



Jody Carvers
Fender Steel Guitar Club

Dedicated to the Fender Stringmaster and the people who play them.

The Club Is Growing!

Thanks to the Steel Guitar Forum we have grown to over 30 members and the trend is going toward the tweed!

Jody has been feeling a little under the weather lately. Everyone needs to give him a boost up. CD sales have been great. If you don't have the CD yet there is information inside to order it.

This issue is designed to help the non-pedal player grow. Many of us love the sound of the steel guitar. There is very little information out there for new players. This issue is focused on getting the information to you. I have done some research and found tips, videos, etc. to help the non-pedal player raise the bar.

Some information in this issue you may have already seen. I am always looking for new material to share with

Burn-out **By Bobbe Seymour**

Hello fellow players,

My tip this month could be as important as any tip I could ever give you. It's extremely important and it's more than just a tip. I'm applying it to steel guitar but it's just as im-

portant to any other facet of business or hobby you may have. What is it? It's BURN-OUT! We all know what it is, don't we?

We have had some great input in this issue from other members to help us all with our playing ability. The articles inside will help each of us.

I am always surprised by the talent in this world. Over the years we have heard some incredible steel guitar players. When you get to know them almost everyone started out on non-pedal.

For now, set back and enjoy the second edition of the newsletter. I'm slidin' out.

Gary

portant to any other facet of business or hobby you may have. What is it? It's BURN-OUT! We all know what it is, don't we?

Burnout can be a killer to the soul, something that robs us



*Some great looking fenders
From Brad's Page of Steel site!*

Dallas Show March 3-6

The TSGA is holding their annual steel guitar show at the:

**Harvey Hotel DFW Airport
4545 W. John Carpenter Free-
way Irving Texas 75063.**

**Dick Meis is holding a 2 hr.
non-pedal workshop. Cost is
\$20 and you can sign-up by
email. His address is:
dmeis@pedalsteelguitar.net**

**For more information on the
show and workshop go to:**

**[www.texassteelguitar.orgtsga/
amboree.html](http://www.texassteelguitar.orgtsga/amboree.html)**

of the things that we love most. It's the situation that most of us get into at one time or another in our lives. It's the dreaded feeling that we acquire that makes us hate doing something that we used to love the most.

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**Don't forget
Valentines Day!**

February 14th



**Your wife called me and
said it was ok to buy her
a Stringmaster!**

Special points of interest:

- *Fender showed a new lap steel at the NAMM show in January! When can we see it?*
- *Jody Carver is getting more CD's get you order in now!*
- *Fender steel guitars continue to raise in value at astronomical rates. Just ask Rick A!!!*

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Burn-out continued By Bobbe Seymour

When we do something over and over without seeing a reason for it and without getting any positive feedback for it, we come to the conclusion that there may not be any reason to do it. The original love that we had for doing this thing which could be our job, our hobby or our playing of steel guitar. The love we had for our instrument and the drive we had to learn to play it that used to keep us awake nights is something that we used to live for. But it seems that after many years of playing, many of us get to the point that it's ok if we do it and ok if we don't. The band we're working with doesn't put any excitement in our soul and the friends that we have, that loved music the way we did, are gone. The wife or girlfriend we had that used to think it was so exciting that you played music just doesn't care anymore or would rather that you didn't, is a serious thing to your personal love of what you're doing.

Burnout doesn't just apply to us steel players, but to everybody in every walk of life, no matter what they do.

I remember when I was in my teens and just totally on fire about wanting to learn steel guitar and everything about it. I remember meeting great old steel players that were traveling through town on the Opry package shows and I'd be so excited to meet them and I couldn't figure out why some of them seemed to not care about what they were doing anymore. Their love and enthusiasm seemed to be a quality they didn't have.

I just couldn't figure it out because this was a magic that permeated my complete soul and I couldn't figure out why it didn't do the same for all these old pros.

Well, now I'm the old pro. Yes, I feel twinges of burnout, so I have made a self-study of this subject.

What does it take to re-invigorate my soul

and make me feel that magic that I had in the early days of my playing when I'd give up anything just to go and be part of a jam session anywhere, work any club anywhere for any amount of money, or take a weekend road job regardless of how bad the band was, just so I could play music.

Last week, I was walking around thinking I could walk away from steel guitar tomorrow, never miss it and never look back. Then an old friend named Larry Sasser, called Wimpy by his friends for short, came by to see me. He said, "Let's have lunch."

