

HSGA QUARTERLY

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A nice shot from the final day of our Joliet convention. (l. to r.) Wally and Peg Pfeifer, Guest Artist Steve Cheney and wife Belinda from Hawai'i, and Donna and Frank Miller.

Joliet 2008 Convention Report

By Lorene Ruymar

Well, here we are, home again from another great steel guitar convention in Joliet, Illinois. Americans might not be aware that here in Canada we've been following every word, every debate of the U.S. election, and at the same time fighting our own election battle. What a relief! Today we vote. Tomorrow we watch only the American election battle. And it means that tonight my family members sit, beer in hand, watching the results come in, and calling out, "Are you able to type your report, mum? We hope this isn't bothering you!" "Oh no, not at all."

The weather in Joliet was beautiful, the best in years. The Holiday Inn staff had put up beautiful Hawaiian decora-

tions, and all of them wore aloha shirts. The only complaint at the registration desk was that we weren't playing loudly enough for them to hear. They say we are their favorite customers.

A new feature is in the restaurant service. They used to close over lunch hour and we had to do the foot race to a lunch counter. This year those who wished to enjoy lunch in the hotel just placed their order before 10 AM and there it was at noon. They moved the tables so we could sit in larger groups and enjoy food and friendship. Would you believe it, we even had a floorshow on the first day. Yup! The great Duke Kaleolani Ching did a table-hopping 'ukulele show. You a cute kid, Duke! Now, for a blow-by-blow description.

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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@hsga.org. 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 2008 *Continued from Page 1*

Day 1—Thursday, October 9

Opening ceremony show. The highlight in my opinion was former president Kamaka Tom singing and chanting the *pule* (Hawaiian prayer). He is so impressive! We didn't need to know the translation; we felt the power of it. Then the program began: Rick Aiello (all in 3/4 time), Dale Nightwine, Ernie and Helen Coker (big time players from many years back, still holding the audience captive), Don Keene, Gene McGowan, John Plas, Jeff Strouse, Evelyn Brue-Roeder, Chris Kennison, John Tipka, Lorene Ruymar, Duane Solley, Alvin Wood, and our guest of honor Steve Cheney.

We returned from dinner to attend Gerald Ross's C6th steel guitar class and Joyce Flaughter's beginning hula class. [On Day 3, Terry Truhart taught the beginner 'ukulele class. We thank them all for doing a fine job.]

Day 2—Friday, October 10

HSGA Board members had to rise in the dark to attend their annual meeting at 7 AM. Then the club's general meeting began at 9 AM. Music of the day was supplied by: Dave Kolars, Dick Lloyd,

Phil Bender, Frank and Donna Miller, Ron Wenger, Bernice Honold and her group the Coral Islanders, Warren Slavin, Kay Das, Duke Kaleolani Ching, Art Ruymar, Terry Miller, and once again special guest Steve Cheney. Man! Can that man play!

Not everyone went visiting the restaurants of Joliet. A good number of us stay for dinner in the hotel's restaurant where the cooking is good, the prices are fair, and there's fellowship among members. The goal is to get back to the hotel for the evening special event, which on this night was "talk story" from Steve Cheney.

Steve has the gift of the gab and holds the audience in the palm of his hand. He has done so many interesting things and been responsible for many important assignments at Brigham Young University and the Polynesian Cultural Center (PCC). Add to all of this the number of young steel guitarists he has taught over the years, four of which are his own sons.

Steve and two of his boys play steel at the three PCC lū'aus, and they all can cover for each other on any given night. For example, while Steve was in Joliet talking to us, one of his sons was playing at the PCC in his place.

Kay Koster playing her "National Grand Letar," an amazing contraption that was built in the '30s in Chicago. Gerald Ross (uke) looks on in amazement. Sci-fi to da max!





Dick Lloyd (left) with dancers Greg Wong from Milwaukee, Leigh Bell from the Chicago area, and Mike Beeks from Indianapolis.

Day 3—Saturday, October 11

This final day of the convention had to be shortened to allow the hotel staff to prepare the room for the evening lū‘au, and to give Duke Ching time to rehearse the group of musicians he had chosen to play the lū‘au show, which he plays in and directs. He has done this for many years. Much mahalo, Duke. What would we do without you?

Those who took their turn on stage during the day were: Frank Della-Penna, Kay Koster, Wanda Bruening, Steve Cheney, Kamaka Tom, Don Woods, Gerald Ross, Don Fullmer and Carol Hidy steel guitar duets, Ian Ufton, Doug Smith, and our new president, Paul Kim. I wish you had all been there to hear Paul sing—whether it be falsetto or “normal”—play any instrument on stage, and then amaze us with his ability on the steel guitar. I am proud to tell you he is one of the graduates of our Scholarship Fund in the days when Jerry Byrd was teaching.

During this event, on the tack board one could see a picture Frank and Donna Miller had brought in. It was of HSGA’s first convention in St. Louis, Missouri in 1986. How many members from that day are still with us? Yes, we do have some gray haired people in our audience but the ones that were truly amazing were: Bernice Honold who celebrated her 83rd birthday on Day 3 but went on stage with her band and played like she was 38. Donna Miller sang more beautifully than ever while hubby Frank played the steel guitar. Even more amazing were the two ladies who had charmed us with their talent on stage at the surprising age of 90!! Neither one looked anywhere near it. Kay Koster is one. She not only played like a trouper, she did her usual shtick with the jokes

Did You Know This?

Steve Cheney is missing portions of his left middle and index fingers and still manages to play the way he does. He meant to talk about it during his Talk Story. Well, we sure didn’t notice!

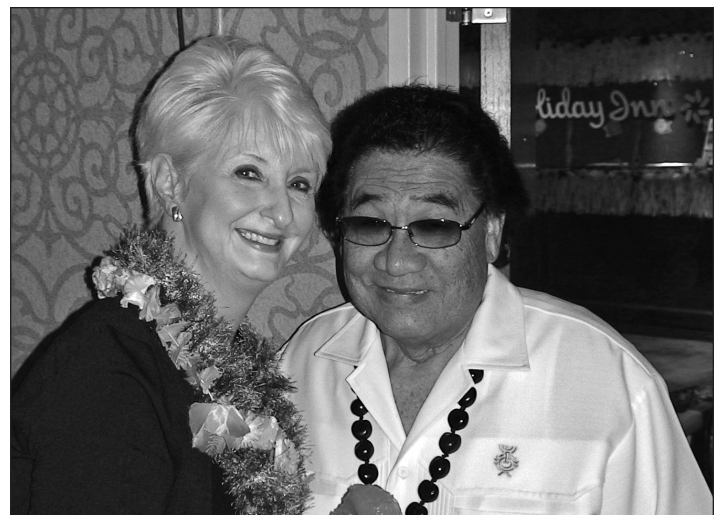
and good fun. The other, Evelyn Brue-Roeder, told me that she and Kay each had their own music studio throughout their lifetimes, teaching steel guitar to students from 5 years old to 85, entering them in the contests sponsored by Harry Stanley’s Oahu Publishing Company, which I told you about in a previous newsletter. On display at her home, Evelyn has hundreds of trophies won by her and her class groups. Even now, both Evelyn and Kay teach the odd student who insists they will have no other teacher.

If I were to attempt to list all the active happy HSGA players who are in their eighties this story would be long and tedious. I just want to point out to you what seems to be obvious. It’s the effect that music has on the lives of these people. They literally don’t age because music keeps them young. Aren’t we the lucky ones?

Pre-lū‘au steel guitar playing was done by Terry Miller, Phil Bender, and Rick Aiello while the rest of us found our table and headed to the bar for some joy juice. I wish I had made note of all the players who did the lū‘au show music. I remember Duke Ching, Paul Kim, Steve Cheney, and lots of great backup players. Gilbert O’Gawa played and sang for us while Doug Smith twirled the rope for the “Hawaiian Cowboy,” then our dear friends danced for us: Leigh Bell, Greg Wong, Michael Beeks, and a new dancer from Hawai‘i Carol Laniloa Lee. Gloria Murawski Akuna came from Milwaukee with three other dancers. Not in all of Hawai‘i could we have found such a talent-loaded show!

No matter how great the show, Old Father Time cannot be disputed. The time came for us to hold hands and sing “Hawai‘i Aloha” and “God Bless America.” Time for hugs and best wishes for good health and good fortune “Until We Meet Again.” Let’s all try hard to meet in Hawai‘i for the last three days of April to do another great convention and all the other “good stuffs.” ■

Elaine Barlo and Duke Ching hamming it up for the camera backstage at Joliet. Two of our indispensable team year in and year out.



From Your New President

Members, meet your new president, Paul Kim from Kailua, Hawai'i. Paul is one of our gifted musicians who has performed regularly with one of Hawai'i's most celebrated bands, the Sons of Hawai'i. Here's Paul to tell you a little about himself and about his professional exploits.

