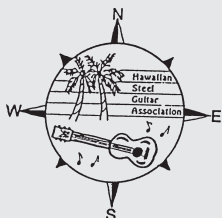


HSGA QUARTERLY

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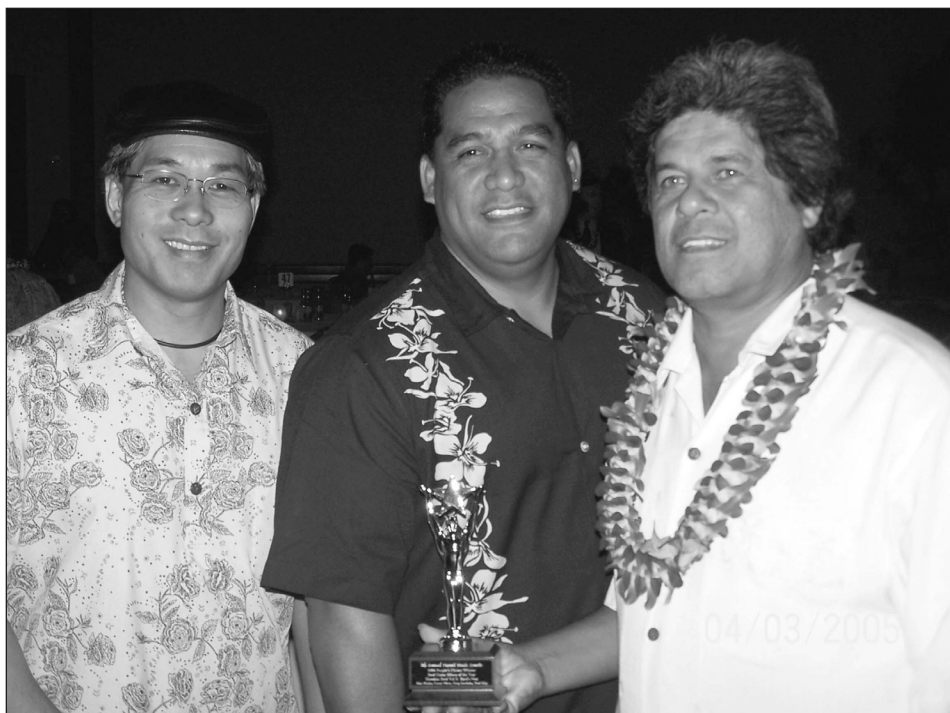
Volume 20, Issue 78

Spring 2005



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Congrats to the winners of the first-time ever 'Steel Guitar Album of the Year' at the Eighth Annual Hawai'i Music Awards. (Left to Right) Alan Akaka, Casey Olsen, and Greg Sardinha. Paul Kim, who also played on the CD, is not pictured. Awesome, guys!

Hawai'i Music Awards 2005 Winners

As we mentioned in the Winter issue, HSGA is now sponsoring the new "Steel Guitar Album of the Year" category for the Hawai'i Music Awards starting this year.

The awards dinner was held just before press time on Sunday, April 3 at the Hilton Hawaiian Village Hotel. We are pleased to announce the winners, all part of our greater HSGA family! The winning CD in our category was none other than "Hawaiian Steel, Volume 3—Byrd's Nest" which we reviewed in the Winter *Quarterly*. Congratulations to Alan Akaka, Casey Olsen, Paul Kim, and Greg Sardinha for their efforts on this wonderful tribute to da chief, Jerry Byrd!

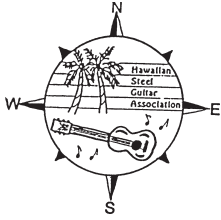
We are also happy to announce that Singapore resident and HSGA member Kay Das was runner-up in this category for his CD, "Aquamarina."

Alan, Greg, Casey, Kamaka Tom, and Gordon Freitas were all on hand for the award presentations. For a "blow by blow" report on the event, check out Gordon's feature "Kukakuka Kikā Kila" on page 4.

We hope this new event will help put steel guitar back on the map at 'ground zero', *Hawai'i!* Thanks again to all HSGA members who have long pushed for inclusion of a steel guitar category in music award shows. One down and one to go in Hawai'i and then... the Grammys?! ■

HSGA QUARTERLY

Volume 20, Issue 78



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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:

HSGA Quarterly, 2434 Waioma'o Rd, Honolulu, HI 96816-3424 USA. Our email address is hsga@lava.net. Articles and photos can also be emailed directly to the editor at johnely@hawaiiansteel.com. Photos are welcome and will be returned on request. Quality original prints or high resolution digital camera output, please. *Mahalo!*

Joliet 2005 Convention Preview

From Chairman, Don Weber

Remember the Dates! October 13, 14, and 15, 2005

I stopped at the Holiday Inn on March 29 and met with Mark Low, the new food and beverage director. He showed me around the hotel to bring me up-to-date on the renovation. Gone is the entire area where the continental breakfast was served as well as the adjacent seating area. Also gone is the room that held the vending machines and games, the hallway with its bank of telephones, and the old restaurant. In their place is one huge empty space.

By June 1 all of this will change. In place of the old breakfast area will be the new grill, made to resemble an old English pub. Just to the south will be the new bar. Separating the two will be a hallway, running to the west past the old restaurant to the new banquet rooms which are being added to the west side of the hotel. The banquet rooms will be complete by October. The old restaurant will probably become a small banquet room.

There will be some changes at this years convention that you should be aware of. The room rate will be \$64.99 plus 13% tax per night. This is a small increase of \$2.99, the first one in five years. The price of the room still includes a continental breakfast. However, there will not be as many choices as in the past.

There is an alternative to the continental breakfast, but it is *not included in the price of the room*. You may choose to order from the full breakfast menu at the new grill. Remember, if you choose the full breakfast at the grill, it will be *at your own expense*.

The 2005 convention will be one that you won't want to miss. This years Honored Guest will be Paul Kim. Paul will play for us each day, and on Friday evening will conduct a "talk story"

workshop on the steel guitar and his style of music.

There will be two other workshops. On Wednesday evening, Mike Scott will discuss his style of playing, his musical career, the "old songs," and his collection of music. On Thursday evening, Rick Aiello will demonstrate and discuss the cast aluminum Rickenbacker-style frypans that he manufactures. These created a lot of interest last year. We also hear that he has some new goodies in the form of new cast steels and horseshoe style pickups.

The 'No Sleep' jam sessions will be held somewhere—you can count on it. The traditional lū'au will be held on Saturday night. This years lū'au dinner will be prepared in the new kitchen by Mark Low and the Holiday Inn staff. Mark has some great food ideas already in mind.

We are looking forward to the best convention ever, so mark your calendars and make your plans. We'll include a more detailed schedule, limo info, and other details in the Summer issue. Stay tuned. ■

Quarterly Correction

In the Kukakuka Kīkā Kila feature of the Winter issue, we identified the woman next to Frank "Palani" Baum as Kanoe Miller. Oops! She is Kanoe Arola and the photo was taken at a Keith and Carmen Haugen gig at the Neptune's Garden in the Pacific Beach Hotel where Kanoe was guest dancer and "Palani" was sitting in.

Please Contact Us!

Send news or comments to: HSGA Quarterly, 2434 Waiomao Rd, Honolulu, HI 96816-3424. Email us at hsga@lava.net.

Getting To Know You...

Meet Utah's Reed Hew-Len

From Lorene Ruymar

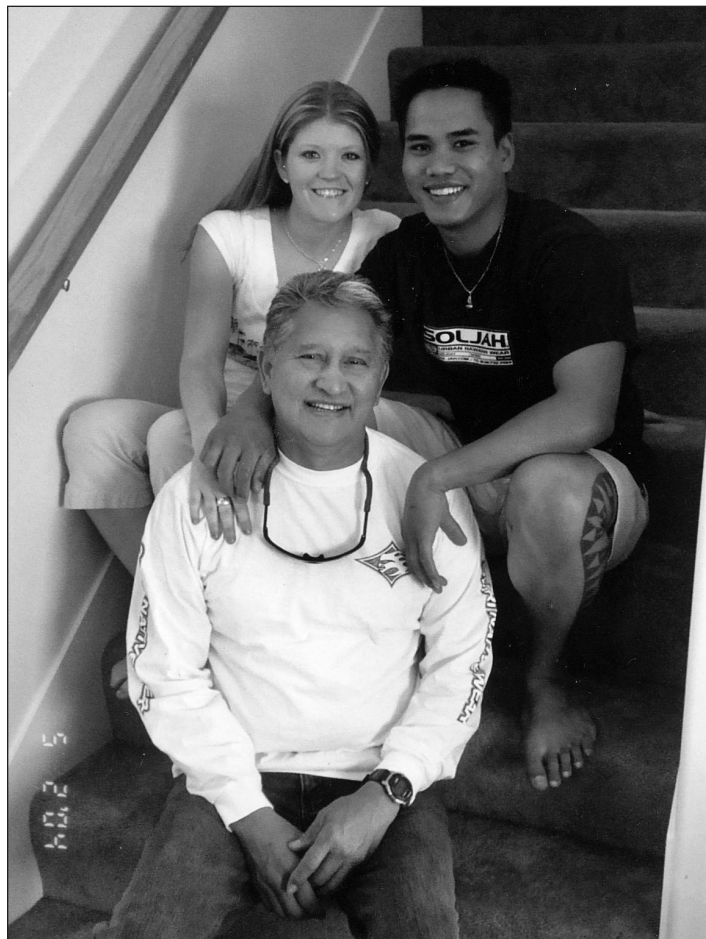
This story started about four years ago when Geno Hew-Len (nephew of Billy Hew Len) came to Vancouver for an extended stay. He contacted us, and we introduced him to Kamoe Fatiaki and Homer Bentley, and from then on it was music, music, music, and lots of fun. Geno is a great organizer and full of energy.

