

HSGA QUARTERLY

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by the Hawaiian Steel Guitar Association

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At last year's Ft. Collins Festival, Chris Kennison (left) presents Duke Kaleolani Ching with a special award for his many years of service promoting Hawaiian steel guitar.

Fort Collins 2016 Festival Preview

By Tony Fourcroy

We are all set for our Third Annual Fort Collins Festival on September 22-24, 2016 held again at the Hilton Hotel in Fort Collins, Colorado. Fort Collins is one of the top destinations in the Western United States with a thriving economy and bustling tourist industry. The weather is perfect with over 300 days of sunshine—even if it snows, it melts in a day or two. The Hilton Hotel has a nice setup so you really don't need to leave all weekend. They have a restaurant, bar, coffee shop, spa, lounge areas, pool and more. And getting around town is pretty easy; the mountains are on the west side so you can't get lost.

Our Festival Guest Artist

Our Honored Guest this year is Owana Salazar who lives on O'ahu and has performed all over the world. Owana is an extremely talented musician, plays slack key and steel guitar, and has an amazing singing voice. She combines traditional Hawaiian, contemporary, and jazz styles in her performances.

Festival and Hotel Registration

Registering for the festival is a two-step process: purchasing your three-day festival pass and making your hotel reservation at the Hilton Hotel.

The three-day festival pass is \$50 and includes all stage performances, our Thursday evening “Talk Story”

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STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association's primary purpose is to develop a global network of players and lovers of traditional Hawaiian music and to encourage the study, teaching, and performance of the Hawaiian steel guitar. Our primary financial goal is to provide scholarship assistance through donations to steel guitar students who demonstrate the ability and intent to become accomplished performers.

MEMBERSHIP

Membership is open to all steel guitar players and non-players around the world who support the perpetuation of the Hawaiian steel guitar. Annual dues are US\$30. The membership year begins July 1. Members receive the *HSGA Quarterly* and other group benefits. The *Quarterly* is mailed four times a year First Class to addresses in the United States and by Air Mail to foreign addresses. Members can obtain an Associate Membership for a spouse or family member at a cost of \$10, added to the annual dues; an Associate Member is entitled to discounts at certain HSGA functions and can vote in HSGA Board elections.

SUBMIT LETTERS & EDITORIALS TO:

HSGA Quarterly, 2434 Waioma'o Rd, Honolulu, HI 96816-3424 USA. Our e-mail address is hsga@hsga.org. Submitted items should also be e-mailed directly to the editor at johnely@hawaiiansteel.com.

FT. COLLINS Continued from Page 1

session with Owana, our Saturday seminars and our notorious, nightly, "no sleep" jam sessions. Note: the pass does *not* include meals, lodging, or the Saturday Night Lū'au; lū'au tickets are sold separately.

To get your festival pass online, click on the 'HSGA Steel Guitar Festival' link on our home page to go to our main festival page, then scroll down to the BrownPaperTickets link. Single-day passes are available for \$20 per day. Student passes are available at the door for \$10 per day or \$25 for all three days—please bring your college ID. Note: Lū'au tickets are not discounted.

If you do not have Internet access, you can purchase your festival pass using the form included with your newsletter—just follow the instructions on the form.

To book a room at the Hilton call the hotel directly at (970) 482-2626 or go to our main festival page as described above and click on the Hotel Reservations link (below the BrownPaperTickets link near the bottom of the page). When reserving, don't forget to ask for the special HSGA room rate—\$119 for a standard double room. See your newsletter registration form for other room options. Make sure you

get your room before August 26. There were a few people that booked late last year and weren't able to get the HSGA discount.

Festival Overview

A core activity at our festivals is our members sharing and playing steel guitar and Hawaiian music in a comfortable, supportive atmosphere. These "Steel Guitars on Stage" playing sessions run all three days from about 9 AM to 4 PM.

If you want to do a set on stage during the weekend please sign up as you purchase your ticket or use the registration form included with your newsletter. All players will have 25 minutes to perform and must bring at least two sets of charts for the backup musicians. You will need to round up your own backup folks from volunteers at the festival. There will be many folks willing to play guitar, uke or bass for you. You can bring your own backup folks but *all performers will need to purchase either a day or weekend pass*.

All styles are welcome, but you will hear a lot of Hawaiian music. This is typically not a pedal steel showcase. The art of Hawaiian style steel playing on electric lap steels, resonator guitars, and acoustic instruments is the main focus of our event and organization.

At last year's festival, Kaua'i steeler Ed Punua and dad Victor putting on a great show.





Backstage magic last year with HSGA veteran Duke Ching and Mark Kahalekulu, a bright new face at our Ft. Collins festivals.

Playing slots are assigned on a first-come, first-served basis. We'll take preferences into account. All Saturday slots are filled by the festival committee based on past performances at HSGA; we try and put our best foot forward on Saturday! This schedule may change as we approach the festival date. Bottom line—sign up early!

Thursday kicks off our steel guitar playing sessions at 9 AM. On Thursday evening we will have our traditional "Talk Story" session with Owana where you'll be able to ask her questions about Hawaiian culture and history, her lessons with Jerry Byrd, and even where to buy a house in Hawai'i! (Owana is also a licensed real estate agent in Hawai'i). Then we jam!

Friday continues with the morning and afternoon playing sessions in the main ballroom. We will have additional space in the hotel for vendors, seminars, and jamming. Friday evening has no planned activity at this time. This may change, but you can take Friday evening to explore Fort Collins and find a new favorite restaurant or nightclub. The new city mass transit shuttle has a stop right next to the hotel. Called MAX, it's a clean-energy shuttle that bisects the city and will get you safely to the nightlife downtown in about five minutes.

On Saturday, concurrent with the playing sessions, we are planning workshops on the usual range of topics, which are free to weekend pass holders or anyone who walks in and pays the daily admission price of \$20. We haven't set up the seminar schedule yet—stay tuned for details as they become available on our website and in the upcoming newsletter. We had a hula workshop last year but only had one

participant so we might not do that this year. If you want the hula workshop, or have other ideas, please drop me a note or give me a call and let me know. [ED: you can email Tony at tony.fourcroy@gmail.com or call 970-217-4058.]

Saturday Night Lū'au

The traditional HSGA Saturday Night Lū'au and Floorshow is happening again this year! Join us at 6 PM for the pre-lū'au musical entertainment and social hour with cash bar. At 7 PM enjoy a Polynesian-style dinner—we will definitely have the roast pig again this year—then sit back and enjoy the Lū'au Floorshow at 8 PM starring the lovely Owana Salazar and produced once again by our own Uncle Duke Kaleolani Ching. Duke told us that he might have a few surprises up his sleeve for this year's show so you won't want to miss it. We believe that he'll be using dancers from his own family as he did last year—a big hit! And, don't forget, Duke and Owana used to perform together in Waikīkī back in the old days.

Guests are encouraged to wear their finest Aloha wear! Lots of fun—do *not* miss it. The lū'au is open to the public, too, as is the entire festival.

Saturday Night Lū'au tickets are sold separately at a cost of \$50 per person, available in advance or during the festival. You can purchase your lū'au ticket online at the same time you register using the BrownPaperTickets link mentioned above.

Travel Information

Getting to Fort Collins by air is very easy. Denver International Airport (DIA) is served by most of the major airlines in the world. From the airport you drive west a short

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Buy & Sell

Rickenbacher Steel Guitars For Sale

- 1945 Rickenbacher Electro, 6-string Bakelite, chrome cover plates, tuning head cover, hard-shell case (not original) in like new condition. \$750 or highest offer.
- 1937 Rick frypan, 6-string, hard-shell case (not original), played by "Feet" Rogers. \$800 or highest offer.
- 1940s Rick "Silver King," all-chrome, 6-string, hard-shell case (not original), played in the Hawaiian Silver Strings group in Jakarta, Indonesia in 1945. \$350 or highest offer.

All three guitars are shown in Lorene Ruymar's book "Hawaiian Steel Guitar and Its Great Hawaiian Musicians." Contact Ed Mayer at: 8051 Sunset Lakes North, Bldg. 31, Unit 108, Sunrise, FL 33322.

Festival Registration Direct Link

www.tinyurl.com/HSGA2016-festival

Hotel Registration Direct Link

www.tinyurl.com/HSGA2016-HiltonRes

Meet Fort Collins 2016 Guest Artist, Owana Salazar!