I was born and raised on O'ahu and grew up in Kailua. My first exposure to Hawaiian music was in the fourth grade. In every public school, fourth graders are taught Hawaiian studies and my teacher was very influential in shaping my further study of Hawaiian culture. My first instrument that caught my interest was the 'ukulele. I also began singing at that age as well. At that time, it was more the traditional music that caught my attention, and that's where my main interests would lie. While in high school, I joined the youth and Hawaiian choir at my local church, St. Anthony's in Kailua. This was the same church that Aunty Irmgard Aluli attended. On rare occasions, there would be times where she played with the choir and I was able to meet her that way.

A couple of years after my high school graduation, I had suddenly heard the sound of the steel guitar on some of the LPs that I used to listen to on a regular basis. The funny thing was that as much as I listened to the old recordings, I had never really paid attention to the captivating sound of the steel guitar. Another funny thing was that it really wasn't a traditional Hawaiian singer or song that caught my ear. The song was "You Are So Beautiful" written by Billy Preston and Bruce Fisher. It was sung by Nohelani Cypriano and the steel guitar was played by the man, the myth, the legend... Jerry Byrd. I kept listening and listening over and over and couldn't get enough. The expression and emotion that was portrayed through the instrument was enough to make you cry. To me, that's exactly what music is. To be able to communicate to anyone around the world simply by playing music, no matter what language we speak.

I also had a few recordings of Aunty Irmgard and knew that Jerry played on her albums as well. So I went to Aunty and asked her if I could meet Jerry and possibly learn how to play this wonderful instrument. She said that a student of his, Fred Barnett, lived in Kailua. I called Fred and that was the beginning of my steel guitar lessons. After a few months, Fred told me that if I wanted to really learn the instrument, I would have to learn it from Jerry himself. I was sent to Jerry and "that's all she wrote." I started in 1987 and learned for a full year how to tune, read music, everything that a person would need to and should learn. This man had class, style, and was so knowledgeable about the "real" music business. He taught you every single thing you needed to know to become a great steel guitar player and also a great all-around musician.



A recent incarnation of the Sons of Hawai'i. (l. to r.) Pekelo, Eddie Kamae, Paul Kim with his Fender Deluxe-8, and Ocean Kaowili.

The first place that I played on the professional scene was at the 'Ihilani Hotel on the west side of O'ahu. I was there five days a week and met a lot of the musicians in the local scene. One of these musicians was named Ocean Kaowili. After playing together for a while, Ocean mentioned that my style of playing was similar to "Feet" Rogers. I told him it was the same tuning and that I loved his style as well as the traditional folk music that Eddie Kamae and the Sons of Hawai'i played. He told me that he knew Eddie Kamae and that he could take me to meet him sometime. I laughed under my breath at several things. One was that he actually knew Eddie Kamae... Yeah, right. And two, that I would actually get to meet one of my biggest idols.

Time went by and nothing came of it, just as I suspected. Then one night, Ocean told me to bring my steel to a gig in Mānoa. I agreed and showed up at the party, not realizing that it was actually to back up Eddie Kamae himself. I was floored when I got there and found out that I was framed (just like being elected president of HSGA when I was in Indiana. Haha!). Ocean introduced me to Eddie and I really didn't know what to say. While we were getting ready to perform the short segment at this *kupuna's* (person of my grandparent's generation) birthday party, a million things were racing through my mind. What am I going to play, what if I make too many mistakes and Eddie will be upset, what if the bar slips out of my hand and I embarrass myself?

Needless to say, I survived the night and slowly began to perform more and more with Eddie, mostly at private parties. Nothing official was said if I ever was truly a part of the "Sons of Hawai'i," but I just enjoyed playing music with this man that I idolized growing up. Then one day we were talking about taking a trip to Kaua'i to play and Eddie would do some filming as a part of his documentaries about the Sons

of Hawai'i. The Reverend Dennis Kamakahi asked me if I would be able to go on the trip. I turned to Ocean and said, "I'm not sure if I'm really one of the Sons of Hawai'i. Eddie never really said anything official." Then Ocean looked me in the eye and said, "Once you own your own *palaka* shirt, you're in!"

I guess it's true about being in the right place at the right time and one's success or fortunes has a lot to do with "who you know." I really do owe Ocean for becoming one of the Sons of Hawai'i. Never in a million years would I have ever imagined being able to play with Eddie Kamae or with many of the other famous musicians of Hawai'i. I guess most of all, I owe it to the Master of Touch and Tone for having so much love for the steel guitar to move from Ohio to Hawai'i to perform, teach, and perpetuate the steel guitar in its birth place. *A Hui Hou*, Jerry, until we meet again.

Me Ke Aloha Pumehana (with warm aloha), Paul ■

Coco Wire

From **Ken Emerson** on his long tour of Europe this summer: "I recorded an album here in Paris, Hawaiian with blues and ragtime, a couple of 'ukulele pieces, some old fashioned Hawaiian guitar, and some very bluesy slack key. I did the whole thing in a week here at a flat in Bastille. Also [I'll tell you more about] the Bonsai Garden Orchestra, [one of my projects] in Austria. That's where we are playing soon. I'll do an article and fill everyone in on what's happening in France for Hawaiian music and steel guitar in particular."

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Announcing Hawai'i 2009!

From Honolulu Coordinator Kamaka Tom

As most of you know, we hold our official Hawai'i Convention in Honolulu on odd years around May Day. The 2009 Hawai'i Convention will be held from April 28 through April 30 in the Ākala Ballroom of the Queen Kapi'olani Hotel in Waikīkī.

The convention fee will be \$120 (\$40 per day), which includes the buffet luncheon and a morning coffee service and covers the cost of leis for guests, sound equipment rental, and Ho'olaule'a expenses. The guest admission fee without the luncheon service can remain at \$10 per day.

At present, we do not have information regarding our group discount at the Queen Kapi'olani Hotel. Look for registration details soon on our website (www.hsga.org) with all the forms you need to register for the convention and secure your reservation at the hotel. The final details and forms will be included in the Winter insert and *may* be included with this issue if we can iron things out prior to press time. Here's the rundown of planned activities as we currently know it:

Monday, April 27 – Pre-registration

Early registration for the convention from 10:00-Noon at the Ākala Ballroom on the second floor of the Queen Kapi'olani Hotel. Avoid the convention rush!

Tuesday, April 28-April 30 – Member Performances

Member performances in the Ākala Ballroom on the second floor or the Queen Kapi'olani Hotel.

Friday, May 1 – Lei Day Show in the Park

Member performances at the Kapi'olani Park Lei Contest display area, 1-3 PM. Free admission.

Saturday, May 2 – Waikīkī-Kapahulu Library Show

Steel guitar performances by members and locals at the Waikīkī-Kapahulu Public Library, 1:00-2:30 PM. Free admission.

Sunday, May 3 – Jerry Byrd Ho'olaule'a Concert

Our premier steel show featuring topnotch Hawaiian steel guitarists on stage at the Ala Wai Golf Course Clubhouse second floor ballroom, 1-5 PM. Free admission. ■

Changed Email?

Please send email changes to both our office (hsga@hsga.org) AND to John Ely (johnely@hawaiiansteel.com). Mahalo!

Introducing Terry Miller

In our continuing series introducing new board members to our readers, here's Terry Miller to tell you quite a story about how he juggled music with a serious "legit" career and then fell into the lap of HSGA by sheer happenstance.

I was born in 1934 in the small town of Elrama in Southwestern Pennsylvania. It was surrounded by steel mills, coal-fired railroads, coke ovens, and every other imaginable form of choking, polluted air. My dad had the good sense to move the family to Maryland when I was six years old. We settled into a small waterfront house on a tributary of the upper Chesapeake Bay. For me it was Nirvana! My bedroom was less than 50 feet from the shore, so I grew up on and in the water, and spent those childhood years rowing, fishing and swimming in a beautiful bucolic setting. If there had been palm trees, a view of Diamond Head, and a little imagination, it could very well have been Hawai'i—at least in the summer! Across the water from our little house was a great swimming beach with a picnic area and a large indoor pavilion. It was the "in" place, where various organizations would hold their weekend parties.

I first heard the sounds of a steel guitar drifting across the water from that pavilion. It didn't take long for me to row across, drop anchor and wade ashore. I knew the owner's son, so I didn't have any problem getting in. When I did, I witnessed my first lū'au. The Hawaiian trio on the stage was accompanied by two dancers and a singer. I stayed until dark, watching and listening to some great music—especially the steel guitar. That same thing happened on many summer weekends, and my folks knew how much I enjoyed it. I also interrupted my lazy Sunday afternoons by listening to a local hour-long radio program featuring a very good Hawaiian trio. They were a good substitute when I couldn't receive the Hawai'i Calls broadcast.

