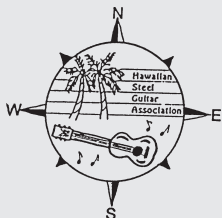


HSGA QUARTERLY

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by the Hawaiian Steel Guitar Association

Volume 18, Issue 68

Fall 2002



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Palolo resident and new HSGA President, Kamaka Tom, treats the Joliet audience to a rendition of "Anapau" at the big Saturday night show. He sings, he plays, he dances...

Meet HSGA President, "Kamaka" Tom

Your new HSGA President, Grifford "Kamaka" Tom, is one of those "everything but the kitchen sink" kine guys. Kamaka is well-versed in things Hawaiian (language, history, hula, etc.) and performs regularly around the Honolulu music scene.

He attended the University of Hawai'i at Manoa, graduating in 1977 in Elementary Education and Hawaiian Studies. He served as President of the *Hui Aloha 'Aina Tuahine* (U.H. at Manoa Hawaiian

Club) and was a performing member of the U.H. Hawaiian Dance Ensemble.

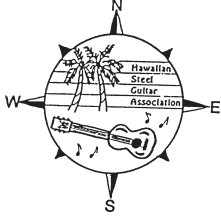
He has taught Slack Key and Steel Guitar for Kamehameha School and has been active in countless Hawaiian organizations and civic clubs. Here's Kamaka:

"Currently, I am performing on call at various Honolulu venues, including the Willows Restaurant, the Moana-Surfrider Banyan Veranda, the Royal Hawaiian Shopping Center,

Continued on Page 2

HSGA QUARTERLY

Volume 18, Issue 68



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STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a private foundation whose primary purpose is to develop a global 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>

PRESIDENT *Continued from Page 1*

and private functions with the *Po'okela*, *Pu'uhonua*, and the Kila Brothers steel guitar trios. I am initiating an introductory non-credit course in Hawaiian Steel Guitar at Windward Community College on O'ahu.

"Since the early '80s I have been an active participant in HSGA's official Honolulu events and functions. I have assisted in planning and coordinating our May Day concerts in Honolulu since 1987. I am thankful for the opportunity to take a leadership role in our organization and will do my best to serve.

"The challenges we face in the organization are typical but can be dealt with through effective planning, leadership, and dedication. Most important is our willingness to getting the job done. Let's all continue to work together in unity to achieve our club's goals beyond expectation.

"Being born, raised, and educated in the Islands has allowed me to develop a deep sense of apprecia-

tion for our rich cultural heritage. Hawaii's unique contribution to world music through the expressive beauty of the traditional Hawaiian steel guitar is well documented. As members of HSGA, we are in a critical position to carry on this legacy. As cultural stewards, we have the important responsibility of ensuring the perpetuation of our art by future generations.

"I would like to encourage each and every one of us to *kuli'a i ka nu'u* – strive for the highest goals. The quality of music to be enjoyed by future generations is dependent on us. Let us join together in *lokahi*, or unity in spirit and mind as we face the new millennium. *Imua i ka Lanakila!* Onward to victory!" ■

Delivery Problems?

Please let us know of any problems with delivery of your HSGA Quarterly. Contact us at: 45-600 Kamehameha Hwy, Kaneohe, HI 96744; Telephone: (808) 235-4742; email: hsga@lava.net. Mahalo nui loa!

Duke Ching shines on steel guitar with Kamaka Tom on bass, HSGA "songbird" Julie Waters, and Bob Waters on guitar. It doesn't get much better than this!



Joliet Guest Artist Notes

By John Ely

When I was asked to be guest artist at the 2002 Joliet Convention, I was super excited but a bit apprehensive. I was a Hawai'i resident but hanging by a thread. September 11 had come and gone, turning the Hawai'i economy upside down and a big part of the entertainment industry along with it. By Christmas I was gone and months later found myself in the role of "laptop cowboy" (designing online training for companies in the midwest) and western swing road musician, getting any work I could in a strange, new world. So, instead of getting a gigging Waikiki steel guitarist as guest artist, Joliet was going to get a "diesel-sniffing" computer geek.

I arrived on Thursday afternoon in a daze after an already full day of flying. I was greeted by Don Weber and Kamaka Tom the second my limo arrived, and any apprehension I felt quickly evaporated. In the midst of madly preparing material for the convention, I forgot what Joliet was all about—sharing, having fun, and forming long-lasting bonds with people. So, forget about long rehearsals with Band-in-a-Box in a motel room! It was time to relax and have fun hanging out with and playing for people I hoped to call my friends by the end of the week.

I hadn't been to Joliet in 8 years. A lot had changed. Most notably absent was the bar, a casualty of the

Doug Smith on steel with Barbara Kuhns and Isaac Akuna. By the way, Barb won a prestigious fiddle contest this past year. Yeah!



Guest steel artist John Ely with Gerald Ross, closing out the Friday playing sessions just before the "lights went out!"

Holiday Inn changing to a more basic Holiday Inn Express. But no one ever accused the HSGA membership of lacking ingenuity—coolers full of libation served to "grease" the wheels of conversation and aloha and "fuel" those late-night jam sessions.

Most notably present were attendees that hadn't been there in a while or who I hadn't seen since Joliet 1994. AND, it was great to finally get a chance to visit with Joliet regulars who I had only gotten to know from afar as newsletter editor and "database fixer-upper."