Geno is now back in Utah and not long ago his son Reed contacted me to ask whether I have an instruction course he can use to begin playing the steel guitar. I was very excited at the prospect of having another of the illustrious Hew-Len family become a steel guitar player, so of course I donated a course to Reed. I knew our HSGA members would be thrilled to hear about this, so I asked Reed to give us a story about himself. This means, of course, that now that I've "bragged him up" he is under pressure to produce. What do you say, gang, how much time should we give him before he has to send us a CD to show what he can do, and Gerald Ross publishes it on the HSGA website for all to hear? Think about it. He's a very talented guy, but the steel guitar is a difficult instrument to play. How much time should we give him? Here's Reed!

"My name is Reed K. E. M. Hew-Len. I am the son of Geno Hew-Len of Papakolea and ultimately the great nephew of Billy Hew Len. I am the youngest of six siblings—five boys and one girl. It's safe to say that I am definitely the keeper of the culture among my siblings, having taken the musical background of my father and the hula from my mother. My father plays mostly bass guitar but is very talented on guitar and 'ukulele. Most people would know my mother as the Tahitian girl on "Hawaii Five-O."

"I am 23 years old, married without any children, and I live in Utah. I dance hula and other Polynesian dances, drum Tahitian, and speak Hawaiian and Tagalog. I play bass guitar, standard guitar, and 'ukulele. I knew some things about my Uncle Billy, mostly from my father talking about him. I saw him a couple of times when I was around seven or eight years old. I always thought that anyone who could play music was cool, but he was definitely talented playing [steel] with one hand! My father talked a lot about him and about Casey and Hiram Olsen.

"I always wanted to learn how to play the steel but we never could afford one and didn't know where to start to learn. I love to sing, but it doesn't mean I am any good at it! Nothing like my father, but when I was younger my brothers and I did sing for the Honolulu Boy Choir.



A super family photo of Reed Hew-Len, his wife Tasha, and Reed's dad Geno Hew-Len, nephew of Billy Hew Len.

"I am not in a band, but there are a few of us that love to *kanikapila*. We play some traditional and contemporary Hawaiian, and some reggae. I guess it all depends who the crowd is and what they request. My goal is to learn the steel guitar and bring it back into the family. Also to show other people including Hawaiians how beautiful an instrument it is and how much the music is hurting without it. Kind of sad that you start to see that when certain things start to die out, a huge part of the culture goes with it. But hopefully I can help that and find other kids around my age that desire to learn this instrument. I do plan on helping others play the steel guitar too, but am still working on it myself.

"If there is anyone that would like to give me advice or have any questions or concerns feel free to email me at Kahilina55@hotmail.com." ■

It's Dues Time Again!

Remember, HSGA's membership year begins on July 1, 2005. Dues are \$30, which includes First Class delivery to domestic addresses and Air Mail delivery to overseas addresses. Please use the renewal form that was mailed along with this issue.

KUKAKUKA KĪKĀ KILA

By Gordon Freitas

Aloha kakou! It is wonderful to note that the Hawaiian Steel Guitar was well represented at the Eighth Annual Hawai'i Music Awards this year. The recognition came as a result of a new category for Steel Guitar Album of the Year, sponsored by HSGA. The outstanding recording in this category was "Hawaiian Steel Guitar, Vol.3 – Byrd's Nest" featuring Greg Sardinha, Casey Olsen, Alan Akaka, and Paul Kim. Obviously, this is the third such project produced by Greg, and as the Byrd's Nest implies, it was dedicated to Jerry Byrd by his former students. As Jerry often said, the bar is in their hands now.

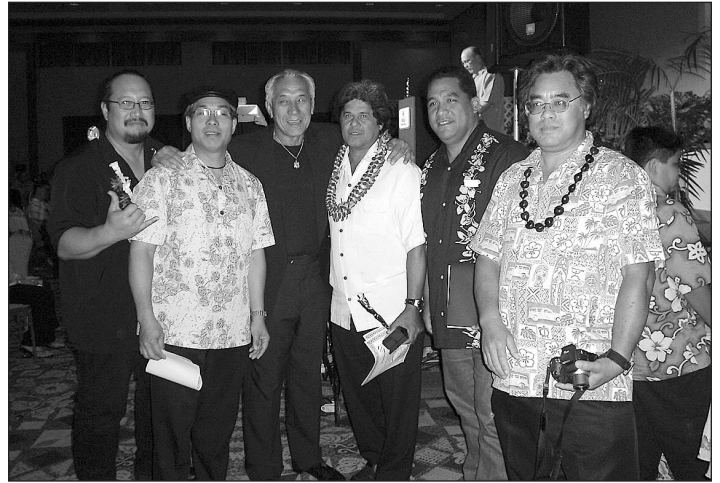
Greg, Alan, Casey, and Kamaka took the stage and enlightened the audience with the history of our beloved kīkā kila and its presence in the music of Hawai'i today. Greg expressed *mahalo* from the guys who are usually in the background—looking down—and paying attention to that small stretch of frets under a steel bar. Alan told the interested audience about Jerry Byrd's drive to develop professional steel guitarists. He also acknowledged Greg's foresight in bringing them all together to pay tribute to all those steel players of the past decades.

Casey gave thanks to my favorite guitarist, his dad Hiram Olsen and the inspiration of his grandfather, steel guitar legend Billy Hew Len. Then he gave a thumbs up to all the folks who call for the steel guitar on their music projects. Casey also played steel on the 'Traditional Hawaiian Album of the Year' by Na Pala Palai. Finally, Greg wrapped it up with a big *mahalo* to all the musicians in the studio and the folks who keep the sound out there by keeping steel in the mix. He said he loves his slack-key and 'ukulele, but the steel guitar is Hawaiian born!

HSGA was well represented; our steelers were quick, deliberate and very dignified with their comments. Then "Prez" Kamaka Tom presented the trophy to the 'Byrd's Nest' and thanked Johnny Kai and the HMA crew as well as all the fine musicians who perpetuate Hawaiian music and the kīkā kila we have so much aloha for.

This new steel guitar category will be a catalyst to the increased production and ambassadorship of steel guitar music; we will all be winners and the kīkā kila will *imua* and continue to be seen as well as heard around the world. The audience was very attentive to our gentlemen of steel. I don't think anyone in that audience had ever seen that many living, breathing steel guitar players on one stage at the same time. Ha ha aka aka!

I must also mention the full page ad congratulating all the winners of the 2005 Hawai'i Music Awards and the artists and producers of "Hawaiian Steel Guitar, Vol. 3." It was



Winners and friends at the Hawai'i Music Awards dinner. (l. to r.) Gordo, Alan, Danny Keleikini, Greg, Casey, and Kamaka Tom.

no surprise that the ad was sponsored by the guy who keeps an eye and ear open for every facet of steel guitar, Wally and Alma Pfeifer of Joliet, Illinois. *Mahalo nui*, especially for including the HSGA web site in the ad.

Well, as the bar twists and turns, I find steel guitarists active and sliding forward to the bridge in some interesting places. I ask that all the steel folks in the island drop me an email at ainafolk@aol.com. Let me know what you are up to and where you might be playing. I saw Bobby Ingano on the tube playing with some friends on a radio show... looked like Eric Keawe, Lono, and Tiny Tadani!

Even yours truly had a chance to play steel guitar in the Spirit of Polynesia show on a Royal Caribbean cruise from Mexico to Hawai'i. I did just what "the chief" told me to do. Be true to myself and play the way I want to play. I also played those big Tahitian log drums during the show and, fortunately, I did not confuse myself between the two instruments. The audience seemed to be quite taken by the sound of that old Oahu guitar.