When I was twelve years old, I woke up on Christmas morning to find a shiny new Rickenbacher steel guitar under the tree. My folks arranged for me to take lessons with the only so-called steel guitar teacher in that area. I had to walk one and a half miles (with my guitar), catch a bus, make a transfer and arrive more than an hour and a half later at Yeager's Music Store. The teachers there were given 5- by 7-foot rooms that were always so smoke-filled it was hard to see the music. There were teachers for the accordion, violin, horns and guitars. It turned out that my teacher was an older guitar player who knew very little about the steel guitar. He sent me downstairs to buy a Nick Manoloff manual and struggled to try and tune my guitar to A high-bass. Besides his ineptness at the steel guitar, he was also an alcoholic. I took three lessons, then told my folks the story and that was the end of my lessons!



The Ridge Boys in a promo shot for Gibson circa 1954. Terry Miller is on far right and bandleader Bob Raber is on the left.

So, with the help of that Nick Manoloff manual and many, many 78 records (several by Jerry Byrd that I still have), I taught myself how to play. Two years later, I was the steel guitarist with the Jack Terry Hawaiian Trio. We played lū'aus, weddings and dances, and always had hula dancers with us for the lū'aus or Hawaiian-themed weddings. That lasted until I was about eighteen, when a local East Coast country and western group called the Ridge Boys asked me to audition and then offered me a job playing several nights a week. That was about the time I was accepted to Johns Hopkins University to study engineering. The opportunity to make some fairly decent money was just what I needed to help fund my schooling. We played Friday and Saturday nights and Sunday afternoons in two large clubs called Hollywood Park and the Southern Inn, and I made \$12 cash each time I played. "Big" money for an 18-year-old back then. On occasion we would play for local fairs or outdoor shows. Although it was a fairly high-profile job, I soon grew tired of the country and western genre. It wasn't the western swing, big band, or Hawaiian music that I wanted to play.

Unfortunately, Hawaiian music was on the wane about then, and western swing wasn't being played very much in the East. Anyway, the Ridge Boys disbanded about a year and a half later, and I put the steel guitar away for more than 40 years!

Meanwhile, I had taught myself to play bass, and began playing in dance bands and small jazz groups. I joined the Baltimore musician's union (local 40), and found myself playing six nights a week. These were exciting jobs and we played in many large upscale clubs around the D.C. area and Baltimore.

My most memorable times were playing with the intermission band at the Surf Club and sharing the stage with Gene Krupa, Cozy Morely and many other greats of that era.

Needless to say, none of that did my studies any good, and by mutual agreement between myself and the Dean of Engineering, I agreed to take a sabbatical until I had enough money for school without having to work all those nights.

I took a job with my dad in construction work for about eight months (while still playing six nights a week)! I had saved more than enough money to finish school when Uncle Sam called me into the military.

Three and a half years later, I returned to civilian life and started working in the aircraft/aerospace industry. I also worked as a subcontractor for NASA. My first assignment was in South America where I worked on a satellite project while living high in the Andes of Ecuador. After that I did the same thing in Alaska, and then on to Goddard Space Flight Center. To pass the time in those remote locations of Ecuador and Alaska, I bought a Spanish guitar and began to study classical music. Much later I became acquainted with Charlie Byrd, the master of the Bossa Nova. I think that's when I became really fond of Latin music.

I moved to Florida around 1967 and began working for the Harris Corporation, a large aerospace contractor. I lived in Melbourne, which was just a few miles south of Cocoa Beach. Soon after moving there I met a fellow named Roy Easton who was just starting a 17-piece swing band. Roy was on the Board of Education for Brevard County, Florida and in his younger years had played with Stan Kenton. He hired me to play bass. The band was called Sounds of the Forties, and it turned out to be quite successful.

These were the Apollo years, and things were really booming around Cape Canaveral and Cocoa Beach. Every restaurant, hotel and club had music of some kind, and it was not unusual to run into a few astronauts out for some 'R and R'. We played for large ballroom dances around Cocoa

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Origin of the "Steel Guitar Rag"

By Lorene Ruymar

This year at the Joliet convention I played the "Steel Guitar Rag," which in a strange way was a salute to Jerry Byrd. I was reminded of the story swirling around this, the most requested tune from our repertoire.

Jerry and Kaleo visited us in our home in 1986, and we spent lots of time at the big event that drew them here: Expo '86. The rest of the time Jerry did a lot of cooking; he even bought his cookbook along with him. And he loved to tell stories. So we sat for hours at the dinner table and between burps, one of his stories, which I never forgot, was about the "Steel Guitar Rag."

Jerry said that the original title was simply "Guitar Rag" and lots of bands were playing it, including Leon McAuliffe who was playing it when Jerry first heard it. Jerry liked it so well he began playing it, and recorded it as the "Steel Guitar Rag." That recording was such a hit, people were dancing to it and jukeboxes were playing it. His next plan was to include his written arrangement of it in a song folio. In those days, he said, nobody copyrighted anything. A song just "appeared" and everyone added their own embellishments, so the song changed character as it went along.

It was the Rickenbacher Company that would do the publishing. Well, somehow it turned out that they already had the song on file as the property of Bob Wills, who claimed to have written it. And Jerry had already heard that Leon McAuliffe was telling his audiences that it was *his* creation. The publisher got nasty and, the way Jerry said it, "He called me everything but a white man." He accused Jerry of trying to steal someone else's property and making him a party to Jerry's "crime." Jerry reminded him of the great profit he'd just made on his recording of the song. So, when the flying fur finally filtered to the floor (did you like that alliteration??) Jerry swore he'd never again play that song, not even in dance halls when people came to the bandstand to request it.

So, who *did* write the "Steel Guitar Rag"? This from the Texas Playboys website: Leon's "signature song was 'Steel Guitar Rag', a tune he apparently adapted from a combination of Sylvester Weaver's 'Guitar Rag' and part of the Hawaiian song 'On The Beach At Waikiki'." But further down, this theory is partly debunked: "'Steel Guitar Rag' was not taken from a Hawaiian tune. The first five notes are the same notes McAuliffe used to tune his guitar at the time." By the way Leon's "Panhandle Rag," which hit #6 on the country charts in 1949, is made up of the same five notes reversed!

Now, can you tell me if it was Leon McAuliffe or Bob Wills who wrote the song? A second tidbit on the same web-

Continued on Page 20

Terry Miller swinging it up on the Joliet stage this past October.



Recollections of “Feet” Rogers

From Hal Smith

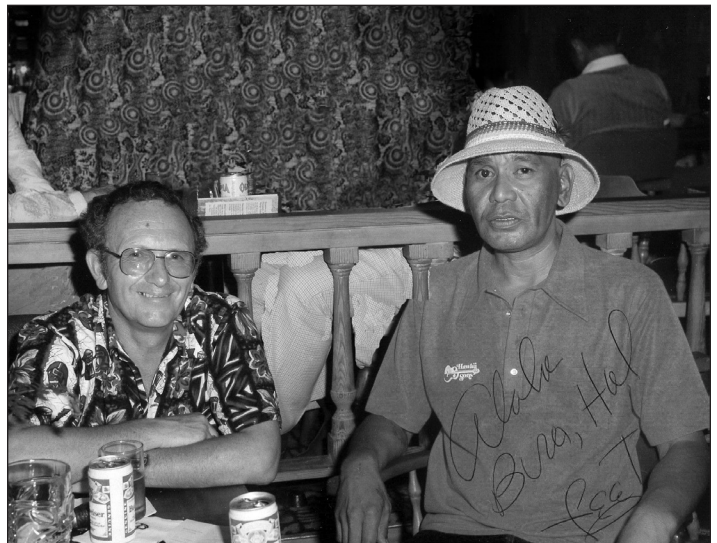
I think it was November of 1980. I was on a winter trip to escape the cold weather on Vancouver Island in Canada although I’m originally from England. I happened to go to the Outrigger Reef Hotel’s Blue Dolphin room where David “Feet” Rogers was playing. Of course, I made a beeline for the stage. After checking out his steel guitar, he invited me to play it if I wanted to, but I was bewildered by the unfamiliar tuning. Feet sat with me and we talked about steel guitar. I asked his group to play “Blue Hawai’i” and on the recording I made that night, you can hear Joe Marshall say “for Hal from England.”

By chance Goeff Worley, a good steel player, his son Keith, and Jess Bishop were also on a holiday trip and when I walked up to the stage to look at Feet’s bakelite, they came around and asked, “Are you the guy from England?” That opened up a new world for me. For the rest of the time they were in Hawai’i, we went searching for steel players. We saw the Sons of Hawai’i, Barney Isaacs at the Kahala Hilton, and the Emersons at the Noodle Shop in the Sands Hotel near the Ala Wai Canal. Ken had been playing steel only a few years and his brother [Phil] played bass. Geoff heard about a player called Kimo—I never got his last name—who played at the Veterans Club once a week, so we all headed there one night. Kimo had a similar style to Feet.