I don't mind admitting that the "committee" really put me to work, making me earn my keep. I played three sets, put on a workshop, and then played after the lu'au show on Saturday night. Sheesh! But once I lost the jitters, I had a ball—it had been almost a year since my last Hawaiian gig and it was great to get back into the "swing" of things.

The backup musicians were superb, the Saturday night show was great, and by the end of the week, I was ready to move back to Honolulu. Heck, the one time I tried to play some country music, I got through 3 bars of "Under the Double Eagle" and the power went out!! All I can say is, "Saved by the bell!"

In closing, I'd like to thank HSGA for having me as guest artist. It was a real highlight for me and a sweet reward for making it through a grueling summer tour.

My advice to future guest artists: ONE set per day max!! Nah, just kidding... ■

Favorite Hawaiian Quotes and Proverbs

From Kamaka Tom

“He ‘ohu ke aloha; a‘ohe kuahiwi kau ‘ole” – “Love is like the mist; there is no mountain upon which it does not rest.”

-- Traditional Hawaiian proverb, Judd’s Book of Hawaiian Proverbs

“For me its balmy airs are always blowing, its summer seas flashing in the sun; the pulsing of its surf is in my ear; I can see its garlanded crags, its leaping cascades, its plumy palms drowsing by the shore, its remote summits floating like islands above the cloud-rack; I can feel the spirit of its woody solitudes, I hear the plashing of the

brooks; in my nostrils still lives the breath of flowers that perished twenty years ago.”

-- Mark Twain, a Biography

“A‘ohe pau ka ‘ike i kau halau” – “Think not that all knowledge is contained within your school.”

-- Traditional Hawaiian hula proverb

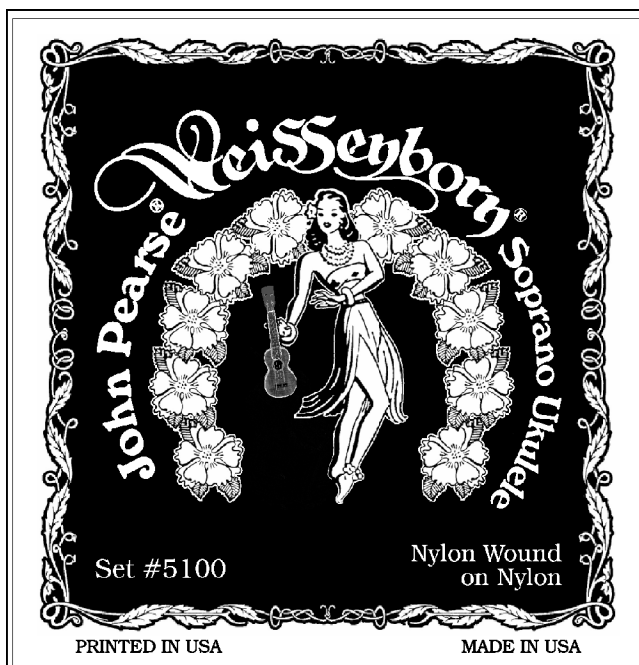
“Ua mau ke ‘ea o ka ‘aina i ka pono” – “The life of the land is perpetuated in righteousness.”

-- Official motto of the State of Hawai‘i, attributed to King Kamehameha III on July 31, 1843 when the Hawaiian flag was once more raised after a brief period of



Kamaka on steel and vocals with Maelani Wilcox on ‘ukulele. They do it all!

unauthorized usurpation of authority by a British admiral. ■



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Honolulu Street Music

By Isaac Akuna

It's a common sight to be found in many large metropolitan centers – Street Musicians, also known as Buskers. Individuals or small groups of artists who express their talents on the streets, sidewalks, and parks of the world. Honolulu is no exception to this cultural phenomenon. Whether by design or chance, you'll find the great majority of street musicians (and other oddities) concentrated along the sidewalks of Kalākaua Avenue in Waikīkī.

After a recent Friday night gig your intrepid reporter decided to take the walking tour of Kalākaua Avenue, starting from Kapahulu and heading west all the way up to Fort DeRussy and back. While it's safe to say that I have driven along Kalākaua Avenue many times on the way to work or play, it's also true that I hadn't been a pedestrian in that area for many years. It is amazing how much more you can observe when you're not in a rush to get to a gig.

Here's a brief rundown and review of the... uh... er... acts that I witnessed that night. As always, keep in mind that scheduled performance times and locations are *nonexistent*. I don't think these guys belong to either a booking agency or the union.

Belly Dancer/Conga Man – Perhaps the most visually appealing of all the acts. However, not much musical interest after the first fifteen seconds. Turns out Conga Man could only play in one key.

Painted Silver Robot Guy – No kidding, this guy was painted head to toe in silver (even all of his clothes). His shtick: holding statue-like poses for interminable periods of time and then occasionally repositioning himself with jerky, robotic motions. No music at all, but drew quite a crowd due to the curiosity factor. His wife must get tired of washing clothes.

Electro Dancer – This young man was doing the hip-hop dance thing, complete with the Michael Jackson's "I'm Bad" outfit. To top it off he was hard wired with lights all over his body, jivin' to the tunes coming off his boom box. I couldn't recognize the songs as I was born thirty years too soon.

Parrot Guy – Strictly speaking, not a musical act. I only list him here because one of his birds could actually sing! Unfortunately, the bird also knew several words that are not printable in this publication. Warning:



Isaac Akuna displays his skills as a vocalist, steel guitarist, and composer of song at Joliet. No street music in this man's future!

unless you like things messy, I would stay away from this act. Gonna have to buy another gig shirt...

