • This Time I've Hurt Her More Than She Knows • A Little Bitty Tear • No Rings, No Strings • You Lay So

Easy On My Mind • I Can't Help Myself

In Brief: Bobbe had just arrived in Nashville and a producer came to a studio where Bobbe was finishing up a session. The guy said he wanted to have a steel guitar album made and anyone who could play steel would be OK with him. Bobbe recalls what happened. No one else seemed interested. Needing the money, Bobbe said he would do it. "These were on-the-spot arrangements. I wasn't happy about the outcome, but the producer sure was. It has surprised me that the album did so well!"



Steel Guitar Favorites

Bobbe Seymour

A-161: Cassette, \$11.00

Storms Never Last • Orange Blossom Special • Born To Lose • Sweet Georgia Brown

• No Tear Drops Tonight • Above And Beyond • Blue Spanish Eyes • Columbus Stockade Blues • Jealous Heart • Crazy Arms • Pins & Needles • Have I Told You Lately • Little Rock Getaway



A Tribute To Travis

Bobbe Seymour

A-165: Cassette, \$11.00

Sweet Georgia Brown • Old Folks At Home • Salty Dog Blues • Crazy Times • I'll See You In My Dreams • Wildwood Flower • The Work Is Waiting For The Cannonball • Nine Pound Hammer • Steel Guitar Rag



Pure Country Steel

Bobbe Seymour

A-162: Cassette, \$11.00

I Can't Help It • Sensuous Woman • Long Black Veil • Four In The Morning • Home In San Antone • Cold Cold Heart • You Comb Her Hair • Rocky Top • The Other Woman • Last Date



Uptown

Bobbe Seymour

A-164: Cassette, \$11.00

Wichita Lineman • San Antonio Rose • Something • On Broadway • Georgia • Mack The Knife • You've Lost That Loving Feeling • Summer

Song • My Girl • You Don't Have Very Far To Go



The Grand Masters

Bobbe Seymour

A-163: Cassette, \$11.00

All I Ever Need Is You • Faded Love • Blue Bell • I'll See You In My Dreams • Rose Time • Walk Right Back • Maiden's Prayer • So Round, So Firm • Nine Pound Hammer • Sweet Temptation • Old Kentucky Home

Hysteresis... continued from page 76

nounced on the bass strings, but our ears aren't keen enough to recognize it in the lower octaves. If your pedal steel has this problem, you often wonder how you manage to live with it.

Some can't. They buy keyless guitars.



This is a fabulous shot of Robby Turner's father and mother, during their stint with Hank Williams and His Drifting Cowboys, in 1945-46. Note the classic D-8 National Console that his father played... backwards! See page 81.

Robby Turner

ROBBY'S FUTURE WAS surely ordained at birth. His mother, Bernice, played rhythm guitar and his father, Doyle, played steel. They had already worked for Hank and Audrey Williams' Drifting Cowboys in '45 & '46 in Montgomery, Alabama on radio WSFA. Back then, Doyle played a D-8 National Console backwards; "I mean really backwards," Robby explains. "He turned the whole guitar around so the highest pitched strings faced him, then played it! I don't know how he managed it, but he did, and he played well." Following the stint with Williams, Doyle would go on to form his own band and play in a number of southern States as the family moved around. In the process, he wrote and recorded "Dixie Steel Rag" (1949) which got a lot of air play. (That original recording is on Robby's current album, providing an interesting mix as modern technology allows father and son to share the tune!).

It would be 1962 before Robby would arrive in the Turner household, "At a time when Mom and Dad were winding down their music," Robby states, "but hadn't quite stopped." Lucky for Robby, since at age 6 his parents got a drum set and would let him practice with them. "But it was Dad's steel that always intrigued me," Robby relates. "When I was 10, Dad had a Fender D-8 that he gave me, or maybe I just took it away from him." Regardless, that instrument would soon become Robby's addiction, and within 6 months he was playing with a band, "and making money," Robby recalls. Saving up \$1100 of his gig money, his goal was to get a pedal steel. Guess who would provide it? "I had heard of Scotty, finally met him, and went home with a 1970 Sho-Bud," Robby relates. "Every other weekend, Mom would drive me to St. Louis where I would get a lesson from Scotty and Wally Murphy."



Things moved fast after that, with talent he inherited from his parents. Within a year (1971) of getting that pedal steel, Robby cut his first tune, "My Heart Belongs To You," with vocalist, Dale Bradford. He began touring with The Singing Rambo's when just 12 years old. "That was tough for me," Robby recalls. "After 6 months, I really got homesick. I decided I couldn't continue, so quit and returned home to Memphis." Session work absorbed the boy after that. Frugality was also important, since he used all his money to buy into a recording studio—at age 13! (Since then, he has owned three more and is currently negotiating for another.)

By 1975 Robby was working with the noted sax player Ace Cannon, but many other bands would provide the boy with experience as his parents moved around. Some would call it luck, but a more astute observer would say that working with Jimmy Bryant, Jerry Lee Lewis, and Charlie Rich was because those performers preferred Robby's talent. From 1973 until this day, Robby has toured, recorded, worked shows, and accumulated an astounding list of credits (see below).

Robby has also appeared on a few dozen television shows and on five motion picture soundtracks. During his 23-year career, he has recorded on several thousand record sides. At age 34, it is apparent that Robby has credits to which many more recognizable steel guitarists cannot lay claim. Now that you know his name, look for his remarkable talent on albums by such notables as *The Highwaymen*, Tanya Tucker, Travis Tritt, and Waylon Jennings. Or, experience that talent now on his solo album, *Man Of Steel*. (See next page for description of Robby's album).

(The abbreviations: S=Shows; R=Recording; T=Touring; O&O="Off & On" during the years indicated.)

Tanya Tucker - R '94, '96
Waylon Jennings - R&T '90-'96
Jesse Colter - R&T '90-'95
Willie Nelson - R & T O&O '90-'96
Johnny Cash - R&T O&O '90-'95
Bob Dylan - R '92, '94
Vince Gill - R '91, '92
Travis Tritt - R '92, '96
Chet Atkins - R '92, '93, '94
Clint Black - R '92, '93, '94
Reba McEntire - R '92, '93
George Jones - R '92, '93, '94
Roy Clark - R '90
Glen Campbell - R '94
Marty Stuart - R '91, '96
Lyle Lovett - R '92
Ben E. King - R '93
Jerry Jaye - R&T, O&O '74-'80
Webb Pierce - S '75

Mickey Gilley - R '84
Shelby Lynne - T '91
Tyrone Davis - R '81
Rufus Thomas - R&T, O&O '71-'73
Al Green - R
The Gap Band - R
Chips Moman - R&T '89-'96
Ringo Starr - R '93, '94
House of Pain - R '94
Faith Hill - R '94
Paul Simon - R '91, '92, '93
Bonnie Raitt - R '92, '93
Kris Kristofferson - R&T O&O '90-'95
Ray Charles - R '92
Aaron Neville - R '91, '92, '93
Charlie Rich - R&T O&O '78-'84
B.B. King - R '80-'95
Ron Wood - R '81
Emmy Lou Harris - R '92
Ray Price - R '95
Percy Sledge - S '84
Gladys Knight - R '92, '93
Tricia Yearwood - R '93

Stevie Ray Vaughn - S '82-'84
Toy Caldwell - R&T '92-'93
Natalie Cole - R '93
Ace Cannon - R&T '75, '96
Freddie Hart - R '80
Patti LaBelle - R '93, '94
Allen Toussaint - R '93, '94
Jimmy Webb - R '92
Conway Twitty - R
T.G. Sheppard - R '78-'93
The Monkees - R '82
The Bar-Kays - R '79
Stevie Nicks - R '94
Billy Ray Cyrus - R '94
John Anderson - S '94, '95
Flying Burrito Brothers - R '84
Jerry Williams - R '89, '90
Johnny Paycheck - R&T '81
Pointer Sisters - R '93, '95
Lonzo & Oscar - T O&O '74-'75
Mary Chapin Carpenter - R '93
Jerry Lee Lewis - R&T O&O '73-'96
Joe South - R '80

Memphis Horns - R '74, '75
Charlie Pride - S '75
Elvin Bishop - S '84
Tony Joe White - R&T O&O '77-'85
Lorrie Morgan - R&T '94, '95
The Staple Singers - R '92, '94
Ronnie Milsap - R '94
Sam Moore - T&R '92, '93, '96
Albert King - R&T '86
The Singing Rambo's - T '74
The Memphis Symphony - R '83, '84
Bill Black Combo - R&T '86
Patti Smyth - R '91
Con-Funk-Shun - R '76
Don Was - R&T '91-'96
Ann Wilson - R '94
Ricky Skaggs - S '95
The Highwaymen - R&T '89-'96
Gin Blossoms - S&R '92, '96
Mark Chestnut - S&R '95, '96
Toby Keith - S '96
Suzy Boggus - S '96
LeRoy Parnell - S '96



Man Of Steel

Robby Turner

A-168: Cassette, \$11.00

A-168CD: Compact Disc: \$16.00

Twin Guitar Special (w/Reggie Young) • Lonely Street • Honky Tonk Struttin' • Night Life (w/Johnny Paycheck & Willie Nelson) • Dixie Steel Rag (w/Doyle Turner & Ace Cannon) • Lost In The Feel-

ing • Women From Memphis (w/Waylon Jennings) • Sleepwalk • What A Way To Live • I Fall To Pieces • Steel Guitar Rag (w/Johnny Cash) • I'm Not Lisa (w/Jessi Colter) • Love Is • Misty • Flying "W"

In Brief: In a time when "different" is an overused word, brace yourself. From the opening selection ("Twin Guitar Special"), composed by Leon McAuliffe and Eldon Shamblin, or to a very plaintive rendition of Santo & Johnny's "Sleepwalk," you quickly realize this showcase of talent is by a real comer who is far from finished. "Honky Tonk Struttin'" convinces you that disco ain't dead, but is a new sound—when played on the steel. "OK," you say. "I've got the message." Not so! Up pops some vocal lines by first, Johnny Paycheck, then Willie Nelson (on "Night Life"). Hey, there's more. Hearing Waylon Jennings sing "Women From Memphis Hate Steel Guitar" is an absolute gas. And whoa: Johnny Cash singing country scat? Too much is not enough. I feel I could listen to this album forever—or maybe it's Robby's playing that creates that feeling. Regardless, this is one heck of an album, and with no less than 15 tunes.

