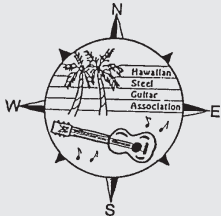


HSGA QUARTERLY

Published four times a year in Honolulu, Hawai'i
by the Hawaiian Steel Guitar Association

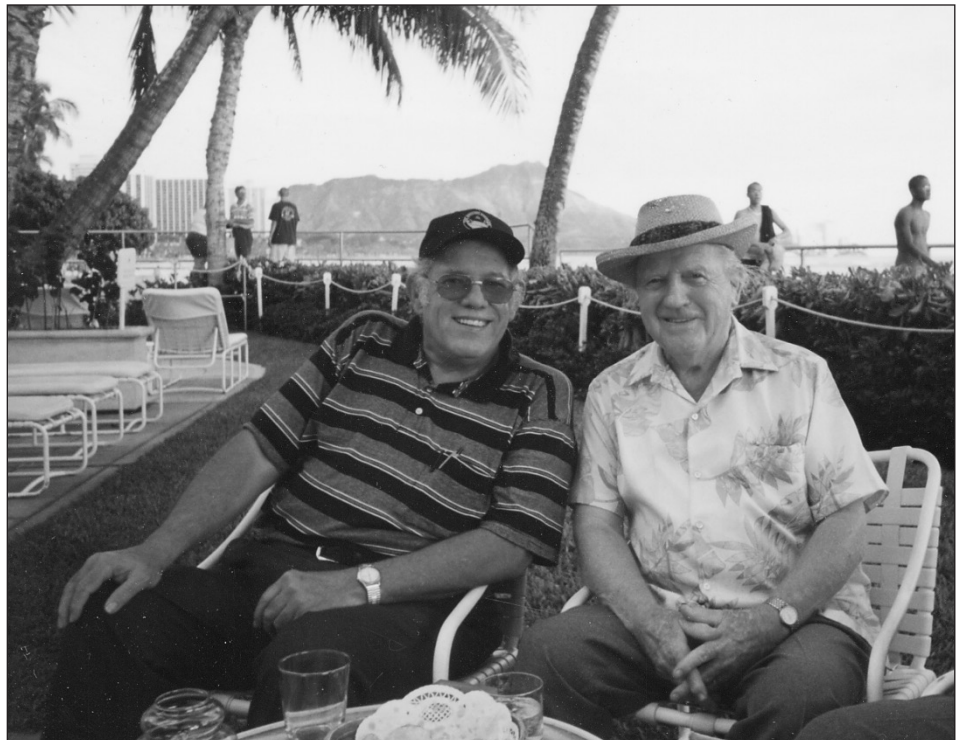
Volume 17, Issue 64

Fall 2001



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Steel Guitar Ambassador, DeWitt Scott (AKA "Scotty"), breaks up his return trip from Japan and enjoys a moment with Jerry Byrd at the Halekulani Hotel's 'House Without a Key'.

Some Thoughts from Jerry Byrd

This is Jerry's third article this year and we love it! This time we're putting it where it belongs – front and center. Mahalo nui, Manu!

Quite often I am asked if I have any promising students coming up that we will be hearing, or hearing about, any time soon. I hesitate to answer because I have been disappointed numerous times by some whom I really thought showed great promise, only to see them fall by the wayside. Let me fill you in on a few statistics.

I first began teaching in 1975 – 27 years ago!! I estimate that I have

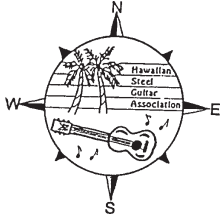
averaged a minimum of ten new students each year – or between 250 to 275 students. Upon checking my records, I have given at least 4000 lessons! And out of all that, I would say that maybe 25 are playing steel guitar with any regularity. NOT a good average. Discouraged?? Yes, of course. Should I just quit and close my studio door and walk away? Probably. But I won't. Here's where the problem lies.

We live in an age of the "quick fix" in everything. One gadget after the other was invented to "save time."

Continued on Page 2

HSGA QUARTERLY

Volume 17, Issue 64



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STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a registered, nonprofit educational corporation in the State of Hawai'i under IRS tax code 501(c)(3). Its purpose is to develop a global communications network of players and lovers of traditional Hawaiian music and to encourage the study, teaching, performance, and manufacture of the Steel Guitar. Its primary financial goal is to provide scholarship assistance through donations and bequests 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 promotion and perpetuation of the Hawaiian steel guitar. Annual dues are US\$26. The membership year begins July 1. Members receive the *HSGA Quarterly* and other group benefits. The Quarterly is mailed four times a year by U.S. Bulk Permit to the USA and by "Printed Matter" Surface to foreign addresses. Add the following amount to the annual dues for faster delivery: \$2 for domestic First Class or \$6 for Air Mail outside of North America. Members can obtain an Associate Membership for a spouse or family member at a cost of \$10, added to the annual dues; the specified person is entitled to discounts at certain HSGA functions (convention registration fees, for example).

SUBMIT LETTERS & EDITORIALS TO:

HSGA Quarterly, 45-600 Kamehameha Hwy, Kaneohe, HI 96744 USA. Tel: (808) 235-4742, Fax: (808) 235-9591, Email: <hsga@lava.net>, Website: "http://www.hsga.org"

JERRY BYRD *Continued from Page 1*

How many times have you heard the phrase 'time-saving'? If we have saved all this time where did it go? Who's got any time? You had better be scraping some up if you hope to learn to play steel guitar!!

I hear the phrase, "I had no time to practice this week," and then followed by all the reasons why not. I reply by saying, "Well, I think you had some time but you spent it doing something else."

When I get calls asking about lessons, I ask a few questions and then go into detail. I state what I expect of them and further require a meeting so we can get acquainted, and I then *again* emphasize what they will have to do. They are given a week to think it all over. (Two, if needed.) If they decide to "go" we will then set a starting date.

I ask them for "one year of their life" wherein steel guitar must be the first priority. *If* they will do that, I will give them something that they can keep all their lives. Something that *nobody* can take away from them! If it is not worth that much sacrifice, then you will not succeed.

If they are looking for a hobby or something to "play around" with and which they expect to learn to play in three months, then get a ukulele or take up slack key guitar, et al. Steel guitar is NOT a good "hobby" instrument. Not if you are a *serious* student! And they find this to be true after only a *few* lessons. Then I get, "Whew!! It's a lot more difficult than I thought it would be." I reply with, "*And you ain't seen nothing yet!!*"

I strive for quality, not quantity. They learn much more than just learning to play steel guitar – they learn to be a professional musician.

One last comment: I have noticed over the last few years or during the coming of age of this generation, that when steel guitar is mentioned a faint, subtle, bored look appears. I get the impression that steel guitar is treated like an illegitimate child – "It's there but we don't talk about it – just ignore it and maybe it will go away."