Magic Guy – Most certainly not a musical act, but I was kind of hoping that he could make the Parrot Guy disappear.

Saxophone Guy – We're getting warm. Some semblance of musical progression, although he couldn't stay in meter. It didn't matter since it didn't sound like an organized musical form. Songs were unrecognizable.

Steel Drum/Percussion Guys – Here's our first (and only) legitimate musical act of the evening, folks. These two guys were competent musicians who could carry a tune and keep the rhythm. A major disappointment was that it was a steel drum and not a steel guitar. Also, I was concerned the whole time I watched them that maybe these guys might have brought the reggae "Jawaiian" beat to Hawai'i. Boo, Hiss.

There's also a need among street performers to make some bucks – all of the acts had their "tip" jar in plain sight. It's my understanding that fellow board member Gerald Ross financed a good part of his college education playing on the streets. Now there's a guy I would pay to see!

Lessons learned. It's in our nature as humans to want to express ourselves artistically. Maybe if things get slow enough around here you might be able to catch Kamaka, Wayne, and myself on some sidewalk in Waikīkī. ■

Are You A Performing Hawaiian Steel Guitarist?

Let The World Know!

From Gerald Ross

Are you a Hawaiian Steel Guitarist or a member of a Hawaiian band that performs in your area? Would you like the world to know about you? HSGA can help you get the word out!

In an effort to promote live Hawaiian steel guitar performances throughout the world, and to make the HSGA website the “place to go” for organizations seeking Hawaiian Steel music, a new web page is being developed for the HSGA (www.hsga.org). This page will list HSGA members who perform for casual functions, parties, or music festivals. The page, organized by geographical region, will list a brief description of the guitarist or group and will provide contact information. Current membership in the HSGA is required for listing on this page.



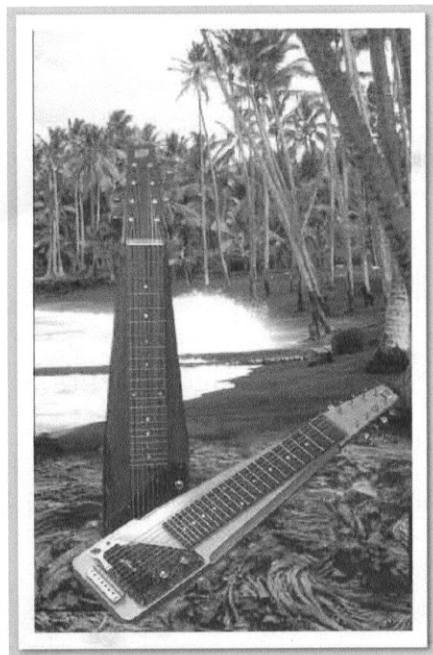
A nice shot of HSGA Board members: (l to r) Webmaster, Gerald Ross; Treasurer, Isaac Akuna; President, Kamaka Tom; Board members Duke Ching, Julie Waters, & Betty Bahret. Not present are Joanne Hanawahine, Tom Ikehata Toma, and Wayne Shishido.

Send listings to Gerald Ross at: gbross@umich.edu or by “snail” mail to Gerald Ross, P.O. Box 3245, Ann Arbor, MI 48106. ■



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BEST OF THE 'NET

Here's a little sample of some of the "Q and A" that abounds on the HSGA forum section of our website. We're getting close to the landmark of half our membership having computers and internet access. But that means that half of us never get to "jump on." Here's a little taste:

Q. How do you get that very light metallic sound that I hear players make when they brush a chord as a flourish? I can tell it's distinctly different from brushing with the thumbpick or from a palm harmonic brush. I can't figure it out.

A. (from Alan Akaka)

I recall hearing this on old recordings done locally in Hawai'i. One day at a lu'au I noticed the steel guitarist on stage doing it. I witnessed it at least one other time. Obviously it is not a commonly used flourish. I saw two different

Maelani Wilcox, Big Island native and special guest of Rose Vogt, wows the Joliet audience with dance and song.



areas where the brushing occurred although both were always executed as an aftermath to a straight bar chord. The brushing is light and can be best done near the pick-ups with any finger that does not have a pick on. If you want to add this to your bag of tricks, locate the spot on the neck that sounds closest to the sound you want and use it. Like any good lick, use it sparingly.

Q. I have been unable to locate a stand for my frypan. I need something sturdy AND adjustable.

A. (from Wayne Shishido)

Hooo, boy! This is one topic that just won't go away. I tried to use one of those "X" keyboard stands, but it's too short for some players. The solution I've arrived at is to

Continued on Page 17

New or Changed* Email Addresses

Just got email? Contact us at hsga@lava.net so we can add you to our member email directory. Mahalo!

Rick Aiello (US-VA)
Rudolf Barten (Germany)
Paul Blint (US-OR)
Cecil M. Brasiel (US-WY)
Donald Brillhart (US-TX)
Peter Casey (Ireland)
Tomi Dinoh (US-NJ)
Mitsuo Fujii, President (Japan)
Buck Giles (US-CA)
Alex W. Greig (Canada)
Art Hadley (US-KS)
Ken Hickman (US-LA)
Gertrud Johansson (Sweden)
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Robert E. Keyser (US-WI)
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Raymond Krieger (US-OH)
Larry and Lyla Laing (US-NM)
George "Keoki" Lake (Canada)
Theresa Lopez/Dr. L. Tokatlioglu (US-IL)
Jim McGinnis (US-OK)
Jack Montgomery (Canada)
Bruce Mulder (US-MN)
Ryan Namaka (US-HI)
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MEMBERS' CORNER

Margaret Elizares, Oakland, CA

"Please renew the membership of my husband, Frank Elizares. He's 81 years old now, a Maui boy, not in the best of mental health, though physically pretty well. Sad to say he no longer touches his guitars, but we both read and enjoy the HSGA newsletter a lot."