Herby Wallace



HERBY WAS ABOUT 9 when he decided he wanted to take steel lessons. Herby remembers, "My first steel was some off-brand lap job, but I soon decided I wanted a Fender." That occurred quickly, getting a Fender double-neck 8-stringer, to be replaced within two years with a Fender 1000. "I knew Speedy West played a Fender," Herby recalls, "and he was my hero at age 11, right after I bought one of his albums! When I found out that the guitar was delivered from Fender's Tulsa, Oklahoma warehouse, and Speedy worked there, I knew I had to meet him." Herby was 13 at the time and his grandparents would go to Tulsa to visit relatives several times a year. "Man, I could hardly wait to meet Speedy," Herby remembers, "and it turned out to be everything I had imagined. He was so friendly, showing me things to play on the steel. To this day I still have a tape I made there, with Speedy talking and showing me licks and runs. Great guy, and he's still my hero!"

Herby lived in Chattanooga, one of many Tennessee towns that are hotbeds of country music. Within 130 miles of Nashville, every imaginable country artist stopped there on their concert tours. Herby got work with local bands when he got that 1000, even working a local TV show. By age 16 he had to join the musicians' union, since he was playing three to six nights a week. Touring artists most often used the town's amusement park for outdoor concerts. Local musicians were used to back the artists, and Herby would be called on to play steel, regardless of what band got the backup job. It was this exposure "as well as my big mouth," he says, "that got the word out that I wanted to go on the road as soon as I graduated from high school." He

got his wish the second week after graduation, and kept it up for the next 12 years! During that time he was with LeRoy Van Dyke, Nat Stuckey, Donna Fargo, Jody Miller, Billie Joe Spears, and Duane Dee. His travels included the Nevada circuit and road shows all over the South and mid-west. TV didn't escape him either, appearing on the Merv Griffin and Perry Como shows. He recorded with Alabama, Nat

Stuckey, and Danny Shirley (the lead singer for *Confederate Railroad*), to name a few.

It should be emphasized that Herby began teaching steel at age 16 in that music store in Sevierville. "I decided that I enjoyed sharing what I knew on steel with others. That led to preparing two instruction courses for Ron Lashley of the Emmons Guitar Company in the early '70s and a course for Scotty's Music a few years later. In 1975, he decided to stop his road-gigging and teach full time. What followed was his production of a remarkable array of teaching aids and albums. Herby has 24 courses and 10 albums to his credit (and others are on the way!). Still living in Sevierville, Tennessee, he has his own music store, sells steels, teaches, runs a mail order business, and gives regional steel seminars all over the country. Not to get bored, he plays 6 nights a week in and about his home area! Herby performs at the Steel Guitar Convention each year, besides many regional shows. And his playing? It doesn't get any better than Herby.

Reviewing Herby's Albums

I'm confident that everyone who appreciates excellent steel playing owns at least one of Herby's albums. Because of that, you know he can play it all. From fast single-string break tunes to plaintive ballads, Herby approaches his music as the consummate professional. He produced all his albums and dedicated himself to making each new one superior to the previous. And style? That is the beauty of it all. Here is a fellow who chose to

wrap up the best of everyone's talent and make it his own. Because Herby can play it all, there is something for everyone on his albums, and that something is just super! For music forms, Herby loves "down home" country, "chicken pickin'," pop, swing, modern, gospel, jazz, and rhythm & blues (and a few I may have overlooked). I asked him about his albums. He had a some interesting comments.



Chattanooga Choo Choo

Herby Wallace

A-169: Cassette, \$11.00

The Chattanooga Choo-Choo • You've Still Got A Place In My Heart • Just A Closer Walk With Thee • Soft Rain • The Days Of Wine And Roses • Autumn Leaves

• Every Time You Touch Me I Get High • Four Wheel Drive • Farewell Party • My Way

Herby's Comments: "This was my first album (1980). I feel it features a good variety of tunes from country to swing. I tried to divide it equally between E9th and C6th sounds. It features some great musicians too: Bucky Barrett on guitar, Hoot Hester on fiddle, and Randy Hauser on drums, to name a few."



Ivory & Steel

Herby Wallace

(with Roy Rosetta)

A-171: Cassette, \$11.00

My Window Faces The South • I Can't Help It • Don't Get Around Much Anymore •

Since I Fell For You (w/vocal) • Sleepwalk • Old Cape Cod • Cute • This Masquerade • Every Day I Have The Blues (w/vocal) • You Belong To Me

Herby's Comments: "Roy Rosetta is one of the finest piano players I ever worked with. I met in 1980; he was a member of the staff band at the Steel Conventions. We always worked well together there, so making a combination piano and steel album seemed like a nice pairing. I also thought a steel and piano album would be different. I think it is. The album contains a nice variety, being country to jazz. I used E9th and C6th on it. We recorded this in 1991."



The Twin Guitars Of Herby Wallace & Sonny Thomas, Paying Tribute To Leon Rhodes & Buddy Charleton

Herby Wallace

(with Sonny Thomas)

A-172: Cassette, \$11.00

Honey Fingers • Red Top • ET Blues • Remington Ride • Sunny-Gem • Steel Guitar Rag • Rhodes-Bud Boogie • Panhandle Rag • Little Rock Getaway • What A Friend We Have In Jesus

Herby's Comments: "As the lengthy title indicates, I recorded this album as a tribute to Leon Rhodes and Buddy Charleton. I view them as one of the finest duos of all time. Their arrangements with Ernest Tubbs' *Texas Troubadours* just knocked me out. I know I'll be accused of copying some pieces of their arrangements, but that's O.K. Copying the greatest is nothing I'm ashamed of. I loved their style then and now. I even managed to get Ernest Tubbs' drummer, Wayne White, for the session."



Taking A Break

Herby Wallace

A-170: Cassette, \$11.00

Sweet Georgia Brown • Are You Lonesome Tonight • It's Only Love • Swanee River • Love Is A Many Splendored Thing • My Little Red Wagon • Moonlight In Vermont • Charmaine • Somewhere In Time •

Blues In One Flat

Herby's Comments: "These were tunes that I loved playing on the bandstand. All are associated with something in my past that touched me; made me just enjoy playing them. I guess it was natural that they would be what came to mind when I began thinking of my next album."



Take One

Herby Wallace & Thumbs Carlile

A-173: Cassette, \$11.00

Fat Boy Rag • The Entertainer • Speedin' West • Misty Blue (w/vocal) • Li'l Liza Jane • Honeysuckle Rose • Until It's Time For You To Go • Baby I Love You (w/vocal) • Wind Beneath My Wings • Too Many Rivers

Herby's Comments: "Thumbs was my favorite guitar player of all time. Before he passed away in 1987 I was fortunate to work with him for about 4 years. Although every steel player has a lead guitar to take a portion of an instrumental, Thumbs does it like no other. My love for the guy and his playing were reasons enough to do an album together. I feel the results were well worth it. We recorded this in 1985."



Herby

Herby Wallace

A-174: Cassette, \$11.00

Route 66 • All Of Me • Misty • Here's To You • San Antonio Rose • You Don't Care What Happens to Me • Lady Be Good • It's Only A Paper Moon • You Don't Know Me

Herby's Comments: "Music is a big part of my family. My son, Herby III, is an excellent drummer—no kidding! We had talked of an album, since there were some tunes we both enjoyed doing together."

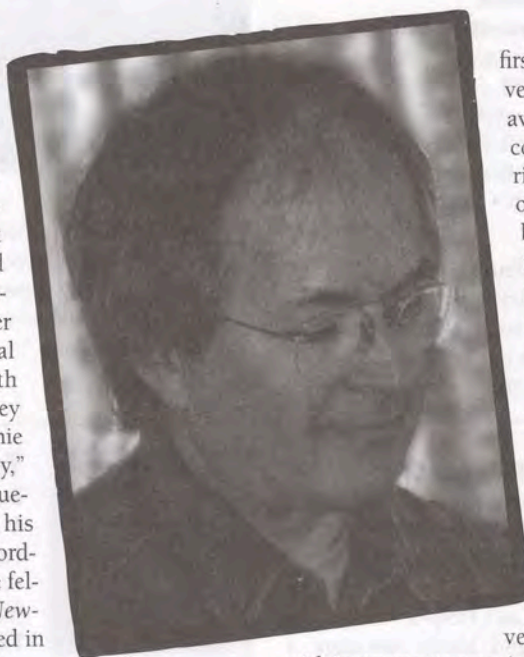
Gary Davis, my son-in-law, is a super bass player, and really fun to work with; and I just had to use him on the album. Naturally, I couldn't leave out Roy Rosetta, since he is nearly "family." We cut the album in 1994 at the studio in Sevierville, Tennessee, owned by Dolly Parton's family, and I'm very proud of it."

