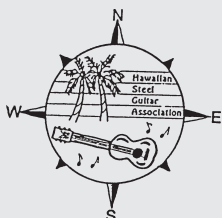


HSGA QUARTERLY

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

Volume 20, Issue 75

Summer 2004



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HSGAers shine at the Na Mele Nei performances at Ward Center in Honolulu this past spring. (l. to r.) President Kamaka Tom, Isaac "Doc" Akuna, Wally Pfeifer, Art Ruymar, Wayne Shishido, Lorene Ruymar, Dick Lloyd, Tom Ikehata Tohma, and Derrick Mau.

Joliet 2004 Convention Preview

From Joliet Chairman, Don Weber

Don't miss our annual Hawaiian Steel Guitarfest on October 14, 15, and 16, featuring guest steel artist, **Jeff Au Hoy**, member playing sessions, the infamous "no sleep" jam sessions/talk story and the always onolicious Saturday Night Lū'au. Please fill out and submit the registration and reservation forms ASAP.

Convention registration

Convention fee is \$20 per person. Send in with completed registration form by September 15 to Alma Pfeifer, 1110 Sheila Drive, Joliet, IL 60435.

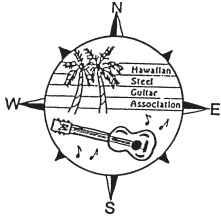
Hotel reservations

Make your reservation directly with the hotel, not with us. *Your reservation must be received by the Holiday Inn Express before October 1.* After that date the rooms being held for HSGA will be released to the general public and are no longer guaranteed to be available. Send in your reservation form, which was enclosed with your Spring newsletter, or download the form from the HSGA website at www.hsga.org. You may also call the hotel directly at (815) 729-2000. Make sure to tell them you are with HSGA to get the special room rate.

Continued on Page 2

HSGA QUARTERLY

Volume 20, Issue 75



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STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a tax-exempt, nonprofit educational corporation in the State of Hawai'i under Section 501(c)(3) of the Internal Revenue Code. Our 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:

Hawaiian Steel Guitar Association, 2434 Waioma'o Rd, Honolulu, HI 96816-3424 USA. Email: <hsga@lava.net>, Website: <http://www.hsga.org>. Photos are welcome and will be returned on request. Quality original prints or high resolution digital camera output, please. *Mahalo!*

JOLIET 2004 Continued from Page 1

Hotel Renovation and Remodeling

These are the latest facts as we know them. By convention time, all guest rooms are scheduled to be renovated with new drapes, carpets, furnishings, and countertops. The addition of the new ballroom will be started, but not completed. We do not anticipate any inconvenience to you due to this remodeling. Our meeting rooms will not be affected. However, the old restaurant where the vendors were set up and the jam sessions were held last year, will not be available.

The daily buffet breakfast will still be held in the same place, and is included at no charge as part of the cost of your room.

Lunch and Dinner

All lunches and dinners are *on your own*. They are NOT included in your registration fee. We are not planning any group dinners at any time during the convention, including Wednesday evening.

Member Playing Time Slots

Your playing time this year has been changed to 25 minutes *including set-up time*, and will be *assigned by the program committee*. This will allow us to schedule all music sessions during the day, thus leaving the evenings free for seminars and jam sessions. No music sessions are planned for the evening hours.

Whether you're a first-time or a longtime performer/attendee *we need your registration*. We cannot make up a program list if we don't know who's coming and who wants to perform. No matter who you are, if Alma Pfeifer doesn't get your registration, you will NOT have a spot on the program. The sooner you register, the better. When all slots are filled, you will be put on a Standby List. We cannot guarantee which day or time you will appear on the program, but we will try to honor



Joliet Guest Artist, Jeff Au Hoy (left), and Wayne Shishido on the HSGA May Day stage in Kapi'olani park.

Joliet Schedule

Wednesday, October 13

Check in. Talk story. Go to dinner.
8:00 to ?? – Band-in-a-Box seminar

Thursday, October 14

9:00 to 9:30 – Opening Ceremonies
9:30 to Noon – Music Sessions
Noon to 1:30 – Lunch (on your own)
1:30 to 6:05 – Music Sessions
8:00 to ?? – Slack Key seminar and Jam session

Friday, October 15

9:00 to 10:00 – Annual Meeting
10:00 to 12:05 – Music Sessions
Noon to 1:30 – Lunch (on your own)
1:30 to 6:05 – Music Sessions
8:00 to ?? – Steel Guitar seminar and Jam Session

Saturday, October 16

9:00 to 11:55 – Music Sessions
11:55 to 1:30 – Lunch (on your own)
1:30 to 2:45 – Music Sessions
5:30 to 7:00 – Cash Bar, Merchants Row Room.
7:00 to 8:00 – Saturday Lū'au
8:00 to ?? – Lū'au Show and time for aloha

preferences when possible. Last minute registrations are not guaranteed a playing time.

Limousine Service

Reserve your limo service from the airport to the hotel in advance. You can also schedule your return trip at the same time. Call Cox Livery Service at (815) 741-0583 or Plainfield Limousine at (815) 436-1713. Give them your airline, flight number, arrival time, arrival airport (Midway or O'Hare), and the number of people. When you arrive, get your luggage *first*. Then call the toll-free number provided by the limo service for further instructions.

Vendors and Seminars

We do not have specific information on vendors at this time. Vendor space may be limited. Seminars will be held on Wednesday, Thursday, and Friday evenings. This year we are planning the following seminars: an introduction to the Band-in-a-Box computer program by John Tipka on Wednesday; a slack key guitar seminar by Chris Kennison and Bill Leff on Thursday; and a steel guitar seminar on Friday (instructor TBA).

Jam Sessions

As usual, the famous "no sleep" jam sessions will follow the nightly seminars. Be prepared! ■

Grammy Awards to Include Hawaiian Music Category

The National Academy of Recording Arts and Sciences (NARAS) just made the much anticipated announcement that the 2005 Grammy Awards will include a Best Hawaiian Music Album category, ending a 15-year effort to get the music industry's most prestigious ceremony to recognize Hawaiian recordings.

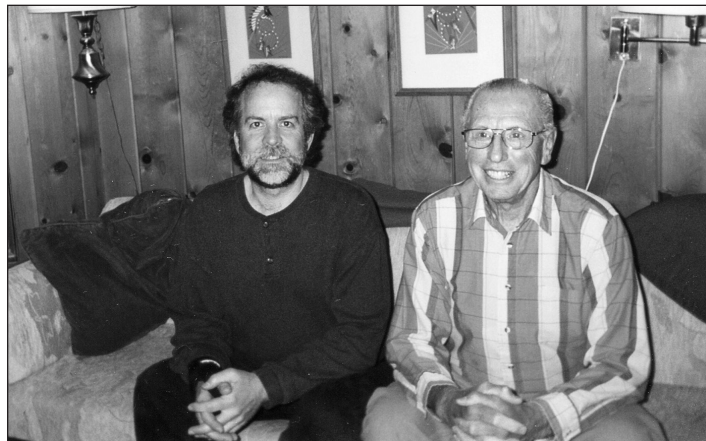
According to The Mountain Apple Company, the new category "will include the final nominations from new Hawaiian music recordings released between October 1, 2003 and September 30, 2004."

The recording industry in Hawai'i has been pushing for representation in the music industry's top awards show for the last 15 years.

According to HARA President Alan Yamamoto, there are still ongoing discussions on what the category would include in terms of Hawaiian language components and whether to include instrumental tracks.

All of a sudden a Grammy for best Hawaiian Steel Guitar Performance doesn't seem all that far off! A big 'Mahalo' to the Recording Academy for taking this long overdue step.

MEMBERS' CORNER



John Ely (left) and Louis Zerdoner relax in between lessons.

Kay Koster, Rockford, IL

Thank you so much for the nice article I read in the *Chicago Tribune* in October 2003. I was in Hawai'i in 1940 and got to play steel guitar with the band at the Kona Inn and Kamehameha Hotel on the Big Island. Also I played baritone uke at Father McDonald's Hula Show at the Coco Palms in Kaua'i, and at the Maui Palms on Maui. Had a wonderful time.