I was on a recording session with Casey Olsen for a Japanese commercial featuring the vocals of Hawaiian born sumo champion, Konishiki. The producers in the control room were totally amazed at Mr. Olsen's command of the instrument. English? Who needs to speak English... just slide around the bar and play! Everyone seems to understand steel guitar-ese! (smiLe)

Meanwhile Greg Sardinha continues to record steel guitar tracks on his many projects. His Sma'Kine recording studio is well known to our active steelers and island musicians. Its a wonderful 'ohana with much aloha going out to surf the air waves... the kind of aloha we like best... to the sound of a steel guitar. Meanwhile, all the players are in place and sliding around as usual. *Imua thru da ua!* Until we all meet to talk story and catch up in Hawai'i, *malama pono* and *aloha 'oe!* ■

'Aloha Boys' Featured at JFK Center

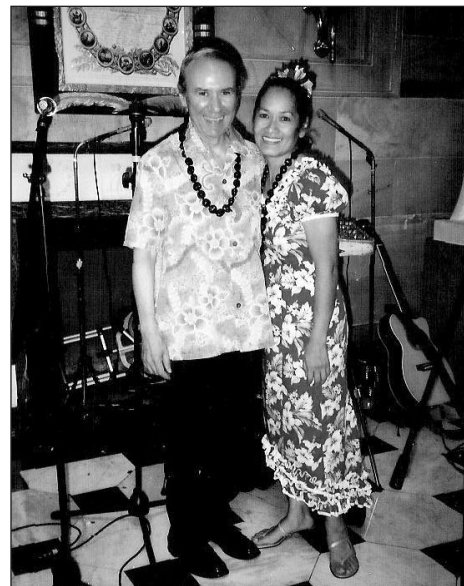
By Frank Della-Penna

The Aloha Boys performed on the Millennium Stage at the John F. Kennedy Center for the Performing Arts to an enthusiastic overflow audience consisting of folks from the Hawaiian community and others interested in the music and culture of the islands in the Washington, DC area. As bandleader Glen Hirabayashi said, "You know, it's so nice to see so many friends and family related to us here tonight. Mahalo. Thanks for coming." I think the stage lights were so bright that Glen couldn't see that there was standing room only at JFK and a lot more than family and friends in the hall.

Glen, always strumming the 'ukulele and talking story, introduced "Song

of Old Hawai'i" by reminding the audience of the Aloha Boys' remarkable and intimate connection to this song. As chance may have it the song's co-author, Gordon Beecher, is the father of Gigi Ho'opi'i's godmother and Gigi is the manager of the Aloha Boys. Gigi and Isaac Ho'opi'i's daughter, Nanipua, performed a magnificent hula to this romantic melody, "There's the perfume of a million flowers, clinging to the heart of old Hawai'i."

I gave the audience a little bit of the Jules Ah See sound, performing "Sand," and Ramon Camarillo did some Ohta-san style picking as the lead 'ukulele artist. Isaac Ho'opi'i did kiho'alu style and Irv Queja filled out the ensemble with the bass. The Aloha Boys displayed their tight vocal styles



A nice shot of Frank Della-Penna and Georgi Tomisato at the Capitol Rotunda for the Kamehameha Lei Draping Ceremony.

on "Ulupalakua," "Naka Pueo" and "Noho Paipai" among others.

Irv's daughter, Noelani Queja, and Nanipua Ho'opi'i performed a moving hula of "Kanaka Waiwai." Both of Glen's daughters, Melenani and Noelani, delighted the crowd with their dances. Kukana Ho'opi'i also graced the stage to the delight of the audience.

The Kennedy Center recorded the performance so you can judge for yourself by going on the internet at www.alohaboys.net and clicking on the performance page. Or better yet click on www.hsga.org (and a big "thank you" from the Aloha Boys to Gerald Ross). More things to come as the Aloha Boys are scheduled for an interview on National Public Radio's "Talk of the Nation" on May 30, so don't forget to tune in.

Other recent performances by the Aloha Boys have included a reception for Hawai'i Governor Linda Lingle with the Office of Hawaiian Affairs, the Lei Draping Ceremony of the King Kamehameha statue at the Capitol in Statuary Hall, the Arlington County Library Association's Summer Theatre, and at a pottery workshop in Ocean City, Maryland. ■

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DISC 'N' DATA

“Drums of Hawai‘i” – Andy Iona, Vol. 7

Review by John Ely

Bruce Clarke continues to crank out steel guitar gems, restoring historic steel guitar recordings to near original clarity. The first recording, “Drums of Hawai‘i” features the great Andy Iona on 20 tracks playing with his usual flair and inventiveness.

The feel of the band is very impromptu and “off the cuff” and the instrumental and vocal performances are filled with humor. Good examples are a jazzy, witty “Cockeyed Mayor of Kaunakakai,” “Kapaholu,” and a very syncopated, “Hawaiian One to Ten.”

On hula tunes like “Nani O Pua,” “Na Pua,” and “Pua O Ka ‘Aina,” there are steel solos between each verse and Andy is great at building intensity as each tune progresses.

The vocals have a relaxed, open feel on “Ku‘u Ipo,” “One, Two, Three, Four,” and “Hearts Are Never Blue in Blue Kalua.” Andy’s harmonics and easy strumming style complements the singing perfectly. “Tropic Love” features vocalist Ray Kinney and Joe Nawahi is the featured singer on a very playful version of “Honolulu Is Doing the Rhumba.”

“Hawaiian Interlude #2” is a beautiful instrumental done almost entirely with harmonics unusually phrased and played against a haunting, pulsating musical backdrop. On “Makanui” Andy milks everything he can out of his E tuning, using slants on the top 3 strings to get minor chords and other interesting chordal effects.

Also included on the CD is the beautiful “Terrace Room,” “Mai Poina,” “When Twilight Comes,” “Maid Of Honolulu,” “Indebted To You” and an instrumental version of “Mele Kalikimaka,” which features shimmering harmonics and classic Andy Iona vibrato.



The recording is clear in typical Cumquat fashion and you can really zero in on the nuances of Andy’s playing or simply sit back and enjoy the overall feeling of these tracks. Highly recommended.

“A Treasury of Hawaiian Guitar Music”

Review by John Ely

“Treasury” is a 2-CD set, a wildly eclectic sampling of steel guitarists from all over the world and from all different periods, covering early great acoustic recordings and moving to the more moderns sounds of the ‘40s, ‘50s, and beyond. I love that it also includes interesting work from artists I’m not that familiar with.

Near and dear to my heart are classic David Keli‘i recordings made under the name Akoni Lani and his Islanders (an alias if there ever was one!). There are 3 on this CD, “Lovely Hula Hands,” “Hawaiian War Chant,” and an unbelievable “My Little Grass Shack.” There is also a track David did with George Archer and the Pagans called “Papio,” one that I had never heard before.

Jules Ah See is also featured on the CD and does great versions of “Sand” and “Kamalani O Keaukaha” with the Hawaiian Village Serenaders.

Classic early stuff includes Dick McIntire with singer Frances Langford on “Hilo Hattie” and a great duet Dick did with Sol Ho‘opi‘i, “Hawaiian

Honeymoon.” Very nice! Sol’s classic acoustic version of “I Like You” and King Benny Nawahi’s “Guitar Rhythm” never sounded better. Also included on the CD is Sol’s great electric rendition of “Honolulu March” and Rudi Wairata’s breathtaking version of “Tickling the Strings.”

Bob Nichols shows what a master he is on acoustic steel. The CD has four tracks he did with the Maui Serenaders under the direction of Sol: “Honolulu Tomboy,” “Ai Kakou Meke Aloha,” “Sweet Haha Ai Aka Manu,” and “On the Beach at Waikīkī.” Fantastic playing with great rhythmic sense and superb singing.

Two tracks feature Sam Koki on steel and Frances Langford singing, “My Cabin of Dreams” and “Stardust on the Moon.” You can really hear that “Paradise Isle” steel guitar sound on these tracks.

Bernie Kaai and the Polynesians do a marvelous rendition of “Lullaby of Birdland” with the band taking turns playing the melody and singing in what sounds like sundry Polynesian languages with a little Yiddish thrown in! Funny and great. Bernie also plays a nice version of “Kilima Waltz.”

Freddie Tavares plays great on his own composition “Kewalo Chimes” and lets notes ring together in ways you don’t usually hear.

Billy Hew Len is featured on “Hula Blues” with a splendid vocal arrangement by Pua Almeida and his Polynesians, and Tommy Castro plays



“On A Honolulu Hula Holiday” with Ray Kinney’s Hawaiians. On the crazy side, Danny Stewart and his Aloha Boys do a really ‘on the edge’ “Fort Street Rag” and Bernie Kaai and his Island-Aires do a rousing rendition of the impossible “Nola.” How do they do it?!

I can’t fail to mention a couple of performances by artists I had never heard before. I was listening to David Kanui’s version of “Tomi Tomi” and was wondering who the rhythm player was until I realized it was all David playing a low-bass accompaniment to his own soloing on the upper strings. Unbelievable! This is a real highlight of the CD and not to be missed!

In another tour de force, Jack De Toro plays an amazing version of “Orange Grove in California” with Lukewela’s Royal Hawaiians. Jack’s playing is a real knock out—fluid and swingin’.

