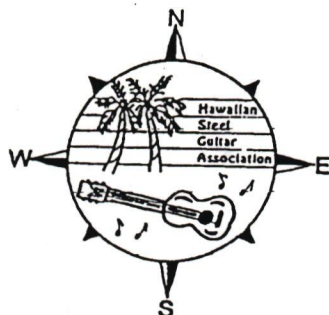


HSGA QUARTERLY

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by The Hawaiian Steel Guitar Association

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Alan L. Akaka, President
Jerry Byrd, Vice President
Victor Rittenband, Secretary-Treasurer

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Lorene Ruymar, Cañada

STATEMENT OF PURPOSE

Hawaiian Steel Guitar Association is registered as a non-profit organization in the State of Hawai'i, and as a social organization under IRS tax code 501(c)(7). Its purpose is to develop a global communications network of players and lovers of Hawaiian traditional music as performed on all types of steel guitars and related instruments.

MEMBERSHIP

Open to all steel guitar players and non-players around the world who support the promotion and perpetuation of Hawaiian steel guitar music. Annual dues are US\$24. Membership year begins July 1. Members receive HSGA Quarterly, and other group benefits.

MAILING INFORMATION

Mail all correspondence and submissions to HSGA Quarterly c/o:
HSGA/Alan Akaka, P.O. Box 11373,
Honolulu, HI, 96828-1373, USA.
Phone: (808) 596-8245

HSGA Quarterly is mailed by U.S. Bulk Permit to Hawai'i and U.S. mainland; by "Printed Matter" classification to all non-U.S. addresses. Outside Hawai'i, please allow four to six weeks for delivery.



"The Owana Salazar Trio" plays Weds. & Fri., 5-8 pm in the Moana Banyan Court. Greg Sardinha and Kaipo As Sing may be playing guitar and bass here, but both will be playing Hawaiian steel guitar, along with Owana, at the May 2 Ho'olaule'a.

STEEL GUITAR IS ALIVE IN WAIKIKI!

Meanwhile HSGA Presents the "Ho'olaule'a" and Begins Joliet Convention Preparations

Thanks to a giant push from soon-to-be HSGA member, Chriss Hyde of "Territorial Talent", the historic and beautifully renovated Sheraton Moana Hotel in Waikiki now presents steel guitar groups every evening, from 5 to 8 p.m. in the Banyan Court.

The groups are: "Ho'olaua'e" with Charlie Fukuda on steel, backing the vocals of Pu'u Tavares and her group's hula dancing; Barney Isaac's "Waikiki Surf Serenaders"; the "Owana Salazar Trio"; the "Greg Sardinha Trio"; "Lihau" led by steel player Iaukea Bright (nephew of the late Sol K. Bright); and "Hawaiian Paradise" led by Clyde Lono. Greg Sardinha and his group also play poolside at the Sheraton-Waikiki.

At press time, Chriss was busy promoting the presentation of a special evening-long steel guitar group concert at the Moana, and we wish her BIG success! **SPECIAL HO'OLAULE'A GUESTS FOR MAY 2 CONCERT**

Japanese steel guitar entertainer, "Ohtasan" will, with Owana Salazar, bring the female professional steel complement to two, on the concert stage at the Ala Wai

Auditorium in Honolulu, Monday, May 2 at 6:30 p.m. And, Auntie Genoa Keawe will be on stage after intermission, for a "surprise steel and vocal number" according to Ho'olaule'a producer, Alan Akaka.

GETTING READY FOR THE JOLIET CONVENTION

Meanwhile, Frank Miller and his Joliet committee are beginning their preparations for the annual convention, which starts August 25 in Joliet, Illinois. (SEE IMPORTANT DEADLINE REGISTRATION FORMS IN SPECIAL INSERT.) Owana Salazar has accepted HSGA's invitation to attend as "Honored Guest" artist.

Lorene Ruymar reminds HSGA members who plan to attend that "hotel reservations and convention registrations are due RIGHT NOW!" Both Lorene and Frank and Donna Miller request PRE-registration especially for members wishing to play. "Please kokua," they plead. "It's not fair for HSGA volunteers to have to process door registrations and miss all the music," Lorene comments.