Winnie Winston

YOU WOULD NEVER expect a fellow from New York City to become hooked on the steel. Well, it didn't happen overnight. First there was the sound of bluegrass banjo, coming from WWVA in Wheeling, West Virginia. Winnie was just 15, and the banjo's provocative sound captured his interest. By age 20, Winnie would be the hottest banjo picker in New York State, winning several awards for his prowess. Along with David Grisman and Jody Stecher, they formed the New York Ramblers. Winnie would also become a "Bluegrass Boy," playing banjo with the "Father of Bluegrass," Bill Monroe, on several of his shows in Pennsylvania in 1965. Recording with the Ramblers, Winnie is the fellow playing banjo on *Bluegrass At Newport* and *Early Dawg* albums recorded in 1966.

Industrial design was to become Winnie's main means of support, with his appointment as a professor at the University of the Arts in Philadelphia in 1969. It was there that the intricacies of the pedal steel guitar would pique his interest, resulting in his constructing one, of his own design. Completing it in 1971, he would rebuild it in 1976. Its intricacies and potential created a passion in him, typical of love affairs—and it has lasted 25 years! Winnie still plays that same pedal steel.

However, Winnie's banjo was never put aside, but shared his playing time, as well as influenced the folk stylings he found the steel capable of also projecting. Because of the exposure he received by accompanying artists such as David Bromberg, Jerry Jeff Walker, Steve Goodman, Rosalie Sorrells, Saul Broudy, Jim Ringer, and Mary McCaslin, the Oak Publishing Company approached Winnie about writing an instruction book on pedal steel. Winnie pondered the proposal, wondering if there was a need or an interest in it. That was 1976. He decided to attend his



first Steel Convention in St. Louis and survey the interest, as well as check out the available instructional materials. He discovered the interest high and the material lacking. Returning home, he collaborated with Bill Keith, with the result being *Pedal Steel Guitar*. This publication is still available, and heralded as the "bible" for beginning pedal steel players when originally published.

The success of the book, and Winnie's instant notoriety, was such that Philo Records approached him about doing an instrumental album. That resulted in the release of *Steel Wool*, an album that broke some important new ground for the instrument. On it, Winnie took the steel to a space it had not yet been, but which was to inspire others to take it. Winnie revealed that the pedal steel could blend with instruments associated with entirely different musical genres. The album was so innovative as to prompt Scotty to invite Winnie to perform at the Steel Convention in 1980. There, his duo with Ken Bloom, who played zither, bagpipes, and a balalika (a Russian mandolin), was a sensation. Winnie recalls, "After our set, Speedy West came over, put his arm around me, and said, 'That's the most refreshing stuff I've heard in 20 years!' What a thrill; one of my heroes was praising me!"

Winnie has continued to receive praise. He went on to co-author another book, *A Manual of Styles*, with Jimmie Crawford in 1981. He regularly contributes articles for the PSG Association's newsletter and provides his graphics to any publication needing drawings of steel guitar hardware and mechanics. Through the 1980s he played steel and banjo with various acts who came through Philadelphia and performed regularly at the Steel Convention in St. Louis. In 1995 he moved to Wellington, New Zealand where he remains active, playing steel and banjo, as well as doing occasional recording sessions.



Steel Wool

Winnie Winston

A-175: Cassette, \$11.00

Sally Goodin • Henry's Waltz • Springtime, The Last Time Around • The Sweet Hesley Side • Faded Love • Hymns and Hyrs • Headworks • Round The Horn • Some Other Time • Fun House • Skye Boat Song • Steel Wool • The Derry Aire

In Brief: Just to make you aware he can play the banjo, "Sally Goodin" sets the folk tone of what is to

come: a mixture of banjo, steel, and other instruments like you've never heard. Be it "chicken pickin'"—in an animated style that would cause Ralph Mooney to react in slack-jawed amazement—or a tender ballad to rest your tapping feet, Winnie becomes his own stylist. His guitar sounds E9th, but on another level. He might prefer to call it folk steel, but it is on a folk-level

I've never experienced. Then the guy tastefully includes "out-of-place" instruments, typically used to capture a crowd's attention at live concerts: zither (electric no less), flute, penny whistle, vibes, saxophone, clarinet, and Northumbrian (if you can pronounce that) small pipes.

This album is an art form, a concept production to garner the praise of everyone desiring the steel to become an orchestrated instrument. Its limits always need pushing, and Winnie certainly does it here.

Composite Albums

Other than *Pieces of Eight*, all of the following composite albums involved players who knew they were recording for the purpose of releasing composite albums.

When steel guitarists record as a group, or contribute to a group, something beautiful happens. That something includes the raising of everyone's expectations for their own performance. It is similar to playing with musicians more advanced than yourself. When you do that, your own playing improves, you get inspiration, you progress, you benefit from what is known as "cross-fertilization."

In the works that follow, that becomes quite clear. I truly

doubt that these albums would have been as good had it not been for the fact that the players worked together on them, often mixing their ideas on the arrangements of the parts and the tunes played.

The individual selections are typically played by one steel guitarist. But, several tunes utilize combinations of players, providing selected portions of the renditions. It is fun trying to identify the player by the style of a portion of a tune shared. It is a treat, however, to hear the obvious effort being made by each artist to perform at his very best. That effort shows on these albums.



Suite Steel

Buddy Emmons, Jay Dee Maness, Red Rhodes, Sneaky Pete & Rusty Young

A-189: Cassette, \$11.00

Down On The Corner • Blackbird • Everybody's Talkin' • Wichita Lineman • Muddy Mississippi Line • Sunshine Of My Life • Yesterday • Something • Suite Steel Medley:

Turn Any Corner, L'Hiver Sur La Plage & Prodigal

In Brief: This album is a modern classic. It was one of the first successful efforts to meld a number of styles into one fine album. Most of the tunes are performed by a single player, showcasing his style and desired delivery. Other players weave in and out as the tune progresses. Since these players' styles are so distinctive, knowing who is performing is possible without checking the album notes. Buddy is featured prominently, being on four cuts and one duo. Jay Dee Maness' cut of "Muddy Mississippi Line" is truly brilliant, but that could surely be said of every cut on this album. The arrangements were designed to show the depth and breadth of the instrument as well as the individual talent of all the players. This was a concept album, with the producer wanting the performers to reach another level for the steel. That was achieved.



Steel Guitars Of The Grand Ole Opry

Hal Rugg, Weldon Myrick & Sonny Burnette

A-193: Cassette, \$11.00

Sundown • The Great Speckled Bird • Killing Me Softly • The Waltz You Saved For Me • If You Love Me Let Me Know • Medley:

Maiden's Prayer & Faded Love • Steel Guitar Rag • This Time I Almost Made It • Life's Railway To Heaven • Jamaican Steel • City Lights • Annie's Song

In Brief: If you watched the *Grand Ole Opry* on TNN, you have heard these three steelers, but have not often seen them. A camera would just pan over their hands and guitar neck while you listened to just the perfect instrumental break for every vocalist who did a tune or two. It takes talent to provide just the right sounds—sounds that mimic what each performer's session steeler played on the original record.

These fellows haven't kept those jobs all these years without being at the top of their game, day in and day out! On this album they blend their talents and styles to provide renditions of tunes the way they wanted to do them. And, they certainly did it right!



Four Of A Kind

Tom Brumley, Terry Bethel, Dave Musgrave & Roger Blevins

A-192: Cassette, \$11.00

I'm Always Chasing Rainbows • Harpers Thumb • In The Valley • Wild Side Of Live • Panhandle Rag • Waltz You Saved For Me • Mud Hut • Pedal Pickin' • Love Me Tender

In Brief: This group of steelers packs them in at the theaters where they work in Branson, Missouri. Performing with renowned entertainers on a daily basis requires the utmost skill. These fellows have it! With the camaraderie they have for one another, it was only a matter of time before they would think of doing an album together. Each provides two instrumentals on their own, then combine their styles to do two more, swapping sets and mixing it up.

There can be no disappointment with the talent these fellows possess, and demonstrate, on this album.



Pacific Steel Company

Tom Brumley, Red Rhodes, Sneaky Pete, Jay Dee Maness & Al Perkins

A-191: Cassette, \$11.00

Arrowhead • Selah • Jay Dee's Boogie • Fat 'n Sassy • Spittin' Image • Tonight Is Forever • Atrium • Salty Psalter • Rio • Sheffield Steel

In Brief: This album was recently re-released in Europe and I fear its availability will soon end. It appears to have been a "concept" production by the MTV originator, Mike Nesmith, and recorded in 1978. However, nothing is "dated" in terms of their playing; this album could have been recorded today and be current! These players were truly in top form when this recording was done. Each artist has two cuts on the album. I could provide superlative phrases about the performances of each, but all are known players whose reputations are well established. Suffice to say it doesn't get any better than this.



Slide

Jimmie Crawford, Paul Franklin, Lloyd Green, Doyle Grisham, John Hughey, Weldon Myrick, Jeff Newman, Hal Rugg, Larry Sasser & Bill West

A-194: Cassette, \$11.00

Tara's Theme • Canadian Sunset • If • Mack The Knife • It's All In The Game • True Love • Moon River • Blueberry Hill • Sleepwalk • Lady Of Spain • September Song • Winchester Cathedral • Night Train • My Blue Heaven • Don't Get

Around Much Anymore • Days Of Wine & Roses • Mona Lisa • As Time Goes By • Sincerely

In Brief: These fellows need no introduction, but the album does. Pete Drake played the steel guitar and, obviously, loved its music. He particularly enjoyed hearing it come from the artists he hired as session players in his recording studio.

Over a period of time he asked these players to record a tune or two. His plan was to assemble the tunes onto one or more albums. Just before the project was completed, Pete passed away. His widow, Rose Drake, saw to it that Pete's dream was fulfilled. Thus, we are the benefactors of Pete's labors.

It isn't known who selected the material to be recorded, but it is apparent that the right players were chosen for those tunes. The result is a credit to every player's talent.