Now, if I wasn't afraid to fly, I'd be over there at the HSGA conventions. But I get petrified just thinking of getting on a plane. Sad!! You all are doing a fine job with the newsletter and are to be commended to the "max." Wish I could get to meet you all, but guess I'll have to wait until the Big Lū'au in the sky. Whoops, only if I don't have to get in a plane! Much aloha—Kay

Louis Zerdoner, Webster NY

Recently I drove from Rochester, New York to Minnesota and had the pleasure of having lessons for a month from John Ely. This was a very pleasant experience and I wish to thank John for all his expert help and hospitality. [ED: Louis was a real sport undertaking such a long trip to a small town in the middle of nowhere, staying in a little roadside motel for 30 days, and "strapping in" with an intense schedule of lessons and practicing. Louis' idea of "unwinding" after long hours of practicing was to make a 40-mile bicycle trip to neighboring towns. What a wild man!]

Wally Pfeifer, Joliet, IL

Alma spent 5 days in Straub Hospital with pneumonia while we were in Hawai'i from April 28 until 15 May. We want to thank HSGA members and friends in Hawai'i for their concern while Alma was in the hospital. We especially want to thank Frank and Donna Miller and Derrick Mau who were really helpful. We don't know what we would have done without their help. ■

Aloha, Alvino Rey!

Compiled by John Ely

Alvino Rey, 95, father of the pedal steel guitar, died at his home in Salt Lake City on Tuesday, February 24, 2004 of complications resulting from a broken hip.

Alvino Rey was a big band pioneer and bandleader—the Alvino Rey Orchestra had a number of hits throughout the big band era including the No. 1 hit “Deep in the Heart of Texas” and a string of novelty tunes. Rey was mechanically inclined and very influential in the development of early electric guitars alongside the likes of Les Paul and Leo Fender. His design ideas to expand the chord capability of the Hawaiian steel guitar led directly to the first Gibson production pedal steel guitar.

Beginnings

Alvino Rey was born Alvin McBurney in Oakland, California on July 1, 1908. Rey moved to Cleveland with his family in his early teens and began playing the banjo, his first instrument, which he received as a birthday gift. He made his professional debut in 1927, and the following year at age 20, was in New York playing banjo for the Phil Spitalny Orchestra. Rey switched to guitar by 1929, captivated by the new electric guitar and its offspring. When Latin Music became the hot thing in New York, he changed his name from Alvin McBurney to Alvino Rey, Alvino being the Spanish version of Alvin and Rey being Spanish for ‘king’.

The Horace Heidt Years

In 1934, Rey joined Horace Heidt and His Musical Knights in San Francisco, where he met Heidt’s vocal quartet, the King Sisters. He became a star of Heidt’s band when he began playing the steel guitar. He quickly became one of the best known and best paid sidemen in the country.

Alvino Rey Orchestra

In 1939, Rey launched the Alvino Rey Orchestra in New York, featuring the four King Sisters, including Luise, whom he had married in 1937. The band was an immediate success and they began touring the country, eventually landing a job at the Biltmore, where they had been fired a year earlier, and were quickly fired again when Rey played a jazz number instead of the society dance music favored by the house. The group found refuge in New Jersey at the Rustic Cabin, where they were broadcast over radio station WOR.

Rey became known for opening his act with the now famous “talking steel guitar” effect, a gimmick whose technique he refused to reveal but involved Luise singing into a microphone connected to his guitar. He was also well known for playing Latin and Hawaiian music.



A super photo of Alvino and Hal Smith taken at Winchester 1998. “I really enjoyed talking to him and hearing his stories,” said Hal.

In 1941, Rey’s group substituted for an ailing Dinah Shore at New York’s Paramount Theater, which led to more exposure, and soon they were one of the most popular acts in the country, garnering top ten hits and making appearances in Hollywood films. The band broke records at the Paramount Theater in Los Angeles and did a three-year stint as resident orchestra for the Mutual Broadcasting network.

In 1942 Rey scored a national hit with a cover of the western tune “Deep in the Heart of Texas.” “I Said No” and “Strip Polka” also hit the Top Ten. A 1942 Metronome Magazine All-Star Band poll named Rey the nation’s top guitar player.

Around this time, Alvino Rey reshaped his band, anticipating Stan Kenton with a huge brass section and six saxophones, although this band quickly failed when the musicians union imposed its recording ban in 1943. His orchestra featured a mind-boggling array of future big band and jazz stars. Among the players who came through the Alvino Rey Orchestra ranks were Johnny Mandel, Skeets Herfurt, Neil Hefti, Dave Tough, Mel Lewis, Don Lamond, and three of Woody Herman’s future “Four Brothers” sax section: Al Cohn, Zoot Sims, and Herbie Steward.

Over the years Rey’s bands employed a remarkable array of arrangers, including Mandel, Ray Conniff, Billy May, Frank Devol, and Skeets Herfurt, who also played clarinet. Other fledgling arrangers were Nelson Riddle and a very young George Handy.

The Navy Years

Though considered one of the best bands of all time by critics, the recording ban of 1943 meant they were never able to record. Financial hardship caused by the strike forced Rey and his musicians to take night jobs at a nearby war plant.

Rey officially dissolved the group in 1944 and enlisted in the Navy, where he was assigned to lead a service band. He served in the Navy until 1946, while the King Sisters toured with Artie Shaw and headlined at the Copacabana.

After his discharge, he formed another Alvino Rey Orchestra, which produced a few hits for Capitol Records, including the novelty item "Cement Mixer [Put-Ti Put-Ti]" (1946) and "I'm Looking Over a Four-Leaf Clover" (1948). He broke up this band around 1950 as the interest in big bands began to fade. He performed with a smaller combo throughout the 1950s—mostly in the Southern California area—and sometimes with his brother-in-law, Buddy Cole.

The 1960s

In the early 1960s, Rey and the King Sisters put together a concept for a middle-of-the-road variety show, featuring lots of patriotic and spiritual numbers. Starting in January 1965, Rey appeared on television with the King Sisters and dozens of other members of their talented family on the "King Family Show," which began as a replacement for "The Outer Limits" and ended up running on ABC-TV for several seasons. Rey produced a number of albums featuring the sisters and other ensembles from the show.

Guitar Innovator

For Rey, electronics competed with his love of music. He built his first radio at the age of 8 and became one of the youngest licensed ham operators in the country. He loved to tinker. In 1927, Rey took the needle mechanism from his mother's Victrola and put it in his banjo to increase the volume. In 1934, the Gibson Guitar Company hired Rey to help work on its guitar pickup based on that same idea. According to guitar historian, Lynn Wheelwright, Rey was the unsung hero of innovating the electric guitar. "He was either the first or one of the first musicians to play elec-

tric guitar on the radio," he said. Alvino owned the second production model electric guitar ever built and he started using it immediately.

But Rey's contribution to the development of the pedal steel guitar was even more significant. Rey started tinkering with Hawaiian steel guitars by adding a pedal or two to the instrument to get shifts in the tuning. That led to research and development work with Gibson that evolved into the pedal steel guitar that is widely used in country music. Gibson sent Alvino the first pedal steel guitar the company built.

'Exotic' Steel Guitar

Many of Rey's recordings featured his trademark style of "talking steel guitar." He played big block chords and all kinds of sound effects that no other steel guitar player was doing. A consummate showman, he would wow audiences with non-standard material such as the "William Tell Overture" or some other kind of rousing number.

Due in part to his innovative approach, Alvino Rey had a great impact on a novelty brand of music called Exotica. The other worldly Theremin-like sounds he coaxed from his steel guitar made him a hot item among record and movie soundtrack producers [ED: The Theremin—the first electronic instrument invented by a Soviet scientist of the same name—was used to create those eerie, 'warbly' sound effects in the Sci-Fi classics of the '50s.] Rey also played alongside Jack Costanzo, Irv Cottler, Emil Richards, and Jimmy Rowles in the Surfmen, a session-man supergroup that recorded three albums of Martin Denny knock-offs for budget labels Alshire and Somerset.