By Tony Fourcroy

This year we are welcoming Owana Ka'ōhelelani Salazar as our special guest artist for the 2016 HSGA Festival in Fort Collins, Colorado. It is Owana's second guest appearance at our annual get-togethers, Joliet 1991 being her first. Born into a family immersed in music and Hawai'i's royal cultural history, Owana is the seventh generation great grandniece of King Kamehameha the Great, unifier of the Hawaiian chiefdoms and founder of Hawai'i's kingdom under one rule. Through her royal birthright, she is Princess Owana Ka'ōhelelani Kahekili Mahealani-Rose La'anui Salazar.

Princess Owana has a wealth of knowledge of Hawai'i's history, culture, and traditions, more specifically regarding the Hawaiian Monarchy and the Hawaiian Kingdom Government. She is a resource and advocate for Hawaiian cultural issues, genealogy, protocol, and land and environmental rights. Owana has served in numerous capacities and is currently fulfilling a five-year term as a member of the Maui County Cultural Resources Commission. She also a licensed real estate agent in Hawai'i with Green Realty Group, with successful closings for both buyers and sellers throughout the Hawaiian Islands.

Highlighted awards and nominations during her lifetime career and love of music include two Nā Hōkū Hanohano Awards for her recordings *Wahine Slack 'N Steel* (2003 Contemporary Hawaiian Album of the Year) and *Hula Jazz* (2005 Jazz Album of the Year). She has garnered a total of ten Nā Hōkū Hanohano nominations for all of her recordings which include *Owana and Ka'ipo in Kona* in 1985 and *Owana* in 1986. Two major highlights include Grammy winning CDs that feature Owana Salazar along with other well known slack-key masters: *Treasures of Hawaiian Slack Key Guitar* (2008 Hawaiian Music Grammy Award) and *Masters of Hawaiian Slack Key Guitar* (2010 Hawaiian Music Grammy Award).

Throughout her childhood and preteen years, Owana sang for the sheer love of music, which eventually led her to become a soprano and soloist for the Kamehameha Schools Concert Glee Club. She then furthered her music studies at the University of Hawai'i at Mānoa, where she was introduced to playing the guitar, specializing in kīhō'alu, an exclusively Hawaiian style of playing the guitar with loosened (hō'alu) keys (kī), known worldwide as Hawaiian slack key or kīhō'alu. In 1992 she graduated from Jerry Byrd's steel guitar course under the personal guidance and tutelage of "the master of touch and tone" for two years, during which she received a partial scholarship from HSGA. Owana's music



Owana Salazar playing her frypan at the 2014 Waikīkī Festival. (Photo courtesy of Colleen Ricci)

career has taken her extensively throughout Japan, Okinawa, Tahiti, New Zealand, Australia, the U.S. and Canada. She was a soloist with the Royal Hawaiian Band, was three times a featured artist on "A Prairie Home Companion," and was the first Hawaiian artist to perform at the New Orleans Jazz and Heritage Festival. Owana has had the privilege of performing with such notable greats as Don Ho, Ed Kenney, Ohta San, Jerry Byrd, Moe Keale, Bla Pahinui, Cyril Pahinui, Gabilou of Tahiti, George Kahumoku, Keoki Kahumoku, Daniel Ho, Ledward Kaapana, Dennis Kamakahi, Cindy Combs, Brittini Paiva, Jeff Peterson and more.

Last year Princess Owana was a special guest artist for the opening of the 2015 exclusive exhibit of rare Hawaiian royal feather works, Nā Hulu Ali'i," at the de Young Museum in San Francisco. Performing with her were her brothers Prince Kalani and Prince La'anui. Owana is also a regular featured artist at the various Hawaiian steel guitar festivals around the Islands and can sometimes be found on Maui performing in the slack key show hosted by George Kahumoku. Those performances and others are available for viewing on YouTube.

On a more personal note, Owana wishes to extend her "aloha nui a me mahalo nui" to all the members and families of HSGA. She is very much looking forward to being a part of this upcoming special HSGA convention and embracing friends both old and new. ■

Please send news, comments, and photos to: HSGA Quarterly, 2434 Waiomao Rd, Honolulu, HI 96816-3424. Email us at hsga@hsga.org and johnely@hawaiiansteel.com.

Hawai'i Festival News

Thanks to Addison Ching for the following update on the various steel guitar festivals that are now thriving throughout the Islands. The festivals are produced by HIMELE (Hawaiian Institute for Music Enrichment and Learning Experiences) and are free and open to the public. Check out their website at www.himele.org.

Waikiki Steel Guitar Festival

The Seventh Annual Waikiki Steel Guitar Festival will be held on Saturday, July 16, 2016 at its new location at the Royal Hawaiian Center's Royal Grove (Helumoa) performance venue. This will place the event in a higher traffic area with better merchant and parking facilities and at a location with more cultural appropriateness. The Royal Grove, once the playground of Hawaiian royalty, is now home to many Hawaiian cultural and music presentations, and the new festival will serve as a nice complement to the Grove's programs. Hawai'i's King Kamehameha I once resided in Helumoa.

This year's program will be an all-day festival with steel guitar masters performing in 45-minute sets each hour beginning at 11 AM. The festival will break at 5:30 PM with a short segment in preparation for the center's nightly hula show. The festival will resume at 7:15 and continue until 9 PM. Featured steel guitar performers include Alan Akaka, Isaac Akuna, Eddie Palama, Jeff Au Hoy, Greg Sardinha, Paul Kim, Bobby Ingano, Timi Abrigo and the Ke Kula Mele School of Hawaiian Music "Next Generation" steel



Timi Abrigo on steel and his mother Lanet performing at the 2013 O'ahu Steel Guitar Festival. (Photo courtesy of Colleen Ricci)

guitar players. The festival will be hosted by emcees Mele Apana and Kimo Kahoano. Event website: www.waikiki-steelguitarfestival.com.

Hawaiian Steel Guitar Festival

A new festival called the Hawaiian Steel Guitar Festival will launch on Kamehameha Day, Saturday, June 11, 2016 at Windward Mall. This festival is designed to take steel guitar to the community (as opposed to the Waikiki festival which is more tourist-centric) and provide a more "local" feel with lots of free parking and merchant facilities. This year's performers will include Alan Akaka, Eddie Palama, Jeff Au Hoy, Greg Sardinha, Bobby Ingano and the Ke Kula Mele "Next Generation" steel guitarists. The festival will start at 11 AM and continue to 5 PM. Event website: www.hawaiiansteelguitarfestival.com.

Kaua'i Steel Guitar Festival

After a very successful inaugural event on Kaua'i, the festival will return next year. The Second Annual Kaua'i Steel Guitar Festival will be held on February 3-4, 2017, again immediately preceding Keola Beamer's Aloha Music Camp. The event will be held at the Courtyard by Marriott Kaua'i at Coconut Beach in Kapa'a. Event website: www.kauai-steelguitarfestival.com. ■

Wanted to Buy!

1920s-1930s Hawaiian Steel Guitar Material

- Steel guitar instruction books or lesson books
- Photos and autographs of early artists
- Anything related to Sol Ho'opi'i, "King" Bennie Nawahi or early artists
- Related memorabilia



Contact HSGA Member
Dennis McBride
dennismcb@gmail.com
(971) 271-7920

Kaua'i Festival Kudos!

By member Michael Soong

The Kaua'i Steel Guitar Festival was a tremendous success if judged by the comments of those who watched. I ended up sitting next to a couple from Minnesota who thought it was the greatest thing. And it was free.

It started out in the courtyard by the pool, but then was moved indoors to the Paddle Room because of rain. It turned out to be a blessing in disguise as the sound was better indoors and it was a more intimate setting. Everyone was close enough to the stage to watch the hands as they played. The entire room was filled with probably 250-300 people. Many appeared to be tourists.

All the players were good. Bobby Ingano talked about taking lessons from Feet Rogers and played "Kanaka Waiwai" as it is played on the Sons of Hawai'i classic "red album." He also played "Sleepwalk," which was a crowd favorite. I liked Greg Sardinha because he plays different things, not just the regular hapa-haole songs from back in the day.