We just cannot let that happen. Can we?

Imua Kikā Kila – JB ■

HSGA Donations

A big *Mahalo nui loa* to HSGA members who contributed this past quarter. Many of those listed here and in previous issues, regularly make donations to HSGA's General Fund and Scholarship Fund. You know who you are and we appreciate it!

Andrew Dregallo, of Shoreham, Vermont and **Don and Lynn Keene** from Cambria, California each contributed \$100.

The following members donated at least \$10 (including a few who contributed last spring who we failed to recognize in the Summer *Quarterly*. Sorry!):

Dale & Louise Nightwine, Kansas City, KS

Bill & Mary Lou Creller, Saginaw, MI

Leo J. Duffy, Studio City, CA

Mac Pavon, San Leandro, CA

Robert A. Rieder, San Antonio, TX

Donald R. Fullmer, Midlothian, VA

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Wally and Alma Pfeifer, Joliet, IL

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Homer and Mary Bentley, Richmond, BC, Canada

Edwin K. Maunakea, Jr., Killeen, TX

Bob Mekani, Sarasota, FL

John and Joanne Plas, Wellington, OH

Art and Lorene Ruymar, Vancouver, BC Canada



Shown above are the basic materials and equipment needed for Lorene's Course.

How to Play the Hawaiian Steel Guitar

*A Course of Study by Lorene Ruymar
for the Absolute Beginner*

Yes, I finally have the video editing done. No small task, I assure you. The course consists of a book and two video cassettes. It's designed for the Hawaiian high schools, which means I've used an easy-reading level, and I do a lot of explaining, with humor. I expect the teacher in a Hawaiian high school is not a steel guitar player, so the course must be self-teaching. The 250-page book contains over 90 songs, more than half of which are traditional Hawaiian. It's a note-playing course with only a small section on how to read tablature.

The course can be studied using an electric steel guitar, but since I visualize it being done in a classroom group setting, I have presented it the way the steel guitar started – on a wooden acoustic guitar converted to steel guitar by use of the metal adapter nut which raises the strings off the

fretboard. (The basic equipment is pictured above.)

The two video cassettes are each five hours extended play. The first four hours are shot with the camera on the hands of the teacher so the student can watch playing technique and play along with the teacher on every song in the course. The last hour of each cassette is called "Stars of Steel Guitar," featuring many of Hawaii's top level steel players, each playing two or three songs. This is so the students can see their role models and hear different playing styles and other tunings as played on various models of electric steel guitar.

The course is taught in the most basic and the earliest of tunings, known as A major low bass (high to low: E, C#, A, E, A, E). I chose this tuning because it's the best for learning chord construction and understanding music theory. After completing the thirty lessons of the course, the student should have no

difficulty changing to an electric instrument and a professional-level tuning. I have included a section in the book that tells students how they can get the next-level courses, which are offered by some of our members.

If a school undertook to teach this course, I would ask a professional steel player living nearby to drop in several times a year to talk steel guitar with the class and inspire them with his or her playing.

Right now, as the new school year begins, I am mailing sets to the top levels of education in Hawai'i, starting with the music departments of the universities, then the Department of Education, then the Superintendents' offices in the different school districts of all the major islands. It is my hope the authorities will include steel guitar instruction in the music curriculum so the student gets credit for studying it. Maybe I dream too high. Maybe it will take more time. But at least I'm trying, yeah?

I am doing all of this as my way of giving back to Hawai'i what I have gained from it. In other words, the proceeds I get from book sales are dedicated to this project. But since it doesn't total millions of dollars, I expect I will be able to supply all the top level offices as described previously, but supplying each individual school will be a bit out of reach. Over a period of years, I expect I can do it. But if YOU want to be involved in this project, here's what I suggest. If you have a favorite school in Hawai'i (I think the course is suitable for grades 7, 8, or 9) and would like to send them this course as a gift, send me just the cost of producing and mailing the

Continued on Page 4

STEEL COURSE Continued from Page 3

course, which would be \$50 (U.S. dollars) plus the name and address of the school and the name of the school's principal if you know it. Include in your envelope your gift card addressed to that school and showing your return address. Ask the school to acknowledge to you that they have received the set.

If I were selling the course to anyone outside of the school system, I'd be asking \$70 plus \$10 air mail costs. Any sales I make would give me a small profit to use toward supplying the schools, so you'd be

helping with the project even if you just ordered a course for your own use. I am dreaming big dreams of having student groups come to play for us at the Hawaiian convention, or club members leaving a steel guitar in their will to the most deserving student, or giving their collection of steel guitar recordings to the music library of a school, etc. etc. etc. Wouldn't that be great? Makes me feel all warm and fuzzy inside.

If you are interested in Lorene's course or would like more information, contact her directly at:


Lorene Ruymar
2090 West 44th Ave.
Vancouver, BC
Canada V6M 2E9
Phone: (604) 263-8944
Email: ruymar@home.com



Lorene playing a nice set with her frypan at the Honolulu Convention last spring. A record number of members took the plunge and made the trip to Hawai'i for this biennial, "millennial" event. Mah-velous!

Please Contact Us!

Send news or comments to our new address: 45-600 Kamehameha Hwy, Kaneohe, HI 96744; Phone us at (808) 235-4742 or Fax us at (808) 235-9591.

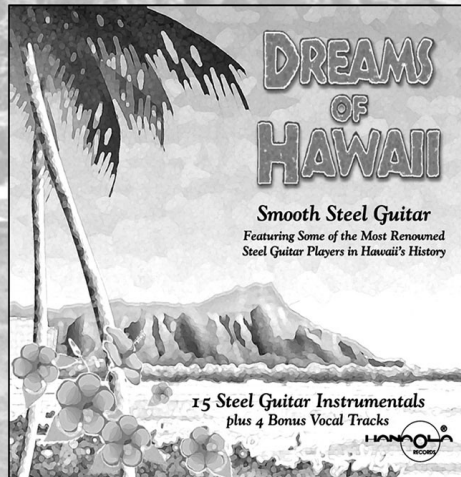
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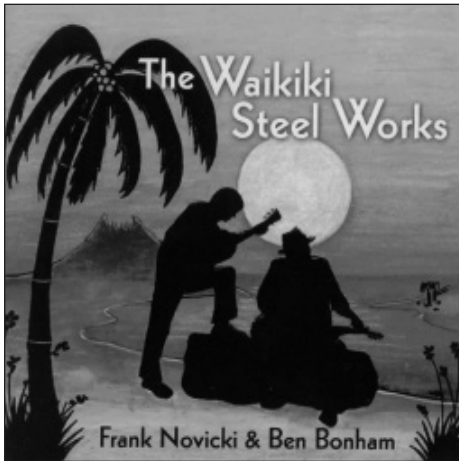


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DISC 'N' DATA



The Waikiki Steel Works

Review by Wayne Shishido

This CD release, straight out of the San Francisco Bay area, was a welcome surprise to this reviewer. **Frank Novicki** and **Ben Bonham** have assembled an album of considerable interest to fans of acoustic steel and traditional Hawaiian music. These multi-instrumentalists performed all the tracks using acoustic instruments exclusively.