The Later Years

In 1978, Rey became the first inductee of the Steel Guitar Hall of Fame in St. Louis, where he is enshrined as the "Father of the Pedal Steel Guitar."

Rey and his quartet were featured regularly at many jazz festivals through-

out the 1990s. Alvino Rey's final appearance with a group came in 1994, when he formed a jazz quartet in Salt Lake City. Luise, then 80, took her last bow in public as the "girl singer." She died three years later in 1997.

Alvino Rey has been remembered by HSGA members and other steel guitar fans and performers as a great, down-to-earth guy who loved to talk shop and meet other steel guitarists. He would often invite fellow steel players he had just met to his performances, treating them as a special guest during and after the show. Alvino had a truly unique niche in the steel guitar world, and he will be missed. ■

HSGA's New Address!

Send news or comments to our new mailing address:

Hawaiian Steel Guitar Association
2434 Waioma'o Rd.
Honolulu, HI 96816-3424 USA

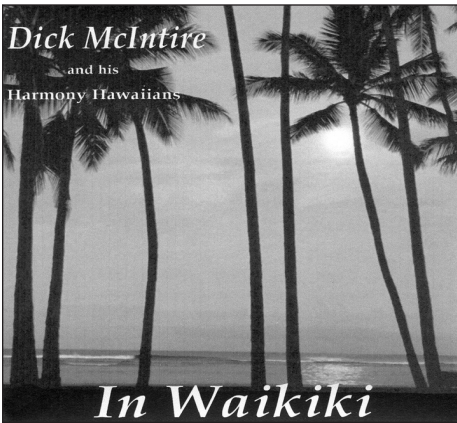
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DISC 'N' DATA



Waikiki” – Dick McIntire and His Harmony Hawaiians

Review by John Ely

“In Waikiki” is yet another stellar Bruce Clarke release, featuring all the care in song selection and sonic quality we’ve grown accustomed to (addicted to?) in a Cumquat release. The CD yields pristine versions of Dick McIntire classics many of us “cut our teeth on” and focuses on sessions Dick’s group did with some of the great star vocalists of the day such as Dorothy Lamour, Bing Crosby, and Frances Langford.

Dorothy Lamour is featured on “Little Brown Gal,” “A Song of Old Hawai’i,” “Moon of Manakoora,” “My Little Grass Shack,” “The One Rose,” “Malihini Mele,” and “Hawaiian Hospitality”—I have good cassette versions of the original 78s, and Bruce’s remastered versions are a godsend.

Frances Langford is featured on “Lovely Hula Hands,” the title track “In Waikiki,” and “South Sea Sadie.” Very sweet. Bing Crosby sings in classic Crosby style “The Singing Sands of Alamosa,” “Remember Hawai’i,” “To You Sweetheart, Aloha,” and another version of “Lovely Hula Hands.” Other tracks feature Ray Kinney on “Pua Aloha,” Danny Kua’ana on “Pa’ahana” and “Muliwai Hula,” and last but not least, a lovely “O Kalena Kai” sung by

Lena Machado. As Bruce points out in his liner notes, Dick’s steel guitar is buried behind the lead vocal on a few of the tracks, but this is not a serious negative—the playing and singing on this CD are superb and not to be missed.

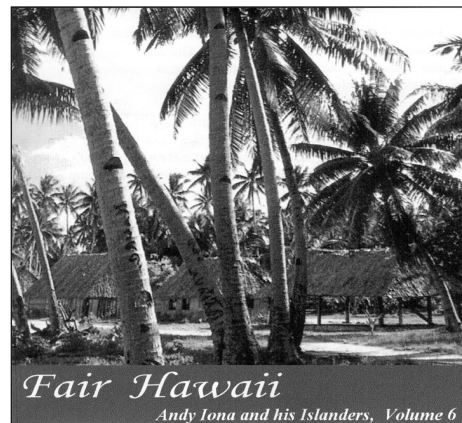
“Fair Hawai’i” – Andy Iona and His Islanders, Vol. 6

Review by John Ely

Fair Hawai’i gives us a picture of Andy Iona’s artistry from the mid to late 1930s and includes seven previously unreleased tunes from Dirk Vogel’s collection. The previously released material is from 1936 and is among the earliest known examples of Andy’s steel guitar playing. “Fair Hawai’i,” “Across the Sea,” and “Kaneohe” feature Andy’s sister Miulan Long on vocals. Other tunes include a slow “On a Coconut Island,” “Beautiful Kahana,” “Sweet Gardenia Lei,” “Hoi Mai,” “South Sea Island Magic,” “Pretty Red Hibiscus,” and “Whispering Lullaby.”

Previously unreleased material includes “Hene Hene Kou Aka,” “My Tahiti,” “Maui Waltz,” “Island Waltz,” “Hawaiian Stomp,” “O Kalena Kai,” and “Hawaiian Memories.”

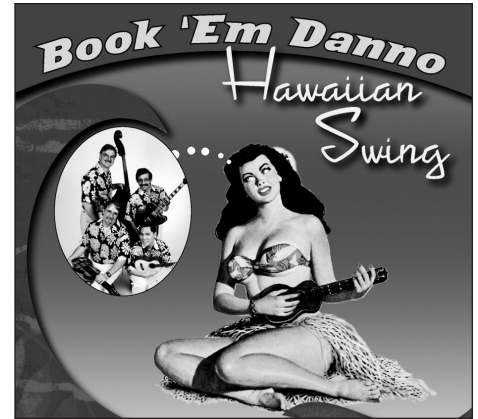
You can’t go wrong with this release, which shows an evolving Andy Iona, a host of interesting arrangements, inspired solos, and excellent overall fidelity.



Cumquat Order Information

Cumquat pricing and musical info available from the Cumquat website or the office address. Orders may be placed directly from the website – www.cumquatrecords.com.au

Cumquat Records
Box 963, Central Park Post Office, Burke Rd
Malvern East, Victoria 3145
Australia



“Hawaiian Swing” – Book ‘em Danno

Review by Lorene Ruymar

Art and I just heard a new CD that’s loaded with our kind of stuff music. It’s done by the group called Book ‘em Danno who came to our last convention in Hawai’i. If you were there you’ll remember hearing a new-to-us steel guitar player, Chris Kennison. Well, he does both electric and acoustic steel guitar on this CD. Also in the group is a very accomplished ‘ukulele player, Stuart Yoshida. Their rhythm guitarist is Dean Cilli, and the bass is played by Wes Melander. All four of them do vocals.

Their choice of songs is refreshing and includes some Hawaiian and swing rhythms of the ‘30s and ‘40s era. We listen to it at lunch time—it’s better than the news!

I like the liner notes because they give some history of the instruments and give credit to some of the all-time greats. Check out their website at www.book-em-danno.com. To order a CD, write Stuart Yoshida at 948 Shire Court, Fort Collins, CO 80526 or email them at parsifal@verinet.com. ■

Dover, New Jersey Joseph Kekuku Celebration

Here's the latest from George Laurie of the Dover Area Historical Society concerning plans for this October's Joseph Kekuku celebration. So far we don't have a large list of confirmed attendees. However, those who make the extra effort will be most welcome and if you'd like to perform in Dover, by all means, contact George at the address given below. A decent turnout for this year's event would really pump everyone up for the bigger celebration planned for October 2005. You can also email our Dover coordinator, Bob Garth, at bbgarth@earthlink.net for late-breaking developments. Here's George:

Plans are still underway to present a small program in memory of Joseph Kekuku on Sunday October 10, 2004 in Dover, New Jersey. We are planning a PowerPoint slide presentation on the life of Joseph Kekuku based on the facts in Lorene's book. We are in the market for any digital photos of Kekuku or places or events that he visited or lived. The photos can be in JPEG format and emailed to me or placed on a diskette or CD-rom and mailed to me at: George Laurie, 10 Hillside Ave., Dover, NJ 07801.