Mike "Malihini" Scott, Toronto

"Just wanted to let all the members know that my website is now online at: <http://www.hawaiianaires.com>. I would love to hear all and any comments!"

Harold and Mabel Riemer Edmonton, Alberta

"Aloha, We continue to enjoy taking our music (Hawaiian and Gospel) to numerous nursing homes where there is much hopelessness and helplessness as well as senior lodges, churches, and other invita-

Harold & Mabel Riemer of Edmonton continue to spread cheer and good will.



tions. We are in our 20th year now since retirement and do one to three programs every week all year. It remains our joy and contentment. The picture was taken a few weeks ago. Haven't been to Hawaii for a couple of years and truly miss it. Best wishes."

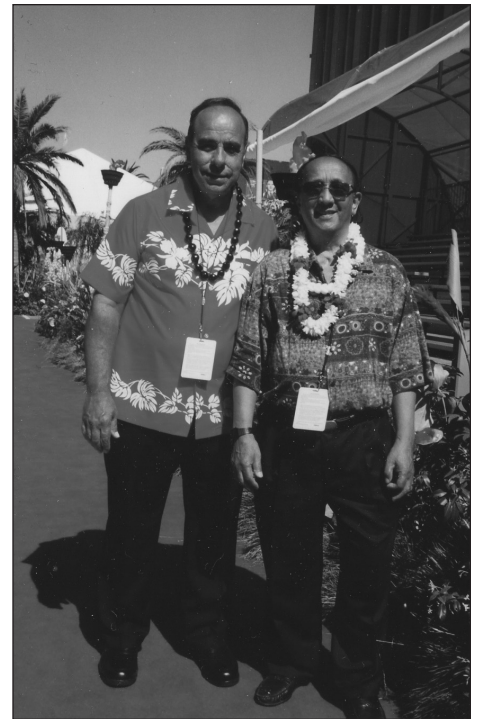
Bob Mekani, Sarasota, FL

"Aloha, I wish I could get back to Hawai'i as often as I used to but as you know the "Market" has been less than kind for us, so don't know when will be the next time.

"As to my playing and singing Hawaiian music, I have more "dates" than I wish sometimes, especially in August. I work with my dancer and sometimes with another man who plays guitar with me on steel or vice versa. When they will pay for three, we only play Hawaiian music (hapa haole) but I keep throwing in old numbers like "Kai Mana Hila" "My Ginger Lei," "I Kona." No pop or rock. My work is for retiree facilities and nursing homes and mobile home parks and a few clubs. They keep asking for Don Ho numbers. *Me Ke Aloha.*"

Pete Kahele, Cerritos, CA

"Just wanted to share with the HSGA a fantastic experience we had on June 16. It was the World Premier of the animated film "Lilo and Stitch," which was held at the El Capitan Theatre in Hollywood, California. Hollywood Boulevard was transformed into a tropical paradise. As the invited guest arrived, they were greeted with flower leis of tuberose and carnation. Palm trees, torch ginger, orchids and other tropical flowers bordered the



Pete Kahele and Bernie Endaya get the "red carpet" treatment at the premier of Lilo and Stitch at the El Capitan Theatre.

"Red Carpet" runway leading to the Theatre.

"Nestled into all this tropical foliage were three stages of Hawaiian entertainment. Hula girls danced on one stage with recorded music. Another stage featured Bernie Endaya on steel guitar, Roy Duran on rhythm guitar, Doug on bass guitar, Butch on 'ukulele and lead vocal. The center stage is where I performed, playing steel guitar along with Kelly on lead guitar and vocals, Dave on rhythm and

Moving?

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vocals, and Mahina on 'ukulele and vocals.

"Needless to say, all the actors and actresses and their families really enjoyed the Hawaiian Entertainment. Roy Duran and myself are also scheduled at the El Capitan Theatre next month, performing at Lilo and Stitch's "Hawaiian Beach Party." We'll be putting on a thirty-minute Hawaiian Show throughout the day and night. *A Hui Hou.*"

El Diablo William, Lordsburg, NM
"Aloha. Well! Sure is going to be missed by me. The annual event in Joliet. This is one event I've looked forward to every year. However, major dental and medical expenses will prevent me from attending this year's festivities. Hopefully next

year I'll be able to attend once more.

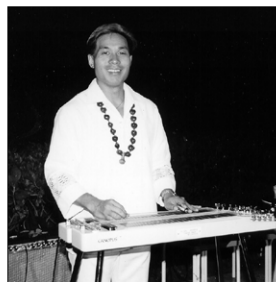
"Never been to Hawaii. Always planned on going some day. Then September 11 steps in and there went my plans. As in years past, I wish someone would see the benefits of travel by ship. Remembering the Matson Lines. I would like to ask any member who has knows where I can purchase the King's songbook of Hawaiian Melodies for guitar and 'ukulele – the Blue issue. I sure would love to have a nice copy of this edition. I already have the Green issue. Any information on the whereabouts and purchase of this book will be greatly appreciated. I can be reached at: El Diablo William, P.O. Box 755, Lordsburg, NM 88045." ■



Mike Scott, pictured with bassist Virginia Grzadzinski, provides some sweet moments during his set at Joliet.