BOARD MEETING REPORT

by Vic Rittenband, Secretary-Treasurer

At the March 5 Board of Directors meeting, held by phone conference, those present were: Alan Akaka, Jerry Byrd, Vic Rittenband, J.T. Gallagher and Don Woods. Frank Miller and George Lake were absent. Lorene Ruymar, Marjorie Scott and Eddie Punua were invited to attend.

Minutes from the December 4 meeting were unanimously approved as read. The Treasurer's report stated that HSGA's bank balance was \$9,583.90. Jerry Byrd reported that two new students — Lloyd Sing and Kaipō Ah Sing were possible scholarship prospects, later in their study. Jerry is also continuing to consult Nephi Brown who has graduated and now has a regular gig, but needs guidance "with the business part and handling everyday snags." Membership reported that while we still have a small number of members with outstanding 1993-94 dues, HSGA continues to receive new memberships each month.

Alan asked Board members for suggestions on ways to assist Frank Miller with the Joliet convention preparations. Owana Salazar has accepted Frank's invitation to attend as the 1994 "Honored Guest Artist". Lorene suggested enlisting further help from Don Weber and Ron Simpson who were "extremely helpful" at the 1993 convention, and will contact Frank for further discussion.

In the President's report, Alan Akaka stated that preparations for the May 2 "Hawaiian Steel Guitar Ho'olaule'a" were on schedule, and that funding donations were already being received. Two Japanese steel guitar artists will be guests this year: Mariko Seki, wife of "Canopus" manufacturer, Yasu Kamiya (*Mariko subsequently unable to attend), and "Ohta-san" a popular entertainer and owner of the Japanese night club "Birdland". Merle Kekuku will be remembered at the concert, and special mention of the

Joseph Kekuku "Hall of Fame" plaque will be given.

Alan relinquished the floor to Vic Rittenband who read his letter of resignation from his position as Secretary-Treasurer and from the Board, as of May 1, 1994. He stated that while he will continue to be an active member of HSGA, he felt "that HSGA will be better served by having as Treasurer a member who is experienced in accounting procedures and financial reports." Alan then introduced member guest, Eddie Punua, an active steel player and an accountant, employed by a Honolulu CPA firm. Board members unanimously approved a motion to appoint Eddie to complete Vic's term of office.

A discussion of taking advertising in the HSGA Quarterly was opened by President Akaka. He noted that while he is not inclined to see membership dues raised at this time, (non-U.S. members have to pay more because of exchange rates), the dues of paid-up members barely handle HSGA expenses. He noted that other music newsletters carry vendor advertising to defray production and postage costs. Don Woods said HSGA should continue using Bulk mail for U.S. Quarterly distribution, and that if members wanted First Class airmail, they should be asked to pay the extra charge. Discussion will continue at the next Board meeting. Alan asked Marjorie to prepare a suggested advertising rate card.

Under New Business, Board members unanimously moved to act as a Nominating Committee of the whole to nominate Alan Akaka for President, Jerry Byrd for Vice President, Frank Miller and Don Woods, whose terms end this year, for re-election, and three new Board members, to conform to the total of nine stated in the By-Laws. Suggested qualifications for Board membership were: (1) member in good standing for a

STEEL GUITAR HALL OF FAME



JOSEPH KEKUKU

JOSEPH KEKUKU UPENAKANA TAUPUNIOKAMEHAMEHA
APUAKEHAU

CONSIDERED BY HISTORIANS AS THE INVENTOR
OF THE HAWAIIAN STEEL GUITAR.
EXPERIMENTED WITH THE DESIGN OF THE COMPONENTS
NEEDED TO GIVE BIRTH TO THE "STEEL GUITAR"
THAT ARE STILL USED TODAY.

BORN 1874
LAIE, HAWAII
INDUCTED 1993
DIED JAN. 16, 1952

STEEL GUITAR
CONVENTION BOARD

A replica of the Joseph Kekuku bronze plaque now hanging in the Steel Guitar Hall of Fame in St. Louis, thanks to Lorene's efforts and Scotty's true "aloha" spirit.

minimum of one full year; (2) currently active as a Hawaiian-style steel player, promoter, teacher or, if non-player, active HSGA event volunteer; (3) able and willing to devote time and energy to HSGA's mission and service on committees or for events, either in person, by mail, or on the phone.