The crowd really liked the steel guitar masters calling up and featuring younger players. Good to see that steel guitar

is alive and well with the next generation. Ed Punua called up his sons, Kawai'iki (age 20), and Lilikalani (age 17). Alan Akaka called on two of his students, Mālie Lyman (Genoa Keawe's 11-year-old great granddaughter) and 16-year-old Alexis Tolentino. Both Alexis and Mālie danced a hula after they played. I believe both Mālie and Alexis are HSGA scholarship students.

The festival was a great success and I'm looking forward to next year's event. A friend and his wife flew up for the weekend to watch the festival. They liked it so much they will be back and they are telling other players on O'ahu to come back with them next year. ■

Members with Email

We have lots of out-of-date email addresses in our database. Please keep us up to date by notifying us at both hsga@hsga.org and johnely@hawaiiansteel.com. Mahalo!

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Events Calendar

June 11, 2016—Hawaiian Steel Guitar Festival

This new festival will launch on Kamehameha Day, Saturday, June 11, 2016 at Windward Mall and will provide a more "local" feel with lots of free parking and merchant facilities. The festival will feature local steel guitar masters in a program similar to the Waikīkī festival. Event website: www.hawaiiansteelguitarfestival.com.

July 16, 2016—Waikīkī Steel Guitar Festival

The Seventh Annual Waikīkī Steel Guitar Festival will be held on Saturday, July 16, 2016 and relocated to the Royal Grove (Helumoa) performance venue at the Royal Hawaiian Center. This all-day festival will feature steel guitar master performances and "next generation" steel guitarists from 11 AM to 9 PM with a short break from 5:30 to 7:15 PM. Call (808) 375-9379 for details. Website: www.waikikisteelguitarfestival.com.

September 22-24, 2016—Ft. Collins Festival

Our annual HSGA convention at the Hilton Hotel in Fort Collins, Colorado featuring this year's Honored Guest, Owana Salazar, member playing sessions all three days, workshops, our Saturday Night Lū'au and Floorshow and more! Check our website for details (www.hsga.org).

February 3-4, 2017—Kaua'i Steel Guitar Festival

After a very successful inaugural event on Kaua'i, the festival will return to the Courtyard by Marriott Kaua'i at Coconut Beach in Kapa'a on February 3-4, 2017 immediately preceding Keola Beamer's Aloha Music Camp. Event website: www.kauaisteelguitarfestival.com.

April 28-30, 2017—Maui Steel Guitar Festival

Next year's Maui festival at the Kā'anapali Beach Hotel is tentatively planned for April 28-30 pending approval by the hotel. Details to follow!

COCO WIRE

From member **Wally Pfeifer** this past February: “Just received a call from **Carol Slavin** this morning to inform us that longtime HSGA member **Warren Slavin** is not well and in rehab because of colon problems. She wasn’t sure he would be able to come home. He would love to hear from the club members because you know how much each of you meant to him and he really enjoyed the club when he was able to participate. Carol gave us the home address as she goes every day to see him: 238 Street Road G211, Southampton, PA 18966; Email: warcar@comcast.net.” In an update a week later, Wally wrote, “He is now up and starting to walk around. Sounds like he is doing well considering he’s just about 90 years old. We pray for him.”

We received this worrisome news from club founder **Lorene Ruymar**: “Lifetime Achievement Award winner and Hawai’i recording artist **Cyril Pahinui** was recently hospitalized at the Queen’s Medical Center in Honolulu with a serious lung condition. Cyril is not only a member of the famed Pahinui family, but he is also a veteran of the Vietnam War serving on the front lines where he was

exposed to several chemicals that impacted his lungs and heart for many years, according to his family. Despite these conditions, Cyril came home from the war and has entertained around the world for years. His condition worsened recently to where Cyril’s right lung had collapsed and the lining filled with fluids. After a series of aggressive and dangerous surgeries, Cyril continues his recovery but remains in critical condition at the Queen’s Medical Center.” We send our thoughts and prayers Cyril’s way. He has worked with many of our pro steel players in the Islands including **Greg Sardinha** and **Jeff Au Hoy**. ■

HSGA Donations

Thanks, members for your donations to both our General Fund and Scholarship Fund this past quarter. We count on member contributions both to defray the expense of our day-to-day operations and also to further our mission of bringing Hawaiian steel guitar to another generation of players. The following HSGA members donated at least \$10:

Jan Kurt Vølner Claussen, Norway



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History of the Hawaiian Steel Guitar, Part II

The following is the second and final installment of our review of the late Michael Cord's 1999 CD compilation, "History of Hawaiian Steel Guitar," in which we focus on Harry B. Soria's superb historical notes and Alan Akaka's expert technical notes on the artists and recordings included on the CD. The material serves as a marvelous history of our instrument over just a handful of pages. Thanks to Harry B. and Alan for permission to reprint and excerpt from their notes.

In the first installment, which appeared in the Fall 2015 issue, we covered the early history of the Hawaiian steel guitar, including the pioneering efforts of steel guitar inventor and innovator Joseph Kekuku in the latter part of the nineteenth century, the explosion of the steel guitar as a worldwide phenomenon at the 1915 Panama-Pacific International Exposition in San Francisco, and the subsequent improvements and innovations in steel guitar design, playing styles and recording techniques that together kept the Hawaiian steel guitar in worldwide prominence for decades, a remarkable achievement for any popular instrument.

In the installment, we discussed the early acoustic steel guitar era of the 1920s, covering the work of David Burrows and M.K. Moke on Johnny Noble's famous Brunswick field recordings of 1928. Also covered were seminal developments and recordings of the early era of electric steel guitar including the work of Annie Kerr, Mike Hanapi and Sol Ho'opi'i. We now continue with Harry B.'s historical notes and Alan's technical notes on the electric steel guitar of the 1940s and 1950s.

The 1940s—Electric Hawaiian Steel Guitar

Bill and Alice Fredlund were the husband and wife team that created Bell Records. The Fredlunds enlisted the ever-present Y. O. Kong as their recording engineer. Kong, who had engineered the "Hawaii Calls" radio show since its inception in 1935, knew that both the Hawaiian musicians and their audience preferred [recordings with a solid "bottom end," in other words, with emphasis added to the lower frequencies]. The Bell Records studio was a former military warehouse in an area known as Base Yard 6, located at Date and Laau Streets across the Ala Wai Canal from Waikiki. Between 1944 and 1950, Bell Records recorded and released an enormous catalog of Hawaiian music. The label assembled a star-studded stable of Hawaii's professional musicians and entertainers—the absolute cream of the industry! Practically every star of every showroom, lounge, and nightclub in the Waikiki showbiz scene recorded on "Bells."



Alfred Apaka with dancers and his fabulous Hawaiian Village Serenaders in Aloha shirts: (l. to r.) steel guitarist Jules Ah See, David Kupele, Benny Kalama, Sonny Kamahale and Jimmy Kaopuiki.

The Recordings of the 1940s

Recordings from the 1940s in the Cord anthology include sides from Bell recording sessions featuring Hawaiian steel guitarists Steppy de Rego, Jules Ah See, Walter Wailehua and Tau Moe.

Steppy de Rego (1909–1992)

Joseph "Steppy" de Rego was born in Honolulu on July 13, 1909 and passed away at age 83 on October 9, 1992. He was called "Steppy" because his left leg was crippled from polio. An accomplished musician who could play virtually all stringed instruments in a Hawaiian combo, he often worked with his old friend, Alvin Kaleolani Isaacs. The 1940s recording group, Randy Oness's Select Hawaiian Serenaders, consisted of Alvin Kaleolani Isaacs on guitar, Pua Almeida on guitar and steel guitar, "Buddy" Peterson on bass, Alfred Apaka on vocals and ukulele, leader Randy Oness on clarinet and ukulele, and Steppy de Rego on steel guitar and guitar.

"Beautiful Mahealani Moon," track 14 of the Cord anthology CD was written by John Kameaaloha Almeida (November 28, 1897 - October 9, 1985), who is fondly remembered as "The Dean of Hawaiian Music." Almeida's son Pua—né Charleston Puaonaona Almeida (February 17, 1922 - February 9, 1974)—was the featured vocalist on this Bell issue with backing provided by Randy Oness and company.