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1 7 8 7 (3) (2) 5 9 9 2 9 9 (3)

2 7 7 9 7 6 6 9 7 4 5 8 8 2 8 8 7

3 7 8 7 6 6 7 3 5 8 8 2 0 8 8 7

4 5 5 5

5 5

6

7

8

Chords: C, F, C, Am, G, D⁷

1 (3) (2) (2) 7 7 14 12 12 9 1

2 4 9 9 2 9 9 7 7 2 12 7 7 14 12 12 9 2

3 3 8 8 2 0 8 8 7 7 2 7 7 7 7

4 7 7

5 12 14 12 10 12 8 10

6

7

8

Chords: G⁷, C, C, C^{dim}, C, C⁷

1 (3) (2) 8 7 (3) (2) 5 6

2 7 5 7 7 8 7 9 7 6 9 7 4 7 5 6 7

3 7 7 8 7 6 7 3 7 7

4 7 4 7 6 7 3 7 7

5 7

6

7

8

Chords: C⁷, F, Ab, C, G⁷

1 (3) (3) (3) (2) (2) 8 8 8 7 9 7 7 8

2 4 4 5 5 8 8 8 7 8 8 8 7 9 7 7 8

3 5 5 5 8 8 7 7 7

4 5 5 5 8 8 7 7 7

5 5 5 8 8

6

7

8

D7 G7 C C C7 F

1 10 (3) (3) (3) 1

2 9 11 12 12 4 7 7 7 9 12 9 9 2

3 9 9 12 12 3 7 7 7 8 8 12 10 8 8 3

4 2 2 2 2 2 2 2 2 2 2 2 2 2 4

5 3 3 3 3 3 3 3 3 3 3 3 3 3 5

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

C Am D7 G7 C C7 F

1 (3) (3) (2) (2) 1

2 7 7 7 5 5 4 5 5 4 5 7 7 8 7 8 2

3 7 7 7 5 5 4 5 5 4 5 3 5 7 7 8 7 8 3

4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 4

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

D7 G7 D7 G7 C

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Optional Intro.

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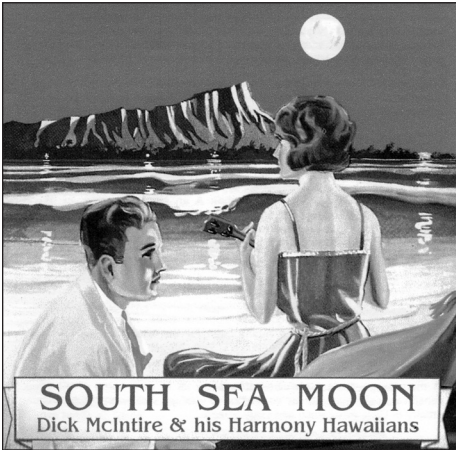
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DISC 'N' DATA



“South Sea Moon”

Dick McIntire and His Harmony Hawaiians

Much has been said about Australian member Bruce Clarke’s Hawaiian CDs. I can confirm that the accolades given to these restorations are well deserved. The clarity and sweetness of the music is nothing short of astounding. Those of us that listened to 78s and 33 rpm records are well aware of the shortcomings of vinyl. Scratches, hissing, pops, and ticks are blissfully absent from this CD. That Cumquat Records has accomplished this without also removing the “soul” of the music is a tribute to the process.

Dick McIntire is one of the pioneers of steel guitar, and the availability of his music in any medium is exciting news to steel guitarists and fans of Hawaiian Music. “South Sea Moon” contains 18 tracks, only 4 of which were previously available on records. The other 14 tracks were compiled from radio broadcasts.

The third volume in the Dick McIntire series starts with a rousing version of “Ai Ka Kou” (sic). The

trademark McIntire vibrato, glissando, and violin technique are showcased in “South Sea Moon.” The steel work on “Hea Mai” is a worthwhile study for any serious student. ■

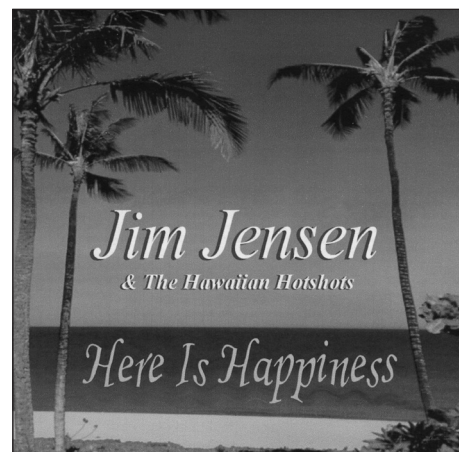
“Here Is Happiness”

Jim Jensen and the Hawaiian Hotshots

Jim Jensen is a fine steel guitarist who has been performing for more than 60(!) years in the “Land Down Under.” He appears on this Cumquat Records release, playing both electric and acoustic steel.