During our conversation over lunch, about our early days in our careers, we both got so excited we started talking over each other and could hardly wait for the other one to shut up so we could tell our own story. We laughed and shared our early inspirations and beginning stages of our careers to the point that I walked out of the restaurant so excited that I could hardly wait to get home and setup my 1959 Sho-Bud Permanent and just sit there and play all the songs that I loved to play at the beginning of my steel guitar life. Suddenly, I realized what it takes to re-invigorate my love for this instrument. It takes friends, and I mean friends that share my love, that will communicate so that we can together inspire each other and rekindle our love for the instrument.

I now know that I can't ignore the jam sessions, the steel guitar shows and my friends that want to talk steel guitar. How much fun would it be if we were the only steel player in the world?

My tip this week is, keep this love for steel guitar or anything that you love to do, whether it's writing, singing, playing golf or fishing, alive. If you love it, keep it alive, share it with others and let them share theirs with you.

Build a better rapport and friendship with steel players in your area. Attend those shows. Keep good equipment as this can inspire you to play more and better. Don't

be afraid to spend money on this hobby as most of the money you spend on it has a way of finding its way back to you. Don't burnout, just burn up the strings. Be excited. Don't let the band, the girlfriend or bad club owner get you down. Your love for steel guitar is probably much stronger than any negatives that could destroy it.

This love for steel guitar is what makes you what and who you are. Don't let any outside forces destroy who you are.

Your buddy,
Bobbe

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www.bobbeseymour.com

If you like to read Bobbe's Tips, subscribe to his mailing list by going to his web site and signing up today! For those of you who have never done any business with Bobbe you are missing out on a very fine business man. Bobbe stocks almost everything needed to be the best player.

Here are just a few:

Non-Pedal Video Series

Volume One **\$24.99**

Volume Two **\$24.99**



Slants and Reverses

only **\$24.99**



Seats, Seats

No, the girl does not come with the seat!



Contact

Bobbe at www.steelguitar.net

Recording A Stringmaster by Rick Alexander

I don't profess to be the ultimate authority on Stringmaster's, or a master of recording techniques, but shortly after I posted my newly recorded song "TOO OLD (TO FIND SOMEBODY NEW)" ©2003 RACo Music BMI, I was asked by some major steel players about how I recorded the "tasty, natural" Stringmaster sound. So, here goes.

The song is at <http://rickalexander.com/BigSteel/TooOld.html>, and the URL of the file itself is http://rickalexander.com/BigSteel/TooOld_RickAlexander.mp3

I have my Stringmaster going into 2 amps - a Music Man HD130 212 and a Peavey Session 500. Each amp is miked with an AKG 414B microphone and 2 separate tracks are recorded. This allows a great deal of latitude with panning etc. I tried a lot of different mic positions and pan settings. For this song mic 1 is about 6 feet away from the Music Man and raised up to about 6 feet, and mic 2 is about 2 feet away from the Peavey directly in front of the speaker.

No direct box here . .

I should also mention the signal path to the amps, as connecting 2 amps can be problematic.

<http://rickalexander.com/BigSteel/Pedals.html>



The Stringmaster into a Hilton Digital Sustain into a Hilton Volume Pedal into an MXR Wylde Overdrive into a Boss DD-6 into a Boss RV-5 and then into the two amps.

The Boss RV-5 and DD-6 pedals have very low signal-to-noise ratio (I hear nothing) and no discernable signal loss (I hear everything) They both have stereo ins and outs. The stereo-ness of the 'verb and delay through the 2 amps is wonderful, and the usual buzzes & hums caused by connecting 2 amps are happily absent.

I don't use much FX - a little is a lot.

Needless to say, I didn't have the Wylde Overdrive on for this recording - I hardly ever use it, but it seems to have true bypass so I leave it in the chain.

I also need to tell about the

panning in the mix. The reason I use a solid state amp and a tube amp is that they compensate for each other's "deficiencies" - solid state has clarity but lacks warmth, tube

is vice versa. In the room, the sweet spot is in the middle with the sound swirling all around bouncing off stuff and the brain processing it all to its liking.

But in the mix itself, panning hard left and right just separates the two tones. I find that panning

them both to the same side but at different degrees, thus blending the tones into one, is the way to go. I think I had the Peavey track at about 50% right and the

Music Man about 75% right. Then if a little more reverb needs to be added, you have the option of adding it to just one of the tracks. That way the full Stringmaster sound can come through.

This basic concept could be employed with any 2 amps and mics, and could of course be applied to record any steel guitar. I recommend the Boss RV-5 pedal in particular to connect the two amps, because the left and right circuits have somehow been isolated from each other and the amps won't interact. And for a stomp box, it's a decent sounding reverb.