We would like to serve some Hawaiian food and maybe decorate the place in a Hawaiian theme. Also, we would like to have some live entertainment to accompany the slide show. We would like to charge a small admission fee and whatever money is earned will go toward a new gravestone monument for Joseph Kekuku at the Orchard Street Cemetery. Any money above and beyond the Kekuku monument will be donated to the Orchard Street Cemetery Association. Again, this will be a one-day event with plans for next year's event to be bigger and better covering two days. ■

Too True To Be Funny?

Once upon a time there was a volunteer organization with four members named Everybody, Somebody, Anybody, and Nobody. Generally the organization worked in harmony, until one day when there was an important job to be done.

Everybody was sure Somebody would do it. Anybody could have done it, but Nobody did it. Somebody got angry about that, because it was Everybody's job.

Everybody thought Anybody could do it, but Nobody realized that Somebody wouldn't do it.

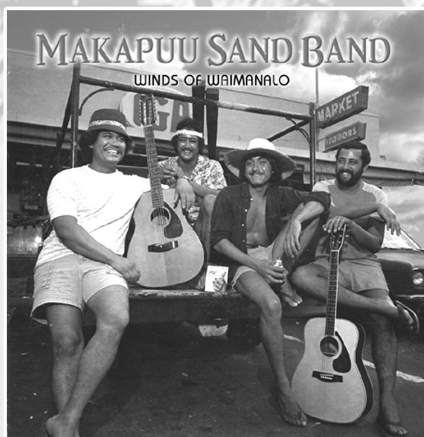
It ended up that Everybody blamed Somebody when Nobody did what Anybody could have done.

Moral of the Story: If there is a job to do Everybody should help Somebody so that Nobody is left to do what Anybody could do.

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COCO WIRE

Greg Sardinha is still busy with studio stuff and shows. His production "Hawaiian Steel, Vol. 3" should be out soon and will feature Greg, **Casey Olsen**, **Alan Akaka**, **Isaac Akuna**, and **Paul Kim**. We'll keep you posted!

Lorene and Art Ruymar and **Derrick Mau** were guest presenters/performers at this year's *E Kanikapila Kakou* (EKK) program series in Kaua'i sponsored by the Garden Island Arts Council. *E Kanikapila Kakou*, which means, literally, let's play music together, is a grassroots Hawaiian music program that asks for a donation in the calabash at the auditorium door to help continue the program and in return, gives an evening of brilliant Hawaiian music. **Dennis and David Kamakahi**, **Ku'uipo Kumukahi**, and member **Gordon Freitas** were also featured.

This from **Scotty** on upcoming plans to interview **Jerry Byrd** live on the internet: "So far the interview with Jerry is still on. My son, Michael, is in progress of trying to get sponsors for it. If it comes about, it will be between October 25 and October 29. A lot of preparation has to be done but in our business that is a piece of cake!"

Scotty also would like to remind HSGAers that a full day at this year's **International Steel Guitar Convention** will be devoted to Hawaiian music. "The Hawaiian room will accommodate about 600 people," says Scotty. Rumor has it that **Bobby Black** and **Chuck Lettes** are in the line-up. Cool! We hope the "Hawaiian Room" becomes a regular feature at Scotty's. Rooms could be a problem, though, as the Millennium Hotel was 100% sold out a month ago. The Marriott is still taken reservations at the Convention rate. The convention will be held on September 2-5, 2004. For more information call (314) 427-7794 or write to: ISGC, 9535 Midland Blvd., St. Louis, MO. 63114-3314.

The John Ely trio at Smitty's an hour outside Munich. (l.tor.) Willie Jones, John Ely, and Juergen Hoffmann.



Onstage at the E Kanikapila Kakou program series are Art Ruymar (left), Derrick Mau, Lorene Ruymar, and Larry Matheus.

The **John Ely Trio** is busy on a 2-month tour of Slovakia, Southern Germany, Barcelona, and points in between bringing some tropical heat and western swing rhythm to a 'chillier than normal' summer in Central Europe. The trio also features German guitarist, **Wolfgang Göhringer**, and longtime German pro, **Willie Jones** on bass and lead vocals. The hottest spot on the tour: The annual Dobrofest gala in Trnava, Slovakia, which celebrates 'local boy made good' John Dopyera who emigrated to California in the early 1900s and invented the Dobro. Says John, "It blew me away to see an entire community actively embracing the instrument and creating an important annual celebration honoring its inventor and prominent players from around the world. The festival has even created its own dobro anthem based on the melody of the Slovakia national anthem! In Slovakia and elsewhere on the tour, we tried to make the connection between Hawaiian steel guitar and the dobro, a connection that is obvious to any Hawaiian player but not so obvious to overseas bluegrass dobroists or metal body blues-style slide players."

This past June 20, **George Kahumoku, Jr.** held the seventh annual Maui Slack Key Guitar Workshop, which featured 'ukulele and, yes, steel guitar instruction for the first time! The workshop included instruction by **Bob Brozman** for advanced steel players and a beginning steel guitar "crossover class" for interested slack key players. ■

Did You Pay Your 2004-2005 Annual Dues?

This is your FINAL issue if your mailing label still shows "X 6/04" under your address. Dues are \$30, which includes First Class delivery (Air Mail overseas). Renew today! Don't miss out on the latest info on Hawaiian Steel Guitar, including news, instruction, and lots of photos.

Ken Emerson Goes Solo

By Lorene Ruymar

While on Kaua'i doing our program at the *E Kanikapila Kakou* concert this past April, we went to see Ken Emerson at work in the not just poshy but poshy, POSHY Princeville Hotel dining room. He does a solo job with just his 6-string acoustic steel guitar and an amp. How can that be enough for a 3-hour gig?

First we enjoyed his steel guitar work and noticed that he did not use a solid steel bar, but a hollowed-out cylinder bar, which was cut down to maybe two inches long. That's so he can leave the two bass strings open. With his thumb pick he played those bass strings much like the earliest steel players of Hawai'i did. He was playing his own accompaniment. Smart!! Sounded good too.

I must have glanced away because next I saw him playing slack key in the old traditional way. Art said to Derrick, "I didn't see him change guitars, did you? And if he had, where did he put the steel guitar?"

It took awhile to figure out that it was one and the same guitar strung in the usual way for slack key, in the G Major low bass tuning. So *that's* why he had been using a hollowed steel bar!! It had to be very light in weight so it would slide over the strings and not push them down onto the frets. He played both steel guitar and slack key guitar on the same instrument!

We didn't see it coming, but I know you've already guessed what he did next. Yup! After playing a few slack key numbers he slipped the steel cylinder over his pinkie finger and began playing...*slide* guitar! Meanwhile doing a fine job of vocals. Amazing! Ken's a one-man band, doing what none of us ever saw being done before.

It's no wonder he's a hot item in the islands, invited to record and perform with many others.

I know you'd all love to hear him, so you'll be happy to learn he has a new CD coming out in July. Michael Cord is producing it. I believe the title is "Hulas, Tangos, and Blues." Ken does most of the instrumentals and vocals on it. I would have said he did not do the female vocals, but after what we witnessed at the Princeville Hotel, I'd believe it if you told me he rides the waves standing on his head on the back of a whale while playing the steel guitar and singing an aria from *Die Fledermaus*.

After July 15, you can contact Ken to buy his new CD at: Ka'io Music Productions, P.O. Box 1527, Hanalei, HI 96714; Phone: (808) 828-6862; Email: slackken@yahoo.com. [ED: Look for a review of this CD in an upcoming issue of the Quarterly.] ■

BUY & SELL

Instruments Wanted

Wanted continuously by Michael Cord for his awesome collection: All models of vintage lap steels (like Hilos, Konas, Weissenborns, Rickenbackers), vintage amps and basses. Contact Michael Cord toll free at (877) 648-7881.