I asked Feet what tuning he used and he said, “I think there is a ‘B’ in there somewhere!” The Rogers family apparently kept their tunings to themselves. I had been playing since the war days but knew nothing about the E7th, E13th or C6th tunings. Goeff, who used E13th himself, explained it all to me later. Anyway, we went to Feet’s guitar with a little tape recorder and plucked the strings. It turned out to be a D tuning (F#DAF#DD, top to bottom) which is handy for their type of songs—like the E major tuning but with a couple more frets at the lower end and another string on top! The two ‘D’ strings are an octave apart with a low D at the bottom. In other words, the same as Herbert Hanawahini uses except he’s in the key of E.

About the tuning, on the Billy Hew Len tape we did, you can hear Billy trying to figure it out and talking a bit about Feet’s style. I think a lot of the old players used this type of tuning, in ‘E’ or ‘D’ or ‘C’. I think that Feet sometimes raised the third string from ‘A’ to ‘B’ to give the minor sound. He said, “Yes” when I asked him! Otherwise, he couldn’t play “Sand” with the major tuning the way he does. Well, that’s all for the musical theory!

Bobby Ingano knows a lot more about Feet as he used to study with him. The most important thing he said was to “play from the heart.”



Now on permanent display at Hal’s home, this great Blue Dolphin room shot of Hal and Feet Rogers signed by Feet ‘Aloha Bra Hal’.

I think Kimo used Feet’s tuning. He said that you should “play on a silver dollar” meaning I presume in a small area of the fretboard which wouldn’t be much use for E7th! Somewhere I have an amusing recording of him explaining how to tune the guitar to his tuning. He called Feet’s tuning a “Lost Culture Tuning.”

Feet used to hand out steel bars to people, which he had made up in a local machine shop. Jess Bishop got one but I didn’t. They were bullet nose at both ends and were quite small in diameter. I remember that his girlfriend was from Hull in England. He had been a merchant seaman he told me.

I was supposed to go to his house on King Street for a few lessons, but I never did.

Well, that chance meeting with Goeff Worley and friends at a Feet Rogers gig started a new life for me. Goeff told me about the AISGC in Winchester and about John Marsden’s tape club in the U.K. I joined both and made lots of friends in those clubs and learned a lot about steel guitars, players, tunings, etc. It is luckily still ongoing for me, though sadly a lot of my friends are now gone. ■

A Word on Photos...

We love to get photos from members! A few things to keep in mind. Please avoid sending prints that are grainy or faded. Originals work best and we promise to send them back on request! Digital camera output usually works very well—make sure you use a high resolution setting (at least 250 dots per inch). Digital images that are internet quality (72 dots per inch) are not suitable for print media and cannot be used for the Quarterlies. You can email photos or scans to us at: johnely@hawaiiansteel.com. Mahalo, all!

Joliet Mahalos

From Don Weber and Wally Pfeifer

Thanks to all for making Joliet 2008 such a success. The Joliet convention just doesn't run without Donna Miller on the registration desk. She is really appreciated by the rest of us on the Joliet committee. This year she was assisted by Peg Pfeifer. Thanks Peg. Thanks to Steve Cheney for being such a great Guest of Honor. Mahalos also go to Art and Mae Lang for program scheduling, and Andy and Elaine Barlo for being the lū'au lei greeters.

Big mahalos to Millie Tipka for selling raffle tickets, running the raffle, and donating dozens of raffle prizes. Prizes were also provided by Duke Ching, Cookie Isaacs, Kaleo Byrd, Donna Miller, and Peg Pfeifer. Mahalo! And mahalo to all members who bought

them, raising a total of \$191 for the Scholarship fund. John Hatton donated \$90 from sales to the General Fund, and Terry Miller donated all the money from sales of his "Cocunut Candy" CD, which came to \$240. Wally Pfeifer's efforts at obtaining complimentary CDs from various companies accounted for \$700. Donors were Cord International, Cumquat, Dancing Cat, Hula, and Mountain Apple. Thanks to Fred Campeau and Paul Watkins for another year of great sound.

The Joliet Committee wants to thank everyone else, who in their own way helped to make this year another success. If we failed to recognize you by name, we apologize. We just want to thank everyone who attended. You're all the greatest folks in the world.

Finally, mahalos go to the coordination efforts of our *president ex officio*, Honolulu "wing-man" Kamaka Tom

HSGA Donations

Thanks to HSGA members for your donations to our General Fund and Scholarship Fund this past summer.

HSGA photographer **Paul Weaver** contributed a very generous \$400 to our scholarship Fund. Mahalo! **Terry Miller** donated proceeds from the sale of his new CD at Joliet for a total of \$240! **John Hatton** also donated \$90 to the General Fund from his Joliet sales. Thanks much, guys.

Big mahalos to everyone who contributed. The following members donated at least \$10:

Anthony M. Barnes, Honolulu, HI
John Bell, Lawrence, KS
Dave F. Botsford, Northamptonshire, England
Jerry Croom, Hemet, CA
Earl Farnsworth, Tyler, TX
James Hambleton, Coarsegold, CA
Doug Hazelberg, Kenosha, WI
A. Hinano Kaumeheuiwa, Kahului, HI
Michael A. Lemos, Lancaster, CA
Ryoji Oguri, Toyohashi, Japan

and to Paul Weaver, who does all the video recording and still photography of every HSGA Convention wherever it might be. [ED: And Joliet Committee Chairman, Don Weber, for tireless pre-convention preparation and three days of emceeing. Kudos to the Joliet team! They are already working on next year's convention.]

Regarding the sale of Terry Miller's CD, all who purchased the CD qualify as \$10 contributors to HSGA. They are: Dick Martiny, Paul Kim, Dick Lloyd, Gene McGowan, Dave Paola, Duane Solley, Don Keene, Frank Miller, Dave Kolars, Carol Hidy, Howard Reinlieb, Paul Weaver, Jeff Strouse, Chris Kennison, Andy Barlo, Craig Stenseth, Don Weber, Warren Slavin, Art Ruymar, Frank Della-Penna, Rick Kirkham, Kay Das, Dennis McBride, and Charlie Buttner. ■



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Panhandle Rag

(Leon McAuliffe)

Medium Swing – C6th Tuning

Arrangement by John Ely

E A D D# E

E C A G E C

16 4 21 9 14 15 16 12 9 0

16 4 21 9 14 15 16

16 4 21 9 14 15 16

slide slide

A E A7 E B7

0 7 8 3 0 11 9 12 11 10

2/4 4 4 4 4 11 9 12 11 10

4 4 4 4

slide pull off

E E A7

9 0 11 10 11 11 10 11 12 9 11 0 0 7 8 3 0 4

11 10 9 11 10 9 11 3 4 3 2 2 4 4

11 10 9 11 3 4 3 2 2 4 4

let ring slide slide pull off

E B7 E F7 E7

4 11 9 12 11 10 9 11 3 4 3 2 0

4 11 12 11 10 9 11 3 4 3 2 2 4

4 11 3 4 3 2 2 4

slide slide

Audio versions, if available, are posted at: www.hsga.org/Lessons/QuarterlyAudio.html

B A₇ E

3 0 2 0 3 0 2 0 3 0 2 0 3 0 2 0 2^p 0 0

4 4 2/4

pull off *slide*

F_{#7} B₇

3 0 2 0 3 0 2 0 3 0 2 0 3 0 2 0 2—7 7 12 9 0

11

slide

E A₇ E

0 0 3 2^p 0 9 12

7—8 2/4 4 11 9 12

4 4 11 12

slide *slide* *pull off*

B₇ E G^{dim} F_{#m7} G^{dim} E E

11 10 9 11 3 0 0 0 0 0 0 16

11 10 9 11 3 4 3 3 2 3 4 16

11 3 4 3 3 2 3 4 16

slide

Getting to Know You...

Webmaster Gerald Ross

By Lorene Ruymar

Would you like to meet a whiz-bang computer programmer who is also one heck of a musician? If you've spent any time on our club's website, you've already met the gentleman I refer to. Well, in a roundabout way, you've met him. He's none other than our club's great webmaster, Gerald Ross. Don't you agree he's doing one heck of a job? He has created one of the most appealing websites, one that you enjoy spending time on. And he's right on the job twenty-four hours a day, keeping it up to date. Well, would you believe ten hours a day?

Gerald was born in Detroit in 1954. His musical life began when his kid brother brought home a recorder, and that was the first musical instrument in Gerald's life. He just played along with the hit songs of the day on the radio. Then at age fourteen a buddy showed him how to play a few chords on guitar, and that was all Gerald needed to get his music life kicked into high gear. He spent his free time jamming with friends who were excellent players. Then he learned to play the bass, and soon Gerald had joined a bluegrass band called Stoney Creek while attending college. After college and throughout his twenties Gerald worked fulltime as a musician while supplementing his income working at a music store and giving music lessons.