Pieces Of Eight

Hal Rugg, Terry Bethel, Jay Dee Maness, Red Rhodes, Bobby Garrett, Weldon Myrick, Jim Murphy & Maurice Anderson

A-190C: Cassette, \$11.00

A-190LP: LP Record, \$11.00

Rapid Rag • Sweet-T-Pie • By The Time I Get To Phoenix • Big Murph • My Mother's Eyes • Cuttin' A

Rugg • Jonesy • Rose City Chimes • Night Cap • Connie's Song • Welephant Walk • If I Were A carpenter • When It's Over • Charlotte

In Brief: Here's what happened. I was up to selection No. 8 in the Steel Guitar Record Club. I had all these individual recordings on single 45 or 78 records. I worked out the details to permit the assembling of all onto one album. The result: some heavy-duty arrangements, western swing, smooth country, some pop, and jazz. Everything seems to fit together, with your feet really tapping on most tunes. Several selections just knock you out, while others are break tunes needed to tell an audience you'll be back in 10 minutes. But with 14 cuts, you have a wealth of listening enjoyment. There is a bit of nostalgia here too, since some tunes were recorded when these players were just getting started. Others though, are the "right now"-types. The album jacket has a wild story about "The Last Gig of Tennessee Flutz," a bit zany, but was just an effort at comedy from me.



Steelin' The Hits

Mike Fried, Marty Rifkin & Mark Switzer

A-198C: Cassette, \$11.00

A-198CD: Compact Disc, \$16.00

Star Trek Theme • All My Loving • Under My Thumb • I Dream Of Jeannie Theme • Surfer Girl • Can't Help Falling In Love • California Girls • Alexander's Ragtime Band • Blue Danube Waltz • Mr. Sandman • Winter Wonderland • Return To Sender

Efforts to learn about these three Southern California steelers proved fruitless. Perhaps they wanted the music to reveal all that is important about them. If so, their music does it exceptionally well. From the album notes it was learned that the three had a number of favorite tunes they enjoyed playing and wanted to record. I suspect they had "head arrangements" of every tune and were just aching to see if they could duplicate those thoughts in a recording studio. Coming together, they really made it happen. Because their styles blend, it isn't possible to identify who the player is on any tune (perhaps as they wanted it). It could be that they all played portions of every tune. The fact that nothing about this is known, makes the album even more intriguing. Thus, they blend into a single performer. If they sought to be a composite,

In Brief: The album's selections are tunes I'd never expect a steel player to record. Furthermore, I cannot find one that anyone else has ever recorded. That alone makes this album a unique treat. I was caught up in the "Star Trek Theme." While on the bridge with Captain Kirk, hurtling across the galaxy at warp speed, the sounds of the steel guitar fuel the Starship Enterprise on its way. And when the banjo breaks in, I laugh out loud; not because it's funny, but because I recognize how I was trapped in the sounds of expectation. These three fellows opened my mind to the importance of every instrument projecting a musical mood through its performance. This album does that dramatically, and the performers are entitled to the credit. This is an album of selections like no other. I like it.

ADDITIONAL ALBUMS! The following exceptional albums are also available. These, and others, will be listed and described in the final version of this catalog:

No.	Title:	Artist:	Price:
A-167C	Take Your Pick	Julian Tharpe	\$11.00
A-195CD	Totally Hot Nashville Steel Guitar	Robby Turner and 7 others	\$16.00
A-197C/CD	Med Steel	Egil Skjeltne & Dag Wolf	\$11.00/\$16.00
A-199LP	Steel Guitar Express	Byrd, Emmons & 11 others	\$11.00
A-210CD	American Dreams On Steel Guitar	Nils Tuxen	\$16.00
A-211CD	Stratosphere Boogie	Speedy West & Jimmy Bryant	\$16.00

Chord Progression Studies For The Pedal Steel Guitar

by Fred Layman

SPECIAL NOTICE

This "Special Edition" catalog is provided for distribution at the 1996 International Steel Guitar Convention in St. Louis, Missouri.

The "full" catalog is scheduled to be printed in the months following that Convention. You will be notified when it is available.

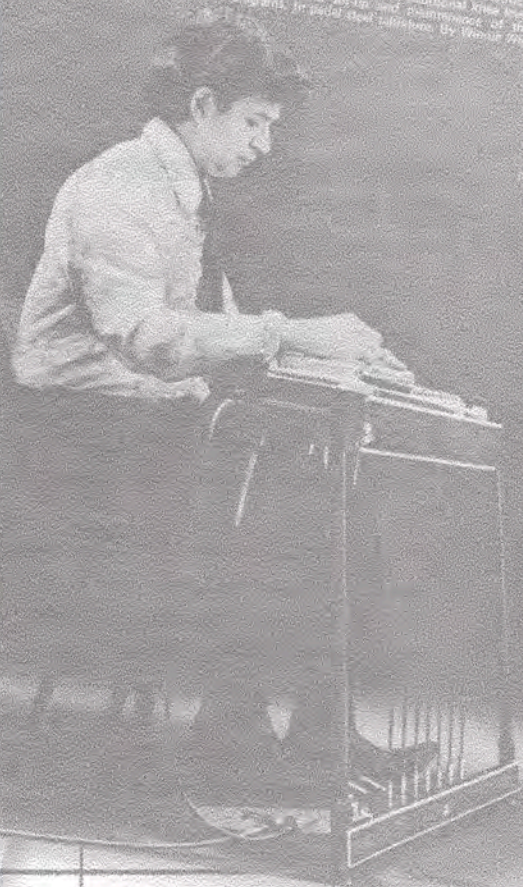
When completed and ready for distribution, all the "Steel Guitar Instruction" materials (listed hereafter) will be described in detail, and many additional items will be included.

Steel Guitar Instruction

Pedal Steel
a manual of style
by jimie crawford
weldon myrick

Pedal Steel Guitar

A complete guide to the pedal steel guitar. Beginning to advanced instruction in the E9 and an introduction to the E9. Includes detailed sections on additional knee work, chord theory, and an introduction to the E9. Includes detailed sections on additional knee work, chord theory, and an introduction to the E9.



EXP

E9



RIGHT instrumentals from
EXP

ST. LOUIS BLUES
FEATURING FIVE SONGS
OF THE BEAUTIFUL
HAWAIIAN ISLANDS
PLUS
ELEVEN SONGS



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OKLAHOMA

Standards of Excellence

Quality Assurance

It is possible to learn *something* from any instructional course. This catalog does not contain every published course. However, all instructional courses known to exist for the steel guitar were obtained, reviewed, and compared. Standards were established that led to the rejection of many.

None of the instructional courses listed in this catalog are

perfect, nor do they need to be.

Most suppliers of steel guitar teaching aids are not professional teachers. They are dedicated players who want to share the knowledge they most likely learned the hard way: on their own! Feeling compelled to give something back for the gift they receive by playing the steel guitar, they honor themselves and the instrument.

Minimum Requirement: Tablature

It is obvious that tablature is not needed when discussing music theory or topics involving non-playing issues. When instruction is offered for playing the steel guitar, though, every lesson should include tablature. Even if you receive private, face-to-face lessons, tablature should be included as a part of the instructional process. You should also be allowed to tape record the lesson, and when finished, depart with the recording and the tablature in your possession. Both become "homework," and homework is necessary and required by all competent instructors. Tablature is also a tool, a very efficient learning tool.

The thoroughness of tablature reflects the professionalism of the instructor and informs you that your teacher recognizes the importance of advancing the steel guitar to musical legitimacy. A musical instrument achieves "legitimacy" when its players are capable of playing written musical notation prepared in manuscript form. Furthermore, ultimate legitimacy for a musical instrument is achieved when musical notation can be written for it.

Why Some Materials Didn't Make The Cut

- The information was not of sufficient quantity and quality to justify its cost to the buyer.
- The tablature, packaging, or written instructions were poorly prepared or tacky.
- The instructor desired to sell the course material himself.
- The material fell within the D/F Grade Level (see below).

Rating The Materials

The Four Grade Levels of Steel Guitar Instructional Materials are:

- **Grade Level D/F:** When only verbal tablature is provided, the student is cheated. The instructor wastes a lot of the student's time by laboriously explaining every playing procedure: positioning of the tone bar, identifying the strings to be picked, telling the student which pedals and knee levers to engage, when to engage them, etc. **Selling this inadequate and unacceptable instructional material shortchanges the student, and defeats the goal of achieving musical legitimacy for the steel guitar.**

- **Grade Level C:** This level identifies oral or written instruction accompanied by a musical tape recording or video, **and must include simple written tablature.** That tablature will identify the copedent(s) used, disclose the fret positioning of the tone bar, reveal the strings to be picked, identify the pedals to be depressed, the knee levers to be engaged, etc. This level of instruction is the most common offered by today's steel guitar teachers. *It is the absolute minimum of acceptability.*

- **Grade Level B:** Everything listed in Grade Level C must be provided, plus the tablature must include appropriate musical notation in a musical lead-line (typically written in the treble clef). The melody notes, or the highest pitched notes played, are written in standard musical notation.

- **Grade Level A:** Everything included in Grade Level B must be provided. The musical lead-line will have all the notation listed in the treble and bass clefs, including every music symbol needed to play the material as the composer intended the arrangement to be played. This is how music is written for all "legitimate" instruments.

Common Copedents

Shown on the next page are the two most common tunings used by pedal steel guitarists today. These "set-ups" are called copedents (pronounced *co-PEE-dents*), and identify which strings are altered by pedal and knee lever action.

"Copedent" is a word I coined years ago by combining pieces of the words "chord," "pedal," and "arrangements." To my surprise, the word caught on and stuck! When the instrument's basic tuning, with all its pedal changes, and all its knee lever changes were referred to as a "set-up," I tended to rail. I wanted the pedal steel guitar to have nomenclature—identifying words and terms dedicated to it alone. Then, as now, "set-ups" were the mixers sold by bartenders to be used by customers who supplied their own alcohol if they wanted to drink in bars in semi-dry States!