HSGA member Frank Novicki has played music professionally for twenty years. He currently plays upright bass behind legendary pianist Carl Sonny Leyland and also backs Nashville singer-songwriter Radney Foster. He has studied steel guitar with Greg Sardinha and 'ukulele with Herb Ohta, Jr. and is currently studying Hawaiian slack key guitar with Patrick Landeza.

Ben Bonham is especially fond of the National Tricone. His 1929 National Style 1 and 1927 Style 2 are used on this CD.

The 15 tracks presented here are a combination of traditional numbers and a few penned by Bonham and Novicki. The opening number, "Ode

to the King Part 2," is a Bonham original. It is performed with 'ukulele backing and is a back porch number that sets your foot tapping. "I Kona" is performed sweetly by Novicki on a Marc Silber Hawaiian squareneck guitar in an open G tuning. On "Hula Stomp," the boys crank it up for some straight-ahead steel playing. No one's going to stop them on this one. "Ua Like No A Like" is presented with a Spanish rhythm and it works.

The tracks were recorded at Louie's Lehua Lounge in San Francisco, and they sound as clear as bell unaffected by obtrusive gadgetry – just as it should be. The boys should be proud of this one. *Maika'i No!* (That was great!)

The "Waikiki Steel Works" CD is available by mail only. Contact Frank and Ben directly at:

Waikiki Steel Works

P.O. Box 320401

San Francisco, CA 94132

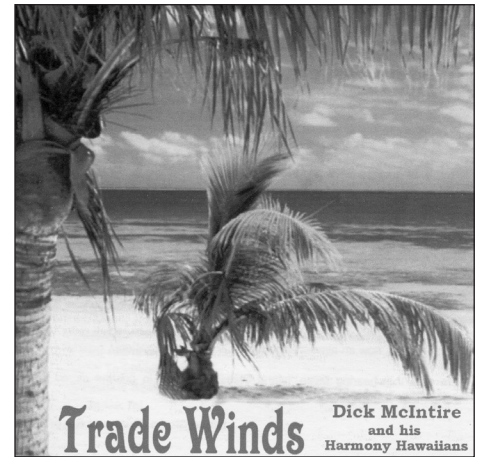
Email: info@waikikisteelworks.com

Web: www.waikikisteelworks.com

Dick McIntire and Andy Iona Come Alive!

Review by Isaac "Doc" Akuna

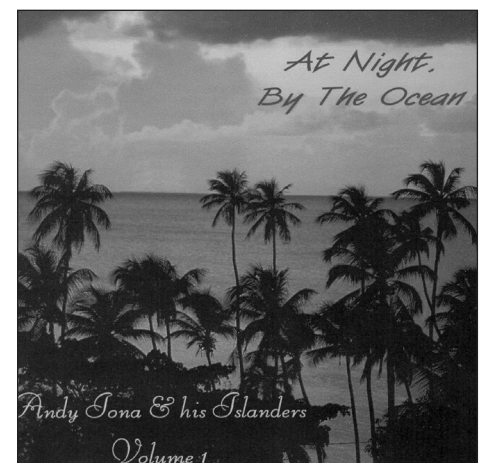
I recently had an opportunity to visit with Jerry Byrd, and he turned me on to some of the work being done by **Bruce Clarke**, one of Australia's finest guitarists. His company, Cumquat Records, has been very active in the area of digitally remastering classic recordings. Of special interest to HSGAers is his work in reproducing the recordings of two of our steel guitar legends, Dick McIntire and Andy Iona.



The recordings include: "At Night by the Ocean" (20 songs) and "South Sea Lullabies" (19 songs) by Andy Iona and His Islanders, and "Honey, Let's Go for Broke" (19 songs) and "Trade Winds" (20 songs) by Dick McIntire and His Harmony Hawaiians. The songs included in these collections are too numerous to mention but include classic renditions of "Tomi Tomi" and "Maui Chimes" by Dick McIntire and "Carefree" by Andy Iona. For a detailed song list and other information about the recordings, go to the Cumquat Records website at <www.cumquatrecords.com.au>.

My first chance to hear these recordings was at Jerry's home. I was

Continued on Page 6



President Don Weber on Upcoming Board Nominations

As we move into the Fall season of 2001, we are looking ahead to next year's HSGA election. Four members of the current Board of Directors will see their terms in office expire. Each of you, as members, will be called upon to elect new Directors. Last year we all voted to amend the bylaws. One of the changes involves the manner and timing of our elections. We will no longer vote for Directors at the annual meeting in Joliet. Voting will be done by mail. The terms of office will now coincide with the fiscal year, commencing in 2002.

The nominating committee is currently working on a slate of candidates to present to the Board at our next meeting. Aside from voting for the 5 Board members whose

terms are not expiring, you will have to choose 4 new Directors. You will choose those 4 from a list of 7 names on the ballot. The ballot to elect your new Board of Directors will appear in the Winter edition of the *Quarterly*. You will cast your vote and mail it in to the HSGA office in Hawai'i. The votes will be tabulated and the names of the new Board will appear in the Spring *Quarterly*. The new Board of Directors will officially take office on July 1, 2002.

As your current President, I have a few thoughts I would like to share with you. Since I am one of those Directors whose term is expiring, I agreed to be on the nominating committee, serving as chairman. I feel that our committee has a responsibility to present a list

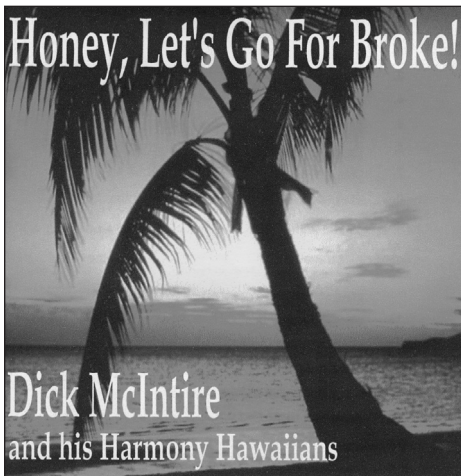
of candidates to you that reflects the makeup of HSGA. We are an International organization. The Board of Directors has always been made up of members from various countries. Recent elections have seen a reduction in non-U.S. representation on the Board. Mike Scott of Canada is the last non-U.S. member. Mike leaves the Board next year. It is the nominating committee's intention to provide you with a list of candidates from the U.S. and around the world, from which to make your selection.