In the late 1970s, Gerald moved to East Lansing, Michigan and joined an old-timey, blues, jug band, Cajun and swing group called the Lost World String Band, playing guitar, bottleneck National guitar and Cajun accordion. The Lost World toured the Midwest and East Coast many times during Gerald's tenure, and he got a chance to meet and play with many of his musical idols, most notably Bonnie Raitt, Bill Monroe, John Hartford, Riders in the Sky, Earl Scruggs, Brownie McGhee, Doc Watson, Johnny Gimble, and Hot Rize.

The Lost World also performed several times on the nationally broadcast radio show "A Prairie Home Companion" with Garrison Keillor. Says Gerald, "It was quite a treat to perform on that show knowing that our music was being broadcast live throughout North America."

In 2004 Gerald bought a 'ukulele and mastered it, playing a finger-style that's the envy of the HSGA crowd at our conventions. He has played many of the major 'ukulele festivals over the past two years, including the New York Ukefest, Portland Oregon Ukefest, Windy City Ukefest, Midwest Ukefest, and the M.A.U.I. Festival (Mid-Atlantic Ukulele Invitational). He has been on faculty at the world renowned Augusta Heritage Festival in Elkins, West Virginia, teaching swing 'ukulele and beginning Hawaiian steel. He has performed there the past two summers. This



The Lost World String Band circa 1981. (l. to r.) Dave Ross (no relation), Gerald Ross, Frank Youngman, and Paul Winder. Boss!

past summer Johnny Gimble was the guest of honor, and Gerald was the steel guitarist in Johnny's band during his main concert performance.

Just a few weeks ago, Gerald headlined the first annual Sevilla Ukulele Festival in Seville, Spain. Says Gerald, "Needless to say my sarcastic 100 percent English language wit did not go over well as between-song banter, but the audience really liked the uke and steel guitar."

Gerald has produced two CDs which demonstrate the great skill he has developed on 'ukulele and guitar, and the pure enjoyment he expresses as he plays. Check out his website and order a CD or two, at www.geraldross.com.

So, what about his computer skills? Well, that's another part of his genius. After watching a friend do some computer programming, Gerald went seriously into the study of computers. Today he can boast of having earned two degrees in that field, and he is a senior programmer analyst at the University of Michigan in the field of architecture, engineering, and construction. His inventiveness and creativity are demonstrated in both his music and his programming career. Pretty good, wouldn't you say? He has good reason to be proud and we're very fortunate to have Gerald dedicating so much of his free time to give our club a place in the cyber world of music. ■

Quarterly Financial Report

From Secretary-Treasurer Don Weber

Totals as of September 30, 2008:

| | |
|------------------------|--------------------|
| General Fund | \$32,237.86 |
| Scholarship Fund | \$20,127.26 |
| Joliet Convention Fund | \$3,706.65 |
| Japan Fund | \$2,274.64 |
| Total: | \$58,346.41 |

MEMBERS CORNER

Harold Boggs, Oklahoma City, OK

A big aloha to each of you in Hawai'i taking care of us members. I love this club. Long ago, Jerry Byrd wrote me and told me about it. I have been playing steel guitar over 60 years. I'm finding people really like and enjoy this aloha sound. I've played eight hours in the last two weeks. Each person came up to thank me for reminding them of Hawai'i's music. Thank you for your fine work making up each newsletter. I live in a gated area with 85 cottages. They had a Hawaiian ice cream party recently, and I played an hour and a half for them. Everyone enjoyed it.

Wade Pence, Euless, TX

On March 27 of this year I had an aneurism removed from the back of my right knee. The length of the incision was 50 staples. After the operation I was informed I could have lost my right leg above the knee. The doctor did a nice enough job that I still have the right leg. Recovery is still in the process. The operating doctor says I may be back to normal by the end of the year. Maybe. Because of all this it would be difficult to carry a lap steel through an airport terminal while limping. This will keep Shirley and I from the Joliet Convention this year. We will be thinking of you during the three days of convention in October.

Gracia Mulligan, Long Beach, CA

We sure miss the great steel guitar conventions but due to Jerry's poor health and two years in the hospital, we can't go anywhere. I believe Jerry has the same thing as Jerry Byrd. No help for this problem so we accept whatever the Lord has in store for us and are so very thankful for the good years we have had to attend the conventions. I play the tapes and CDs I've accumulated over the years. It brings back pleasant memories. Best wishes to all HSGA members. ■

Buy & Sell

Instruments Wanted

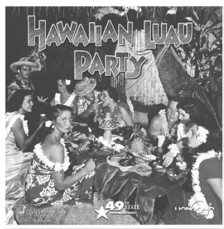
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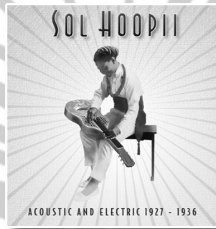
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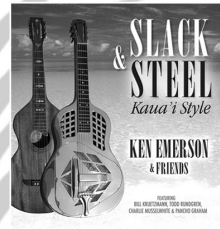
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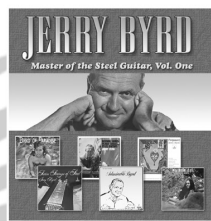
Slack & Steel Kaula's Style
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Legends of the Ukulele 2



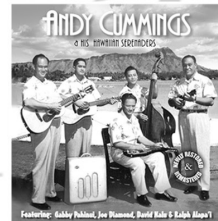
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A Steel Guitar Romance

By Kay Das

Mr. Moss would come to our house in a gray suit, his florid features contrasting with his sweaty white shirt and a tie that was always some shade of red, a good color match to the luscious bougainvillea bush that grew close to the front gate. He would carefully lay his walking stick down and sit with one leg horizontal, evidence of some wartime injury we guessed.

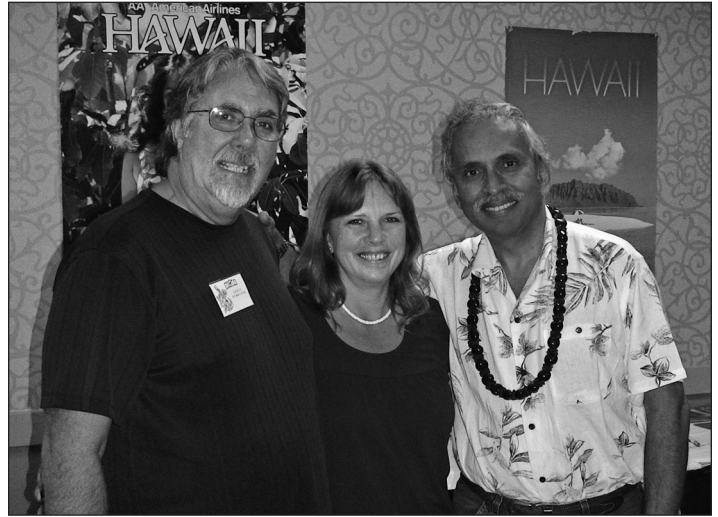
Mr. Moss was teaching me how to play the steel guitar in preparation for a school concert. What his credentials were I never knew. He would play the old dog-bitten and cat-scratched guitar my parents had picked up at a flea market. But he would make the most wonderful sounds using no finger picks and a curiously shaped steel bar that he slid over the strings along the neck of the guitar. As the day of the performance drew nearer, Mr. Moss would come to the school to coach me. He would sit with that one leg cocked up to the vast amusement of the other ten-year-olds. He was a kind man and I liked him.

My mother's teacher, Queenie Hendricks, played a maroon-colored bakelite Hawaiian guitar. Mom would take me along to the lesson and sit me by her side. Queenie would produce a sheet of music or two and play to it, trying to get Mom to follow. But Mom struggled with tablature. I remember hearing "Amapola," "Green Eyes," and others. Queenie possessed a great knack of playing exactly what she had written with precise left and right hand movements. Years later I would marvel at the precision of her approach.

Queenie's appearance was as neat and precise as her playing, her dark hair always in place and her dresses smartly tailored to her small frame. Her house was orderly and sparse. I never had a lesson from her but, thinking back on it now, each visit *felt* like a lesson. When Mom stopped playing and passed the dog-bitten guitar on to me, I could clearly recall Queenie's tiny voice and every word of her precise instructions.

On the day of the school performance, Mr. Moss turned up in his rickety old Austin-Healy. It looked like those wheels could fall off at any moment. I would tell him that it resembled a box of matches, and he would emit tones of shrill laughter in response. He was given a front row seat and I could just make out his unmistakable red tie through a chink in the stage curtains as my chair was being arranged for me on the stage. My legs barely reached the stage floor when I sat down to play.

It was not until after the concert when the "performing stars" were permitted to "mingle with the fans" that I noticed the slim, elegant, dainty figure of Queenie Hendricks, prim and



At Joliet this year, Board member Chris Kennison and friend Karen Allison posing with former Singapore resident Kay Das (right).

proper and quaintly attractive to my boyish eyes. Horrors! A rush of guilt came over me thinking about those hours absorbing Queenie's expertise, like lessons not paid for.