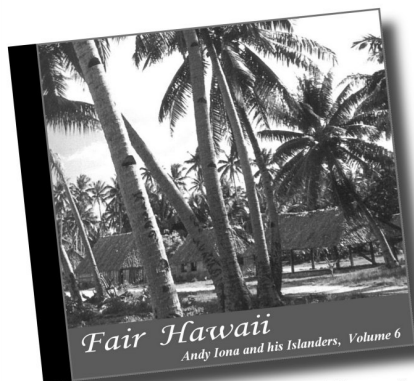
Steel Guitar Wanted

Member Louis Zerdoner is looking for a Fender Deluxe 8-string steel (the single-neck model with two pickups and three legs). Phone Louis at (585) 671-9864.

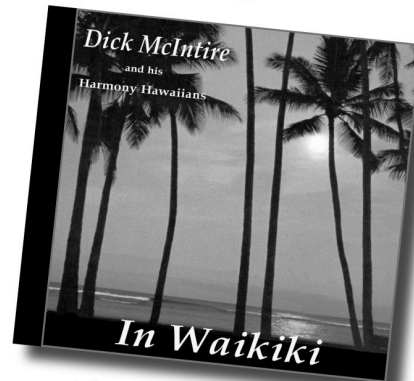
Steel Guitar Wanted

Reed Hew-Len is looking for an older model frypan like the one his great uncle (Billy Hew-Len) played. But a basic starter model would be okay. If you have any ideas for Reed, please contact him at: Kahilina55@hotmail.com; Ph: (801) 414-6633. ■

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Vol. 6



Dick McIntire
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Twelfth Street Rag

(From Cumquat CQCD-2754, "Radio Sol"—2nd Chorus)

Transcribed by Bruce Clarke (1944)

Brightly

F

C7

E
C#
G#
E
B
E

T
A
B

1 1 0 1 0 5 0 1 0 5 0 1 0 1 0 3 0 1 1

C7

F

T
A
B

3 0 1 0 4 0 3 0 1 4 0 3 0 1 4 0 1 0 1 0

F

C7

T
A
B

5 0 1 0 4 0 5 0 1 4 0 5 0 1 4 0 3 0 1 1

G7

C7

T
A
B

5 4 3 x 5 7 0 3 20 15 11 6 8 8 8 8

CLOSING NOTES



Mahalo to Wally Pfeifer (top right) for sending us this great shot of Tau Moe (bottom right) sitting next to Derrick Mau at Honolulu 2003. Also pictured (standing) is Dr. Ishmael Stagner.

As many of you may have heard, Tau Moe, about whom we have written much in recent Quarterly issues, passed away on June 24 at age 95 just as we were about to go to press. Here are some early thoughts from HSGA members.

From President, Kamaka Tom: "As a younger disciple of Hawaiian steel guitar, I was fortunate enough to have been invited by Tau to take part in one of those jam sessions at the Moe home in the early 1980s with Tau and his wife Mary, Art and Lorene Ruymmer, Jacob and Anna Kaleikini, Pi'ilani Kealakai, Bobby Ingano, and Tau's now-deceased son, Lani.

I will cherish those memories forever. Tau Moe is survived by daughter Dorian Moe Vineula and family of La'ie, O'ahu. Dorian is currently employed at the Polynesian Cultural Center."

From George "Keoki" Lake: "Our hearts grieve upon learning of the loss of Tau Moe. At 95, it was probably to be expected yet I felt he would hit 100. Only today my group played at a seniors lodge where they were celebrating the birthdays of 3 folks, 100, 101 and 103! I was introduced to Tau so many years ago and during the ensuing years was afforded the joy of knowing him and the family and having so many wonderful jam sessions together at his home in La'ie.

Tau was truly a legend. I have many of his early recordings on tape. He was very comparable to the great Sol Ho'opi'i in speed and technique, plus he did what Sol never did—ballroom dancing, acrobatics, etc. Truly an amazing, adventuresome man.

I feel so sad we were unable to get to Hawai'i just one more time to be with him at his home, but I have my

Continued on Page 20

HSGA Donations

Thanks HSGA members for your some very generous contributions this past spring. **Naoto** and **Michiko Nakamura** made *another* \$500 donation. **Greg** and **Sandra Sardinha** donated \$150. **Leonidas Kopsachilis** gave \$110, and **Don** and **Lynn Keene** came through with another \$100. *Mahalo nui* for your generous support!

A *lot* of members made contributions this past spring! The following members donated at least \$10:

Clifford and Barbara Adams, Huntington Station, NY
Walter P. Allen, Myrtle Beach, SC
Homer and Mary Bentley, Fort McMurray, Alberta Canada
Pete Burke, Shell Beach, CA
Jerry and Arlene Cotterell, Idaho Falls, ID
Grace Pi'ilani De Porter, Wailuku, HI
Wendell E. Dennis, Franklin, OH
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Mae and Art Lang, Shelby Twp., MI
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Robert and Marjorie Schenk, Simi Valley, CA
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Donald and Donna Weber, New Lenox, IL
Charles and Barbara Zumba, San Diego, CA

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A Rhythm Guitar Tutorial

The following was presented by guitarist Gerald Ross as part of a free rhythm guitar workshop at the 2003 Joliet convention. More free instrumental workshops and seminars are planned for Joliet 2004. Don't miss out!

Because there are no drums in the "classic" Hawaiian band (steel guitar, 'ukulele, and guitar), the rhythm guitarist plays a key role. The rhythm guitarist and uke player must provide a strong rhythmic foundation for the steel guitarist and vocalist.

Basic guitar chords with open strings (not covered by a finger) will not provide the sound of classic Hawaiian steel accompaniment. When these chords are strummed, the open strings continue to ring until they naturally decay or another chord is played. Open chords are fine for many types of music but they will not provide the tight rhythmic sound heard on classic Hawaiian recordings. This sound is typified by the rhythm guitar work of swing era guitarists such as Freddy Green, Eddie Lang, Henry "Homer" Haynes, and Django Reinhart.

I have provided two versions of "Blue Hawai'i"—an easy arrangement (see page 14) and an advanced one (page 15). These arrangements are in the key of G, in four-four time, one strum per beat. Play the easy arrangement using

the open chords displayed. Technically the chording is correct and pleasant, but something is missing. The tight rhythmic beat is absent.

The advanced version uses barre chords that contain no open strings. The barre chords suggested are further enhanced by the use of simple chord substitutions. Play through this arrangement. Still doesn't sound right? What's missing is the beat. To achieve a swinging Hawaiian rhythmic pulse, you need to coordinate your left and right hands. Use all down strokes when you strum. In each measure, strum the chord and let it ring out on the first and third beats. Slightly loosen your left hand grip after strumming beats two and four, maintaining the chord shape. With this technique, a slight muted sound is heard on beats two and four, which provides the rhythmic pulse.

To listen to recorded examples of these rhythm arrangements go to: www.hsga.org/lessons/BlueHawaiiRhythm.html ■

Members who submit arrangements for the HSGA Quarterly are encouraged to send audio versions to webmaster, Gerald Ross, so members can listen to the arrangements online. Gerald can convert your cassette or CD to internet format. Send cassettes, CDs, or MP3 files to: Gerald Ross, P.O. Box 3245, Ann Arbor, MI 48106. Email Gerald at gbross@umich.edu.