When you receive your ballot please don't lay it aside and forget it. It is the responsibility of each HSGA member to vote.

Mahalo, Don Weber

DISC 'N' DATA Continued from Page 5

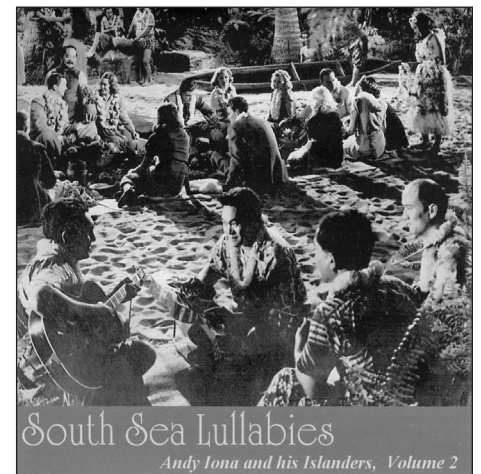
absolutely blown away. The audio quality of this work is phenomenal. Keep in mind that the original recordings date back to almost seventy years ago. Not only have they eliminated the hiss and scratches that you would normally hear on vintage recordings, but the clarity of



all levels of the sound spectrum have also been enhanced. Jerry told me that it actually sounds better than when these recordings were first available in the '30s!

About the remastering process Bruce says, "The technology exists to do them properly but it seems that record companies don't want to spend the time and money on what is obviously a very limited market. Then there is the other problem that most post-60s soundmen are rock-orientated – after all that's where their livelihood lies these days – and have no idea what these tracks should sound like."

Bruce mentions that he will be producing more work from these masters and expanding his offerings to include other artists. To order, write Bruce at: 33 Nott St, Malvern East, Victoria, Australia 3145; Web: <www.cumquatrecords.com.au>.



ED: We forgot to include contact information for those interested in "Lion" Kobayashi's CD, "Honolulu, I'm Coming Back Again," which was reviewed in the Summer issue. If you're interested in this fine recording or would like more information, you can email Lion at <k_lion_k@kt.rim.or.jp>. ■

COCO WIRE

Alan Akaka was all smiles after this year's Steel Guitar Ho'olaule'a in Nagoya, Japan, which also featured Casey Olsen, Greg Sardinha, Bobby Ingano, and Ken Emerson. We tried to get details, but all we could come up with was a rumor about a bath house and a couple of unauthorized photos. Stay tuned!

John Berger of the Honolulu Star-Bulletin is editing the second edition of *Hawaiian Music and Musicians* for the U.H. Press, which will include a major update for the entry on Steel Guitar. The original edition by Dr. George S. Kanahale has been an invaluable resource on all aspects of Hawaiian music.

You can now hear Bobby Ingano at the Moana Surfrider (Wednesdays from 5:30 to 8:30 PM), reports Nancy Lorenz. Welcome to Waikīkī, Bobby!

Vivian Bangs reports from Auntie Genoa Keawe that Gary Aiko is doing another recording! Alan Akaka will be the steel guitarist and it should be out soon. Vivian also mentioned that she would be unable to attend this year's Aloha Week Festival, which she has attended some thirty



Bobby Ingano with the Williams twins last spring. Maika'i!

years in a row. Well, Vivian, you didn't miss much. Many events were canceled this year in the wake of September's tragic events on the mainland.

In spite of the general slowdown in Waikīkī, the Halekulani Hotel's Steel Guitar Week came off without a hitch, featuring Greg, Doc, Alan, Bobby, John, and Casey. Regrettably, guest artists Mariko Seki and Frank "Palani" Baum could not attend due to problems with the airlines. ■



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A nice shot of Wally with his wife Alma, taken at the Kapi'olani Park bandstand during the Honolulu Convention this past spring.

Getting to Know You...

Meet Member, Wally Pfeifer

We couldn't resist taking one of Wally's great letters to the HSGA office and turning it into a "Getting to Know You" feature. See how we reward enthusiasm!

"I've been in love with Hawai'i, Hawaiian people, and Hawaiian music since I was about six years old. I remember when I was in first grade at the old one-room country school. The teacher asked us to draw or paint something. My pictures were always Hawaiian scenes – palm trees, grass huts, moonlight on the water, and guitars. All my life, my pencil doodling has been Hawaiian.

"I recall listening to *Hawai'i Calls* on the old battery-powered radio every week – battery-powered because we didn't get electricity to our farm until 1946. When I was about 9 or 10 years old, a traveling music teacher stopped by trying to get guitar students. My Dad asked me if I wanted a new bicycle or Hawaiian guitar lessons. I chose the Hawaiian guitar lessons immediately. Fortunately for me, my Dad had already ordered my new bicycle a week before so I got the new bike and the Hawaiian guitar lessons. What a lucky kid!

"For the last 50 years or so, I have collected Hawaiian records and music. I have several thousand Hawaiian records in my collection. My love for Hawai'i, Hawaiian people, Hawaiian music and everything else Hawaiian goes back a long, long way. I won't stop now! As some of you have no doubt noticed, some of this love for Hawai'i has rubbed off on my wife **Alma**. She

does a pretty good job of supporting and contributing to the HSGA.

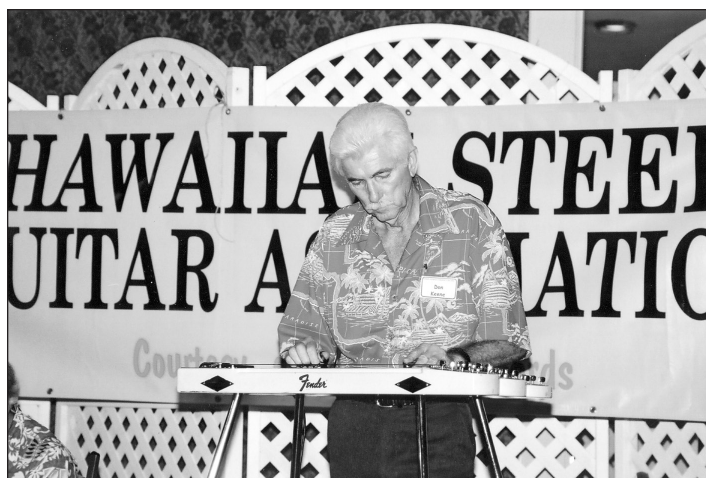
"One of the things I treasure is being a **Jerry Byrd** fan from the first time I ever heard him play. The fan club, organized by a lady in Michigan, lasted for many years and I still have every Jerry Byrd Fan Club Journal in my collection. Interesting and priceless!