As the two steel guitar teachers—meeting for the first time—made their mutual introductions, I circled around them in the crowd, worried and straining to hear what they were talking about. Later in the evening they were still talking and I gradually regained my composure. Queenie was looking decidedly demure, periodically patting the back of her neat bun of hair. And Mr. Moss was turning more florid than usual, wiping his brow often with his red-spotted handkerchief.

When it was time for the crowd to disperse, Mr. Moss got into his rickety matchbox, pulling his leg along with him, and pulled the wheezy starter button. The engine, annoyed at being disturbed, eventually chugged into life. At another end of the schoolyard a shiny black car drove up, and a smart chauffeur dressed in a crisp white uniform emerged with great energy and opened the rear car door for Queenie Hendricks to enter.

I was not to hear from either of them ever again, as my circumstances changed shortly thereafter and I moved on. Eight years later, sitting on a park bench in London, I happened to browse through the announcements section of *The Times*. The following caught my attention in a corner of the page: "Queenie Elena Hendricks and Charles Alan Moss, finding each other through the common love of a little-known musical instrument, are pleased to announce that they will be married during a private ceremony on Saturday, the Sixteenth of July in the Town Hall at the Royal Borough of Kensington and Chelsea." ■

Although based on fact, resemblance to any actual persons, living or dead, events or locales is entirely coincidental.

JAPAN NEWS

Hawaiian Mita-kai Party

From Japan Coordinator, Tom Ikehata Tohma

Approximately 450 Hawaiian music buffs gathered at the annual Hawaiian Music Party held by Hawaiian Mita-Kai on August 24, 2008 at the Intercontinental Hotel located in downtown Tokyo.

Hawaiian Mita-kai is the biggest organization of *hapa haole* Hawaiian music performers in Japan, which was launched in 1985 consisting mainly of 500 Keio University graduates who used to be the members of the Hawaiian Music Club back in their school days. 'Mita' is the name of the Keio University campus and 'Kai' means a club.

The party fee was \$140 per person including a full course of food and "bottomless" drinks served at each table. The show started at 5 PM in the Intercontinental Hotel's huge Prominence Hall.

Ten Hawaiian bands performed on stage with great skill including various steel guitar players with their own unique sound and a variety of tunings, including A minor, F6th, C6th. A "welcome band" greeted attendees as they filed in at the Prominence Hall reception desk.

In addition to the ten bands, a big 'ukulele group performed followed by a 19-piece jazz orchestra who all used to be jazz orchestra club members in their Keio days. While they were playing Glenn Miller tunes, people danced on two dance floors.

Special guest performers of the party from Hawai'i were Robert Cazimero, Manu Boyd, Keao Costa and our young HSGA steel guitar star, Jeff Au Hoy, with his Rickenbacker. Their show was just wonderful!! All were really intoxicated!!

Despite the request of Touichiro Ueshima, Chairman of Hawaiian Mita-Kai, our group Nā Kama'aina did not perform this year since our songbird Tomoko Uehara is still in the hospital with a serious illness. Our group members, Setsuko, and I had a good time meeting friends, and we enjoyed listening to the *hapa haole* Hawaiian music. The party lasted until 10 PM and was a great success. ■

Please Contact Us!

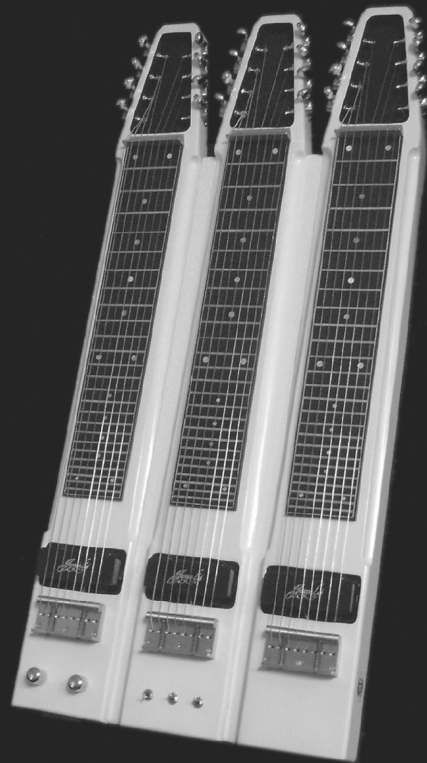
We love getting news and photos from members. Let us know what you're doing, where you're playing, and who you're playing with! Send news, photos, or comments to: HSGA Quarterly, 2434 Waiomao Rd, Honolulu, HI 96816-3424. Email us at hsga@hsga.org or johnely@hawaiiansteel.com. Mahalo!



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CLOSING NOTES

Bruce Clarke

Sadly, we have lost one of the greatest friends of Hawaiian steel guitar and one of the best musicians in any genre, our own Bruce Clarke who passed away this past July 24. Members will know him primarily for his great work at Cumquat Records remastering the greatest Hawaiian steel guitar recordings from the acoustic and early electric steel guitar periods. But Bruce had a musical persona that most HSGAers are probably unaware of.

After taking up music in 1941 at the age of sixteen, Bruce Clarke became a full time professional musician in 1949. He quickly rose to the top, recording with Australia's leading jazzmen, the great radio orchestras of the day, and recording under his own name. In 1958 he opened "The Bruce Clarke Jingle Workshop" a state-of-the-art recording facility and music production company, staffed by an amazing array of talent. Between 1958 and 1976 he created or supervised the creation of over 3,000 original scores for radio, television, records and film, for a lifetime total of around 5,000 sessions as a guitarist, arranger, composer, conductor or producer – plus a constant stream of concert appearances, film writing assignments and lecture tours in Australia, South East Asia and Europe.

On June 9, 2008, in the Queen's Birthday Honours List, Bruce received the Order Of Australia Medal for his achievements in jazz guitar and teaching. He was a pioneer of Australian jazz guitar and will be sadly missed.

The list of music and showbiz legends that Bruce has worked with reads like an honor roll of international music and showbiz. It includes: Mel Torme, Herb Ellis, Frank Sinatra, Barney Kessel, Stan Getz, Joe Pass, Dizzy Gillespie, Buddy Rich, Stephane Grappelli, Dusty Springfield, Burl Ives, John Williams, Buddy Emmons, and Jerry Byrd.

A recent photo of Don Helms performing at a steel show with his classic, beat-up old Gibson Console Grande. What a sound!



From the mid-'80s, Jerry Byrd playing at George Xanthos's steel show in Melbourne, Australia with Bruce Clarke (right) on guitar.

This from Australian musician Doug de Vries: "Bruce Clarke was an institution to guitarists in Melbourne and his influence was felt throughout the country. His brutal honesty about all things guitar gave us all who took up the instrument serious stuff to ponder, and we generally welcomed this stirring of the pot. I'll miss his razor sharp observations of the artlessness of posturing guitar heroes contrasted with the humble genius of our archtop legends. I'm happy to have spoken with him at length over the last couple of years about his joy of rehearsing, for no apparent reason, the music of his favorite Hawaiian practitioners with his students and fellow teachers each week." ■

For those of you who may be wondering, Bruce's son Dallas Clarke will continue to operate Cumquat Records. Says Dallas, "Cumquat is only one of Bruce's many projects but I think it is important to preserve the great work he has done. At the moment we are just trying to adjust to the idea of life without Bruce. He enriched the lives of all that knew him in more ways than I can begin to describe."

Don Helms

Country music and the greater steel guitar world lost steel guitar legend Don Helms this past August 11, the last living member of Hank Williams's band the Drifting Cowboys. Don recorded all of Hank's hits except the two recorded by his good friend Jerry Byrd, "I'm So Lonesome I Could Cry" and "Lovesick Blues."

In a recent tribute to Don on the steel guitar forum, Nashville steel-guitarist-about-town Bobbe Seymour commented, "Don had a couple instrumentals out himself in the fifties that sold very well. One of them, 'Mud Hut', is still being performed today at steel guitar shows by younger steel players. Another one named 'Shuckin' Corn' also sold very well in the fifties."

The Last Drifting Cowboy

The following article by Michael Panasuk of CPR Records was written prior to Don Helms' passing but serves as a fine tribute to the mark Don made on the music industry.

You could say it all began over 60 years ago in 1941, the year Hall of Fame steel guitarist Don Helms first met legendary country singer Hank Williams. Don was only 14 and Hank was a hungry, hard working 18-year-old boy already performing on the radio and playing shows around Montgomery, Alabama. As fate would have it, Hank needed a band and Don played in one, so they got together.

The very next weekend, Don went home to his small farm in New Brockton, Alabama and proudly announced to his mother, "I'm working with a boy who's gonna be somebody someday."