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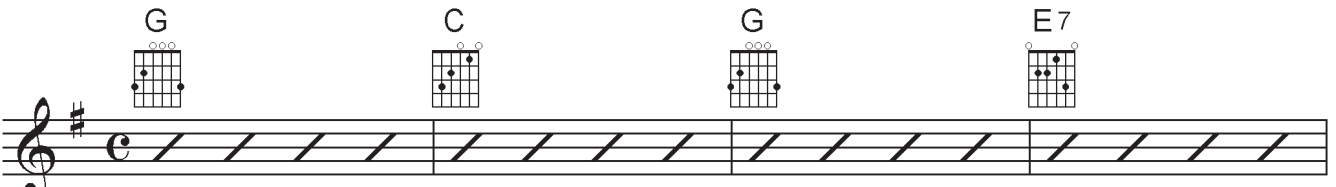
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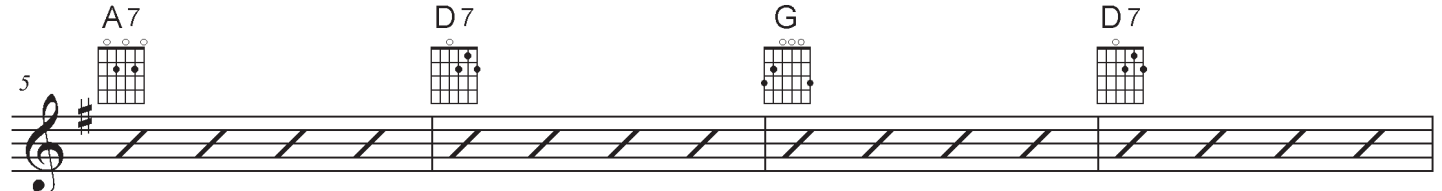
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Blue Hawai'i (Easy)

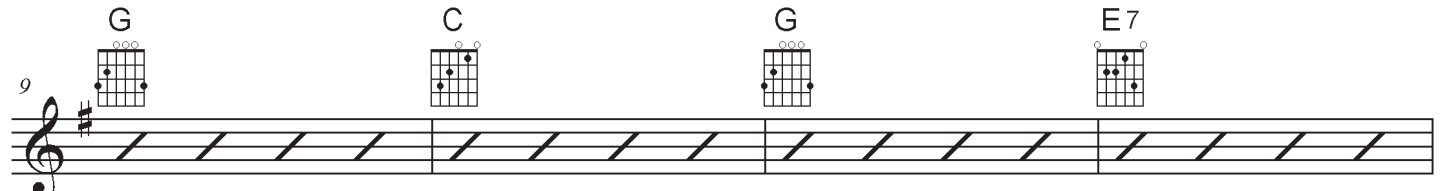
Guitar



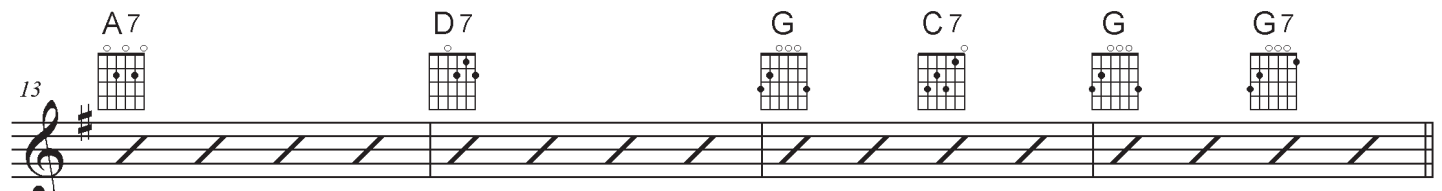
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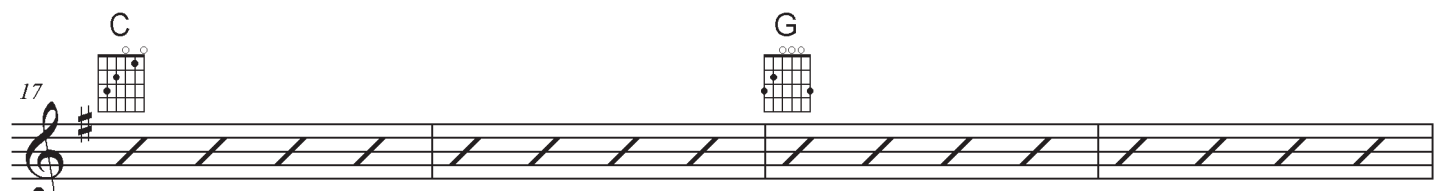
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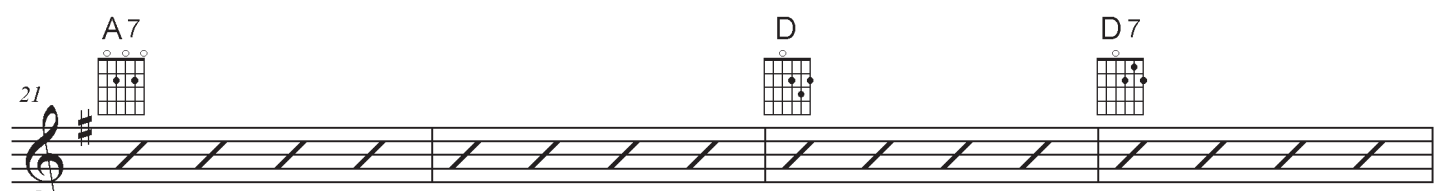
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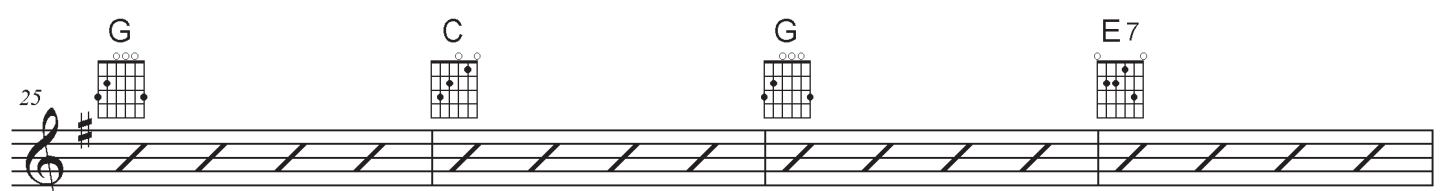
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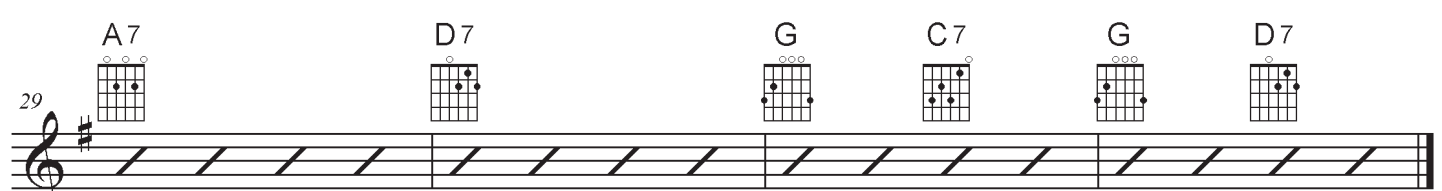
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25



29



Detailed description: This page contains guitar chord diagrams for the song 'Blue Hawai'i (Easy)'. It features eight horizontal staves, each representing a measure of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The chords are indicated by letters above the staff and diagrams showing fingerings on the fretboard. The chords are: G (023200), C (x32010), G (023200), E7 (020120), A7 (020120), D7 (xx0232), G (023200), D7 (xx0232), G (023200), C (x32010), G (023200), E7 (020120), A7 (020120), D7 (xx0232), G (023200), C7 (xx0232), G (023200), G7 (023200), C (x32010), G (023200), A7 (020120), D (xx0232), D7 (xx0232), G (023200), C (x32010), G (023200), E7 (020120), A7 (020120), D7 (xx0232), G (023200), C7 (xx0232), G (023200), D7 (xx0232). The diagrams show the placement of fingers on the strings and frets. The page is numbered 14 at the bottom.