Strings		The E9th Copedent					String Gauges (Most Common)
1	F#	+G					.013
2	D#	-D/C#					.017
3	G#	+A					.011
4	E	+F# -Eb +F					.013
5	B	-Bb +C# +C#					.017
6	G#	+A					.022P
7	F#	+G					.026W
8	E	-Eb +F					.030
9	D	-C#					.036
10	B	-Bb +C#					.038

Knee Lever Positions: $\overleftarrow{LKL}$ $\overleftarrow{LKV}$ $\overrightarrow{LKR}$ **A** **B** **C** $\overleftarrow{RKL}$ $\overrightarrow{RKR}$
 Knee Lever "Names": **G** **X** **D** **E** **F**

Shown here are the most common Pedal and Knee Lever changes used today for the E9th tuning. There are good reasons for having the Right Knee levers positioned as shown, although the direction of their travel is not important. The reasons for the string changes being on these levers cannot be explained in sufficient detail here.

The usual alphabetical designations for the Pedals and Knee Levers are indicated. Any course material that varies from the above can usually be adjusted to by the student. LKL = Left Knee Lever pushed to the Left. LKV = Left Knee Lever pushed Vertically, etc.

Strings		The C6th Copedent					String Gauges (Most Common)
1	G (or D)	(+G#)	(+D#)				.012 (or .017)
2	E		+F			-D#	.015
3	C		+D		-B		.018
4	A	+B	+B				.022P
5	G	-F#					.026W
6	E		-D#			+F	.032
7	C			+C#			.038
8	A	+B					.042
9	F	+F#		-E			.052
10	C	+D		-A			.070

Pedals: **4** **5** **6** **7** **8** Knee Levers: $\overleftarrow{RKL}$ $\overrightarrow{RKR}$

Shown above are the C6th tuning's most common Pedal and Knee Lever changes in use today. Tablature for the C6th is not as standardized as for the E9th...note that the tuning's first string has become either a G note or a D note. However, when the course material varies from the above, the student can usually adjust to

it and work out an alternative procedure for duplicating the tablature and the recorded playing. Every instructor has preferences, which they identify and usually explain. Differences between your copedent and the instructor's should not pose an insurmountable problem.

Copedents of the Catalog Courses

All the instructional items listed in this catalog will utilize one or both of these copedents. After the copedent is identified, the required pedals and knee levers for each course will be listed (i.e., A, B, D, E, etc.). Similarly, the C6th tuning will have its appropriate pedals and knee levers designated. Your pedal steel should possess those pedal and knee lever changes if you expect to perfectly match the playing required by the course material. However, if your pedal steel does *not* have all the pedals or pedal changes re-

quired, you can most often determine a way around the problem and be able to learn most of what is provided by every instructor.

Naturally, your instrument does not need to have the pedals and knee levers arranged as listed in the example copedents (although this configuration is widely accepted as the standard). When some other less common pedals or knee lever changes are used by an instructor, they will be identified in that course's descriptive summary.

ITEM #	COURSE TITLE	INSTRUCTOR	PRICE
BE-01	Harmonic Tune-Up – Layout & Cassette	Buddy Emmons	\$10.00
BE-02	E9th Chord Vocabulary – Cas. & Tab.	Buddy Emmons	\$10.00
BE-03	Intro's & Turnarounds, Vol. 1 – E9th – Cas. & Tab.	Buddy Emmons	\$21.00
BE-04	Intro's & Turnarounds, Vol. 2 – E9th – Cas. & Tab.	Buddy Emmons	\$21.00
BE-05	Half Duzen' Shuffles – E9th – Cas. & Tab.	Buddy Emmons	\$21.00
BE-06	Expo-E9th – 8 tabbed tunes – Cas. & Tab.	Buddy Emmons	\$21.00
BE-07	Basic C6th – Cas. & Tab.	Buddy Emmons	\$30.00
BE-08	"Cold Rolled Steel," "Lily Dale" & "La Golondrina" (3 tabbed tunes from <i>Steel Guitar Jazz & Four Wheel Drive</i> album)	Buddy Emmons	\$10.00
BE-09	"Bluemmons," "Flint Hill Special" & "Four Wheel Drive" (3 tabbed tunes from <i>Steel Guitar Jazz & Four Wheel Drive</i> album)	Buddy Emmons	\$10.00
BE-10	In The Mood For Swingin' – E9th/C6th – Cas. & Tab.	Buddy Emmons	\$26.00
BE-11	We're Steel Swingin' – E9th/C6th – Cas. & Tab.	Buddy Emmons	\$26.00
BE-12	Swingin' Our Way – E9th/C6th – Cas. & Tab.	Buddy Emmons	\$26.00
BE-13	Swingin' By Request – E9th/C6th – Cas. & Tab.	Buddy Emmons	\$26.00
BE-14	It's All In The Swing – E9th/C6th – Cas. & Tab.	Buddy Emmons	\$26.00
BE-15	Steel Guitar Christmas Sounds – E9th – Cas. & Tab.	Buddy Emmons	\$26.00
BE-16	Ten Songs On The E9th – LP & Tab.	Buddy Emmons	\$38.00
DB-01	Basic Chord Studies – E9th – Cas. & Tab.	Doug Beaumier	\$21.00
DB-02	Advanced Chord Studies – E9th – Cas. & Tab.	Doug Beaumier	\$21.00
DB-03	Palm Blocking – Cas. & Tab.	Doug Beaumier	\$21.00
DB-04	Pick Blocking – Cas. & Tab.	Doug Beaumier	\$21.00
DB-05	Beginning Speedpicking – E9th – Cas. & Tab.	Doug Beaumier	\$21.00
DB-06	Advanced Speedpicking – E9th – Cas. & Tab.	Doug Beaumier	\$21.00
DB-07	Chimes On Steel – E9th – Cas. & Tab.	Doug Beaumier	\$21.00
DB-08	Hammer-ons & Pull-offs – E9th – Cas. & Tab.	Doug Beaumier	\$21.00
DB-09	Intro's – E9th – Cas. & Tab.	Doug Beaumier	\$21.00
DB-10	Playing Melody – E9th – Cas. & Tab.	Doug Beaumier	\$21.00
DB-11	Playing Back-Up – E9th – Cas. & Tab.	Doug Beaumier	\$21.00
DB-12	Soloing & Improvisation – E9th – Cas. & Tab.	Doug Beaumier	\$21.00
DB-13	Rock & Blues – E9th – Cas. & Tab.	Doug Beaumier	\$21.00
DB-14	Swing Sounds On E9th – Cas. & Tab.	Doug Beaumier	\$21.00
DB-15	Using Pedals B & C – E9th – Cas. & Tab.	Doug Beaumier	\$21.00
DB-16	35 Popular Melodies – E9th & C6th – Cas. & Tab.	Doug Beaumier	\$50.00
DB-17	The C6th Pedal Steel Guitar Method – Vol. 1 – C6th – Cas. & Tab.	Doug Beaumier	\$26.00
DB-18	The C6th Pedal Steel Guitar Method – Vol. 2 – C6th – Cas. & Tab.	Doug Beaumier	\$26.00
DJ-01	Doug Jernigan's Home Study Course – E9th – Cas. & Tab.	Doug Jernigan	\$30.00
DJ-02	Chord Progressions – C6th – Tab Only	Doug Jernigan	\$15.00
DJ-03	Bluegrass Plus – E9th – Cas. & Tab.	Doug Jernigan	\$15.00
DJ-04	Ten Songs On The E9th Tuning – LP Record & Tab.	Doug Jernigan	\$30.00
DJ-05	Ten Songs On The C6th Tuning – LP Record & Tab.	Doug Jernigan	\$30.00
DJ-06	Lock Horns In Nashville – 10 Songs in E9th Tuning – Cas. & Tab.	Doug Jernigan	\$30.00
DJ-07	100 Hot Licks, Nashville Style – E9th – Cas. & Tab.	Doug Jernigan	\$30.00
DJ-08	13 Songs In The C6th Tuning, Vol. 1 – Cas. & Tab.	Doug Jernigan	\$30.00
DJ-09	13 Songs In The C6th Tuning, Vol. 2 – Cas. & Tab.	Doug Jernigan	\$30.00
DJ-10	"Diggin' Doug" & "Streets Of Laredo" (2 tunes) – Cas. & Tab.	Doug Jernigan	\$12.00
DJ-11	"Orange Blossom Special" & "Black Mt. Rag" – Cas. & Tab.	Doug Jernigan	\$12.00
DJ-12	"Old Joe Clark" (1 tune) – Cas. & Tab.	Doug Jernigan	\$12.00
DJ-13	"Sugarfoot Rag" (1 tune) – Cas. & Tab.	Doug Jernigan	\$12.00
DJ-14	"In The Garden" (1 tune) – Cas. & Tab.	Doug Jernigan	\$12.00