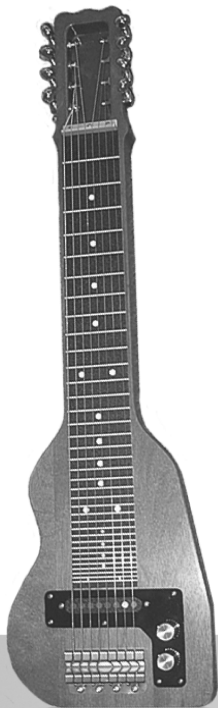
Today we all know the accuracy of Don's prediction. Before his untimely death on New Year's Day 1953 at the tender age of 29, Hank Williams became country music's first superstar. Hank and his music have become an integral part of our American musical heritage. And no one has played a more important role in the creation of Hank's original sound than Don Helms.

As steel guitarist in Hank Williams's Drifting Cowboys band, Don devised a new style to compliment Hank's unique singing talent. Hank was looking for a distinctive sound that would immediately identify his songs. Says Don, "Hank had a terrific vocal range from high to low. So when he sang high, I started playing low; and when he'd sing low, I'd play high."

After Hank's death, Don continued to play steel guitar on countless hit records for stars like Patsy Cline, Ray Price, Ernest Tubb, Lefty Frizzell, Johnny Cash and Loretta Lynn. He also toured with Ray Price, the Wilburn Brothers, Ferlin Husky, and Hank Williams, Jr., just to mention a few.

He still plays the Opry. In 2002 alone, Don performed with Jim and Jesse, was the featured artist at [Scotty's] International Steel Guitar Convention, worked in concert with the Nashville Symphony Orchestra, received a standing ovation at the New Orleans Jazz Festival, was consulted for a documentary by the BBC, and played the Rock 'n' Roll Hall of Fame.

Country Music and its fans are eternally grateful to the former Alabama farm boy for his incalculable contributions to a distinctive sound we have all come to know and love. With the passing of former bandmates Jerry Rivers, Cedric Rainwater, Sammy Pruett, and Hillous Butrum, Don is truly 'The Last Drifting Cowboy'. ■



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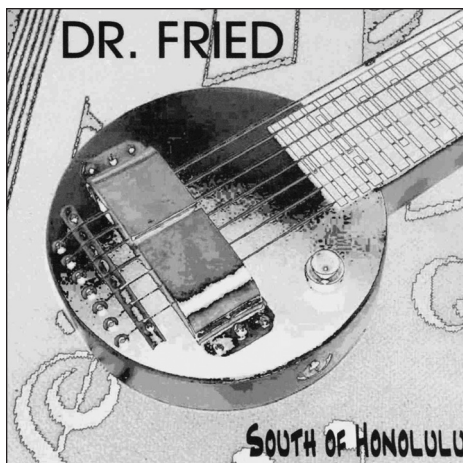
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DISC 'N' DATA



“South of Honolulu” – Mike Fried (Self-produced)

Review by Gerald Ross

Longtime Nashville musician and HSGA member Mike Fried has just released an outstanding CD of steel guitar music entitled “Dr. Fried – South of Honolulu.” The beautiful tone Mike coaxes from his non-pedal steel along with his smooth vibrato and perfect intonation makes for a thoroughly enjoyable listen.

The CD begins with the Django Reinhart composition “Nuages.” This song is a natural for the Hawaiian steel and Mike’s version easily pleases both Hawaiian steel fans and the most ardent Django nuts. Next is Tommy Dorsey’s “I’m Getting Sentimental Over You.” Mike’s sensitive and skillful playing shines on this classic. The balance of the disk showcases Mike’s talents on standards such as “Twilight Blues,” “Sand,” “Sophisticated Hula” and others.

Mike’s original composition “South Of Honolulu” is one of the many highlights of the collection. This beautiful song sounds like it was composed during the heyday of Hawaiian music. The vintage sound of this piece will have Hawaiian music scholars searching their archives in vain for a 1930s recording of the tune.

Accompaniment on the CD is a quartet made up of guitar, ‘ukulele, bass and a small drum kit. This small group setting compliments and enhances Mike’s style of playing. The only downside of the disk is its playing time. It only contains nine songs and when the disk spins to a close it leaves you wanting more. I eagerly await the release of “Volume Two.”

My check is in the mail.

The price of the CD is \$10 (U.S. dollars) per copy, which includes shipping worldwide. Overseas customers should send a money order or traveler’s check in U.S. funds; checks on U.S. banks are okay. For Internet purchases, please point your browser to: www.mdfsounds.com/sohcd/. Mike is taking snail mail orders at: Mike Fried, 2807 Shauna Ct., Nashville, TN 37214.

“Hawaiian Steel, Volume 5” – Duke Kelolani Ching (Keala Records SKCD-1222)

Review by John Ely

This issue features an all-star lineup of HSGA member releases. We don’t do this enough! Member steelers don’t do this nearly enough!

I was happy to get the latest release of Greg Sardinha’s “Hawaiian Steel” series, featuring none other than our own “Duke of Steel Acres,” Duke Kaleolani Ching. HSGAers are well

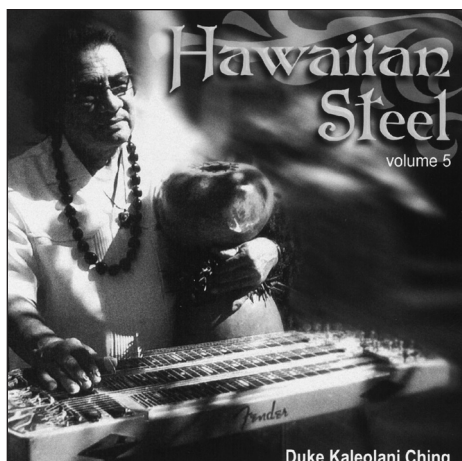
aware of Duke’s recent history but may not know that Duke originally cut his teeth musically as a Kaua’i teenager and quickly moved up the ladder, performing with Don Ho for years at Honey’s on O’ahu before joining the Armed Forces.

“Hawaiian Steel, Vol. 5” features that Barney Isaacs/Jules Ah See delivery Duke is famous for with some cool arrangements. “Hawaiian War Chant” has some unusual interplay between Duke and Greg’s guitar and an interesting minor key section. Greg joins Duke on steel for the classic duet, “Beautiful Kahana.” Check Duke’s intro on “Hana.” Gorgeous! Greg plays bass, rhythm guitar, and ‘ukulele on the CD and is joined by guitarists Klyde Kaimana and Rick Rickard on select tracks.

Duke’s version of Alvin Isaacs’s “My Island Love Song” brings back memories of how Barney would haunt your ears with the natural reverb of the Halekulani Hotel’s ‘House Without a Key’ if the wind was just right. Duke makes a nice medley of it, going right into Ku’u Ipo Pua Rose.” “How D’Ya Do” has some unique open string work and a very cool ending riff.

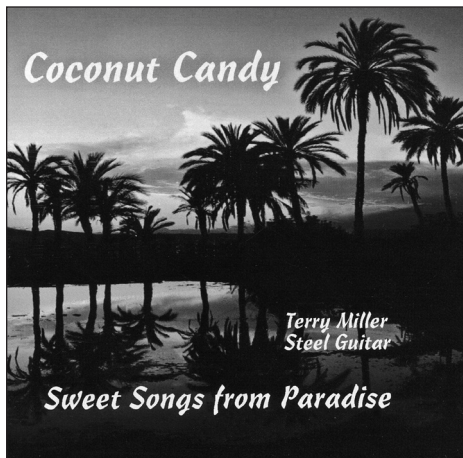
Also featured on the CD are “Wai O Minehaha,” “Hula Blues,” “Soft Green Seas,” a medley of “Wehiwehi ‘Oe” and “Old Plantation,” “Sweet Lei Mamo,” a nice B11 version of “Pua Mae’ole” and “My Sweet Sweeting.” Duke fans will love this addition to the Duke Ching catalog. I know I did.

You can order Duke’s CD online at www.booklineshawaii.com. To order by mail, send a check for \$15 in U.S. dollars to Keala Records, 1605 Ulupi’i Place, Kailua, HI 96734. The price includes postage and handling.



Members with Email...

Please check our email directory and let us know if your email is NOT correct. Email corrections to hsga@hsga.org and johnely@hawaiiansteel.com.



“Coconut Candy” – Terry Miller (Self-produced)

Review by John Ely

What a pleasure it was hearing Terry Miller for the first time! Jolieters, I know, must concur with me on this. Terry brings a sophistication to his playing that reveals a thorough knowledge of harmony with a cool jazzy delivery betraying his years of bandstand experience. He has a soft touch that you only find in the better players.

“Sunset in Maui” is a gorgeous piece I’d never heard before and Terry turns in a shimmering performance with beautiful harmonics that ought to serve as a model for how to play a jazzy Hawaiian ballad. In fact, Terry’s sound is free from a lot of the stereotypes and idioms you’re used to hearing. Very refreshing stuff. “Pidgin English Hula” is another example of Terry crafting a really unique arrangement, this one evoking the feeling of Freddie Tavares’s “Kewalo Chimes” and then some!