Blue Hawai'i (Advanced)

Guitar

1 G (3fr) B7 (7fr) C (8fr) G6 (3fr) F#7 F7 E7 E9 E7
5 A7 (5fr) Eb9 (5fr) D9 (4fr) D7 (2fr) G6 (3fr) Abdim (3fr) Am7 (5fr) D7 (2fr)
9 G (3fr) B7 (7fr) C (8fr) G6 (3fr) F#7 F7 E7 E9 E7
13 A7 (5fr) Eb9 (5fr) D9 (4fr) D7 (2fr) G (3fr) C9 G6 Gaug (3fr)
17 C (8fr) C#dim (8fr) G6 (3fr) G F#7 G Ab7 (4fr)
21 A7 (5fr) A6 (5fr) A7 (5fr) Eb9 (5fr) D9 (4fr) D7 (2fr) Daug (3fr)
25 G (3fr) B7 (7fr) C (8fr) G6 (3fr) F#7 F7 E7 E9 E7
29 A7 (5fr) Eb9 (5fr) D9 (4fr) D7 (2fr) G (3fr) C9 G6 D7 (2fr)



Honolulu 2004

(Clockwise from upper left) A nice turnout for the HSGA May Day performances in Kapi'olani Park; a nice shot of Art Ruymar playing his frypan with Lorene Ruymar on backup; Vice-President, Tom Ikehata Tohma and wife Setsuko head the table at a HSGA dinner at the Queen Kapi'olani Hotel—nice turnout of Japan members(!); Kamaka Tom on 'ukulele, Derrick Mau on steel, and Jeff Au Hoy on guitar; Dick Lloyd plays his Sierra steel guitar with Wayne Shishido providing backup.





More Honolulu 2004

(Clockwise from upper left) HSGAers check out Auntie Genoa's show and catch Alan Akaka doing the hula; Bobby Ingano proves he can pick up anything with strings, here pictured with a mandolin; Lorene takes a turn on steel guitar at the HSGA May Day show; another shot of Tom Ikehata Tohma playing his Excel pedal steel guitar; President Kamaka Tom (left) sitting next to Naoto Nakamura – also pictured, Mrs. Tom Tohma (Setsuko); a super shot of Kamaka Tom's wife, Luz, with daughter Ku'ulei.



KUKAKUKA KĪKĀ KĪLA

We had a tough time catching up with Gordo this time around with all the goings on in and out of the islands. But here's a condensed version of email reports from him on the Bluegrass Beat Meets Hawaiian Heat, a three-part concert series held this past spring in Hawai'i, featuring the best of mainland bluegrassers and local Hawaiian guys (including Gordo!) in a massive transpacific cultural exchange. Here's Gordo:

I met Pete Wernick (Dr. Banjo) and Joan (his wife, Nurse Banjo!) at Kapono's during the first Bluegrass Beat Meets Hawaiian Heat concert, featuring the Wernicks, Ken Emerson, and opening the show, Hawai'i's own Squirrel Hunters (dass why no mo' squirrelzez in Hawai'i...cuz dey stay good, brah!).

After Ken's set the dock show for the Norwegian Cruise Line kicked in and the aunties began wailing. Joan Wernick said she had never been exposed to such great performance as those ladies and the hula dancers...full on like the best of acoustic bluegrass quartets...She was moved by the singing and said it was almost intimidating to go on after that. She was wowed! Up to then, her only exposure was IZ Kamakawiwa'ole. Poor thing, we got hundreds of talented local boyz like IZ. She was in awe and we are gonna trade some music.

Anyway, Pete has played with the best and as a member of the group Hot Rize. I was invited to be a part of the Masters Jam at the end of the Bluegrass Workshop at Mark's Garage. I guess that puts me on the Hawaiian Heat side. I flat-picked my Martin D-28 dreadnaught and brought my dobro. I had an hour to warm up during the workshop portion...Chance 'um, brah! I snuck in with a C6th tuning...ha ha aka aka! The master jam was the finale—wild wahine fiddling around



Gordo exhibits "nerves of steel" while holding his own in the bluegrass zone at the invitational master jam during the Bluegrass Beat Meets Hawaiian Heat concert series.

and banjos clawing away at the once silent spaces. Those buggahs wuz smokin'!

The second concert at Kapono's featured flatpicking legend Dan Crary and slack key master George Kahumoku, Jr. Wow! My 6-piece equation of musical solutions, Local Folk (in our acoustic mode, featuring fiddle, mandolin, banjo, and dobro plus 2 guitars), wuz *hana hou* to da max! Since steel guitarist Greg Sardinha had to split for another show, I played my dobro (Hawaiian steel guitar style) during the finale, when most of us joined George and Dan. Somebody had to do it! (smiLe).

It was so cool that our Local Folk *hana hou* (do it again) song was "Will the Circle Be Unbroken"...and the *hana hou* song following George and Dan's "Amazing Grace" was "Hawai'i Aloha." Bluegrass Beat truly did shake hands and embrace Hawaiian Heat that magical night on the waterfront beneath Hawaiian stars...The roots of tradition flourish brightly as we press

onward into the new millennium...the stories and the music and...wow!

I took a day to wind down yesterday after Willows. Tonight is the final Bluegrass Beat Meets Hawaiian Heat bluegrass concert with Ledward Ka'apana, Rob Ickes (dobro), and Tim Stafford (ex-Union Station guitarist). We all gotta support these roots tradition events. Do yourself and your friends a favor—think out of the box and let your mind grow beyond the bog of force-fed commercial media muck! In other words, check out the music that you won't find in the aisles at WalMart.

Coming next issue: I'll see the likes of Greg Sardinha and complete my quest for info on the elusive "slip and slide" dudes. Also the steel guitarists at the May Day booth and who played and is gonna play what and where around town... I'll have some scoop from all da guys who no like talk much...(smiLe)

Well, gotta type some stuff then zzzzZZZZzzzzZZZ! *Malama pono*. Talk story soon, ya'll! ■

On Playing the Steel Guitar “Hawaiian Style”

By Member Joe Boudreau

Whenever Hawaiian steel guitar buffs get together, it's a pretty good bet they will discuss the topic “What is ‘Hawaiian style’ on the steel guitar?” It's not that they are looking for a definitive answer. They simply are interested in learning where others are coming from on this matter.

Basically, we know that any non-pedal steel guitar that is played using forward and reverse bar slants with one hand, and a thumb pick and two finger picks on the other hand, is a Hawaiian steel guitar. This instrument and the way it is played is subject to more misunderstanding and confusion than is the case with any other musical instrument.

Using the above definition of the Hawaiian steel guitar, we also know that many players of this magical instrument choose, through personal preference, not to play ‘Hawaiian style’. Das OK!

But for those who do play Hawaiian music the question is “Are they playing ‘Hawaiian style’?” This of course begs the more fundamental question “What is ‘Hawaiian style’ on the Hawaiian steel guitar?”

We know that certain tunings sound more “Hawaiian” than others. But that aside, Hawaiian style derives from the way a song is played, not from the tuning.

Every playing style—and there are many—has scores of highly skilled exponents, each with a large following. And, each following has its own prejudiced opinion as to what constitutes playing “Hawaiian style,” and on and on it goes!

When one is asked “What do you consider ‘Hawaiian style’ playing, one simply points to the player one believes best exemplifies the Hawaiian genre. Inevitably, there will be many conflicting representative examples. We find

that, lo and behold, there are several playing styles that are deemed to be Hawaiian style playing. We realize that the label ‘Hawaiian style’ cannot be neatly pigeon-holed.

Thus, it is pointless and futile for any performer to take umbrage because he may not be deemed to play ‘Hawaiian style’ by an adherent of another playing style.