ITEM #	COURSE TITLE	INSTRUCTOR	PRICE
E-01	52 Songs For The E9th – Cas. & Tab. by Jernigan, Hughey,	Crawford & Hicks	\$100.00
E-02	C6th Scales & Modes – Cas., Tab., & Book	Ken Albert	\$22.00
E-03	Tom Cattin', (13 tunes) – Tab only – Album is separate item (see catalog)	Tom Brumley	\$25.00
E-04	Solos to "Highway 40 Blues," "You May See Me Walkin'," & "On Way Rider" (first steel solo) – Cas. & Tab.	Bruce Bouton	\$15.00
E-05	Solos to "Heartbroke," "Crying My Heart Out Over You," "Uncle Penn," & "One Way Rider" (second steel solo) – Cas. & Tab.	Bruce Bouton	\$15.00
E-06	Solos of "Country Boy," "Something In My Heart" & "Low And Lonely" – Cas. & Tab.	Bruce Bouton	\$15.00
E-07	Trappin' Squirrels – Cas. & Tab.	Catfish John Hunter	\$15.00
E-08	The I & IV Chord Changes – Cas., Tab. & Booklet	Catfish John Hunter	\$15.00
E-09	Pedal Steel, A Manual of Style – Booklet by Myrick, Crawford	Bethel & Hughey	\$32.00
E-10	The Intentional Steel Guitar Discography (225 pages)	Joe Goldmark	\$20.00
E-12	"Summer Clouds," "San Antonio Rose," & "Steelin' Away" – Cas. & Tab	Lloyd Green	\$10.00
E-13	Two Diagrammed Tunes For The Pedal Steel Guitar	Mike Johnson	\$10.00
E-14	Country Tabs & Tracks – E9th – Cas. & Tab.	Zane King	\$25.00
E-15	The Ultimate Hot Licks, Vol. 1 – E9th – Cas. & Tab.	Zane King	\$25.00
E-16	The Ultimate Hot Licks, Vol. 2 – E9th – Cas. & Tab.	Zane King	\$25.00
E-17	Gospel Tabs & Tracks, Vol. 1 – E9th – Cas. & Tab.	Zane King	\$25.00
E-18	Gospel Tabs & Tracks, Vol. 2 – E9th – Cas. & Tab.	Zane King	\$25.00
E-19	Gospel Tabs & Tracks, Vol. 3 – E9th – Cas. & Tab.	Zane King	\$25.00
E-20	The Art Of Hawaiian Steel Guitar – Haw. Tunings – Cas. Tab. & Book	Stacy Phillips	\$16.00
E-21	"Dream Baby" & "Too Far Gone" – (2 tunes) – E9th – Cas. & Tab.	Jay Leach	\$11.00
E-22	"On The Road Again" & "Steel Guitar Rag" – E9th – Cas. & Tab.	Jay Leach	\$11.00
E-23	Pedal Steel Guitar, Vol. 1 – E9th – Video & Tab.	Tim McCasland	\$31.00
E-24	Pedal Steel Guitar, Vol. 2 – E9th – Video & Tab.	Lloyd Maines	\$31.00
E-25	Hot Pedal Steel – E9th – Video & Tab.	Lloyd Maines	\$41.00
E-26	60 Hot Licks – E9th – Video & Tab.	Lloyd Maines	\$31.00
E-27	Steel For The Fun Of It – E9th – Cas. Tab. & Booklet	Frenchy Messier	\$33.00
E-28	Steel For The Fun Of It – C6th – Cas. Tab. & Booklet	Frenchy Messier	\$31.00
E-29	An Easy Guide To Learning B6th – Cas. & Tab.	Frenchy Messier	\$17.00
E-30	Basic Music Theory For The Pedal Steel	Jim Molberg	\$ 7.00
E-31	The Amazing Speed Picking Course – E9th – Cas. & Tab.	Myrick & Rugg	\$12.00
E-32	The Loretta Lynn Medley – E9th – Cas. & Tab.	Hal Rugg	\$12.00
E-33	Anthology Of The Pedal Steel Guitar – E9th – Cas., Tab. & Booklet	Dewitt Scott	\$24.00
E-34	Pedal Steel Guitar Method – E9th – Cas., Tab. & Booklet	Dewitt Scott	\$24.00
E-35	Playing Backup For The Pedal Steel – Cas., Tab. & Booklet	Dewitt Scott	\$24.00
E-36	Pedal Steel Guitar – E9th – EP record, Tab. & Booklet	Winnie Winston	\$16.00
E-37	Chord Construction For The Pedal Steel Guitarist – Booklet	Tom Bradshaw	\$ 3.00
E-38	The E9th Pedal Steel Workbook – Cas., Tab. & Booklet	John Bidasio	\$21.00
JL-01	"All The Things You Are" – C6th Jazz – Cas. & Tab.	Jim Loessberg	\$16.00
JL-02	"Billie's Bounce" & "Now's The Time" – C6th Jazz – Cas. & Tab.	Jim Loessberg	\$16.00
JL-03	"Blues For Alice" – C6th Jazz – Cas. & Tab.	Jim Loessberg	\$16.00
JL-04	"Body And Soul" – C6th Jazz – Cas. & Tab.	Jim Loessberg	\$16.00
JL-05	"Cherokee" – C6th Jazz – Cas. & Tab.	Jim Loessberg	\$16.00
JL-06	"Donna Lee" – C6th Jazz – Cas. & Tab.	Jim Loessberg	\$16.00
JL-07	"Four" – C6th Jazz – C6th – Cas. & Tab.	Jim Loessberg	\$16.00
JL-08	"Here's That Rainy Day" – C6th – Cas. & Tab.	Jim Loessberg	\$16.00
JL-09	"Move" – C6th – Cas. & Tab.	Jim Loessberg	\$16.00
JL-10	"On Green Dolphin Street" – C6th – Cas. & Tab.	Jim Loessberg	\$16.00
JL-11	"Ornithology" – C6th – Cas. & Tab.	Jim Loessberg	\$16.00
JL-12	"Raisin' The Dickens" – C6th – Cas. & Tab.	Jim Loessberg	\$16.00

ITEM #	COURSE TITLE	INSTRUCTOR	PRICE
JL-13	"Satin Doll" – C6th – Cas. & Tab.	Jim Loessberg	\$16.00
JL-14	"Scrapple From The Apple" – C6th – Cas. & Tab.	Jim Loessberg	\$16.00
JL-15	"There Will Never Be Another You" – C6th Jazz – Cas. & Tab.	Jim Loessberg	\$16.00
JL-16	"Thriving On A Riff" – C6th – Cas. & Tab.	Jim Loessberg	\$16.00
JL-17	"Watch What Happens" – C6th – Cas. & Tab.	Jim Loessberg	\$16.00
JF-01	Music To Steel By – E9th – Cas. & Tab. for 10 Tunes	Jeff Newman	\$34.00
JF-02	Music To Back-Up By – E9th – Cas. & Tab. for 10 Tunes	Jeff Newman	\$34.00
JF-03	Music To Get C6th By – C6th – Cas. & Tab. for 10 Tunes	Jeff Newman	\$25.00
JF-04	Jeff Newman & A Few Good Friends – E9 – Cas. & Tab. for 10 Tunes	Jeff Newman	\$34.00
JF-05	Gospel Steel Guitar Course – E9th – Cas. & Tab. for 10 Tunes	Jeff Newman	\$34.00
JF-06	The E9th/B6th Universal Steel Guitar Course – E9th – Cas. & Tab.	Jeff Newman	\$25.00
JF-07	30 Intro's – E9th – Cas. & Tab.	Jeff Newman	\$10.00
JF-08	The New Dirty Dozen – E9th – Cas. & Tab.	Jeff Newman	\$25.00
JF-09	Woodshed Workshop Series, 1 thru 20 – E9th – Cas. & Tab.	Jeff Newman	\$200.00
JF-10	Woodshed Workshop Series, 21 thru 47 – E9th – Cas. & Tab.	Jeff Newman	\$260.00
JF-11	The Christmas Book – E9th – Tab Only	Jeff Newman	\$10.00
JF-12	"Remington Ride" – E9th – (One Tune) – Cas. & Tab.	Jeff Newman	\$10.00
JF-13	"Steel Guitar Rag" – E9th – (One Tune) – Cas. & Tab.	Jeff Newman	\$20.00
JF-14	"Steeling The Blues" – E9th – (One Tune) – Cas. & Tab.	Jeff Newman	\$10.00
JF-15	"Cotton-Eyes Joe" – E9th (One Tune) – Cas. & Tab.	Jeff Newman	\$25.00
JF-16	Steel Tracks 1 – Cassette of Rhythm Tracks with Chord Charts	Jeff Newman	\$10.00
JF-17	Steel Tracks 2 – Cassette of Rhythm Tracks with Chord Charts	Jeff Newman	\$10.00
JF-18	Star Tracks – Cassette of Rhythm Tracks with Chord Charts	Jeff Newman	\$10.00
JF-19	Bob Browning Bandstand – Cassette of Rhythm Tracks with Charts	Jeff Newman	\$10.00
JF-20	Blues, Blues – Cassette of Rhythm Tracks with Chord Charts	Jeff Newman	\$10.00
JF-21	Honky Tonk Heroes, Set 1 – Cassette of Rhythm Tracks with Charts	Jeff Newman	\$17.00
JF-22	Honky Tonk Heroes, Set 2 – Cassette of Rhythm Tracks with Charts	Jeff Newman	\$17.00
JF-23	Honky Tonk Heroes, Set 3 – Cassette of Rhythm Tracks with Charts	Jeff Newman	\$17.00
JF-24	Pedal Steel Techniques – E9th – Video, Cas. & Tab.	Jeff Newman	\$75.00
JF-25	Pedal Steel Illustrated – E9th – Video only	Jeff Newman	\$50.00
JF-26	Right Hand Alpha – E9th & C6th – Video, Cas. & Tab.	Jeff Newman	\$30.00
JF-27	Just Play The Melody – E9th – Video, Cas. & Tab.	Jeff Newman	\$55.00
JF-28	The E9th Chord Connection – E9th – Video & Tab.	Jeff Newman	\$55.00
JF-29	Give Me An Intro, Part 1 & 2 – E9th – Video & Tab.	Jeff Newman	\$55.00
JF-30	The E9th Chord Dictionary – E9th – Video & Tab.	Jeff Newman	\$55.00
JF-31	The Minor Chord Connection, Part 1 – E9th – Video & Tab.	Jeff Newman	\$60.00
JF-32	The Minor Chord Connection, Part 2 – E9th – Video & Tab.	Jeff Newman	\$60.00
JF-33	No Speed Limit, Part 1 & 2 – E9th – Video & Tab.	Jeff Newman	\$55.00
JF-34	No Speed Limit, Part 3 – E9th – Video & Tab.	Jeff Newman	\$55.00
JF-35	The 12-String Universal E9th/B6th Tuning – Video only	Jeff Newman	\$30.00
JF-36	Bandstand Back-Up, Part 1 – E9th – Video, Cas. & Tab.	Jeff Newman	\$75.00
JF-37	Bandstand Back-Up, Part 2 – E9th – Video, Cas. & Tab.	Jeff Newman	\$75.00
JF-38	The C6th Workshop, Part 1 & 2 – C6th – Video, Cas. & Tab.	Jeff Newman	\$55.00
JF-39	C6th And Swinging, Part 1 – C6th – Video only	Jeff Newman	\$75.00
JF-40	C6th And Swinging, Part 2 – C6th – Video only	Jeff Newman	\$75.00
JF-41	"Steel Guitar Jubilee" (1 tune) – Video, Cas. & Tab.	Jeff Newman	\$25.00
JF-42	The E9th Chord Dictionary & Chord Progressions – Booklet	Jeff Newman	\$20.00
JF-43	Up From The Top – E9th – 2 Videos, Cas. & Tab.	Jeff Newman	\$100.00
JF-44	Chord Progression Studies – E9th – Cas., LP Record & Tab.	Newman & Layman	\$25.00
W-01	An Approach To The E9th Tuning – E9th – Cas. & Booklet	Herby Wallace	\$40.00