Steppy de Rego plays his trademark steel guitar fills, with a smooth and easy, uncluttered style. Steppy shows his

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Pedal Steel Guitar in Hawaiian Music

Just as you can find a bias against steel guitar without pedals in the country music field, there are those who frown on the use of pedals in Hawaiian music. Japan steel guitarist Tom Tohma sent us the following, which should put the matter to rest. As Jerry Byrd used to say, it's not about your equipment—it's about what's in your heart and hands. Here's Tohma-san:

Many HSGA players use steel guitar without pedals for Hawaiian music, but I prefer using the pedal steel guitar as did my hero, the late Jules Ah See, on many of his later recordings (for example, the nice diminished chords Jules played that are hard to get without pedals).

In my high school days I fell in love with Hawaiian music. I started to play 'ukulele first, then learned rhythm gui-

tar and bass guitar, all by ear. Thanks to mastering those instruments, I could then play a six-string lap steel without a teacher or instruction book. All I had was my love for Hawaiian music and my great enthusiasm for playing steel guitar. My enthusiasm later drove me to create a system of chord variations using pedals on a Fender 800 ten-string pedal steel guitar.

A year before his passing, Jules Ah See began using a Fender 1000 pedal steel to obtain more delicate chord variations as some of his 1960 recordings bear out. Frank Miller gave me a cassette tape of the "Hawaii Calls" radio show in which Webley Edwards talked about Jules's pedal steel guitar while Jules demonstrated its sounds on stage.

So, my point is that Hawaiian steel guitar should include both non-pedal and pedal steel guitars, as long as it is being played in the Hawaiian style. In other words, *who* plays it, *where* it is played, or *how* shouldn't ultimately matter as long as it is played with true Hawaiian feeling.

As of now there are six Japan members, myself included, who play steel guitar with pedals and enjoy playing Hawaiian songs in the Hawaiian style.



A cool vintage shot of Tom Tohma in "full kimono" with his Fender pedal steel guitar.

We love Hawaiian music with the steel guitar sound and we respect its great tradition. ■

It's Dues Time Again!

Remember, HSGA's membership year begins on July 1, 2016. Dues are \$30 and all issues go out 'Air Mail' (see the insert that was mailed with this issue).



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www.Deluxe34.com

phone 262.728.2686

Tom Tohma's pedal steel guitar setup (10 pedals and 2 knee levers)

G	A	A							A			
E	Gb							F	Gb	Eb		
C			Db	Db	D	B	D					
A				Bb	Bb		B					
G	Gb					F						
E		F						F		Eb	D	
C	D		Db								Bb	
A												
G												
C												
	LKL	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	RKR

All of Me (C# Minor)

(Marks – Simons)

Arrangement by Guy Cundell

For audio email <guy.cundell@gmail.com>

Swing Beat ♩ = 120

1. C E7 A7

Steel Gtr.
(C# minor)

6. Dm E7 Am

12. D7 Dm7 G7

17. 2. F Fm6 Cmaj7 A7 Dm7 G7 C

All of Me (C6th)

(Marks – Simons)

C6th Adaptation by John Ely

Can be played with Guy Cundell's audio file

Swing Beat ♩ = 120

1. C E7 A7

Steel Gtr. (C6th)

T	8	7	12-14-12	7-4	4	9-7
A	7	7-7	12-14-12	7-4	4	9-7-7
B	7			7-4	4	9-7-7

6. Dm E7 Am

T	6-7-10-9	7-5	4-3-2	4-7-10	12
A	6-7-10-9	7-5	4-3-2	4-7-10	12
B	6-7-9	5	4	4-7-10	12

12. D7 Dm7 G7

T		5	5	7	7-6-7	4-5-6-7
A	14-13-12	12-14-14	5	7	7-6-7	4-5-6-7
B	14-13-12	12-14-14	5	7	7-6-7	

17. 2. F Fm6 Cmaj7 A7 Dm7 G7 C

T	14-12-11	10-8	7-7	7-7	9-12-12	12-12	12
A	14-12	10-8	7-7-7	7-7	9-12-12	12-12	12
B	10	7	7	6-9	9-12	12-13	12-12

M.K. Moke, Hawaiian Steel Guitar's "Six-Minute Man"

Anyone digging into steel guitar's remote past understands quickly that piecing together early developments in the style and technique of the instrument usually amounts to making inferences from oral testimony and precious little hard evidence. Nowhere is this more apparent than in the case of legendary steel guitarist M.K. Moke, whose total recorded output adds up to a mere six minutes on disc—355 seconds to be exact. In this article, record collector and former HSGA member Keith Grant—known for his Hawaiian discography titled *"The Hawaiian Music Record Collectors' Directory"*—lays out much of what we know about a man whose very name and identity were in question until recent years.

The following is based largely on the recollections of Japanese steel guitarist Haruhiku Haida (aka Yukihiro Haida or "Harry" Haida) taken from a book by a leading authority on Hawaiian music in Japan, Toshihiko Hayatsu (1932-1985). The book, titled *Suzukake no Michi – Yukihiro Haida and Katsuhiko Haida* ["Suzukake no Michi" was the name of a popular student song at Katsuhiko Haida's alma mater, Rikkyo University in Tokyo], is a biography of Haruhiku and his brother Katsuhiko, who together founded the Moana Glee Club, Japan's first musical group and association devoted to Hawaiian music. Haida's recollections give us important information on details of M.K. Moke's life and the importance of his work as a steel guitarist.

Haida's Arrival in Hawaii

As a young man, Haruhiko Haida visited Hawaii in June of 1933 with an aim to study at the University of Hawaii. At

A 1942 publicity photo of the Moana Glee Club in Japan with Haruhiku Haida on steel guitar and brother Katsuhiku on uke.



A rare photo of steel guitar innovator M.K. Moke (right), pictured here with Haruhiku Haida on Waikiki beach circa 1933.

some point during that summer, he was approached by a journalist from the evening newspaper, the *Honolulu Star-Bulletin*, who asked him about the popularity of Hawaiian music in Japan. Haida told him that Hawaiian music was very popular and eminently suitable for Japanese tastes and predicted a very bright future for the genre. The interview made it to print and apparently sparked considerable interest among local readers.

Haida also wanted to study steel guitar while in Hawaii, and multiple recommendations pointed him in the direction of esteemed steel guitarist M.K. Moke. Haida was already familiar with the two sides Moke recorded with Johnny Noble's Hawaiians, "Moana Chimes" and "Hilo March." The sides were famous throughout the Hawaiian Islands and had been recorded in March 1928 when Brunswick engineers from Los Angeles visited Honolulu during the first week in March for a series of field recordings in which Johnny Noble's Hawaiians were prominently featured.

Haida met Moke for the first time and described him as a very large man of some 86 kilograms with a pug face, protruding teeth, large hands, and a soft, sweet touch on the steel guitar. Moke came across as a quiet, unassuming man with a likeable personality, but when Haida requested private steel lessons, Moke stated that he did not offer them. The *Honolulu Star-Bulletin* story then somehow came up, and when Moke learned that it was Haida who had given the interview, his attitude changed and he agreed to take Haida on as a student. (At around this time, Moke may have introduced Haida to his composition "Maui Waltz," which would become a personal favorite of Haida's.)

Consistent with his unassuming demeanor, Moke apparently had little interest in fame or fortune and shunned the limelight. By all accounts his aim was to lead a simple, quiet life. He had, however, received a large inheritance from an uncle and was now effectively a person of independent means

with no need for regular employment. According to Hayatsu and Haida, many local musicians, although they greatly admired Moke's unquestionable skill and technique, were in fact envious of his complete financial independence. (It is worth mentioning that around this time, Haida was approached by Buckie Shirakata, the future, as yet unknown, superstar of the steel guitar in Japan. He was 21 years old at the time, in his third year of college in Hawaii, and had also read Haida's *Star-Bulletin* interview. Shirakata told Haida that he wanted to quit school immediately and go to Japan to play Hawaiian music. Haida replied it would be far better to finish his studies before embarking on a music career in Japan.)

Moke's Innovations and Influence

Haida commented in Hayatsu's book that in his estimation Moke could well be considered the father of modern Hawaiian steel guitar techniques, which he believed were developed around the year 1930. Hayatsu reports that Sol Ho'opi'i visited Moke several times at his studio in Honolulu to learn his technique. Another visitor with a similar purpose was Sol K. Bright.