Andy Iona is featured on “Some Hawaiian’s Lying” and “One, Two, Three, Four.” Hal Aloma does a nice version of “Wai O Minnehaha,” and Neville Kahn plays great on “There’s Someone Waiting Somewhere.”

You can see that there are really too many artists and performances to mention! But more than deserving of mention are players you don’t usually hear. Bruce includes Australia’s Alf Barrie playing “Forever And Ever” and Jim

Jensen on “Hula Medley #2.” Al Shaw, who introduced Bruce Clarke to the steel guitar, plays on “Oh! Muki Muki Oh!” and Bruce himself plays great on “Our Parting Day” and “Tahitian Lullaby.” Also included are the U.K.’s Martin Wheatley on “Singing the Blues” (not the country tune!!) and HSGA’s own Basil Henriques playing a lush version of “Sweet Leilani” with many chordal effects.

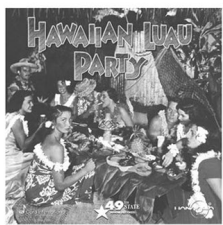
The playing level is very high throughout this CD and the fidelity is excellent. There are 38 tracks all together. A must-have. ■

Cumquat Order Info

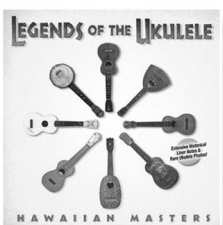
Cumquat pricing and track information are available on the Cumquat website or at the address below. Orders may be placed directly from the website. Point your browser to www.cumquatrecords.com.au

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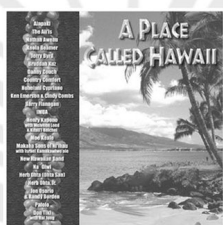
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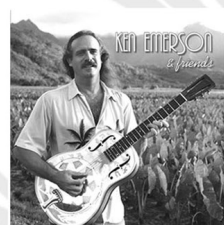
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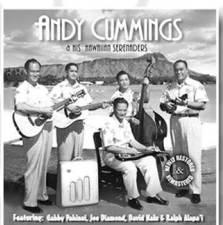
A Place Called Hawaii



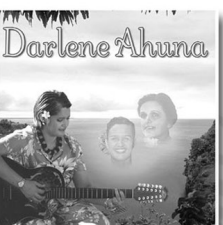
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Ken Emerson



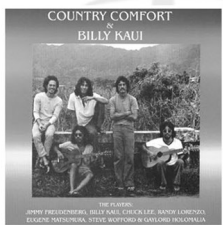
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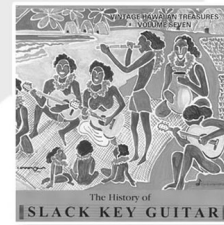
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MEMBERS' CORNER

Don Weber, emailing from Maui

The last two nights we were able to enjoy the music of Bobby Ingano. He was at the Ritz-Carlton on Tuesday as the guest artist for the weekly concert series "Masters of Hawaiian Slack Key Guitar." It's hosted by George Kahumoku, Jr.

Then Bobby stayed over to play with Lono poolside at the Maui Coast Hotel. It sounded great. HSGA member Steve Kreider from Maui was at both events also.

Jess Montgomery, Kapa'a, Hawai'i

[ED: Steel guitar appears to be alive and well in Kaua'i. Many thanks to Jess for his regular updates on Kaua'i steel guitar happenings.] Steel is more recognized among kids than I thought. Last summer I did a little demonstration for a teacher friend in his class. The kids were younger than I thought they were going to be—6 to 8 years old. I set my steel on my lap and ran an octave gliss and asked the class, "Does anybody know what this thing is?" About 10 hands shot up. "Yes?" "SpongeBob Squarepants!!" they all hollered. That's a popular cartoon show that has a lot of steel guitar for background music. So they do recognize the sound and are very interested. Hopefully some of them will be interested enough to pursue the thing at some point.

I am excited to be doing 30 lū'aus on steel with Larry Rivera over the next nine months. They are staged for people from the cruise liners that come in to Nawiliwili. The guests are bussed to the lū'au gardens at Smith's Tropical Paradise in Wailua. The nice thing for me is that they are from noon to 2:00 during the day so I don't have to miss any work at the restaurant. There have been 300 or so guests at the two I've done so far.

Bernie Endaya gives pointers to students at the Cerritos workshops. (Bill Tapia is seated in the front row wearing a plaid hat.)



Steel instructors at the Cerritos festival workshops, (left to right) Roy Durand, Pete Kahele, Duke Ching, and Bernie Endaya.

Up in Hanalei, Ken Emerson has a really fine trio at the Princeville Hotel—guitar, bass, and steel. As far as I know they only play on Sundays. Did you know that he did two cuts on the Grammy-winning CD "Slack Key Guitar, Vol. 2"?

Ernie Palmeira still plays occasionally with Albert Genovia or Paul Togioka, mostly in Poipu at the Hyatt or Sheraton, but it's hard to track him down. That's about it from Kauai. Take care. *Aloha, Jess*

Pete Kahele, Cerritos, California

Aloha Kakou! On October 2, 2004 we held our Third Annual Southern California 'Ukulele Festival here at Cerritos Park East Community Center. But it was not all 'ukulele. Two steel guitar workshops were presented by Duke Ching, Bernia Endaya, Roy Durand, and myself.

The first scheduled workshop was for the beginner-to-intermediate steel guitar enthusiast. It was conducted by Bernie, Roy, and myself and introduced steel guitar to the audience—where it began, tunings, and techniques. The second workshop conducted by Duke Ching was for the intermediate-to-advanced player. Duke demonstrated his sounds on steel guitar to a full classroom with backup provided by Bernie on bass, Roy on rhythm guitar, and myself on 6-string 'ukulele. Chris Kamaka also gave a presentation on the history of Kamaka 'ukuleles.

In all, 45 workshops were presented including 'ukulele, steel guitar, slack key, hula, Hawaiian language, nose flute, lei-making, with a host of vendors and continuous music provided by various groups on the main stage including Duke Ching with the Kaleolanis (that's us!). A sold-out lū'au with numerous famous guest artists kept us entertained all evening. A Hawaiian steel guitar festival of this magnitude? Hmmm! ■

More on the Joliet Hotel Renovation

The Holiday Inn on Larkin Avenue in Joliet, site of our annual convention, will become more festive again soon. The owner is adding 13,500 square feet of conference space to the hotel, and back is the infamous restaurant and bar that were part of the hotel before it was converted to a limited-service hotel in the early 1990s.

The owner, Mark Low, is converting the eating area now used for continental breakfasts to a restaurant called Mark's Grill. The restaurant and bar will be designed to give the comfortable feel of an English pub. Also planned are Sunday brunches and themed buffets on Saturday nights. The restaurant and bar is scheduled to open in May 2005. Good news, eh?! ■

HSGA Donations

Thanks again, HSGA members, for your contributions to our General Fund and Scholarship Fund this past winter. *Mahalo Nui Loa!*

Carol Odom of Plano, Texas donated \$100 to our General Fund. Carol just rejoined us this past January. *Mahalo!* **Bob "Pulevai" Waters** made a nice donation in honor of Jerry Byrd.

The following members contributed at least \$10:

Bo' and Betty Bahret, Poughkeepsie, New York
Bobby J. Brown, Fort Walton Beach, FL
Glenn Lono, Aiea, HI
Terry Saito, Aoba-ku, Yokohama Japan
Bob "Pulevai" Waters, Independence, Kentucky

Notes and *Mahalos* from the Editor

Many thanks to everyone who has contributed material for the *Quarterly*. Keep it coming! Over 75% of our material comes from members. AND, we love hearing from our overseas members about the state of steel guitar around the globe (hint, hint).

In the Next Issue...

In the Summer *Quarterly*, we're featuring an article about HSGA fave "Hanalei" de Willigen written by Holland's John Schaaphok in his continuing series on Dutch-speaking steel guitar players. And, of course, the third installment of Lorene's "History of HSGA" is on the way.

Japan Kudos

Check out all the new members we have from Japan! Our illustrious Vice-President Tom Ikehata Tohma has been busy, busy adding to our already large family of Japan members. Big *mahalos* to Tom and *all* our newest members. See you in Hawai'i and Joliet! ■

Buy & Sell

Instruments Wanted

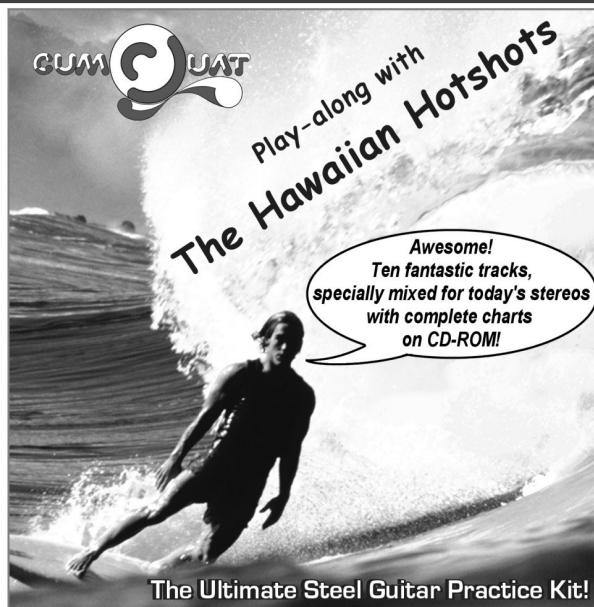
Wanted continuously by Michael Cord for his awesome collection: All models of vintage lap steels (like Hilos, Konas, Weissenborns, Rickenbackers), vintage amps and basses. Contact Michael Cord toll free at (877) 648-7881.