"Even though I was a Jerry Byrd fan for many years, I never got to meet Jerry in person until 1976, when my good friend Frank Miller and I attended Scotty's Convention in St. Louis. We went just to see Jerry. We sat all day in the front row, taking turns holding the seats so we wouldn't lose them. Finally, at the end of the day it was Jerry's turn on the program. I still have the program that Jerry played that day. Jerry autographed it for Frank, and Frank passed it on to me during one of his 'house moves'.

"You have probably heard the expression that "big boys" (and Marines) don't cry. Don't believe it! They're wrong! As Jerry started to play the most beautiful music I've ever heard, the tears streamed down my cheeks. My emotions were bursting and overflowing. I had a real tough time trying to hide this from Frank and others near me. I can remember that day as if it were yesterday. I tried to thank Jerry after the program but I couldn't talk. Even now, after listening to Jerry for fifty plus years, I seem to develop a huge lump in the throat when I hear him play. I hope he never quits!

"In case you're wondering, I did play steel guitar until about 14 years ago when a damaged nerve in my spine caused my left shoulder, arm, and hand to go permanently numb with very little feeling. So I can't play anymore." ■

Member Don Keene "chimes in" during one of the playing sessions at the Honolulu Convention.



DOC'S GIG BAG

Kumu Kīkā Kila

According to numerous reports, there has been a mild but significant resurgence of the Hawaiian Steel Guitar in nightclub, restaurant, and convention venues on the island of O'ahu. The actual number of full and part-time steel guitarists performing in Honolulu seems to be on the rise also. This is a healthy trend, one measured best over years and decades, not weeks and months. I believe that what we are now observing is a result of the efforts of some inspired people over the last few decades.

In the summer of 1972, Jerry Byrd changed his residence from Nashville to Honolulu after a long and legendary career in the worlds of country and popular music. In addition to gigging full time, Jerry started a program of steel guitar instruction for young Hawaiian musicians. That was nearly thirty

years ago. Then, as now, he continues to keep a fairly full schedule of instruction. His efforts in this area account for the lion's share of new steel guitar talent in the music industry in Hawai'i.

By no means has Jerry been the only one who has devoted effort in this area. The late Barney Isaacs was responsible for bringing forth artists such as Eddie Punua and Scott Furushima. Bobby Ingano claims "Feet" Rogers as his musical mentor. Wayne Shishido and Al Greene, Jr. both received valuable guidance and instruction from John Auna.

Of course we must not overlook the work of Alan Akaka. Thanks to the efforts of this Byrd alumnus, Steel Guitar Week at the Halekulani continues as a bonafide annual tradition. As a professional educator, Alan serves as the inspiration for many of Hawaii's youngest steel guitar talents.

Recently, Wayne Shishido carried out an instructional program for steel guitar, coordinated by the Leeward

O'ahu Community College. (For more details about this program please turn to page 16.) Efforts such as these are not limited to the shores of Hawai'i. As an example, Duke Ching has maintained a teaching program in California for years.

The list must be long of those who have shared their love and knowledge of this instrument with others, a list that we cannot complete within the confines of this page.

I must not forget the contributions of the many members of the Hawaiian Steel Guitar Association. Over the years our club has underwritten many concerts and public performances as well as having contributed to the education of many promising artists. Organizations such as ours, including our friends in The Aloha International Steel Guitar Association, serve to bring attention to the art form and encourage others to participate actively in this resurgence.

Imua Hawai'i, Doc ■



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Hawai'i Calls

- Harry Owens -

Tablature by Wayne Shishido

8va

Gdim Am7 D7 Gma7

E 9 7 2 0 2 2 2 5
 C 9 7 2 2 2 2 5
 A 7 2 2 2 2
 G 7 2
 E
 C

Ha- wai- 'i calls with a me- lo- dy of love dear

8va

G6 Gdim Am7 D7 Gma7

T 5 9 7 7 6 5 5 7 7 7 6
 A 5 9 7 7 6 5 5 7 7 7 6
 B 5 5 7 7 7 6

A- cross the se- a as eve- ning falls

8va

G7 C D7 Gma7

T 5 7 6 7 7 5 7 7 1 2
 A 5 7 6 7 7 5 7 7 1 2
 B 7 7 8 7 5 7 5 7 7 7

The surf is boom- ing on the sand at Wai- ki- ki to- night

8va

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And how I wish that you were strolling hand in hand with me to- night

MEMBERS' CORNER

Alyssa Archambault, Long Beach, CA

(ED: the following is a follow-up to Lorene Ruymar's Summer 2001 article, which chronicles Alyssa's search for her Hawaiian roots, including the Sam Nainoa family.)

"I miss Hawai'i tremendously. I'm starting to save up for my next ticket. My research here in Los Angeles has soared since I got back from Hawai'i. I'm starting to explore the world of grant writing, and I'm sending in my first proposal in two weeks to help fund the production of remastering Grandpa's music. By the way, we found another Sam Nainoa record!! I'm having a friend transfer it now. It's a part of the same series of him playing solo. On this one, he plays the "Third Man Theme" and "Song of the Islands."

"I'm also trying to find events or projects for Grandpa's story. The **Inventing Paradise** exhibit, which is hosted by the Fullerton Museum in Southern California from September 28, 2001 through January 1, 2002, is focusing on the evolution of the Hawaiian culture from the late nineteenth century through most of the twentieth century. One section of the exhibit is dedicated to the growth and history of the music created in the islands and its migration to the mainland.

"A detailed history of Samuel K. Nainoa and his family will be included in the exhibit along with selected pieces from the Nainoa collection, such as two Rickenbacher steel guitars, professional entertainment photos, a flyer, and three of Sam's recordings from the late 1930s. A special listening station will allow museum visitors to listen to the recordings. The opening reception will be held on Friday, September 28, 2001. For more information go to the Fullerton Museum website at www.ci.fullerton.ca.us/museum/ or call the special events hotline at (714) 738-3167.

"On Saturday, September 29, 2001, a tour will be given of the **Angeles-Rosedale Cemetery**, Los Angeles' oldest cemetery and during its time, the only one that buried people of different races and cultures. Many prominent families and individuals are buried there. Every year, as a part of a fundraiser for the West Adams Historical Association, a handful of them are recognized and honored for their contributions to the city of Los Angeles. In the ten years or so this tour has been going on, they have always had actors play the role of the deceased in first person, which in many ways can be *very* interesting. But this year, for the first time, actual family members will be representing their ancestors. And I'm



Alyssa Archambault and her "famous frypan" with Lorene at the Honolulu Convention.

proud to say that one of the honored families is mine, the Nainoas!! Samuel, his wife Eugenia, and two of their daughters are buried there.

"I've been asked to be the one who tells the story of the Nainoas, and I will also have the opportunity to play Sam's Rickenbacher frypan. One of the songs I'll be playing is one Sam wrote, entitled "Only You." I'll also have my steel teacher Gary Anderson join me on guitar. Auntie Cissy Aldofo Fong (Geona Keawe's niece) will sing and play 'ukulele. My hula halau has also just been added to the program.