ITEM #	COURSE TITLE	INSTRUCTOR	PRICE
W-02	An Approach To The C6th Tuning, Basic – Cas. & Booklet	Herby Wallace	\$30.00
W-03	An Approach To The C6th Tuning, Advanced – Cas. & Booklet	Herby Wallace	\$33.00
W-04	Ten Songs For The E9th Tuning – LP Record & Tab.	Herby Wallace	\$30.00
W-05	Ten Songs For The C6th Tuning – LP Record & Tab.	Herby Wallace	\$30.00
W-06	25 Intro's And Turnarounds – E9th – Cas. & Tab.	Herby Wallace	\$20.00
W-07	14 Songs For The E9th Tuning – Cas. & Tab.	Herby Wallace	\$40.00
W-08	5 Gospel Songs For The E9th Tuning – Cas. & Tab.	Herby Wallace	\$15.00
W-09	100 Runs & Licks – E9th – Cas. & Tab.	Herby Wallace	\$20.00
W-10	Four-Tune Course No. 1 – E9th – Cas. & Tab.	Herby Wallace	\$15.00
W-11	Four-Tune Course No. 2 – C6th – Cas. & Tab.	Herby Wallace	\$15.00
W-12	Four-Tune Back-Up Course No. 1 – E9th – Cas. & Tab.	Herby Wallace	\$25.00
W-13	Four-Tune Back-Up Course No. 2 – E9th – Cas. & Tab.	Herby Wallace	\$25.00
W-14	Four-Tune Back-Up Course No. 3 – E9th – Cas. & Tab.	Herby Wallace	\$25.00
W-15	Four-Tune Back-Up Course No. 4 – C6th – Cas. & Tab.	Herby Wallace	\$25.00
W-16	Three-Tune Back-Up Course No. 5 – C6th – Cas. & Tab.	Herby Wallace	\$25.00
W-17	Four-Tune Back-Up Course No. 6 – C6th – Cas. & Tab.	Herby Wallace	\$25.00
W-18	"Honey Fingers" (1 Tune) – C6th – Cas. & Tab.	Herby Wallace	\$17.00
W-19	"Phoenix" & "Four Wheel Drive" (2 Tunes) – C6th – Cas. & Tab.	Herby Wallace	\$12.00
W-20	"Red Top" (1 Tune) – C6th – Cas. & Tab.	Herby Wallace	\$17.00
W-21	"Steel Guitar Rag" (1 Tune) – C6th – Cas. & Tab.	Herby Wallace	\$20.00
W-22	"ET Blues" – (1 Tune) – C6th – Cas. & Tab.	Herby Wallace	\$17.00
W-23	"Rhodes-Bud Boogie" – (1 Tune) – C6th – Cas. & Tab.	Herby Wallace	\$17.00
W-24	"Amazing Grace" – (1 Tune) – E9th – Cas. & Tab.	Herby Wallace	\$17.00
W-25	"Anytime" – (1 Tune) – E9th – Tab Only	Herby Wallace	\$4.00
W-26	"Autumn Leaves" – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-27	"Blue Christmas" – (1 Tune) – E9th – Tab Only	Herby Wallace	\$4.00
W-28	"Blues In One Flat" – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-29	"Cute" – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-30	"Every Time You Touch Me" – (1 Tune) – E9th – Tab Only	Herby Wallace	\$4.00
W-31	"Farewell Party" – (1 Tune) – E9th – Tab Only	Herby Wallace	\$4.00
W-32	"It Was Almost Like A Song" – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-33	"I'll Be Home For Christmas" – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-34	"I'd Rather Be Sorry" – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-35	"My Way" – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-36	"Old Cape Cod" – (1 Tune) – E9th – Tab Only	Herby Wallace	\$4.00
W-37	"Rudolph The Red Nosed Reindeer" – (1 Tune) – E9th – Tab Only	Herby Wallace	\$4.00
W-38	"Sleepwalk" – E9th – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-39	"Sleepwalk" – C6th – (1 Tune) – E9th – Tab Only	Herby Wallace	\$4.00
W-40	"Soft Rain" – E9th – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-41	"Steel Guitar Rag" – E9th – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-42	"Sunny Side Of The Street" – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-43	"Ten Thousand Years" – (1 Tune) – E9th – Tab Only	Herby Wallace	\$4.00
W-44	"That's All That Matters" – (1 Tune) – E9th – Tab Only	Herby Wallace	\$4.00
W-45	"The Days Of Wine And Roses" – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-46	"Too Many Rivers To Cross" – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-47	"Until It's Time..." – (1 Tune) – E9th – Tab Only	Herby Wallace	\$4.00
W-48	"The Christmas Song" – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-49	"Welcome To My World" – (1 Tune) – E9th – Tab Only	Herby Wallace	\$4.00
W-50	"White Christmas" – (1 Tune) – C6th – Tab Only	Herby Wallace	\$4.00
W-51	"White Christmas" – (1 Tune) – E9th – Tab Only	Herby Wallace	\$4.00
W-52	"You Belong to Me" – (1 Tune) – E9th – Tab Only	Herby Wallace	\$4.00
W-53	"You Don't Care What Happens To Me" (1 Tune) – E9th – Tab Only	Herby Wallace	\$4.00

Steel Guitar Accessories

SPECIAL NOTICE

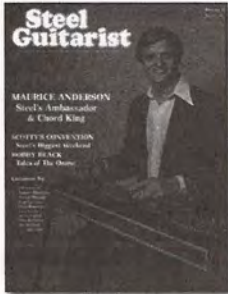
This "Special Edition" catalog is provided for distribution at the 1996 International Steel Guitar Convention in St. Louis, Missouri. The "full" catalog is scheduled to be printed in the months following that Convention. You will be notified when it is available. When completed and ready for distribution, all the "Steel Guitar Accessories" listed below will be described in detail, plus include many additional items.

ITEM #	ACCESSORY	SUPPLIER	PRICE
AC-01	Pedal Steel String Sets – 10-string E9th, + 2 extra plains	Tom Bradshaw	\$11.00
AC-02	Pedal Steel String Sets – 12-string E9th, + 2 extra plains	Tom Bradshaw	\$13.00
AC-03	Pedal Steel String Sets – 10-string C6th, + 2 extra plains	Tom Bradshaw	\$13.00
AC-04	Pedal Steel Guitar Strings, Individual Gauges	Tom Bradshaw	Write for prices
AC-05	Volume Pedal – Model L-10-K: Low Profile	Goodrich Products	Write for prices
AC-06	Volume Pedal – Model H-10-K: Reg. Height	Goodrich Products	Write for prices
AC-07	Match Box (No-loss of sustain and fidelity)	Goodrich Products	Write for prices
AC-08	Super Sustain Match Box (with pre-amp)	Goodrich Products	Write for prices
AC-09	Steel Driver (No-loss with pre-amp & fuzz)	Goodrich Products	Write for prices
AC-10	Match-Bro (Dobro Effect Device) – Battery Operated	Goodrich Products	Write for prices
AC-11	A.C. Powered Supply for Match-Bro – You'll want it!	Goodrich Products	Write for prices
AC-12	Volume Pedal Attachment Bracket (for Goodrich Pedals)	Goodrich Products	Write for prices
AC-13	Allen Bradley Type J Volume Potentiometer (.5 meg)	Clerostat Corp.	\$21.00
AC-14	Dunlop Tone Bar (6 oz.) – Child's Bar – Stainless	Dunlop Manufacturing	\$15.00
AC-16	Dunlop Tone Bar (8 oz.) – Stainless	Dunlop Manufacturing	\$25.00
AC-17	Dunlop Tone Bar (11 oz.) – Stainless	Dunlop Manufacturing	\$25.00
AC-18	Dunlop Sitar Bar (11 oz.) – Stainless with flat edge	Dunlop Manufacturing	\$26.00
AC-19	Dunlop Chrome Plated Finder Picks (.016 gauge)	Dunlop Manufacturing	\$ 3.00
AC-21	Steel Guitar Covers – Naughahyde – Supply Dimensions!	Hatleli Upholstery	\$30.00
AC-22	Amp Covers – Naughahyde – Supply Dimensions!	Hatleli Upholstery	\$50.00
AC-23	Pedal Rod & Leg Sheath	Hataeli Upholstery	\$22.00
AC-24	Pick & Bar Pouch – Naughahyde	Hatleli Upholstery	\$10.00
AC-25	"Steel Guitarist" Belt Buckle – Spelled out in solid brass	Tom Bradshaw	\$15.00
AC-26	Korg AT-2 Chromatic Tuner	Korg Manufacturing	\$70.00
AC-27	Korg DT-3 Chromatic Tuner	Korg Manufacturing	\$80.00
AC-28	Korg AT-1 Chromatic Tuner	Korg Manufacturing	\$135.00
AC-29	Korg AT-1AC Chromatic Tuner	Korg Manufacturing	\$140.00
AC-30	Korg AT-120 Chromatic Tuner	Korg Manufacturing	\$215.00
AC-32	Korg DTM-12 Chromatic Tuner	Korg Manufacturing	\$235.00
AC-32	Korg DTR-1 Rack-Mount Tuner	Korg Manufacturing	\$275.00
AC-33	Webb Steel Guitar Amp – Model 6-14-E	Webb Amplifier Co.	\$1200.00