Fender Deluxe 8 Wanted

New York member Louis Zerdoner is still looking for a single-neck 8-string Fender Deluxe 8 steel guitar. This is the model with 2 pickups and 3 legs. You can reach Louis at (585) 671-9864 or email him at louisz@usadatanet.net.

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Pa'ahana (E Maj)

(Dick McIntire solo from Cumquat CQCD-2765 "In Waikīkī")

E major tuning

Transcribed by John Ely

G D₇ G

E
B
G#
E
B
E

G D₇ G

E
B
G#
E
B
E

C E₇ A₇ D₇ G C E₇

E
B
G#
E
B
E

A₇ D₇ G D₇ G

E
B
G#
E
B
E

Pa'ahana (C6th)

(Listen to audio versions on our website—click on Newsletter Audio*)

C6th tuning

C6th adaptation by John Ely

G D₇ G

E
C
A
G
E
C

T
A
B

G D₇ G

T
A
B

C E₇ A₇ D₇ G C E₇

T
A
B

A₇ D₇ G D₇ G

T
A
B

* URL for Newsletter Audio is at: <http://hsga.org/Lessons/QuarterlyAudio.html>



Group shot at our first Honolulu convention at the Waikīkī Plaza Hotel in May 1987.

History of HSGA, Part Two

Here's the second of four installments of Lorene Ruymar's ambitious history of our association. More photos this time... a real parade of young faces!

Jerry Byrd's Ho'olaule'a

I'm going back in time now. Scotty used to publish the Steel Guitar International Newsletter. Being Jerry's very best friend, I don't think Scotty ever missed attending a Ho'olaule'a and reporting on it in his newsletter. Recently he sent me copies of all the articles so I could do a good job of sharing the story with you.

Before our club was formed, Scotty used to get a tour group together and bring them to Hawai'i to attend a bunch of Jerry Byrd gigs, and then take them around the islands for a good time. Scotty's first such "Jerry Byrd Tour" was in May 1981; the group followed Jerry from one playing venue to another, and then Jerry went on the bus tours around the island with them. That's when the idea was formed—to make this an annual event, call it the Steel Guitar Ho'olaule'a ('Ho'olau-le'a' means 'celebration' or 'festival'), and advertise it, sell tickets, and bring in more steel players. Jerry and Kaleo

did all the organizing of the event and when Jerry was on stage, Kaleo was on duty as hostess.

On May 16, 1982 Jerry's first Ho'olale'a was held at the McCoy Pavillion in Ala Moana Park, featuring Alan Akaka, Greg Sardinha, Isao Wada from Japan, Casey Olsen, Herbert Hanawahine, Billy Hew Len, Fred Weyand, David Keli'i, and Jerry.

The second Ho'olaule'a was held on May 15, 1983 at the Garden Lanai Room in the Ala Moana Hotel at 410 Atkinson Drive, Honolulu. Tickets were \$5. The performers were Alan Akaka, Dwight Tokumoto, Ray Knapp, Casey Olsen, Kiyoshi Kobayashi, Herbert Hanawahine, Eddie Palama, Greg Sardinha, Tony Ohtsuka, Barney Isaacs, and Jerry.

The third Ho'olaule'a was held on May 19, 1984 at the Ala Moana Hotel again, and Scotty was on the program. He mentions Barney Isaacs, Mel Abe, Billy Hew Len, and Jerry, but I'm sure there were more.

On May 19, 1985 Jerry's fourth annual show was held. Performers were Steve Cheney, Freddie Baker, Herbert Hanawahine, Alan Akaka, Jerry Byrd, Casey Olsen, Akira

Ozawa, Barney Isaacs, and Freddie Tavares. Backup was provided by Hiram Olsen, Kalani Fernandes, and Benny Kalama.

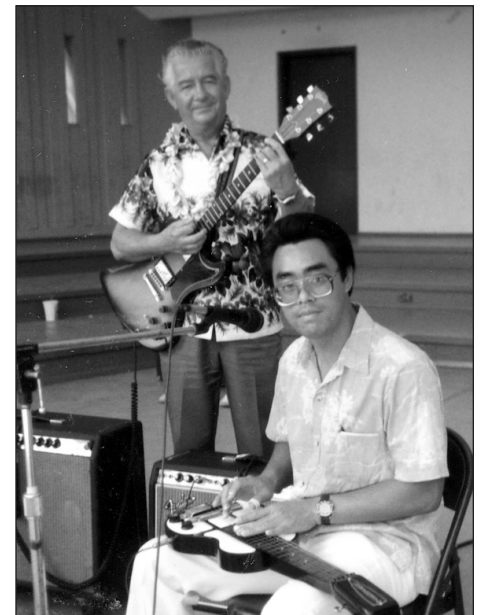
Unfortunately, details on the 1986 Ho'olaule'a are missing. Does anyone out there have this information?

HSGA's First Hawai'i Convention

Do any of you remember Expo '86? It was held in Vancouver and lasted six months. I'd been taking lessons by correspondence from Jerry Byrd for several years before that, and we were friends. So Jerry and Kaleo were guests at our house during Expo '86 (well, not the whole six months of it). He'd been very supportive of us and the work we did forming the new club, so one day sitting around the table after lunch, he proposed that HSGA should hold a convention in Hawai'i. Wow!! What an idea! It had never been done by steel guitar clubs of the past. Jerry knew the right people and made the arrangements for us to hold the first ever steel guitar club convention at the Waikīkī Plaza Hotel during the first week of May 1987.

We had a great turnout and did the usual three days of listening to every

Kamaka Tom steelin' with Art Ruymar at our first Kapi'olani Bandstand show (1987).





Onstage at the Waikiki Plaza Hotel in 1987. (Left to right), Jerry Byrd, Lorene Ruymar, and DeWitt Scott. Good lookin' bunch!

steel player. We had some high-profile people turn out, like DeWitt Scott, president of Steel Guitar International; industrialist Isao Wada San of Japan; Chuck Norris, president of the Texas Steel Guitar Association; and Clay Savage from the Pedal Steel Guitar Association. Clay and Lois Savage became our official club photographers. When Clay passed away, Paul Weaver took over and still does snap the cameras for us.

Our steel players were: Jerry Byrd, Sig Vogel, Wade Pence, George "Keoki" Lake, Bill Smith, Beau Sterling, Frank and Donna Miller, Monty (Clarence) Montgomery, Jimmy Hawton, Doris Atkinson, Elmer Ridenhour, Ivan Reddington, Art and Lorene Ruymar, Harold Schmidt, and Ken Squires from Hollywood who brought a full-blooded Indian with him named Little Bird. Little Bird appeared in gorgeous feathered headgear and beaded leather outfit with the purpose of meeting Jerry Byrd and making a presentation to him. That turned out to be a bit of fun.

Okay, back to the performers: Vic and Nancy Rittenband, Isao Wada from Japan, Jim Jensen from Australia. Then Hawai'i's Fred and JanJoy Barnett (the Wiki Waki Woo group) did a fast moving show for us. I said to JanJoy later that Fred resembles Groucho Marx and she said, "Of course he does. He's related."

When Scotty played his original Rickenbacher frypan with Jerry Byrd playing rhythm guitar, they had the audience in stitches. And they sat there looking so innocent, like "Who, me?? I didn't do anything!" like two bad kids. Although Scotty is associated with pedal steels and country music, contrary to rumors to the contrary, he played it "reel purdy Haywyan stahl."

We played steel guitars at the Sunday service in Kawaiaha'o Church, a noon-hour concert at Tamarind Park, at the Poi Luncheon at the Willows, and at the Polynesian Cultural Center (PCC). The Tau Moe Family gave us a tour

of the PCC and then invited us to their home to hear Tommy Au play steel.

We did a steel guitar get-together at the old Bandstand in Kapi'olani Park. I had sent out letters to all the island steel players I knew of, asking them to come play for the mainland steel players. I wasn't smart enough to keep record of their names. Many came who we'd say are not "big names" but beautiful players and so nice to get to know. But it's for sure that Billy Hew Len, Buddy Hew Len, Kamaka Tom, Greg Sardinha, Peter Dillingham, Andy Cummings, Fred and JanJoy Barnett, and Bobby Black were there to play for us. I suspect Jerry pulled a few strings for us, because the Deputy Mayor of Honolulu turned up at the Kapi'olani Park Bandstand and presented to me (as president of the club) a Proclamation declaring it to be the Week of Steel Guitar in Hawai'i (see photo, pg.19).