"There are about 12 tours throughout the day with a ten to fifteen-minute presentation at each gravesite, the Nainoas being the last stop. It should be a lot of fun. I've never heard of this event before, but from what I understand it sells out every year. Tours start at 9 AM and end around 5 PM.

Member Bob Mekani (right) performing with steel guitarist Rex Rieke and hula dancer.



"I expect it to be a mini family reunion among the Nainoa family in California, which will make it that much more exciting."

Bob Mekani, Sarasota, FL

"I'm sending a picture of one of the groups that I work in (*ED: see photo on opposite page*). My niece (dancer in photo) is part Hawaiian and I also work with the daughter of my cousin, who is half Hawaiian. My steel player, Rex Rieke has played at Joliet a few times but has since moved, so I now play steel when necessary. I use a "fry pan" but prefer to play my Washburn or Rickenbacher Spanish guitar.

"I am Hawaiian and in *Da Book*. I was born in Moloka'i, had a Hawaiian mother, and use her name. My father was of Russian parentage. I have always sung Hawaiian falsetto and play and sing only Hawaiian music. I know about 165 songs. I played both steel and comp at the meeting in Hawai'i a few years ago. I also played a broadcast with Alan, Sonny, and Benny at the shopping center off Lewers and Kalākaua.

"I work only single gigs now at retirement homes, mobile home parks, etc. I keep fairly busy for lū'aus and other parties. I have been back home quite a few times and hope to go back again. I am just going on 83 years. I really enjoy getting and reading the *Quarterly* news. Aloha Kakou."

Don Lundstrom, Beach Park, IL

(*ED: This is one we missed from last May. Sorry, Don.*) "Aloha from the mainland – to let you know the wonderful job all of you are doing. I'm impressed with the updated "points of interest" in the *Quarterly*, and the new membership card is

beautiful (so Hawaiian). I love the steel guitar and am a JB student. A big Aloha to Alan Akaka, Ned Ka'apana, Jerry Byrd and all you Hawaiian boys who love and support the Hawaiian Steel Guitar."

Yozo Endo, Kurtistown, Hawai'i

"Aloha. I've been enjoying the *Quarterly*. Got bitten by the steel guitar bug back in 1928 when I was 14 years old back in Wailuku, Maui. In a few more months I'll be 87. Never became a musician but became a number one cabinet maker. I was the one that made the Governor's desk for John Burns (first one that sat behind it). Steel guitar is the most wonderful instrument.

"I can only play E major tuning and that is good enough for me to listen to the sound of the true melody of the Hawaiian songs. Maybe it is the beautiful sound of the steel guitar that helped me live this long in good health. I have all kinds of electric steels and amplifiers but my favorite is the National Tricone Square-neck Model 3, serial number 1336, which I finally got from the Music Exchange in Hilo. Almost like brand new in April 1998 after looking for it 70 years. Keep up the good work."

Major Hugh Fred Jope, USAF Retired, Haverhill, MA

"Aloha. I have a super old picture of Jerry Byrd playing his Rickenbacker and he looks like a kid! We were personal friends during his youth and stayed at his home and knew his wife and his two daughters Lani Jo and Luana. I used to play the number "Little Lani Jo" on my steel when she was 'little Lani Jo'.

"The 8.5 x 11 autographed picture was given to me by Jerry when we were close friends. I first came to



Major Hugh Fred Jope, retired from the Air Force but still hooked on steel guitar!

know Jerry and learned to play by his course, which involved playing by numbers. We eventually went on television with Jerry in Nashville. Jerry was in love with Hawaiian music and so was I. Jerry dropped out of sight for about 40 years and I only got his current address recently. His playing is better now than when he invented the complicated tunings.

"I like the new design of the membership cards. I remain stuck in C6th tuning."

Dorothy Mawae, Longview, WA

"Aloha. Hoping everyone is doing great. I know there is a lot going on in Hawai'i. Music, music, everywhere. The same for me here in Longview, Washington. Have been playing music at nursing homes and senior centers. I enjoy it very much. Of course my dancers and I put on shows for weddings and baby lū'aus. We have been very busy every week."

Continued on Page 14

Patricia Daub, San Bernardino, California

"I am Patricia J. McDowell Daub, a fifth generation native of Hawai'i, born and raised in Nu'uano Valley on O'ahu. I attended Kawanakoa Jr. High School and later continued my education on the mainland.

"My dad, Forest McDowell, played steel guitar, bass, guitar, and 'ukulele and did USO tours in Hawai'i during WWII. He also played with Glen Miller, Artie Shaw, Ray Owens, Andy Cummings, and the "Hawai'i Calls" show. I like to think that he is the reason I became a musician. My mother's family, originally from Portugal, brought with them their love of music. So music became an integral part of my life, and I learned to play the 'ukulele and the guitar at a very early age.

"When my mother Ida remarried we moved to San Bernardino in the late '50s where I presently reside. I currently play 'ukulele and guitar and sing with my sister Ricci's Polynesian group, performing all over the Southern California, especially in San Bernardino and Riverside Counties.

"Three years ago my mother and sister Ricci, knowing how much I wanted to play the steel guitar, purchased one for me from Sligers Music Store in Redlands. The problem was, who would instruct me? What luck! Guy Randy, the clerk, told them, "The best I ever heard play is living right here and his name is **Duke Ching!**" They got Duke's phone number and the rest is history.

"Duke has taught me to play the C6th, E13th, B11th, and A6th tunings. My favorite is the C6th tuning. Every Saturday, I take my trusted 8-string double-neck Fender,



New member Betty Hickman from Texas, pictured with a Lily of the Valley Dobro (left), 1927 National tricone, and 1932 Regal.

which Duke purchased for me, to his house. Once there, the tablature for the day is unfolded and the lesson begins. Last year we held a steel guitar recital with all of his students as participants.

"My dream of playing the steel guitar has finally come true. I owe it all to my mother and sister for getting me my first 6-string lap steel guitar and also, to Duke who is not only a talented musician and an outstanding instructor, but also the best person I know."

Nora and Eddy Boon von Ochssee, Largo, FL

"Thank you for your welcome letter. It's an honor to become a member of your organization. I have had a keen interest in the steel guitar since I was a young man and collected the records of Sol Ho'opi'i and Andy Iona. Their music was very popular in the Dutch East Indies where I was born. We will do our best to attend one of your conventions in the near future. Looking forward to meeting you all. *Mahalo and aloha.*"

Ron Whittaker, Newcastle, England

"I wrote this song during my first visit to Hawai'i in 1992. My wife sent me along alone for my 65th birthday. I'm still struggling to write a memorable tune for this song. Vic Rittenband told me to take a well known song then change the words, then change the tune. I did this with "Mapuana" for the song but it's easier 'sound' than done!"