Hawaiian standards such as “Hawaiian Paradise,” “Hano Hano Hanalei,” “Farewell My Tane,” and “Lei Aloha, Lei Makamae” are included in this release. The title track “Here is Happiness” is better known in Japan as “Koko Ni Sachi Ari” and is a pleasant surprise. “Isa Lei” is presented here in the style of a hoe down tune with a fine acoustic guitar solo thrown in for good measure. Steel guitars are multi-tracked by Jim on “Lei Aloha, Lei Makamae” to simulate a steel guitar duet.

The accompaniment consists of electric bass, guitar and ‘ukulele.



Well recorded, the steel guitar is allowed to take a prominent place in the mix.

Jim sounds like he ain’t even breakin’ a sweat on this one. For some fine, smooth playing, give it a listen. ■

Order information – \$20.85 (U.S. dollars) per CD, 2 for \$36.45, 3 for \$52.70. Send album titles or catalog numbers, your postal address, and check or money order to:

Cumquat Records

Box 963, Central Park Post Office,
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Australia

HSGA Donations

Thanks again HSGA members for your contributions this past fall. Thanks to you, our scholarship fund is thriving – a good sign for the future of our instrument.

Bill and Mary Lou Creller, Bernie Endaya, and Wally and Alma Pfeifer made generous donations of \$100. *Mahalo nui loa!*

The following members donated at least \$10:

Bernie Magness, Grass Valley, CA
Pat & Harlan Brunnemer, Franklin, IN
Louis K. Lyttle, Hermitage, TN
Kent Ghirard, Honolulu, HI
Robert and Marjorie Schenk, Simi Valley, CA
Raymond Bouthillette, Kirkland, QB Canada
Janis B. Crum, Williamston, MI
Milton Guess, Moss Point, MS
Jerry Croom, Hemet, CA
Mae and Art Lang, Shelby Twp, MI
Walter and Gaynell Rudstrom, Milwaukee, WI
Grace Pi’ilani De Porter, Wailuku, HI
Charles Trombley, Broken Arrow, OK

Closing Notes

One of our faithful HSGA members, **Shirley Weaver**, passed away on May 16, 2002 after a long battle against cancer. A lot of the HSGA members will remember Shirley as being Paul's wife and "right-hand assistant" as they videotaped and photographed all the HSGA activities. Shirley's death was just 14 days short of Paul and Shirley's fiftieth wedding anniversary and 29 days short of her sixty-eighth birthday.

Shirley Ann (Brown) Weaver, June 14, 1934—May 16, 2002. We will miss her always.

BUY & SELL

Magazine Issues for Sale

Honolulu Magazine issues for sale: 2002 issues (Jan through Aug); 2001 issues (everything except Jan and Feb); all twelve 2002 issues; 1999 issues (everything except Jan and Sep); 1998 issues (everything except Feb and Mar).

Hawaii Magazine issues for sale: 2002 issues (all 4 issues thru Aug); 2001 issues (everything except Nov/Dec); all six 2000 issues; all six 1999 issues; 1998 issues (Jan/Feb and Mar/Apr are missing). Cost is \$1 per issue plus postage.

Contact Vivian Bangs at 5071 Pacifica Dr., San Diego, CA 92109; Tel: (858) 274-4672.

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King Blue Book Wanted

Looking for a clean copy of the Charles E. King book of Hawaiian Melodies (the Blue book). I already have the Green book. Any information would be appreciated.

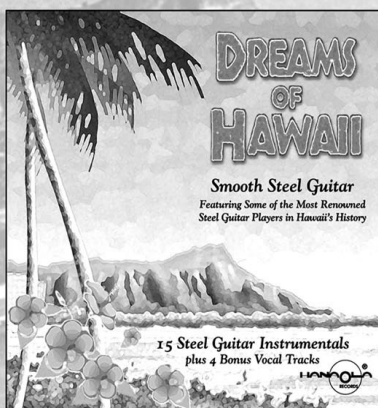
Please contact: El Diablo William, P.O. Box 755, Lordsburg, NM 88045. ■

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Practice Makes Perfect

By Wayne Shishido

Were you ever trying to learn a Sol Ho'opi'i tune, or some of Alan Akaka's B11th riffs, but they just play too darn fast? Some of us can remember slowing down reel-to-reel tape or LP to half speed to study a complicated lick. The big problem with this was that it also lowered the pitch of all the instruments by an octave.

Those of us with computers should consider taking a look at an exceptional piece of software, Slow Gold, which runs on Windows OS. You place an audio CD into your computer. The program will then enable you to slow the tempo down without a change in pitch. Magical, yes, but there's more. You can pitch shift and transpose the recording. It can accept alternate sound sources such as cassette recorders or VCR audio through your soundcard audio input. You can select a section of music to repeat. It's an amazing practice tool.

The sound quality is superior to the practice trainers selling for over \$100 in music catalogs. Slow Gold is available on the web for \$49.95. Point your browser to

www.worldwidewoodshed.com. I can't recommend it enough for serious students. If you don't have a computer with internet access, try going to your local music store and asking them to place a special order for Slow Gold from Hal Leonard Publications.

A version of the program with fewer features is called Slow Blast and is available for Windows and Macintosh machines for \$19.95. ■

A truly unique "air" steel guitar from Minneapolis builder T. Sage Harnos on display at the Joliet Convention. Wow!



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SOME THOUGHTS FROM JB

Question: Do you know what cha-lang-a-lang is?? If I asked you for a definition what would you guess it to be?

1. A Chinese stew?
2. A doorbell?
3. A new internet website?
4. An oriental “rock” band?
5. A “condo” fire alarm?

Give up? Well – would you believe Hawaiian Music?