In the evenings, while the men jammed, Puna Ka'aiali'i came to the hotel to teach hula dancing, weave leis, and talk story with us. And do you remember Kay Gray of Sedro Woolley, Washington? She brought nine hats and nine costumes to dance for us. She is a great comedian. Puna called her the "Haole Hilo Hattie" and the name fits.

At the business meeting, we voted on the best logo submitted for the Club Logo Contest. The winner was Al Bales!! And we still use his logo to this day.

It was decided to hold a convention in Hawai'i every second year. BUT, the Waikiki Plaza Hotel wasn't the perfect location, so after all the hoopla was over Art and I walked the length of Waikiki Beach checking hotels to see which had ballrooms and what did they charge. Like, \$1000 per day, back in 1987??? So weren't we lucky to find the Queen Kapi'olani Hotel, which had a much better location and charged... 0... zilch... nothing... per day for the use of the Akala Room, provided we have the buffet luncheon served to us there. Perfect!! And the rooms only half the price. What luck! Although we only held conventions every other year in

Continued on Page 14

Jamming at Tau Moe's. (l. to r.) Tau, Tommy Au, and "Keoki" Lake



Hawai'i, a good number of us went on the "off-year," too, so the Bandstand show at Kapi'olani Park and the Ho'olaule'a and other events were kept up as annual events.

Incidentally, as our club grew over the years, Chipmunk folded his club. And Gator was supposed to be there in Hawai'i in 1987 but didn't turn up. He came to only one convention in Joliet. All this activity in Hawai'i was another case of my making decisions as if I were a *real* president. More about that later.

For Jerry's 1987 Ho'olaule'a, HSGA was there in full force. His performers were Alan Akaka, Bobby Black (California), Isao Wada (Japan), Jim Jensen (Australia), Greg Sardinha, Isami Uchizake (Japan). Break time entertainment was by the Tau Moe Family. Then: Herbert Hanawahine, Casey Olsen, Billy Hew Len, Barney Isaacs, and Jerry. Were you there? Do you remember all this?

1988 – Crisis in the New Club

In his April 1987 newsletter Mr. Gator said it was too much work, and he wanted someone else to take over doing the newsletter. We searched, we asked, we begged, we threatened. Nobody volunteered. I felt a responsibility to our members because I'd been the one to coax them into our new club, which caused them to be excommunicated from Chipmunk's club, so I couldn't just let this club fold. So I said, "Okay, Okay, I'll do it!"

In Gator's October 1987 newsletter on page 22 he said, "Send the mail to Lorene" in capital letters. I was to do the next newsletter, January 1988. He came to the September convention in Joliet and told the Board he'd be sending me the club's funds. None of us had ever seen a financial report, so we had no idea "how much."

Nice Hawai'i '87 shot at Kawaiaha'o Church. (l. to r.) Elmer Ridenhour, Nancy and Vic Rittenband, Art and Lorene Ruymar.



Venerable songwriter, Andy Cummings, singing and strumming at the 1987 Kapi'olani Bandstand show.

I went shopping, bought a computer, printer, photocopier, etc. etc. Didn't even know how to turn them on. Hey, it wasn't as easy as I expected. The January newsletter was coming due. All I could figure out is how to type the fancy headings for different sections of the newsletter. I printed them, cut them out, and pasted them on the page, then put it into the typewriter to write the story. Yesssss, I got the January 1988 newsletter out on time! And proud of it, too.

Gator had not sent me a penny, so Art and I financed all of this personally. In the April 1988 newsletter I'd be able to instruct the members to send their membership dues to me. But, hey, what should happen to come in the mail but a February 1988 newsletter from Gator. How come??? He'd started a smear campaign, discrediting me and instructing members to send funds to him, not to me.

In April, I sent my second newsletter, and Gator sent his May 1988 issue. What were the members to think? But they weren't seeing the worst of it. After some extremely heated conversations with Gator over the phone, I soon understood that he wanted to maintain control of the club and the money, and I was to be the donkey pulling the cart.

Membership renewals were due end of June. Where would the members mail them to? About 80 percent of them sent me the renewal money, so that was indeed a victory. After that, Gator stopped publishing, and we all lived happily ever after.

One item Gator had inserted in the club by-laws worried us. It stated that one of our purposes was "... to buy, sell and hold title to real and personal property..." I got busy immediately and registered the club with the IRS under the name 'HSGA' as a 501(c)(7), which means a nonprofit social club. And we got busy, the Board members and I, and drafted our first by-laws under the new nonprofit designation. ■

Dover 2005 Update

Plans are still being finalized for the upcoming Joseph Kekuku celebration on October 8-9 in Dover, New Jersey. We'll print the final event schedule and logistics info in the Summer issue. This is the tentative schedule:

Friday night, Oct. 7

Hot line set up for visitors to check in and ask questions.

Saturday, Oct. 8

7:00-11:00 AM—Registration, sign-in, and event ticketing in the lobby of Dover General Hospital. Light brunch served courtesy of the hospital.

11:00-1:00 PM—Lunch at the American Legion Hall

2:00-3:00 PM—Memorial Service at the cemetery

4:00-5:00 PM—Cocktail hour at Baker Theater

5:00-6:00 PM—Dinner at Baker Theater

6:00-11:00 PM—Baker Theater music program

Sunday, Oct. 9

9:00-11:30 AM—Visit flea market and various events

Noon-3:00 PM—Large picnic at Orchard Cemetery

3:00 PM—Goodbyes until next year

It looks like the official lodging location for the event will be the Mountain Inn, Route 46, Rockaway, NJ. Special group rates and transportation to and from the event will be worked out by Barbara Garth. Tentative rate: \$65 per night.

The Garden Hilton Hotel at the Rockaway Townsquare Mall is the second recommendation, however, no group rate will be available. Prices range from \$90 to \$105 a night. The Garden Hilton is a little closer to the event, but you will probably need to arrange your own transportation to and from the event.

Shuttle buses and limos may be available from Newark Airport to the Mountain Inn. We will keep you informed.

A form will be made up and distributed to all those planning on performing at this year's event. These forms will be a MUST in order to organize the complete program for the Baker Theater and other locations. There will be a deadline for the forms to be submitted. Stay tuned, performers!

Again, *the information given here is not official*. Finalized info will appear in the Summer *Quarterly*. If you want to attend or have questions, please contact the Garths who are coordinating the event on the HSGA side. You can reach them at: Bob and Barbara Garth, 70 Stanhope Rd., Sparta, NJ 07871-2237; bbgarth@earthlink.net. ■