Rendezvous for Love

*Soft winds are sighing,
For I'm missing you:
You're not at my side dear,
At this table for two.*

*The night is so lonesome,
By the old Kiawe tree,
As I sip my Mai Tai,
At the "House without a Key".*

*The strains of a steel guitar,
As the moon shines high above,
Silhouette palms embrace the stars:
The perfect rendezvous for love.*

*Soft winds are sighing,
Sweet perfume fills the air,
This paradise is wasted,
If you're not here, to share.*

*Heaven's brightest star above,
Tropic moonbeams kiss the sea,
What is all this beauty worth?
When you're not here, with me.*

Leo Eilts, Kansas City, KS

"I was directed to your web page by a gentleman who contacted me about our performing group, Hula Girl. We are a seven-piece ensemble consisting of five players and two dancers and perform in a '40s style traditional revue. We are

Continued on Page 16

BUY & SELL

Steel Guitars for Sale

Fender Stringmaster, cream color double 8, short scale, very good condition, with tweed case, \$700. Gibson BR-9 cream/burgandy, 6-string, good condition with original case (rough), \$350. Cougar double 8 with legs, case, and volume pedal (one neck is detachable). Blue mots finish, brand new, \$500. Write Jess Montgomery at 5697 H Kaapuni Rd, Kapa'a, Hawai'i 96746 or phone him at (808) 823-9274; Email: <burnitbro@yahoo.com>.

Jess adds, "These guitars were owned by HSGA member Randy Lewis of Kapa'a, Kauai, who passed away from lung cancer on Easter Sunday, 2001. Randy was a longtime,

dedicated player with a sweet style and great ability to blend in with many styles of music. His playing can be heard on Shiloh Pa's 2001 Hoku nominated CD. Proceeds will go to his longtime companion Pat, who quit her job to be with Randy during his illness. Aloha, Randy."

Sheet Music Wanted

We are looking for sheet music for acoustic steel guitar covering music from the '30s, '40s, and '50s. We are looking for the following: "Honolulu Eyes," "Pua Lilia, Ili Puakea," "Lei Momi," "Wehiwehi 'Oe," "Beautiful Kahana," "Aloha Nui Ku'uipo," "Goodnight Mapuana," and others. We are also interested in any current catalogs of steel guitar and slack key

guitar. Write Bill Gordon at 11831 North Street, Gibsonton, FL 33534; Email: <sybil1957@aol.com>.

Hawaiian Sheet-Music Books (Folios) For Sale

Discount for HSGA members. For a big, new list, send \$5.00 US (cash) to Brian Litman, 8711 Burton Way #305, Los Angeles, CA 90048. For more information, write or email: <hwnmusicblitman@aol.com>.

Wanted: Bigsby foot pedal

Looking for Bigsby volume/tone foot pedal units needing repair. No broken castings. Will consider piece parts. Call Dale Nightwine at (913) 299-2371 or write 2201 N. 79th St, Kansas City, KS 66109-2215. ■



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The students in the Leeward Community College Native Hawaiian Program: (Left to right) Kumu Wayne Shishido, Mitch Oyama, Elizabeth Elburn, Ola Elburn, and new member, Moana Kupau.

Steel Students at the Mall!

While shopping at the Windward Mall on the island of O‘ahu, you may be surprised to hear the sounds of Kika Kila (Steel Guitar) emerging from a space next to a department store. Within that space beginning students of the steel are practicing earnestly every Saturday.

The *kumu* (instructor) is **Wayne Shishido**, secretary of HSGA. The class is part of the Native Hawaiian Program put on by Leeward Community College. The intent of the program is to provide a means of perpetuating Hawaiian culture with class instruction in a variety of

subjects, which include ‘ukulele, upright bass, Hawaiian language, and Kiho‘alu (slack key guitar). The newest class, introduced in June, is Hawaiian Steel Guitar. “The support I’ve received from Leeward Community College has been outstanding,” says Wayne. “When I suggested a class in Hawaiian Steel Guitar, they immediately thought it was a great idea.”

Space is provided without charge by the management of Windward Mall, and it supports the community by providing space for hula classes as well.

There are four students in the current class ranging in age from 8 to 70 plus. One of the students comes halfway around the island by bus to be at class every Saturday. Another has recently become an HSGA member. “Their enthusiasm makes this an easy class to teach,” says Wayne.

People stop by the class every week inquiring about how they can be involved. Some have even played steel before but have not touched the instrument for a while. If there is enough interest, Wayne would like to have one class for pure beginners and an intermediate class as well. Students start with the A major tuning and have recently begun work on the E7th tuning.

Another HSGA member, **Isaac Akuna**, has lent his support by “sitting in” with the class, backing students on guitar, and assisting in tutoring the students.

Wayne credits his kumu, **John Auna**, for sharing his music and aloha. “John’s dedication to his students and the instrument is an inspiration to us all,” says Wayne. “There’s a part of him in every lesson we have at the mall.” ■

MEMBERS’ CORNER *Continued from Page 14*

based in the Kansas City area. The band is made up of bluegrass musicians who have a common interest in music of the Hawaiian islands. In fact, I have both a former Kansas State Fiddle Champion and Kansas State Banjo Champion playing ukes in this band. Instrumentation consists of upright bass, tenor ‘ukulele, baritone ‘ukulele, banjo ‘ukulele, twelve-string guitar, six-string archtop guitar, violin, dobro, and steel guitar, depending on the song.

“We play special events and currently have shows booked at a local casino through the end of the year. We feature a complete Tahitian dance set with a costume change by our dancers. During the Tahitian set, the entire band swaps their stringed instruments for various drums,

and we perform such songs as “Pupure,” “Otuu,” and “Patia.” Our two dancers have been performing together for over fifteen years. One of them, Kainey, was born and raised in the Hawaiian islands.

“Except for the steel guitar, the entire band performs on acoustic instruments. The sound system utilizes only two microphones. I am directing our steel player, Jeff Elsloo, to your website. He is one fine steel guitar player. Leo Eilts, P.O. Box 3243, Kansas City, KS 66103; Email: <leo@santafetrails.org>.” ■

Moving?

Be sure to keep us informed to ensure correct delivery of your Quarterly. Remember, we now have a new Fax number: (808) 235-9591. This is a dedicated Fax line, so it’s always “on.”



Honolulu Hana Hou!

(Clockwise from top left) Leona Murphy playing a Rickenbacker Bakelite model; Hal Smith from BC, Canada with Bob Waters on backup; England's Ted Bluck plays an interesting-looking steel guitar; Donna Miller (left), Alma Pfeifer, Karen Sakuma, and Kaleo Wood work the registration table; former Jerry Byrd student Buck Giles in from California to share his talents with the audience; Captain Ivan Reddington, smooth and sweet on his squareneck resonator.