Steel Guitar Resources

SPECIAL NOTICE

This "Special Edition" catalog is provided for distribution at the 1996 International Steel Guitar Convention in St. Louis, Missouri. The "full" catalog is scheduled to be printed in the months following that Convention. You will be notified when it is available. When completed and ready for distribution, many more "Steel Guitar Resources" will be identified and described, including Periodicals, Clubs, Associations, Shows, Conventions, Steel Guitar Manufacturers, other Suppliers, and much more.



Steel Guitarist Magazine
Issue No. 1
(44 pages)
R-01: \$3.00



Steel Guitarist Magazine
Issue No. 2
(44 pages)
R-02: \$3.00



Steel Guitarist Magazine
Issue No. 3
(60 pages)
R-03: \$3.00



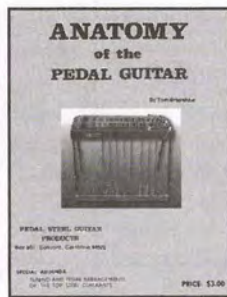
Steel Guitarist Magazine
Issue No. 4
(60 pages)
R-04: \$3.00



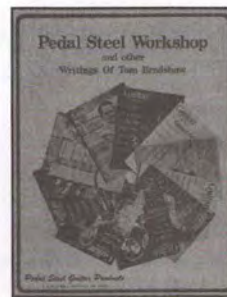
Steel Guitarist Magazine
Issue No. 5
(60 pages)
R-05: \$3.00



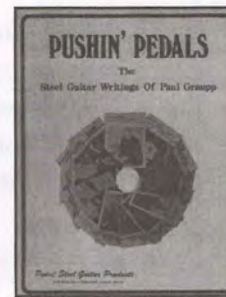
Steel Guitarist Magazine
Issue No. 6/7
(120 pages)
R-06: \$5.00



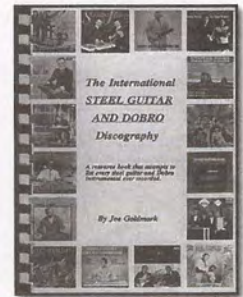
Anatomy of the Pedal Steel Guitar
Booklet by Tom Bradshaw
(17 pages)
R-07: \$3.00



Pedal Steel Workshop
Booklet of Guitar Player magazine articles by Tom Bradshaw
(60 pages)
R-08: \$6.00



Pushin' Pedals
Articles, Tab, interviews, etc., from Frets magazine by Paul Graupp
(65 pages)
R-09: \$6.00



The Int'l Steel Guitar & Dobro Discography
by Joe Goldmark
(227 pages)
R-10: \$20.00

Steelin'

by Russ Hicks
(From the album, *Chicken Pickin' Plus*)

Spent the best years of my life, Steelin';
Went through half a dozen wives, Steelin'.
Never found an understanding spouse,
They all said I was a louse,
But I bought each of them a house, Steelin'.

Mom and Dad say I'm a slob, for Steelin';
They say "That's no real job," Steelin'.
I've had to take a lotta jive,
Barely, kept myself alive,
But it still beats a nine to five, Steelin'.

I ain't spent no time in jail, for Steelin';
But Lord, the stories I could tell, Steelin'.
Though I steel both near and far,
I don't need no getaway car,
Cause I use my picks and bar, Steelin'.

Yeah, I steel the Steel Guitar Rag, Steelin';
It's always good to get 'em in the mood, Steelin'.
Never made a lotta mon',
Guess I should of used a gun,
But I sure have a lotta fun, Steelin'.

Catalog Redemption

SPECIAL REBATE!

Do **not** remove this proof-of-purchase rebate notice from this special Convention issue of the catalog!

When the "full" edition of the catalog is published (sometime after the Convention), you will be advised to return this catalog, at which time you will receive a **full purchase credit** towards the cost of the final edition.

Tom Bradshaw

Validation Stamp

Credits



John McClung Catalog Designer

John has been a professional graphic designer for the past 18 years, but more importantly has been a professional steel player, vocalist, and bandleader since 1972. He served as my Art Director for *Steel Guitarist* magazine in the early '80s.

He lives in the Los Angeles area, works days as a designer, performs at clubs, and does session work; he also teaches steel to a growing number of students.

John is a well-known collector of PEZ dispensers. He lives with the beautiful and incredibly tolerant Jeannie Strom, and two teenage kids, Jenny and Taylor, both of whom have recently shown interest in learning steel (John hopes they follow through: his main reason for teaching is to "pass it on" to younger players; as it happens, not all his students are younger!).



Bruce Linde Photo Edits, Copy Editing, Production

Bruce is aptly described by his self-titled CD, *bruce linde: not like other men*. He's a guy with unlimited energy for the things he enjoys doing... and very little patience for doing things he doesn't!

He complains that he spends too much time at his computer designing Internet Web sites (like the online version of this catalog at <http://www.songwriter.com>), and not enough time in his half-inch eight-track home studio. As a general rule he would rather be playing tennis or steel, and is frequently disappointed to find that his employers (including me!) actually expect him to work for his paychecks.

He recently traded some computer memory for an MSA D-10; two weeks later someone paid off some studio time with the ZB pictured on page 11... which I then had to restore!

Bruce appears courtesy of his owner, Claudia Riccardi.



Harry Sheppard Copy Editor

Harry is a fellow with a keen eye for detail, and a passion to know where the steel has been and where it is heading.

He loves playing the devil's advocate, pinning me to the mat on everything I write or say; he challenges any and every position I take. When I decided to do this catalog, I knew who was going to critique my writing. His unbending resolve, his incisive directness, and his logic required me to rewrite this catalog several times! He won every argument we ever had—and there were plenty.

Besides that, this Montana Forest Ranger is one heck of a musician... on guitar, steel, dobro, harmonica, and banjo!



Clay Savage Photo Archivist

Clay has pursued a hobby for over three decades... he documents steel performers and their performances.

Although he resides in Port Richey, Florida, he attends most major steel events, particularly the Steel Convention, in St. Louis. There, he constantly snaps pictures, sharing them with anyone who needs them. Obviously, I needed a lot of photos for this catalog.

So, it's hats off to Clay for his help and great photographs!



Dan Jewell Audio Technician

If you own an album that I produced, or some of Scotty's, you no doubt enjoyed it more because of Dan's handiwork.

Dan has mastered or remastered the session tapes of dozens of steel albums over the past 20 years. A player, and total nut about old steel recordings, Dan has an uncanny talent for restoring the sound of ancient records—records whose grooves often looked more akin to ruts on muddy roads than circles in vinyl.

He is creative in his quest to eliminate pops, ticks, and surface noise... he sometimes uses a special cartridge with a "recovery" stylus that he submerges in a lubricant that covers a record's total surface!

I have nagged him, pressed his buttons, and definitely taken advantage of him over the years... and he has tolerated me beyond all reason. Because of his efforts, I, and all who appreciate great sounding steel recordings, will be forever grateful.



Tom Bradshaw Writer/Publisher

Tom is a compulsive, demanding perfectionist obsessed with advancing the steel guitar... regardless of the trouble he gets himself in along the way!

He expects the absolute best from himself, and those he deals with, but is also generous, fair, and blessed with a great (well...) sense of humor. He thinks (knows!) he's always right, but is humble enough to listen when others make valid points; he actually likes having his mind changed (even though it sometimes takes a 2x4!)

If you are not already familiar with Tom's efforts on behalf of the pedal steel, consider the incredible amount of work he puts into reviewing every single product he sells... reviews that provide us steelers with invaluable information; reviews that document and preserve the history and culture of the instrument. Tom is also a member of the Steel Guitar Convention Board (the committee responsible for selecting the Steel Guitar Hall of Famers)... and Tom prepares the Hall of Fame plaques.

And, best of all, his checks never bounce! ...the catalog staff.



Steel Guitars and Webb Amps...



...what's one
without the other?



Catalog Corrections

Please make these corrections in my "Convention Edition" catalog:

Page 19: The price of Emmons' *Steel Guitar Jazz In Four Wheel Drive* is: Cassette, \$15.00; CD, \$20.00.

Page 30: Herb's album, *Remington Rides Again*, is available on Cassette and LP record. Either is \$11.00.

Page 40: The *Steel Trek* album is by Bob White, not Speedy West (Oops).

Page 65: Sneaky Pete's album is No. 106, not 206. It isn't available in cassette form; only on CD.

Page 67: Junior Knight's album, *By Request*, is Item No. 108, not 107.

Page 90: The price of Buddy Emmons' course No. BE-07 should be \$25.00, not \$21.00.