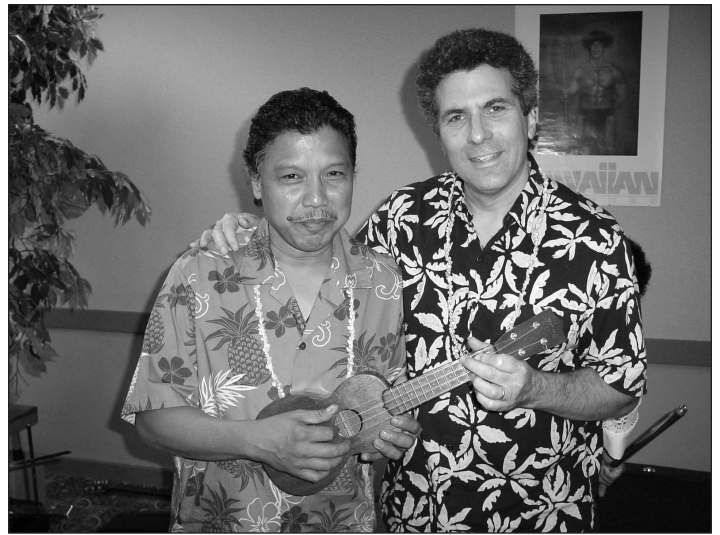
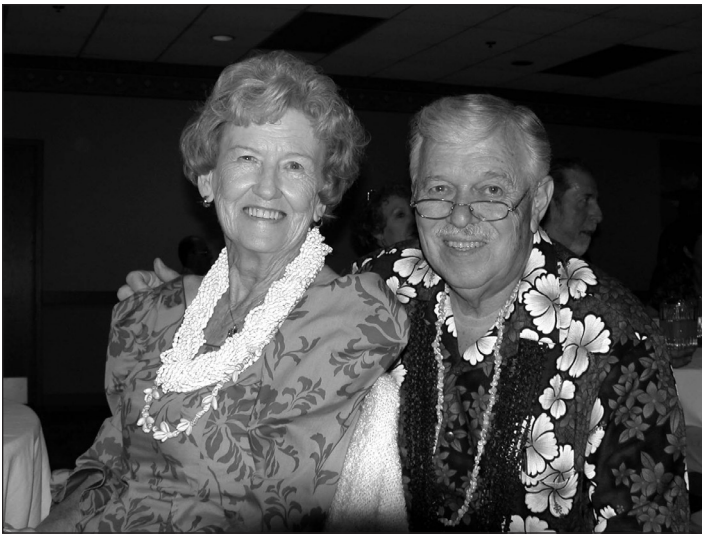
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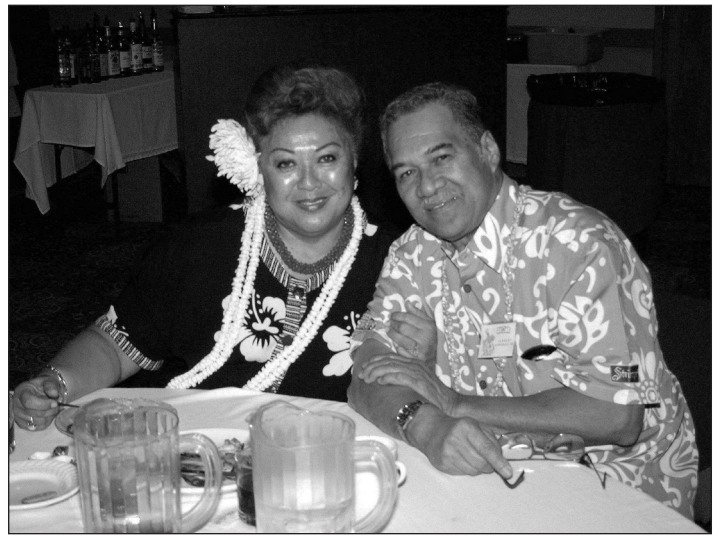
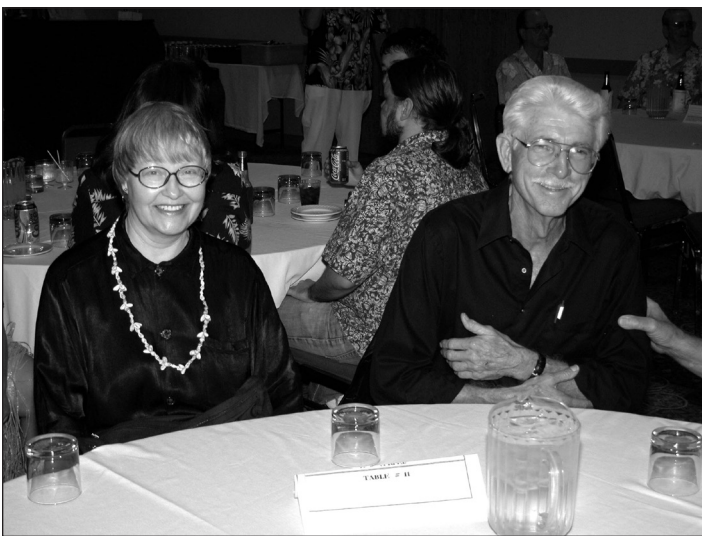
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'All Smiles' at Joliet

Joliet is great for playin', listenin' AND 'hanging loose'. (Clockwise from upper left) Greenfield, Wisconsin's Luverne Murawsky and HSGA photographer Paul Weaver; "Way-out" west guys, Bobby Ingano and Bill Leff; a great shot of Frank and Donna Miller, Guest Artist Jeff Au Hoy, and "Veep" Tom and Setsuko Tohma; Joanne and Herbert Hanawahine at the lū'au; and a lū'au pic of Lynne and Don Keene, who hail from Cambria, California.





More Joliet 2004

(Clockwise from upper left) John Plas from Wellington Ohio; a super pose from Kay Koster and Gerald Ross; Wade Pence from Eules, Texas; Mike Scott playing to perfection with Virginia Grzadzinski, Ian Ufton, and Barb Kuhns on backup; a classic shot of L.T. Zinn playing his Epiphone; Canada's Aina Smith weaving magic to a spellbound audience; and last but not least, Gil O'Gawa from Petoskey, Michigan singin' and playin'.



CLOSING NOTES

The following sad news was sent to us at press time by Wally and Alma Pfeifer: "I'm very sorry to have to send this message but we just received word that Dick Honold of the Coral Islanders passed away on April 8. Most of you are acquainted with Dick and Bernice as long time members of HSGA and the Aloha International Steel Guitar Club. Dick and Bernice would have celebrated their 61st wedding anniversary on April 15, 2005. Dick will be greatly missed by all his friends."

Many thanks to Gerald Ross for the following: "HSGA has lost one of our beloved friends, Dick Honold. Dick was a graceful and generous musician. He played a beautiful rhythm guitar and could bring out the best in other musicians. He was the quintessential HSGA member, friendly, outgoing, and always eager to play the music we all love.

"I will always remember how he reached out to me as a nervous newcomer. He went out of his way to approach me and welcome me into the family. We have spent many happy hours since then sharing music and experiences.

"Dick was a great rhythm guitarist. He played a beautiful classic Gretsch guitar in a Freddie Green, Big Band style. He was always willing to share his skills with others and over the years he showed me many guitar techniques and tricks.

"Dick is survived by his beloved wife of sixty years, Bernice. Bernice and Dick opened their home to countless foster children over the years. In addition, Dick, Bernice, and bassist Virginia Grzadzinski formed the Coral Islanders. The Coral Islanders were perennials at both the HSGA Joliet and Aloha International conventions.

"Dick was a kind and gracious man with an easy laugh, a generous heart, and a friendly word for everyone."

Members, if they wish, can write Bernice at: Dick and Bernice Honold, 21280 Danbury St., Clinton Township, MI 48035-2714. Family and friends have requested that any memorial gifts be made to the HSGA Scholarship Fund in memory of Dick.

Martin Denny (1911-2005)

Martin Denny, creator of the "exotica" music genre in the 1950s, recently passed away at his Hawaii Kai residence at the age of 93. His wife, June, died in 2001 and he is survived by his daughter, Christina.

His sound was a combination of South Pacific, Asian, Latin Jazz, and Classical music styles and his music is more popular than ever a half century after its conception. Hits like "Quite Village" and "Firecracker" continue to reach a new generation of listeners worldwide.

He remains one of the few Hawai'i recording artists to chart high on *Billboard* magazine's hit parade.



The Coral Islanders at Joliet 2004. (l. to r.) Virginia Grzadzinski, Bernice Honold, Bobby Ingano, and Dick Honold.

The Hawaii Academy of Recording Arts (HARA) gave Denny a Lifetime Achievement Award in 1990.

In Wayne Harada's March 4, 2005 article in the *Honolulu Advertiser*, Denny is quoted as saying the following about the renaissance of his music, echoing the sentiments of many of us at HSGA: "I'm happy the music's back, because I'm frankly tired of hearing the same old thing...Rap music. High-voltage rock 'n' roll. What will kids today remember 20 years from now? There's hardly anything romantic or melodic. I think a whole lot of good music has been lost." ■

Coco Wire

Owana Salazar checked in with us recently. We understand her new CD, "Hula Jazz" was nominated in the Contemporary Hawaiian category for the Hawaii Music Awards.

Kudos to **KKNE-AM 940** for their decision to adopt an "all traditional Hawaiian, all the time" programming format. President **Kamaka Tom** is doing all he can to establish a working relationship with KKNE Production Director, David Daniels. Sounds good, Prez! If you're in the islands, check them out and thank them personally if you can.

Many thanks to **Betty** and **Bo' Bahret** for taking over the *Quarterly* Newsletter mail-out beginning with the Fall 2004 issue. They've done a superb job. And they hooked us up with a New York-based printing company to print our newsletter copies. They do a great job. Kudos to the Bahrets for stepping up to the plate.

INTERNET NEWS

The following “Q and A” is just a sample of what goes on via email, the ‘web,’ and the various steel guitar forums. Here’s Lorene Ruymar fielding a couple of questions, as usual, armed with the facts and more than her share of wit.

Q. The following is from an article in *Vintage Guitar*: “Most folks play Hawaiian guitar on a standard Spanish guitar with the nut raised to increase the action. However, the Hawaiians had apparently devised their own variation, a guitar with sloped shoulders and a square, hollow neck for increased slide resonance. These were often made of koa.”

Here’s my question: Did the Hawaiians invent the so-called koa or Weissenborn guitar, or did the West Coast makers? I’m struck, looking at the various fliers and playbills of Hawaiian troupes touring the U.S. mainland, how few of them have the Weissenborn, and how the early visitors are no more likely to have it than later ones. What’s your take on this? -- Tim

A. (from Lorene) Hi, Tim. That’s a well-muddled muddle. Everything I “know” I wrote in my book. But there’s lots that I “think,” but only on clear days. I’ll list a few.