Haruhiko Haida (left) and brother Katsuhiko Haida, probably taken in the 1940s.



Future steel guitar star Buckie Shirakata with his college group around 1933.

One of Moke's greatest innovations was changing from a flat metal bar to a cylindrical one, which solved the long-standing problem of string breakage. He also developed the technique of playing harmonics with the right hand. Haida reiterates in Hayatsu's book that Moke was quite happy to let others capitalize on his new techniques while he stayed "behind the scenes."

Haida cites Sol Ho'opi'i's 1927 recording of "12th Street Rag" as a prime example of how Ho'opi'i had incorporated Moke's techniques, and one can infer that Ho'opi'i may well have known Moke for a number of years. Ho'opi'i left Hawai'i for the United States in 1919 as a young man, but he made several visits to the Hawaiian Islands over subsequent years giving him ample opportunity to have met up with Moke on multiple occasions.

According to Hayatsu we know very little about Moke's background. We know that around the time Haida met Moke, Moke was married to a Korean woman and they apparently had a six-month-old baby. Evidence suggests that Moke was an elusive personality with perhaps something of an anonymous existence. Hayatsu men-

tions that Dr. George S. Kanahale attempted to contact Moke without success during the research phase of his monumental book on Hawaiian music history, *Hawaiian Music and Musicians*. Over a decade after their initial meeting, after the end of World War II, Haida sought out Moke's old home, which was on a side street near a grocery store in downtown Honolulu not far from the Nu'uauu River. However, Moke had moved and the new occupant was unable to provide information as to Moke's whereabouts.

Hayatsu stated in the book that Tau Moe and his wife Rose were students of Moke and that Moke apparently gave his name to them as William K. Moke and was commonly known as "Bill Moke." [ED: For more on the Moke name conundrum, see the following article, "M.K. Moke—The Essential Facts."] In *The History and Artistry of National Resonator Instruments* author Bob Brozman writes, "In fact, Tau and Rose met at the music studios of steel guitarist [and] teacher M.K. Moke in 1927."

In a letter from Tau Moe to John Marsden dated January 18, 1978, Moe wrote: "... it was at the same time I was

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Cover of Haida's steel guitar method book.



taking lessons from M.K. Moke and just a few months before the ‘Maui Chimes’ was a hit in the Island, which of course was recorded by M.K. Moke, and you will be surprised that Moke was such a big man with big hands and fingers, but still his touch was so light and sweet and for that as soon as I heard ‘Maui Chimes’ I went straight for lesson, and there I met Rose for the first time as Rose was learning from Moke and Rose used to play so good steel before [sic].”

It is noteworthy that such illustrious performers as Sol Ho‘opi‘i, Sol K. Bright, Tau Moe, Rose Moe and Haruhiko Haida sought out Moke, as they were not simply students or amateurs seeking lessons, but accomplished musicians in their own right.

In Hayatsu’s book, Haida recalled that Moke had toured Japan with his band in possibly 1927 or 1928, and that the band had performed at the famous Grand Hotel in Yokohama. Dr. Kanahele noted in *Hawaiian Music and Musicians* that Moke had toured Japan in the 1920s and 1930s with Ernest Kaai Jr., David Pokipala and Joe Carvalho. Tau Moe and his group and Sam Ku West were known to have toured Japan around this time, but it is not known whether Moke had any contact with them while in Japan. Sadly, Moke did not make any recordings that we know of during his touring days in Japan, as Ernest Kaai, Jr. and Tau Moe had.

In the April, May and June 1966 issue of *Aloha International*, Toshihiko Hayatsu in his article, “The History of Hawaiian Music in Japan,” relates that during the summer of 1933 when Haida met Moke for the first time, they played together on a local radio station with Jerry Kurisu, a second generation Japanese-Hawaiian musician. Hayatsu writes that “Moke used his ingenuity to develop a number of techniques for the steel guitar” and that it was Moke who introduced right hand harmonics as mentioned earlier. Hayatsu also

The Haida Brothers with Moana Glee Club (1946).



Japan steel guitar legend Buckie Shirakata pictured with his Aloha Hawaiians in the 1950s.

restates that Moke was acquainted with Sol Ho‘opi‘i and Sol K. Bright and that recordings Ho‘opi‘i later made reveal the same techniques that Moke had originally developed.

A Closer Look at the 1928 Brunswick Sessions

Dr. Kanahele writes that in 1928, Johnny Noble recruited Moke, Lena Machado, Ray Kinney, David Burrows, Joseph Kamakau and Nani Alapai for the Brunswick field recordings mentioned earlier. Kanahele confirmed that Moke’s “Moana Chimes” and “Hilo March” were part of these sessions. But there is no evidence that Moke played on any of the other recordings or had any further dealings with Johnny Noble. Interestingly, many of the Johnny Noble sessions in this series featured David Burrows on steel guitar.

In the book *Hula Blues, the Story of Johnny Noble*, author Gurre Ploner Noble wrote the following:

“Until the spring of 1928, records of Hawaiian music had been made on the mainland but Brunswick-Balke-Collander Company realised that the best source of Hawaiian talent was centred on Honolulu and sent one of their officials to investigate the possibilities. When he arrived in Honolulu he scouted around for a well-known musical name to use for his company’s Hawaiian label—someone who would also know and be able to choose artists for them, and who could direct the musicians in making their records. His search took him to Johnny Noble and a contract was signed. At once Johnny gathered together the artists he felt were representative of the best in music that Hawaii had to offer, both vocal and instrumental, and signed them up for the Brunswick Company.

“Two recorders arrived, bringing with them an electric machine. In the meantime, Johnny and his artists had to set to work making new arrangements of the songs they chose to record. Just prior to this, Johnny had purchased the Royal Hawaiian Collection of Songs from the Hawaii News Com-

pany. Among them were several hitherto unpublished scores of some of the famous songs of the Monarchy and some of these were chosen to add to those already known and loved.

“Several of the musicians that Johnny chose were young and inexperienced, but Johnny’s choice showed a keen recognition of musical talent and an understanding of popular taste. There was Lena Machado, Ray Kinney, Joseph Kamakau, David Burrows, M. Moke, Mme. Nani Alapai, the Johanna Wilcox Glee Club, the Bray Troupe, the Hanapi Trio and others. Of these names, the best known on the mainland are Lena Machado and Ray Kinney.”

Documentation on these historic recordings provided by Kanahele and Gurre Ploner Noble is invaluable to our understanding of the Hawaiian music of this period. However, the accuracy of the information released by Brunswick for these Honolulu recordings has come into question for a couple of reasons. The “field recording” nature of the sessions—dealing with large numbers of artists and musicians—can be a source of confusion and incorrect attributions. Moreover, many of the performers were featured under the “Johnny Noble” umbrella, which in itself is a scenario that could have led to errors.

The wording of attributions on the Brunswick disc labels varies somewhat and also on later reissues; clearly, due caution is necessary. For example, on many of the March 1928 discs the record label reads “Johnny Noble’s Hawaiians featuring [artist name or names].” Others read “Johnny Noble and his Moana Hotel Orchestra with [artist name or names].” The former attribution is confusing in that “featured” artists or groups may have been the sole performers on the side despite being listed under the “umbrella” of Johnny Noble’s Hawaiians. The latter attribution is explicit, laying out both the orchestra and specific performers appearing on the side.

A good example of this confusion is Brunswick 55012, which reads “Moana Chimes’ Johnny Noble’s Hawaiians featuring M.K. Moke steel guitar with Moke Trio.” Here, because “featured” is used in the attribution, one wonders if an actual Moke Trio was the victim of being swept under the Johnny Noble rubric. Evidence for this is provided by a later release, Brunswick 1110 (England), which reads simply “Moana Chimes’, M.K. Moke steel guitar with Moke trio.” These are the first references that we have to Moke possibly playing his two recorded sides with his own trio. Presently, there is no independent evidence that Moke ever had such a trio. However, we should be mindful of the earlier reference that Dr. Kanahele made to Moke touring Japan with “his band.” Furthermore, Brunswick 4577 reads “Hilo March’ Johnny Noble and his Hawaiian music featuring steel guitar solo by M.K. Moke,” arousing speculation that a Moke Trio could have been misleadingly bundled under the Johnny Noble name.