If you are a true *Kama’aina* you would probably know that it is used to describe what is known as “down-home,” “back-yard” Hawaiian Music—while the rest of you are muttering, “I don’t get it—what’s the connection??”

How did such a derogatory slang phrase (a “put down” actually) ever come to describe the simple beauty of basic Hawaiian music?

I well remember when what is now known as “country” music was “hill-billy,” but when it later became a source of big money, it suddenly changed to “folk” or country/western. That slash (/) divider infers that they are considered one and the same when the opposite is true. They relate to two distinctly different lifestyles, two cultures generally divided by the Mississippi River. So the correct heading should read “Country and Western.” Don’t EVER use the word “country” to refer to a western song (not to a Texan, anyway!).

“Western Swing” is a distinct style of music purely “Texan” by birth and made hugely popular by Bob Wills and his great bands. Example: “Tumbling Tumbleweeds” is NOT a country song nor is “Cold, Cold, Heart” a “western” song – or as some would say a “cowboy” song.

Would we pair Hawaiian/Samoan or Hawaiian/Tahitian as one? Of course not. They are three different cultures – similar in some ways yet vastly different musically – and in dance, too, if you want to add that to the mix.

So, let’s do what “country” music did with “hill-billy” and do the same with “cha-lang-a-lang” – BURY IT!! Let’s call it what it is—Hawaiian Music—period!!

Cha-lang-a-lang by its very spoken sound insinuates that it is less than good Hawaiian music. Unpretentious?

Yes. Heartfelt? For sure! But does that make it less than good? No way. When I hear some groups use this term to describe their music it has overtones of being apologetic.

I have heard this conversation...

Question: “Do you folks play any contemporary Hawaiian??”

Reply: “Oh—we only play cha-lang-a-lang kine – not fancy ...”

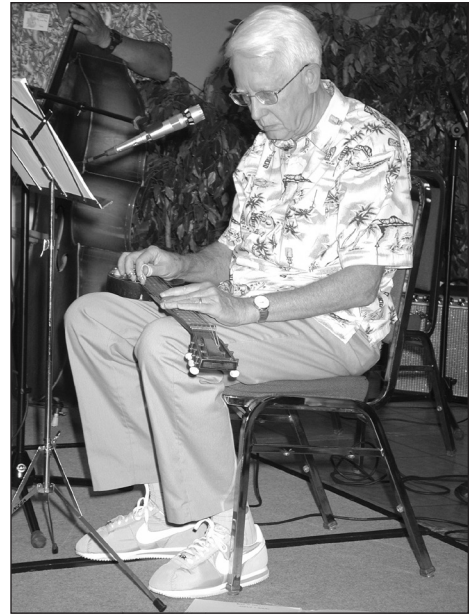
Sound familiar??

“JB” (HSGA’s Andy Rooney) ■



(Above) Art Ruymar on steel with Lorene Ruymar on guitar and Maelani Wilcox on uke. Art played a very nice pre-show set on Saturday night. (Below) The Williams “Show-Stopping” Twins, Joanne on steel guitar and Janis on guitar.





A "Taste" of Joliet 2002

(Clockwise from upper left) Flawless playing by Ian Ufton from Brampton, Ontario; Lane Vifinkle from Colorado Springs performing with his wife, Cheryl (unpictured); AISGC founder, Dirk Vogel, gracing the HSGA stage to the delight of all; Mae Lang playing her Alkire E-Harp with husband Art (Virginia G. on bass); Saginaw's Bill Creller playing some neat stuff; Bob Garth astounding all with great playing without the benefit of eyesight; and Chris Kennison from Fort Collins who plays both steel and standard guitar. More Joliet pix next issue!!





(Above) Relaxing at the Saturday Lu'au is popular bassist Virginia Grzadzinski (left), and "Coral Islanders" Bernice and Dick Honold; (Below) Mary Lou Creller, La Verne Wahinealii Ching, and Maelani Wilcox.



use a tripod speaker stand. The key is to devise a "cradle" that would fit your instrument securely. In my case, my Jerry Byrd frypan balances well simply by using a piece of plywood and some 90-degree angle aluminum strips configured in a "U" shape to cradle the middle of the neck of the steel. So as not to scratch the neck, the strips face *outward* away from the neck. Both the headstock and round body are not supported. I used T-nuts to secure the mounting socket to the bottom of the plywood. I also had to shorten the tube on the stand, because it was too high, even for me.

I used a cheap, second hand stand that I got for \$30, not one of those Ultimate Support Systems stands that could run \$100. You've got to remember that these stands are meant to support 50-75 pounds safely. That means that your guitar should be OK, even while you're playing. Because it's a tripod (single support point) it will rock slightly as you play, but it is better than other stands that I've tried, even those "meant" for steel guitar.

Q. Does anyone out there know what those wheels under the tailpiece covers of a Fender Stringmaster are? They seem to give a "thinner" sound at one end and a "fuller" sound at the other. Are they volume controls for the individual pickups? Just curious... thanks!

Continued on Page 19



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COCO WIRE

From **Vivian Bangs** to Joliet convention go-ers, “**Myrel [Carr]** and I thank all of you so very much for your generous support every year of the raffle. Everyone is so willing to participate – it’s wonderful!! Now, anyone want to come up with a slogan for us for next year?? Aloha and mahalo.”