INTERNET UPDATE

New or Changed* Member Email Addresses

Aloha Joe, Hawaiian Adventure Radio (US-CA)	alohajoe@alohajoe.com*	Mervin R. Lehigh (US-MI)	mervi@webtv.net
Alyssa Archambault (US-CA)	alyspa@yahoo.com	Brian Litman (US-CA)	hwnmusicblitman@aol.com
Fred Barnett and Jan-Joy Sax (US-HI)	barnett_Fred@hotmail.com	John Lorenz (US-WI)	alorenz@library.wisc.edu*
Frank Baum (Germany)	palani.baum@gmx.de	Louis K. Lyttle (US-TN)	lklyt@msn.com
Doug Blacklock (Canada)	dgougab@connect.ab.ca	Joel Mabus (US-MI)	joel.mabus@pobox.com
Paul Blint (US-OR)	paulb@richardsoncap.com	Colin McCubbin (Canada)	Colin@notecannons.com*
Robert Breymann (US-OR)	breymann@grantspass.com	John Mills (W. Australia)	exmnjwm@iinet.net.au
Wanda Bruening (US-MI)	Wandee325@aol.com	Jess Montgomery (US-HI)	burnitbro@yahoo.com
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Gary Harris (US-TN)	richjoy@attglobal.net	Charles Trombley (US-OK)	Jeffstro@mediaone.com*
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Kiyoshi "Lion" Kobayashi (Japan)	bjohnson@jfactuarial.com*	Paul and Shirley Weaver (US-CA)	mochadave1@home.com*
Paul Konwiser (US-CA)	taisan@vvm.com	Donald and Donna Weber (US-IL)	pandsvd@aol.com
Robbie Larkin (Australia)	k_lion_k@kt.rim.or.jp	Alvin and Belle Wood (US-AR)	weberdon@webtv.net
	sandypaul@msn.com	Eddy and Nora Boon Von Ochssee (US-FL)	doradorv@ipa.net
	aroah@hotkey.net.au		space-international@worldnet.att.net

Corrections Requested! Email changes to <hsga@lava.net>.

Member Jess Montgomery (right), one-man "welcoming committee" at this year's neighbor island trip to Kaua'i for Honolulu Convention goes. (Below) Don Sweatman playing at the convention.



HSGA Members!

Our Board has decided that we should protect the privacy of our membership. We will not include your name or address in membership lists circulated to members unless you authorize us to do so.

These lists are a nice way for members to stay in touch with each other, but we need to be sure you want to be included. **If you do, please sign the release below and mail it to our office.** The current fee for a membership list is \$3.

Also, if the name or address on your mail label is incorrect, please note the changes on the form provided below. *Mahalo!*



New member Ha'alilio Heyer (left), Clyde Lono, and Van Diamond provide ono entertainment at this year's Steel Guitar Ho'olaule'a.

Membership List Release
I hereby give HSGA permission to include my name and address on membership lists that are circulated to the general membership on request.

SIGNATURE

Name or Address Correction?
Please enter corrections to your mail label below.

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ADDRESS CORRECTION

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<i>I am a:</i> • Professional Musician • Amateur • Novice • I don't play but love to listen		<i>I play:</i> • non-pedal steel • pedal steel • I don't play steel	
		<i>I travel to Hawaii:</i> • Occasionally • Seldom • Never been there!	
		<i>My age group is:</i> • Under 20 • 20-39 • 40-59 • 60-over	

E komo mai! Welcome, New Members

Is your address and email correct? Please notify us!

UNITED STATES

FRED BARNETT AND JAN-JOY SAX, 402 B Kawaiinui St., Kailua, HI 96734

JOE BARTON, 2315 Candlewood Street, Plainfield, IL 60544

PAUL BLINT, 2897 Harris Street, Eugene, OR 97405

BOBBY J. BROWN, 2408 Marina Drive, Fort Walton Beach, FL 32547

WANDA BRUENING, 15892 Hanover, Allen Park, MI 48101

ANDREW DREGALLO, 53 Rt. 73, Shoreham, VT 05770

BILL GORDON, 11831 North St., Gibsonton, FL 33534

JIM GRIFFIN, 45 S. Idlewild #716, Memphis, TN 38104

RICHARD HAGGERTY, 1991 Moonglow Ct., Vista, CA 92083

HAALILIO HEYER, P.O. Box 8765, Honolulu, HI 96830

BETTY AND FRANK HICKMAN, 2828 Twin City Hwy, Groves, TX 77619-2665

STEVE "HONUNU" HONUM, 19 Seaview Terrace, Santa Monica, CA 90401

RICHARD JAKES, P.O. Box 130, Colliersville, NY 13747

PAUL KONWISER, 329 16th Street, Manhattan Beach, CA 90266

MOANA KUPAU, 45-471 Nakulua Street, Kaneohe, HI 96744

RICK LAMONTAGNE, P.O. Box 12041, Honolulu, HI 96828

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JOEL MABUS, P.O. Box 306, Portage, MI 49081

BERNIE MAGNESS, 13595 Greenhorn Road, Grass Valley, CA 95945

REGINALD PUGH, 2225 Calle-De-Castelar, Navarre, FL 32566

LAWRENCE AND LEONARD PULASKI, 16732 W 146th Place, Lockport, IL 60441-2348

RUSS RICKMANN, P.O. Box 659, Medinah, IL 60157

CAIFSON RUSSELL, 893 Harriet Ave, Campbell, CA 95008

LONNY SERVIN, 4712 Eisenhower St., Oregon, WI 53575

LONI SPECTER, 7104 Deveron Ridge Road, West Hills, CA 91307

BETTY STEWART, 1002 West Avenue N, Lovington, NM 88260

ALVIN AND BELLE WOOD, P.O. Box 1145, Alma, AR 72921

OVERSEAS

DOUG BLACKLOCK, 10 Cliff Cres, Edmonton, AB T6P 1B6 Canada

ARLEN MCCONNELL, 1392 Coast Meridian Rd., Port Coquitlam, V3L-3V4 Canada

NAYDEEN RAJOTTE, 1332 W. 58th Avenue, Vancouver, BC V6P 1W2 Canada

YOSHIHISA OKANO, 3-12-39, 302 Onitaka, Ichikawa, Chiba 272-0015 Japan

KAY DAS, 202 Pasir Panjang Road, #02-18, Singapore, 118572 Malaysia

Mahalo, HSGA Members!

Once again, HSGA members outdid themselves contributing to the Quarterly with photos, clippings, and interesting stories. Keep them coming! We've also got a backlog of CDs to review, which means our talented recording musicians are in "overdrive!"

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