Another 1950s shot of Buckie Shirakata with his Aloha Hawaiians.

Haida’s Departure from Hawaii

It seems that Haida’s plans to study at the University of Hawaii did not materialize. Before his Hawaii trip, Haida had signed a tentative recording contract with Victor records in Japan. Shortly after his arrival in Hawaii, he was advised by Victor that they wanted to proceed with the recordings without delay. Haida realized that a return to Japan was unavoidable, scuttling his plans to study in Hawaii. Coincidentally, the Moana Glee Club, which Haida and his brother Katsuhiko had organized in 1929, was badly in need of a standard guitar player, mandatory for a Hawaiian group but hard to come by in Japan. Haida approached Moke seeking a recommendation and Moke immediately suggested Jerry Kurisu, who was then a young man of only seventeen years of age. After an offer that included travel expense to Japan and a position teaching guitar, Kurisu agreed and was able to get permission from his parents to make the trip.

On Haida’s and Kurisu’s final evening in Hawaii, Moke presented Haida with the musical score of “Maui Waltz” as a farewell gift. The next day, the pair departed Honolulu on the ship *Asama Maru* with Buckie Shirakata to see them off. (Hayatsu observed with interest that “Maui Waltz” was also recorded by Felix Mendelssohn and his Hawaiian Serenaders in the United Kingdom, featuring Pulu Moe on steel guitar. The song was credited as an “Original Hawaiian Aire.”)

As evidence of this singularly curious story, a sole photograph exists of Moke and Haida together on the beach at Waikiki [see page 12].

In the years following his meeting with Moke and the establishment of the Moana Glee Club in Japan, Haruhiko Haida was to become the first of a pantheon of outstanding Japanese steel guitar players, which included such illustrious names as Buckie Shirakata, Setsuo Ohashi, Gunichi Yamaguchi, Tatsuo Ohtsuka, Poss Miyakazi, Kazunori Murakami, Dick Mineh, Hiroshi Wada and Makoto Shiraishi. All were splendid players with their own particular styles

Continued on Page 16

and interpretations of a diverse range of world music genres. However, with regard to empathy, feel and ambience for the interpretation of Hawaiian music, Haida unquestionably led the field with Tatsuo Ohtsuka a very close second. Perhaps the roots of Haida's authentic Hawaiian interpretations lay in the influence of one M.K. Moke. Haruhiko Haida is now known as the "Father of Hawaiian Music in Japan."

Conclusion

In spite of the jumble of amorphous information presented here from a variety of sources, it is believed that on the strength of his two known recordings alone, M.K. Moke emerges from this "fog" as a tantalizingly fascinating, enigmatic and creative early master of the Hawaiian steel guitar, made that much more impressive in that so little is known about him. Perhaps posterity will someday accord M.K. Moke the title "Father of the Modern Hawaiian Steel Guitar."

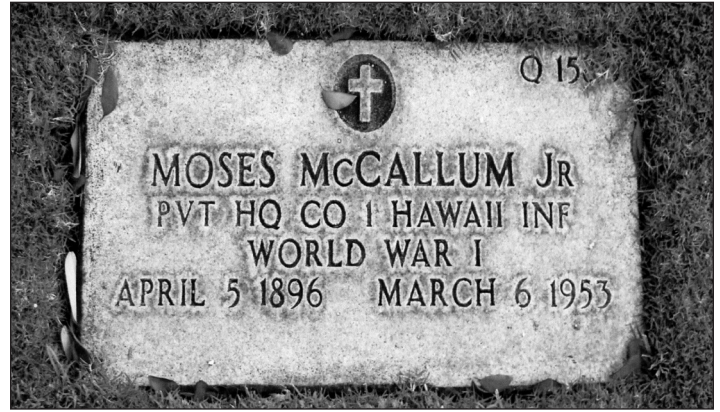
Profound thanks to Hidehiko Furukawa of Chiba, Japan; John Marsden of Sheffield, U.K.; and to my wife, Hisako Iwata, without whose generous help and support this article could not have possibly been conceived and written. Thanks also to Les Cook of Hyde, U.K. for his diligent and painstaking research into the origins of M.K. Moke. ■

M.K. Moke—The Essential Facts

By John Ely

In the preceding article, Keith Grant gives a vivid account of the mystery surrounding M.K. Moke's precise name and identity, and the elusiveness of the man himself. Fortunately, some of the nagging uncertainties concerning Moke's identity have been resolved in recent years.

In researching and preparing liner notes for Michael Cord's 1999 CD release, *History of Hawaiian Steel Guitar*, Hawaiian music historian Harry B. Soria unearthed the essential facts we now know about M.K. Moke's identity. During his research, Soria was introduced to M.K. Moke's son, a great fact-finding opportunity for his CD historical notes. Their conversation bore fruit but also is a good example of what historians are up against when trying to recreate distant events. Writes Soria, "As I was interviewing him, I asked him for access to good photos of his father, as I had not seen many. He explained that his father was an "old school" Hawaiian with archaic views. Some people back then believed that all photographic images of themselves should be destroyed after their death, or they would be trapped between spiritual worlds. He made his son burn *all* of his photographs before he died."



The M.K. Moke gravestone at the National Memorial Cemetery of the Pacific in Honolulu. (Courtesy of Les Cook)

On the results of the interview, Soria relates, "M. K. Moke was just a stage name. Most people don't know his real name. This is why oral history in Hawai'i is the best source of information. Moke's legal name was Moses Keakalauloa McCallum, Jr. He was born on April 5, 1896 in North Kohala on the Big Island of Hawai'i and died in Honolulu at age 56 on March 6, 1953. His professional name, M. K. Moke, was created by using his first two initials, 'M.K.', followed by 'Moke', which was a Hawaiian [phonetic rendering] of Moses, his first name. Thus, Moses Keakalauloa McCallum, Jr. became M. K. Moke."

Les Cook of Grass Skirt Records has filled in other details of Moke's life from various sources, but here again, ambiguities crop up. Writes Cook, "Moke served in the National Guard and as a sailor on inter-island ferries before a year's service in the army between July 1918 and July 1919. His WWI draft registration card in 1917, in which he is named Moses McCallum Jr., tells us that he was tall and stout, was single, had two sisters and, confusingly, two mothers. In 1920 we see him employed as a musician on a liner operating between Honolulu and San Francisco along with five other Hawaiian musicians. Between the years 1925 and 1938 he is listed in the Honolulu Directory either named as Moses Keakalauloa or Moses K. Moke with occupation given variously as musician or music teacher although sometimes no occupation is given. Prior to 1925 he is often simply described as a laborer. It seems that in the 1930 census, he gave his occupation as stevedore, yet the same year's City Directory listed him as a musician. Upon his death, his earlier military service ensured his burial in the National Memorial Cemetery of the Pacific in Honolulu with his name recorded as Moses McCallum Jr."

Sadly, important details on the life of this elusive, innovating musician are likely to remain obscure. Still it is remarkable what has come to light in recent years, and perhaps other details of this remarkable steel guitarist's life may yet see the light of day. ■

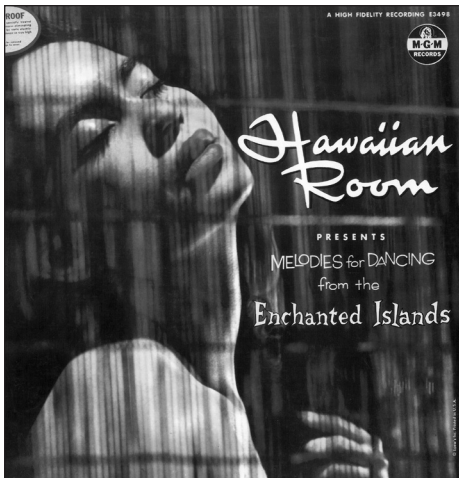
The Hotel Lexington Hawaiian Room

By John Marsden

What an interesting article by Frank Della-Penna in the Winter 2014-15 *Quarterly*! This seems the perfect opportunity to recommend a new DVD documentary about the famous showroom, produced by the Hula Preservation Society. Although many of the musicians who played there are sadly no longer with us, this DVD features interviews with some of the dancers—the “Ex-Lexes”—coupled with music, film footage and photos. Their reminiscences make fascinating viewing. This wonderful DVD should be in your collection (see the order information below).