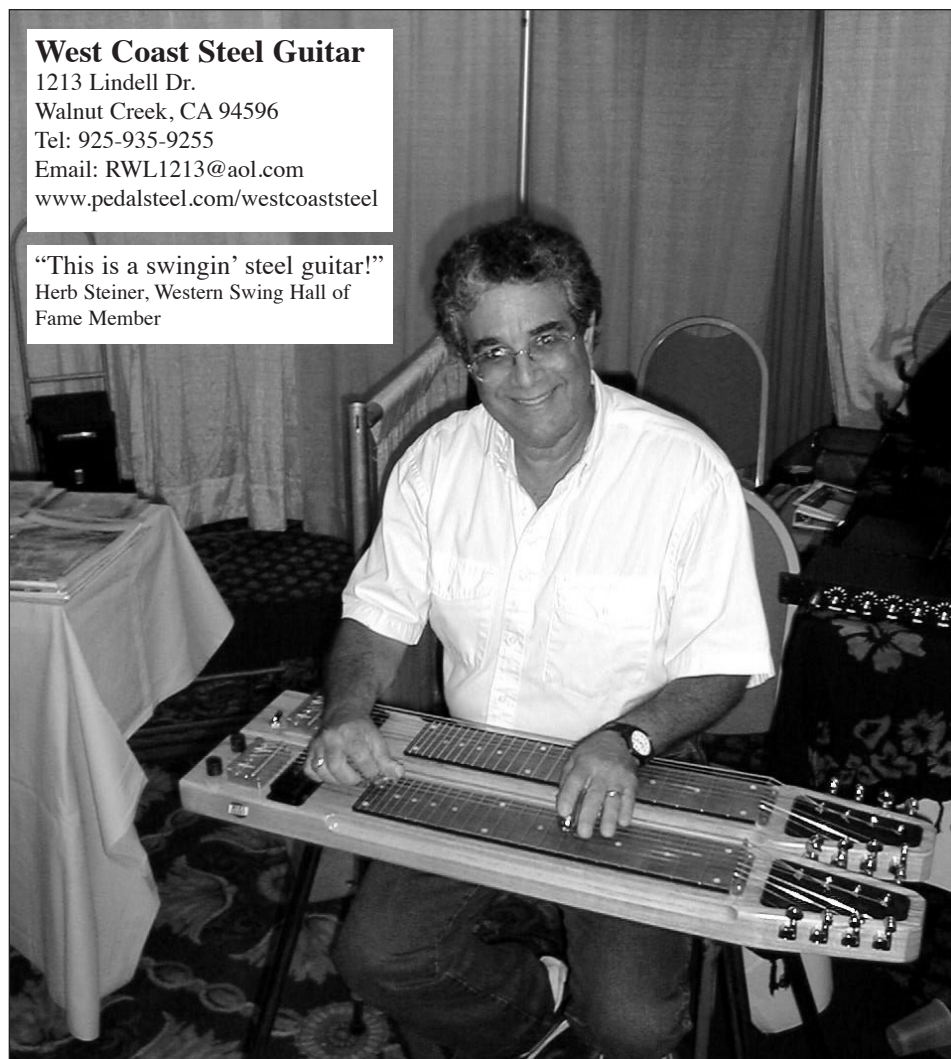
Native entertainers in Hawai'i very likely would opine that the late greats of the Hawaiian steel guitar, such as David Keli'i, Benny Rogers, “Feet” Rogers, Barney Isaacs, and Pua Almeida were most representative of Hawaiian-style playing. However, each of these great performers had their own unique playing style. Of the five, David

Keli'i and Benny Rogers were most alike. “Feet” Rogers had his own unique ‘fill-in’ style. Barney Isaacs was a ‘strum’ style player. Pua was a smooth combination of vocal backup and solo artist.

If we accept this assessment at face value, we come to the conclusion that Hawaiian steel guitar luminaries such as Jules Ah See, Dick McIntire, and Jerry Byrd do not play ‘Hawaiian style’??? Das no OK!

As we have seen, playing styles come in many flavors. There are the super “pickers” such as Sol Ho‘opi‘i and Rudy Wairata. Sol was perhaps the most traveled steel guitar virtuoso of all time. His playing style was so unique

Continued on Page 20



E komo mai! Welcome, New Members

Is your address and email correct? Please notify us!

UNITED STATES

DONALD GEORGE AWEAU, 91-1070F Makaaloa Street, Ewa Beach, HI 96706-4120

ROBERT BACKLUND, 1845 Redwood Avenue, Boulder, CO 80304

WAYNE CHEEK, 2 Sam Lance Rd., Brevard, NC 28712

DAN EASON, 4212 Valley Springs Road, Durham, NC 27712

EDWARD J. MEISSE, 4070 Angeline Ct., Santa Rosa, CA 95405

HERBERT DUANE WEST, 4615 27th Street, Lubbock, TX 79410

CANADA – OVERSEAS

DONALD LAVOY, 2210 647 Michigan Street, Victoria, BC V8V 1S9 Canada

HENNING KOCK, HENNING K. MUSIC, Aarhusvej 111, DK 8300 Odder, Denmark

HAW'N STEEL Continued from Page 19

that it cannot be said to be *typically* Hawaiian. Nevertheless, most steel guitar aficionados would agree that the Ho‘opi‘i style of masterful execution has never been surpassed.

There are the “strummers” such as Barney Isaacs. He became a regular on the weekly “Hawai‘i Calls” radio show and played background in several movies, including “Donovan’s Reef.” The great pedal steel guitarist Alvino Rey falls into the strum category, but he never pretended to play “Hawaiian.” A consummate technician, he may well have been the Les Paul of the pedal steel guitar.

There are the highly gifted Hawaiian steel guitarists, past and present. They are too numerous to mention by name. Included in this group are the steel guitarists who played with the Hawaiian big bands (Harry Owens, Ray Kinney, and Lani McIntire, to name a few). These players were typically featured on just a few bars of mostly *hapa haole* songs and provided these bands with a touch of the popular Hawaiian flavor. They were precise and executed their featured bit flawlessly.

Then we have the ‘Elite’ among the elite. These are the most complete Hawaiian steel guitar virtuosos. Their musical expression is the most “heart-felt,” and the purest in tone and execution. Their forte is front-and-center

as featured soloists. Generally, they have produced the most enduring recordings. They are truly the cream-of-the-crop, the brightest luminaries in the Hawaiian steel guitar firmament. They have built a monumental legacy for all future generations of Hawaiian steel guitarist lovers. Their number is relatively small.

Listed alphabetically are this writer’s top nominations in this category: Jules Ah See, Jerry Byrd, Barney Isaacs, Dick McIntire... In this writer’s opinion, Jerry Byrd, by far, has had the greatest impact on Hawaiian steel guitar players throughout the world. His numerous and diverse albums remain unequalled in the annals of enduring steel guitar recordings.

So, when we revisit the question “What is ‘Hawaiian style’ playing?” it becomes obvious that there are a myriad of subjective answers to this question. Taken collectively they lead to the only practical answer—*To each his own*. In the end, this diversity of opinion only adds to the ineffable charm and mystique of the romantic Hawaiian steel guitar. ■

Correction

Our apologies to U.K. member Ron Whittaker for misspelling his name in the last issue. Mahalo, Ron. Please send corrections, mail, or photos to our new address: HSGA, 2434 Waioma‘o Rd, Honolulu, HI 96816-3424 USA.

Internet News

Member Recordings

Members can now announce their CD recordings on the new Members’ Recordings page of the HSGA website. Check it out. Go to: www.hsga.org/membersrecordings/Members-Recordings.htm.

Email webmaster Gerald Ross for details at gbross@umich.edu.

Member Arrangements

Members who submit arrangements for the HSGA Quarterly are encouraged to send audio versions to webmaster, Gerald Ross, so members can listen to the arrangements online. Gerald can convert your cassette or CD to internet format. Please send cassettes, CDs, or MP3 files to:

*Gerald Ross
P.O. Box 3245
Ann Arbor, MI 48106
Email: gbross@umich.edu*

CLOSING NOTES Continued from Page 12

memories and many photos plus tapings of our many sessions together as mementos of this great man.”

We are also sorry to report that on April 7, 2004 **Jeff Newman**, renowned pedal steel instructor and player died tragically in an ultralight airplane accident at a private landing strip at his home in Lebanon, Tennessee. Jeff was a fine player and founder of the renowned Jeffran College of steel guitar instruction.

We got the following report from steel guru, Scotty of Scotty’s Music: “We did a live tribute to Jeff Newman over SteelRadio.com and we were rated number 13 as the most listened to station in our category. [Jeff’s passing is] a sad loss to the pedal steel industry as he was the number one teacher and also a premier player.” ■