The Hawaiians right from the start called the instrument *kīkā kila*. That was their way of spelling or saying “geetah steel-ah,” since their language has only the 5 vowels and 7 consonants which do not include a ‘G’ or an ‘S’. They heard the early *paniolo* from Mexico, who brought their guitars and horses to Hawai‘i to work the cattle ranches—heard them saying “geetah,” and when Joseph Kekuku brought into the world his special “geetah” played with a steel bar, the words which they might have said as “geetah steel” were pronounced (phonetically) as “keekah keel-ah.” All of their words in Hawaiian end with a vowel sound, so they wouldn’t just say “keekah keel”—in their language they do as most Europeans do—they put the describing word after the noun, not before it as we do in English.

Hawaiians have always called their instrument the steel guitar as explained above. Mainlanders, in the early days, referred to it as the Hawaiian Guitar. Even today, if you hear the Hawaiians talk about Hawaiian Guitar, you can be sure they’re talking about Slack Key guitar. So, that’s clue #2.

Koa wood comes from Hawai‘i, but there’s nothing stopping an enterprising guitar builder from carrying a load of it by ship back to the mainland with the purpose of passing his guitars off as “made in Hawai‘i.” But I doubt anyone was carrying mahogany to Hawai‘i.

In the 1920s and 1930s there was quite a rush on Hawaiian music and Hawaiian instruments on the mainland, and in my research I came across many reports of Hawaiian resentment of false representation. Guitar and ‘ukulele



More from the 1987 Hawai‘i Convention. On behalf of HSGA, Lorene Ruymar receives a Proclamation from the Honolulu Deputy Mayor declaring it the ‘Week of Steel Guitar in Hawai‘i’.

builders on the mainland put “Made in Hawai‘i” on their instruments, making it hard for Hawaiian builders to ship theirs to the mainland and compete with the price.

Songwriters on the mainland invented ridiculous lyrics and passed them off as “Hawaiian” in successful hit songs such as “Yaaka Hula Hickey Dula.” Anyone who knows the restricted Hawaiian alphabet would spot that as a phony immediately, but that didn’t stop the composer and singer from making a fortune off just that one song. Plus, Hawaiian scenes, stories, songs, and dances were written into movies but Hollywood didn’t bother to use Hawaiian dancers, singers, musicians, or locations, and the “hulas” that were danced were sheer nonsense, since a real Hawaiian hula tells a story in a very specific way. So, everybody got rich and famous but the Hawaiians.

Even to today, there is a defensive feeling among Hawaiians that goes like, “You haole, please keep your hands off and your nose out of our culture—we’ll define it for ourselves, thank you.” And I cannot blame them.

I, too, have resentments when I see how little we care to “say it right.” We call the steel guitar many wrong names—the one I dislike the most being “lap steel”—and we mix up slide guitar and steel guitar. There’s a huge difference. “Slide” is only a method of playing; it isn’t a “guitar” at all. In every way, it’s a regular “standard” or “Spanish” style guitar played in the usual way (not flat on the knees). The player puts a metal cylinder over the finger (usually the pinkie) and slides up and down the strings to make a sound that might be similar to the steel guitar sound. But steel guitar has its strings raised high off the fretboard and the “slide guitar” does not; there’s quite a difference in sound. The slide player can slip

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E komo mai! Welcome, New Members

Is your address correct? Please notify us!

UNITED STATES

BILL ASHER, 2554 Lincoln Blvd. #1037, Venice, CA 90291
HOWARD CLARK, Rt. 2, P.O. Box 413, Brookston, IN 47923
RICK DAVIS, P.O.Box 1041, Tulare, CA 93275
TIM FILSON, 1113 Tuckahoe Drive, Nashville, TN 37207
ROY FLANARY, 7620 SE Lambert St., Portland, OR 97206
KAMA HOPKINS, c/o Jeff Au Hoy, 821-A Wiliwili St., Honolulu, HI 96826
GREGORY D, JONES, 3692 Autumn View Drive, Acworth, GA 30101
LIONEL L. KAHILIHWA, 94-1005 Upai Place, Waipahu, HI 96797-4037
GLENN LONO, 99-031 Kalaloa St. Apt. 5A, Aiea, HI 96701
ANGEE MAYHEW AND DON CLARK, 37845 Colorado Ave., Avon, OH 44011
RUTH POTAMI, 2125 Meadow Grass Creek, Owensboro, KY 42303
RICHARD DENNIS SOUTHER, 2101 Nu'uanu Ave, Apt. 105, Honolulu, HI 96817
JOSEPH AND SHERRI STEWART, P.O. Box 337, Kailua, HI 96734

OVERSEAS

MR. BO ANDERZEN, The Dingle, Leys Close, Stourbridge, West Midlands England
DY9 OUL
KUNIHICO ANZAWA, 20-1,1-chome, Ikegami, Setagaya-ku, Tokyo 146-0082
Japan
MAKOTO AND KEIKO IWAO, 2-9-13-213 Utase, Mihama-ku, Chiba, Tokyo 261-
0013 JAPAN
HIDEKO KOBAYASHI, 2-19-6 Oyamadai, Setagaya-ku, Tokyo 158-0086 Japan
YUZURO KUDO
, 2-23-10-603 Tsukui Yokosuka, Yokosuka, Kanagawa Prefecture 239-0843 Japan
SANAE KUMAGAI, 4-24-15 Isobe, Mihama-ku, Chiba 261-0012 JAPAN
ATSUKO KUSAKABE, 610 1-10-3 Edagawa, Koto-ku, Tokyo 135-0051 Japan
KOJI AND MASAKO NAGAOKA, 104 7-3-26 Roppong, Minato-ku, Tokyo 106-
0032 Japan
SHIZUKO NEMORI, 3-17-3-403 Masago, Mihama-ku, Chiba 261-0011 JAPAN
TERRY SAITO, 7-26 Umeogaoka, Aoba-ku, Yokohama 227-0052 Japan
EMIKO SAITO, 3-8-8 Fujisaki, Narashino-shi, Chiba Prefecture, 275-0017 Japan
TAK AND YOKO SAKAMOTO, 4-31-3 Kamimeguro, Meguro-ku, Tokyo 153-0051
Japan
TOMOKO TAKAKURA, 3-18-1-1116 Masago, Mihama-ku , Chiba 261-0011
JAPAN
YUKINOBU UJIE, 5-31-14 Wakabayashi, Setagaya-ku, Tokyo 154-0023 Japan
TOSHIE UNO, 4-7-17 Isobe, Mihama-ku, Chiba 261-0012 JAPAN
AKIO YAMAMOTO, 3-11-12 Shinsaku, Takatsu-ku, Kawasaki-shi 213-0014 Japan

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that steel cylinder into his or her pocket and play standard guitar-style, pressing the strings down against the fretboard. With a real steel guitar, that could not be done without slicing a finger or two into little pieces.

There you have it... all I know and then some about the early steel guitar builders. Let me know if you ever dig up some real facts. -- Lorene

[Not all Q & A is earthshaking and serious! Here's a real gem from Lorene in of our recent HSGA email threads.]

Q. I am working up a CD of some traditional Hawaiian tunes... One happen to be "The Moon of Manakoora." My buddy said, "Where is Manakoora?" and I say I don't know!! And what's worse, we haven't been able to find anything that helps. We would appreciate your help!! Is it an island, a bay, a

town, or does it have any connection with Hawai'i? -- Gene

A. Hi, Gene. Hey, what's this with your buddy... Is he some kind of a weirdo? We've been playing "Moon of Manakoora" for years and never questioned it. We knew it was out there somewhere and that was enough for us. And now this...

To make short work of it, I ran for my 2478-page Random House unabridged dictionary, 1987 edition. Couldn't believe my eyes. No Manakoora! But then they never heard of a frypan either.

So I went downstairs to 'The One' in my life who actually plays the Manakoora thing on his steel guitar. His faith never wavered. He replied, "Manakoora's in Tahiti or around there. It was in the movie Hurricane (Thomas Mitchell) in the 1930s and it was all about the Tahitian chain." I said, "So it's not fictional?" We ran for the computer to ask the Source of All Wisdom, the Encarta map section.

It said, "Would you settle for Manaokoa in Madagascar? because that's the closest we can get to Manakoora..." and that's where we stand right now. If someone in the club can't show us where Manakoora is, there will be a lot of broken dreams, a lot of insomnia, a lot of cynicism developing in the world of steel guitar. So, could you raise the subject in the next edition of HSGA Global? I've heard there is no Santa Claus either, but I've stayed firm on that. But, now this...

Just another thought. If you can't solve a problem by the direct route, try a parallel analysis: "When the m-m-m-moon shone over the cowshed, did it shine ON K-K-K-Katy's kitchen door, or away from it, in which case K-K-K-Katy could have locked the door and called for help? Since she obviously did not... some Manakoora come right in dere and hevvin knows what."

Art says I'm spelling cowshed wrong. ■