Featured also on the CD are “Lovely Hula Girl,” “How D’Ya Do,” “Pupuli Hula E,” “South Sea Island Magic,” “In a Little Hula Heaven,” “Rainbows Over Paradise,” and “On Kona Kai.”

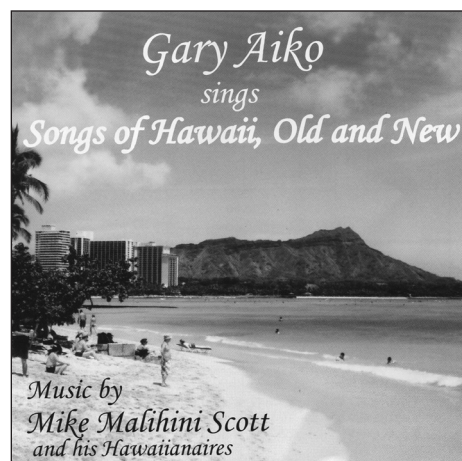
My only wish is that Terry had included another nine songs for us to enjoy. Well, they say you should always leave your audience crying for more, and Terry, we’re cryin’!

The cost of “Coconut Candy” is \$12 for U.S. buyers, \$13 in Canada. The price includes all shipping and handling. Because of the current exchange rates, Terry’s not sure about international orders. Plus he’s low on copies from the first pressing. I’d email or write him and give him a sob story! For more info, contact Terry at: 15816 SE 35th Street, Vancouver, WA 98683; Email: tmhightide@comcast.net. Terry will try to have copies available at the upcoming 2009 Hawai‘i Convention. As always, he will contribute the proceeds from his sales to the HSGA Scholarship Fund.

“Gary Aiko Sings Songs of Hawai‘i Old and New” – Gary Aiko with Mike “Malihini” Scott

Review by John Ely

From the first track I was captivated by Mike “Malihini” Scott’s production of traditional Hawaiian hapa-haole classics featuring HSGA fave Gary Aiko on vocals. I don’t know how Mike did it, but the arrangements and overall sound evoke much of the feeling of those old ‘30s and ‘40s recordings down to the sound of horn arrangements, rhythm section, and vocal choruses. Remarkable! “Nani Waimea,” “Paradise Isle,” “Song of the Islands,” and “Fly Away to Waikiki” are classic examples. Our own Art Lang and Virginia Grzadzinski did a great job on



rhythm and upright bass, respectively, on the CD.

Mike’s steel is impressive throughout with that trebly singing tone you recall from steel guitar’s early electric period. Mike’s harmonics are stratospheric and he has a very lush chordal and arpeggiated strum style with an unflinching vibrato. Listen to the fill-in harmonics Mike throws in during the piano solo on “Dancing Under the Stars.” Same thing on “Kona.” The CD is, in part, a clinic on how to play around a soloist.

I love the mix of this project. Transparent. Many a fine CD has gone south in the mix with excessive reverb and other effects.

Also on the CD are “Song of the Islands,” superbly sung by Gary; “Dreams of Old Hawai‘i”; a sweet ballad I’d never heard, “I Dream of the Islands”; a gorgeous “Nalani” with full vocal chorus; “Tahiti, Island of Dreams”; “Soft Green Seas”; and “Tropical Lullaby.” Maui Skye is a tune I’d never heard, a waltz with bagpipes!

I could go on and on about “Songs of Hawai‘i Old and New.” But I’ll let your own ears fill in the rest. The work that went into the production of this CD is very apparent. Highly recommended!

You can order Mike’s CD by contacting him at ma_scott100@hotmail.com; Snail mail: Mike Scott, 45c Chestnut Park Road, Toronto, Ontario, M4W 1W7, Canada; Phone: 416-922-7386. The CD sells in North America for \$15, overseas \$20, U.K. 10 Pounds. Payment should be by bank draft or money order. Prices above include shipping and handling. ■

Moving?

If you are moving, please keep us informed for uninterrupted delivery of your Quarterly. Contact us at: HSGA Quarterly, 2434 Waiomao Rd, Honolulu, HI 96816-3424; Email: hsga@hsga.org.

E Komo Mai! Welcome, New Members

Is your address correct? Please notify us!

UNITED STATES

GUY ADAMS, 19022 Dellwood Drive, Edmonds, WA 98026-6040

POMAIIKA'I AND KA'UIKI BROWN, P.O. Box 383438, Waikoloa, HI 96738

MICHAEL CROCE, 58-113 Kaunala St., Haleiwa, HI 96712

CHRIS DAVIS, P.O. Box 1082, Redding, CT 06875

JIMMY "KIMO" DELGADO, 2239 El Paseo, Alhambra, CA 91803-4204

WILLIE HEW, 4051 W Viking Road, #45, Las Vegas, NV 89103

KENNETH HUBER, 1103 Bellevue Blvd. No., Bellevue, NE 68005

ROBERT M. JONES, 1829 Kenora Drive, Escondido, CA 92027

ROBERT AND JUDY MURPHY, 825 Woodland Ave., Port Washington, WI 53074

AL PLEASANT, 727 Beverly Avenue, Canal Fulton, OH 44614-8413

SUSAN KAY WIESS, 2415 Ala Wai Blvd., Waikiki Skyliner, Suite 1803, Honolulu, HI 96815

JAY ZINN, 1303 Rona Village Blvd., Fairborn, OH 45324

OVERSEAS

PAUL MARTIN, 59 Research-Warrantyte Road, North Warrantyte, Victoria 3113 Australia

JAKE GALBRAITH, 1920 Haultain St., Victoria, BC V8R2L5 Canada

TERRY MILLER Continued from Page 7

Beach and Orlando and soon became the house band for the Patrick Air Force Base Officer's Club. We played everything from Glenn Miller to Quincy Jones and of course many of the Stan Kenton arrangements.

Meanwhile, I had finally gone back to school taking night classes several times a week. I began my career with Harris as a junior engineer, and within ten years rose to Associate Principal Engineer. I managed several large engineering programs that were delivered to the Department of Defense, and did extensive traveling both domestically and internationally.

To keep from boring you any further, I'm going to fast-forward to a few years to just before my retirement. My wife Verna and I had moved back to Annapolis, Maryland (kind'a back home for both of us) where I started my own consulting business around 1994. At that time I also managed to play bass with some excellent big bands in the area. They were comprised of musicians from the Air

Force's "Men of Note," the Navy's "Academy Jazz Band" and the Army's "Field Band." That was quite a satisfying experience, plus I got to play with many of the guys that I grew up with in the Baltimore area.

At about the same time, three other engineers and I started an engineering company called Apogee Laboratories. Apogee grew to its present size of 30-some people, most of whom are engineers and technicians. I retired from day-to-day activity in 2003, and as an owner, am only called upon by Apogee to help on the Board of Directors and provide advice and consent.

Now, here it is, the crux of the story! One day, just after I retired, I was in a music store that was going bust. Everything was on sale. I was browsing the sheet music section looking for a good deal on some big band fakebooks when I saw *it*. "It" looked out of place in the fakebook section, but the cover intrigued me. There was a picture of this fellow (Sol Ho'opi'i) holding up a lap steel!! I thought, Hmmm this must be something left

over from the 1930s, but it wasn't. It was Lorene Ruymer's book "The Hawaiian Steel Guitar and its Great Hawaiian Musicians." Along with all the other books in the store, its price was reduced significantly. I thought, well why not buy "It"; there might be something here worth reading.

I put the book away until one day when I was making a cross-country trip and I put it in my briefcase for something to read on the plane. I was so entranced with all the stories about steel guitar players that I didn't put it down until I finished reading it. When I got back home, I called Lorene and had a nice long chat. She and Art invited my wife Verna and I to visit, and we did it just a month later while on a fly-fishing trip to British Columbia. They were gracious hosts, and we were invited that evening for a get-together at their house. Lorene had invited other folks including John Fatiaki, and we had a great time playing until the wee hours. I was odd man out, as I was not yet playing the steel, so I joined in with Art's bass. I went home, bought a steel guitar off of the Internet, and a month later came to my first HSGA convention in Joliet (2003). I came only to listen and take notes, as I was not yet confident enough to perform.

I heard some great performances, but more than that, much more than that, I shared in the camaraderie of one of the nicest group of people I have ever met. Many mahalos for accepting me into the fold. ■

STEEL GUITAR RAG Cont. from Page 7

site spoke of the connection between the two men as follows: "Fiddler Jesse Ashlock invited the 18-year-old McAuliffe to join Bob Wills' Texas Playboys in 1935. He remained with the band for many years, recording many songs and even appearing in several motion pictures."

So. Go figure! By now Jerry must have the answer. ■