Many questions remain about the Hawaiian Room’s sequence of entertainment, especially in the later years until its closure in 1966. Circa 1956, MGM Records produced an LP by the Hawaiian Room Orchestra, *Melodies for Dancing from the Enchanted Islands* (E 3498). It featured the singing and highly distinctive steel guitar of George Hines. In 1974 I heard of another LP, *Aloha Time*, produced by George himself, so I contacted him in order to purchase it. He was then living in Miami Shores, Florida. He proved very friendly and later shared informa-

Cover of the circa-1956 MGM LP by the Hawaiian Room Orchestra, “*Melodies for Dancing from the Enchanted Islands*.”



tion not only about his career but about the Hawaiian Room album. I thought this might interest HSGA members who have this LP. George remarked that he didn’t have a copy himself and would like to find one.

His letter, dated January 15, 1979, continues: “I had the show band, which included my Electraharp, in 1956. Johnny Coco was the leader of the relief band, and Sam Makia worked for him. I had commitments in Miami, and had to leave. I do not know who followed us afterwards. We combined my orchestra with studio musicians for the Hawaiian Room album. Don Plumby orchestrated the music, using my arrangements as a basis. The small band used head arrangements. I dubbed the bridges the following day. Two of my tunes are on the album: “Enchanted Island” and “Hawaiian Cha Cha Cha.” Tony Cabot was the musical director for Restaurant Associates, who controlled the Hawaiian Room. Don Plumby was not connected with the Hawaiian Room, as far as I know, other than what he did on the album.”

The association of Johnny Coco and Sam Makia is interestingly preserved on two LPs issued by Waldorf Music Hall:

- *Song of the South Seas* (MH 33-172) – a 10-inch disc featuring Ray Rafols & his Islanders with Sam Makia & his Orchestra (early to mid-1950s probably).

- *Blue Hawaii* (MHK 33-1219) – a 12-inch disc featuring Kamuela and his South Sea Islanders (July 1958).

Kamuela (Samuel) will doubtless be Sam Makia, but can anyone identify Ray Rafols? We have so much to learn about these Hawaiians and their associates who were working New York’s Polynesian nightspots through these years. The Lexington was undoubtedly a centre of gravity.

Lani McIntire, of course, was one of the Hawaiian Room’s best-known

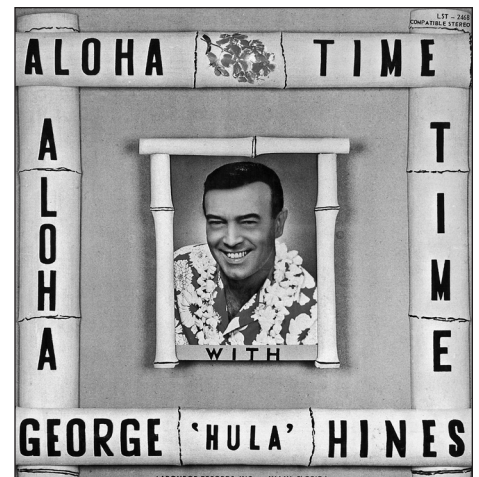


The front cover of the Hula Preservation Society’s *Hawaiian Room* DVD.

bandleaders. Brother Dick’s career was evidently based in Hollywood. Is it confirmed that he appeared at the Lexington, and if so, do we know when and under what circumstances?

Chime in members if you have answers to John’s questions! To order the *Hawaiian Room* DVD contact the Hula Preservation Society at: P.O. Box 6274, Kāne’ohe, Hawai’i 96744; Tel: (808) 247-9440. You can also order online at www.hulapreservation.org.

The LP cover of vocalist and steel guitarist George Hines’s “*Aloha Time*” album.



ingenuity on the F Major 7th tuning (low to high, C-D-F-A-C-E) in the key of C. With the top three strings tuned to A-C-E (same as the C6th tuning), he plays licks and vamps common to the C6th and an occasional strum that highlights the unique quality of this tuning.

Jules Ah See (1924–1960)

Jules Cryles Ah See was born in Lahaina, Maui on June 19, 1924. He was only 35 when he died in Honolulu on June 12, 1960, but he was considered one of the greatest electric steel guitarists from Hawaii. An innovator and trendsetter, he was also known to imitate the licks of other legendary steel guitarists such as David Keli'i, Tommy Castro, Andy Iona, Dick McIntire and Sol Ho'opi'i. Ah See was a regular steel guitarist on the "Hawaii Calls" radio shows in the 1950s, as well as for Alfred Apaka's Hawaiian Village Serenaders.

"Kohala March," track 15 of the Cord compilation, gets its name from the Kohala district on the Big Island of Hawaii. This is the first of five Bell recordings of Jules's steel guitar instrumentals backed by the "Beachboys" (Benny Kalama, Randy Oness, and Steppy de Rego). Jules's melodic ornamentations on "Kohala March" include hammering, palm harmonics, and syncopated rhythms. The standard D9th tuning (C-E-F#-A-C-E) tuned down a half-step to C#9th was apparently used, although a full major 6th chord, uncharacteristic of this tuning, occasionally appears. With the bottom string tuned up a half-step the bottom four strings could produce a major sixth.

"My Rose Of Waikiki," track 16 of the compilation, was written by Andy Iona (1902–1966) and Louis Herscher, and copyrighted in 1944 by Grand Music Corporation of New York. Andy Iona was born in Waimea, Kaua'i and reportedly changed the spelling of his

last name from the original "Aiona" to "Iona" in order to make it easier for mainlanders to correctly pronounce it as "eye-oh-nuh." A virtuoso on both the saxophone and the steel guitar, he won many laurels as a composer and arranger. He collaborated with Louis Herscher on the score of Universal's film, *Rhythm of the Islands*, and Monogram's *Sarong Girl* prior to releasing the songbook *Songs of Hawaii*, consisting of 20 of their compositions.

Jules Ah See plays this tune in the D9th tuning with the bottom string raised up to C# (C#-E-F#-A-C-E), and he brings out the irresistible quality of this tuning by strumming ninth chords wherever possible. In the first round, the melody is played through with rich harmonics that this tuning offers. The second time around he thins the music texture using palm harmonics on a single-note line. In the last round, Jules goes from a single-note to a chordal section bridged by a key change and closing with a major sixth chord.

"Hula Blues," track 17, was penned by John Avery "Johnny" Noble (1892–

"Hula Blues" composer Johnny Noble with his wife, Emilie, and their daughter, Demetra. (Photo courtesy of Les Cook)



1944) with Albert R. "Sonny" Cunha (1879–1933) providing the lyrics. The song was copyrighted in 1919 and brought the young dancing crowd of Honolulu and the visitors thronging to the Moana Hotel Lounge and Lanai. Known for his precision, Jules Ah See displays his artistry and finesse on the track with a rapid-fire melodic line, hammering, and accented notes. It is played in the key of E on a C6th tuning (C-E-G-A-C-E).

"Sand," track 18 of the anthology, has become one of the all-time favorite instrumentals for the Hawaiian steel guitar. Written in the 1930s by Andy Iona, the song was an immediate popular success. Harry Owens even recorded a version with lyrics. However, the instrumental steel guitar version by Jules Ah See, recorded on the Bell Records label, has become the local standard.

The B11th tuning (B-F#-B-D#-F#-A-C#-E) with its lush chordal sonorities is a perfect match for this tune, which Jules plays in the key of C. The addition of Tommy Carter's vibraphone thickens the texture of the accompaniment.

"Maui Chimes," the final track of the compilation that features Jules Ah See, once again shows his technical wizardry with yet another old standard. The tune is commonly played with finger harmonics on open strings in a major key tuning. In this particular rendition, the A6th tuning is used (C#-E-F#-A-C#-E), which is an offshoot of the Kī hō'alu (slack-key guitar) G "taro patch" tuning. The main theme is in the key of A, and the "Taps" section is in A, E, and back to A.

Walter Wailehua (1918–1963)

Walter Kailianu Wailehua, born in Hana, Maui, had a style that was beautifully Hawaiian. He is featured on "Hawaiian Cowboy," track 20 of the Cord anthology, and uses a combination of single-note and chordal passages for his background playing. On



Steel guitarist Walter Wailehua. (Photo courtesy of Harry B. Soria, Jr.)

his solos, with the exception of the introduction, he adheres to single-note lines with jazz-flavored accented lines. Walter used the C6th tuning (C-E-G-A-C-E), although he was known to favor the D9th tuning (C-E-F#-A-C-E). The D9th does not have full major chords built into its design, but it offers seventh, ninth, and minor chords. Retuning to the standard C6th is a simple matter of raising the fourth string a half-step to G.