From **Makalina Gallagher** and the **Tiny Bubble Band**: “We did “FOX5 Good Day New York” last Friday with the opening of a new bar restaurant called Waikiki Wally’s in the East Village. Ernabelle Demillo was the anchor and **Don Ho** was present!!

Member, **Leonard Zinn** has been busy playing engagements “all over tarnation” including a Labor

Day show in Richmond, Indiana and a stint playing rhythm guitar with the staff band for four days at the International Steel Guitar Convention in St. Louis. Way to go Leonard!

On August 31, 2002 **Santo and Johnny** were inducted into the International Steel Guitar Hall of Fame in St. Louis, MO. Johnny flew down to accept the award and to perform “Sleep Walk,” which Santo and Johnny wrote and recorded in 1959. Inscribed on the Hall of Fame Plaque is:

“Santo and Johnny—In 1959 this duo recorded steel’s only gold record, while introducing the instrument to the rock ‘n’ roll genre. Heard in countless movies and commercials, it has been steel’s only



Hula dancer, Gloria Murawsky, weaving magic at the Joliet Saturday night show.

Grammy winner (1999), the most recorded, and the all time most popular instrumental, “Sleep Walk.” The brothers achieved international stardom, released over 40 albums, and had number one hits in Mexico and Italy. Their music expanded the appreciation for the steel guitar.”

From Lorene Ruymar: “**Alyssa Archambault** has found a 94-year-old musician who played in the Johnny Noble band at the opening of the Royal Hawaiian Hotel. His name is **Bill Tapia** (Portuguese born in the Punchbowl area) and he was interviewed for the hotel’s 75th year celebration. She says he’s clear minded and still plays guitar and ‘ukulele and gives her ‘ukulele lessons. A film crew is doing a documentary on him. Alyssa says he knows many of the old steel players, so I asked her to tape him talking on the subject of the old players. Evidently his mind is clear as a bell. I asked her to do it as a story for the *HSGA Quarterly*.” ■

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Hiroshima and Honolulu Celebrate Friendly Relations

Special thanks to HSGA member Kunichika Kadoi of Hiroshima City for submitting the following article, ably translated by our new Vice-President, Tom Ikehata Toma.

Last May, the city of Hiroshima celebrated the fifth anniversary of friendly relations between the Hiroshima Prefecture and State of Hawai'i. Festivities included a special Hawaiian Festival and on May 25, ten Hawaiian Music groups and many Hula groups gathered and performed in the Naka-ward of Hiroshima city.

In Hiroshima prefecture there is a club called Hawaiian Music Fans, which consists of 300 members including the above ten groups. For the festival, a team of Hawaiian music and Hula dance from the neighboring prefectures of Yamaguchi, Okayama, Tottori, and Kohchi joined together for an enthusiastic performance.

On May 24, the Hiroshima Prefecture Museum in the Naka-ward opened a special exhibit of hundreds of old household goods used by those who emigrated from Hiroshima to Hawai'i.

Katsuhiko Haida was a Hawaiian Nisei (second generation Japanese) who first introduced Hawaiian music to Japan. His elder brother, **Haruhiko Haida**, was a steel guitar player known as "Father of Hawaiian Music in Japan." They made many records and

At Joliet 2002 Warren Slavin from New Jersey playing his Rickenbacker bakelite steel guitar with an all-star backup band.



Katsuhioko became a movie star later. Their father Katsugoro was born in Hiroshima City's Minami-ward and joined first group emigrating to Hawai'i. He later became a doctor in Honolulu.

In 1997, the Hiroshima Prefecture started friendly relations with State of Hawai'i, and an increase in tourism between the two places has been the result. This past May, many visitors from Hawai'i were in attendance, including a group of Hawaiian musicians and a Hula group who performed at the festival. ■

BEST OF THE 'NET Continued from Page 17

A. (from John Tipka)

That wheel under the bridge cover of a Stringmaster guitar is a knob fitted to a "pickup balance control." And, as you have surmised, they might be called volume controls but are more like tone controls, since the sound does get fuller as the control is moved through its range. The lead or bridge pickup (the one closest to the rightmost end of the guitar) is always active. [When you turn the balance control clockwise], you gradually blend in the neck or rhythm pickup, which gives a fuller tone. This pickup balance control in conjunction with the "master tone control," effectively gives a full range of tone from low bass up to a high treble. ■

Please Contact Us!

Send news, photos, or comments to: 45-600 Kamehameha Hwy, Kaneohe, HI 96744; Phone: (808) 235-4742; Fax: (808) 235-9591 (on all the time!); Email: hsga@lava.net. Mahalo!

E komo mai! Welcome, New Members

Is your address and email correct? Please notify us!

UNITED STATES

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April 2003 Honolulu Convention Calendar

Saturday, April 26

Ala Moana Shopping Ctr, Center Stage,
Noon – 1 PM.

Sunday, April 27

Ho'olaule'a, Ala Wai Golf Clubhouse;
Time: TBA.

Monday, April 28 – Wed, April 30

Honolulu Convention, Queen Kapi'olani
Hotel, Ākala Room.

Thursday, May 1

May Day celebration with the Honolulu
City and County; Time: TBA.

Saturday, May 3

Waikīkī/Kapahulu Library; Time: 11
AM – 1 PM.

*Please note that all playing times and loca-
tions are subject to change.*

Fall 2002 Issue

HSGA Quarterly

The Hawaiian Steel Guitar Association

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