It has often been said - there's nothing like the sound of a Stringmaster, and it's important that the true Stringmaster sound is recorded accurately. Now if I could just make my slants always 100% accurate, the microcosm that is my studio would be an even groovier place than it already is.

Rick Alexander



Tips & Tricks

Gary Boyett

Are you Tablature Dependant?

Many of us who start out on steel guitar have this happen. You run down and get all of the books, videos and anything else you can get your hands on. Then you go into the woodshed for about six months and study each page, practice each line and get the songs down. The day finally comes when you get to take your steel out to a jam. Oh no, they don't play any of the songs we learned! Now what?

This has happened to me and it was very embarrassing. I ended up setting in the corner and doodling around looking like I knew what I was doing. I wouldn't dare take a break.

I asked Ricky Davis and this is the best answer I have heard:

Finding what key a song is in is an ear training exercise in itself, and the more you do it the better you get. But I have a method that I use on the non-pedal steel. I use the high root note and high 3rd tone

to find the key. Looking at this chart below will show you what I mean.

fret	0	1	2	3	4	5 etc.
3rd	E	F	F#	G	G#	A etc.
root	C	C#	D	D#	E	F etc.

Ok, looking at fret 0 (your open tuning) C is your root. Play the C note open and if that note sounds like it's within the key (chord), then play the E note on top, and if that E note is harmonically in that chord, then the song is in C. If that E note doesn't sound right, then play that E note on the 1st fret and if it comes into the ear as a harmony note to the key of the song, most likely the song is in F and you just played the root note of the key and that C note was actually a harmony to F and makes it a 5th tone of F.

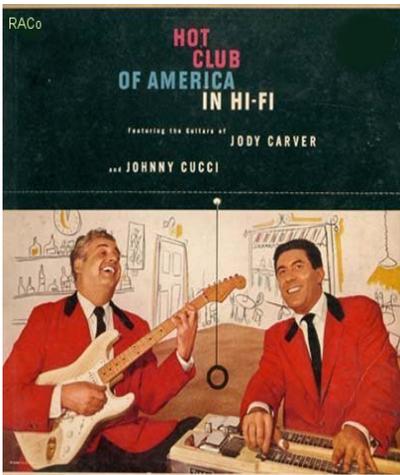
So go on up to the 5th fret and that is your F chord and your good to go. So I will always start with my open Root note,

which for this tuning is C, and play the song and then go find on the fret board where that string can be played and sound in the key of the song, then check the 3rd tone on top of it to see if that note is in the chord position or move the 3rd tone up a fret to the 4th tone and if it comes into the key, then that 4th tone is now your root tone and that string under it a fret back is the 5th tone. So 7 frets back or 5 frets up from that 5th tone is your key (starting chord). I hope this little trick I do helps, but indeed you have to search the neck sometimes. Use the open root note to do it and then check against it with either the 3rd tone on top or up a fret to the 4th tone (or new root note) and that will give you a key reference to go by.

-- Ricky Davis

I hope Ricky don't mind sharing this tip but it has helped me tremendously! Thank Ricky!!

If anyone has a hot tip for the next issue send it my way!



The Hot Club Is Back!

Jody has been selling his CD so fast that he had to get more made. Here is how to order:

Send bank check or money order for \$15.00 + 3.00 shipping to:

Jody Carver PO Box 548
Milford, PA 18337. For an extra \$5.00 get the performance on the Arthur Godfrey show in February of 1957!

Have you seen this man??

Rick Alexander has finally

Got his CD finished.

After only 50 years!!!!

This is a great CD with

Several songs that really

Get you thinking. His

Guitar skills and recording

capabilities are amazing. From blues to country, you will find several that you will want to learn. For more information go to:

<http://rickalexander.com/BigSteel/CD.html>



Custom Steel Guitar Legs and Cases!

How many of us have old Fender guitars and the legs are shot? I did. I found **Don Burrows** through Rick Alexander. I ordered a new set for my Stringmaster and they are incredible! The threads fit perfect and there is **NO WOBBLE!** These legs are made out of **STAINLESS STEEL**. Just think, no more rusting, sticking together or slipping down. Don also makes custom cases for all steel guitars.

I have one on order right now. Here is how you can contact him:

DON BURROWS 440.992.6129 or email him at

wingingit@adelphia.net

Dick Meis School of Steel Guitar

www.pedalsteelguitar.net

This site is full of great information for the non-pedal guitar. There are books and a special section for lap steel with some great tips by Chuck Lettes.

Dick has many items in stock and at reasonable prices. Don't let anyone fool you, Dick is one heck of a non-pedal player too. You can also contact him at: **303.428.4397** or toll-free at **877.380.1010**