“Waimea Cowboy” was composed by William Lionel Kalaniali’ioa Lincoln from Kohala, Hawai’i. He was known professionally as Bill Ali’iloa Lincoln, a much-admired Hawaiian falsetto vocalist, musician, hula instructor, composer and recording artist. The tune has been re-recorded several times since this original rendition on Bell Records. Bill Lincoln and his Hawaiians consisted of Bill Lincoln on vocals and ukulele, Dan Kaeka on guitar, Johnson Aila on bass, and Walter Wailehua on Multi-Kord pedal steel guitar.

Tau Moe (1908–2004)

Tau Moe was born in Pago Pago, Samoa on August 13, 1908, the son of Mormon missionaries who moved their family of eleven to La’ie, O’ahu when Tau was about 11 years old. His wife, Rose Ka’ohu, was born in Kohala, Hawai’i, on August 11, 1908. They met as acoustic steel guitar students at M. K. Moke’s studio in Honolulu. On December 28, 1927, the now accomplished musicians and married couple departed by ship as part of Madame Riviere’s troupe. They would travel the world performing Hawaiian music for the next 60 years.

In May of 1947, the Moes were able to come home to Hawai’i by ship for a brief visit before returning to England to join Felix Mendelssohn’s Hawaiian Serenaders. While in Hawaii, they recorded Rose Ka’ohu’s composition, “Punaiki Ea”, on the Bell label (track 21 of the Cord anthology) with Tau now playing an electric steel guitar.

Tau Moe displays a touch of jazz with his syncopated rhythm lines. He places an emphasis on the melody by using octave notes for his solos. “Punaiki Ea” is in the key of C, with the steel guitar using the A “high-bass” tuning (A-C#-E-A-C#-E). This selection provides examples of a two-bar Hawaiian music pattern known as the vamp. Vamps are included in hula numbers as an interlude between verses and are a familiar element of the steel guitar. Vamps traditionally followed a II (more correctly written as V7 of V) – V7 – I progression with the last note arriving at the tonic. The thin tone is probably due to Moe picking close to the guitar pick-up and bridge.

The 1950s—Electric Steel Guitar

One of the important musical developments in post-World War II Honolulu was George K. Ching’s launch of his record label, 49th State Hawaii Records. “49th State” was so named because businessmen were anticipating Hawaii’s eventual attainment of state-

hood. However, no one realized that Alaska would actually gain that distinction and that Hawaii would end up as the fiftieth state.

Most 49th State 78 rpm recordings were made using an acetate record cutting machine in a make-shift studio at Ching’s own home. To guarantee authenticity in the recording performances, Ching enlisted John K. Almeida, as the label’s musical director. “The label recorded and released an impressive inventory of Hawaiian musical expression. Traditional Hawaiian chant and hula, hapa haole songs, and even the music of the rest of Polynesia, were recorded by a stable of aspiring local talent, all under the guiding hand of John Almeida.

The Recordings of the 1950s

The final selections featured on the Cord anthology include steel guitar instrumentals by Benny Rogers issued on the 49th State label: “Steel Guitar C Jam Boogie” and “Steel Guitar G Boogie.”

Benjamin Rogers (1921–1970)

Benny Rogers was born on November 7, 1921 and during the course of his career shaped what is now known as the “Rogers Family” style of steel guitar playing. His nephew, David “Feet” Rogers of Sons of Hawaii fame, is another great steel guitarist in this tradition. Benny Rogers was, in effect, a “house” steel guitarist for 49th State Hawaii Records. He backed most of the vocal performances as a sideman, but also issued a series of instrumentals as the decade of the 1950s began.

Benny had a style distinguished by its distinctive vamps, background passages and striking bell-like harmonic embellishments. He recorded exclusively on the 49th State record label with artists like Genoa Keawe.

Boogie Woogie—a popular, rolling, eight-to-the-bar bass style of piano playing—came out of Chicago in the 1920s, and it became a national craze

Continued on Page 20

E Komo Mai! Welcome, New Members

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in 1939. Curiously, Benny played his “Steel Guitar C Jam Boogie” in the key of G when it was recorded around 1950 for 49th State Records. The tune has a classic 12-bar blues chord progression: four bars of G, two of C, two of G, two of D7 and two of G. Benny Rogers also takes advantage of this jamming opportunity by playing nine choruses. His E7th tuning is E-B-D-E-G#-B-E-G#.

In “Steel Guitar G Boogie,” the final track of the compilation, Benny Rogers uses the same introduction he used for “Steel Guitar C Jam Boogie” with similar licks and a similar chord progression. This boogie, however, shows more complexity and creativity, and this “G Boogie” is indeed played in the key of G with an E7th tuning. In the “Oh Susannah” section following the first two choruses, Rogers picks while using his right palm to mute the strings, a hallmark of the Rogers Family sound. Bits from other popular tunes are quoted such as “Here Comes the Bride” in chorus six and “Reveille” in choruses seven and eight. Benny’s steel guitar playing is very Hawaiian with excellent palm harmonics. His music was a simple and pure Hawaiian style, always delicately played and beautifully expressed.

Big mahalos to Harry B. Soria, Jr. and Alan Akaka for this terrific snapshot of the history of our instrument. Michael Cord’s “History of the Hawaiian Steel Guitar” anthology is mandatory listening. To order the CD, go to the Cord

website at www.cordinternational.com/history-steel.htm, call 877-648-7881 (toll-free) or write: Cord International, PO Box 152, Ventura, CA 93002. You can also preview the tracks or download MP3s at Amazon.com. The catalog information for this release is: “History of Hawaiian Steel Guitar,” Hana Ola Records (HOCD-34000), 1999. A must-have! ■

Weekly Steel Spots

Alan Akaka—appearing with the Keawe ‘Ohana, Thursday evenings, 6:30-8:30 PM at the Kulana Terrace of the Marriott Hotel, on the second floor beachside part of the hotel on Kalākaua Avenue.

Jeff Au Hoy—appearing with Cyril Pahinui Wednesday evenings at the Kanikapila Grill in the Outrigger Hotel on Lewers Street. Jeff also appears with Cyril at Don’s Mai Tai Bar, part of Don’s Royal Kona Resort on the Big Island, fourth Thursday of each month, 5-7 PM.

Every other Friday evening there is a public concert at the Royal Hawaiian Shopping Center stage, 6:00-7:30 PM, on the lawn stage area next to Kalākaua Avenue. Contact the shopping center to get the schedule.

To be added to this listing contact the HSGA office or email your editor at johnely@hawaiiansteel.com.

distance to a toll-way called E-470. This takes you northwest and intersects with I-25 north of Denver. You simply drive north on I-25 until you get to the Prospect Road exit in Fort Collins and go west until you get to the Hilton. Keep the mountains on your left and you can’t get lost. The whole commute is about three turns, five stop lights, and about an hour’s drive depending on traffic.

Airport Transportation

If you don’t want to rent a car, we have a discount deal with a van service called Green Ride. You can call them at 970-226-5533 or click on the online link near the bottom of our main festival webpage under the ‘Green Ride Airport Shuttle’ heading. Be sure to mention that you are going to the Hilton in Fort Collins for the HSGA Festival in September. The rate is \$39 per person one way. However, each added person on a single reservation pays only \$20 so it will pay to “car pool” if you can. Green Ride will take you from DIA to the hotel. Numerous other shuttles are in service out of DIA, too.

Final Thoughts

Late September is absolutely my favorite time of year in Colorado. The weather is beautiful, the aspen are turning, and the kids are back in school. There are many things to do if you come out early or stay late. Rocky Mountain National Park is less than an hour away and a couple new brewpubs have opened since last year. I look forward to seeing you all out here to share music and Aloha. ■

It’s Dues Time Again!

Remember, HSGA’s membership year begins on July 1, 2016. Dues are \$30, which includes First Class delivery (Air Mail overseas). You can now renew online at www.hsga.org. Convenient!