As a slate for electing three new members to the Board, and a desire to create better international representation, the Committee nominated Lorene Ruymar (Canada), Eddie Punua (Honolulu), John Marsden (England) and Don Weber (Illinois). *Elections will be held at the General Membership Meeting during the Joliet convention, and paid-up HSGA members may vote absentee, by Proxy ballot, and write in another nominee choice, if they choose. (*Don subsequently declined for this year.)

Discussion of switching the membership year to a calendar year (January-December) rather than the present fiscal year (July-June) was deferred to a later meeting. The Board will hold its next meeting on Saturday, July 30,

MERLE KEKUKU - ALOHA TO A GREAT HAWAIIAN LEGACY

by Lorene Ruymar

As soon as we got the phone call, Art and I headed for the airport to fly to Honolulu for Merle's funeral. To mark the passing of one so important to the story of the Hawaiian steel guitar, we couldn't do less. After four years of research in writing "The Book", we had come to feel that we were a part of the Kekuku family, and to appreciate Merle's fine qualities as a musician and as a human being.

Merle could listen to a steel guitar and tell you how it was tuned. He heard me play *Waipi'o* in C6+A7, a tuning completely foreign to him, yet he was able to tell me how I could have played a certain passage in a different way, to avoid "bending the bar" as he called the slant. He was right. While entertaining on a cruise ship recently, he wrote out the arrangements for each of the ship's 12 band members so they could back his steel guitar while he sang, and his wife Ronnie danced. (By the way, Merle and Ronnie's favorite song is "*E Maliu Mai*".)

Merle learned to play the steel guitar by watching the great ones perform, especially Joe Custino, but he also studied the fundamentals of music in college. He has always been in great demand as a back-up musician or as a soloist, and at one time played with the original "Islanders", and on the original Hawai'i Calls show. In 1957, he hosted a radio show on station KIKI featuring music of the early years. I could go on with little details, but for what purpose? As Merle put it, "We Kekukus don't like to blow our own horns."

Instead, I'd like to tell you that Rev. Kaina who conducted the funeral service at Kawaihae'o church, spoke at length about the beauty of the steel guitar and how important it is for each of us to do something to restore it to its place in music everywhere. When HSGA celebrated the Centennial of its invention in 1989, Merle had gone to Rev. Kaina to ask for a special blessing for the Cen-



Ronnie Kekuku has allowed us to print this picture of the loving and lovely memorial to Merle, displayed at his service at Kawaihae'o Church. The display included, besides many fresh maile and 'ilima leis, and a koa calabash of anthurium, Merle's pictures and his steel guitar.

tenial, and for each of us who would do our part in it. The Reverend was intrigued by Merle's claim that his uncle Joseph had invented the instrument. Not wanting to look foolish, he went to the libraries and museums and did his own research, and found that the story was true.

Merle sent us a recording of the beautiful ceremony that ensued, with the most heavenly music being played by a small group of musicians, including the steel guitars of Merle Kekuku and Alan Akaka. Since then, Rev. Kaina has been secretly trying to learn to play the steel guitar he's had since his childhood, but hasn't made much progress. But he told us that our HSGA member, Solomon Kam, meets with several young students every week at the church, to give them instruction. And Solomon has never boasted to us about it. So we must follow his example and do all that we can, as the hymn says "You in your small corner, and I in mine."

Merle gave generously to HSGA. Every year, he and Ronnie made the long and tiring journey from Honolulu to

Chicago to Joliet to support us at convention time. Often we offered to make him the guest of honor (meaning to cover his travel expenses) but he'd always refuse, so we could use the money to pay someone else's expenses to be the honored guest. That was Merle's true humility and his way of showing us how he felt about HSGA and the work we do. His proudest moment was in September, 1993, when at last his Uncle Joe was recognized outside of Hawai'i as the inventor of the Hawaiian steel guitar, and given his place of honor in the Steel Guitar Hall of Fame. A copy of that plaque was made so that the Kekuku family and HSGA can present it to Kamehameha Schools in memory of Merle and "Uncle Joe". It was Merle's wish to have that done.

Merle came into this world at the family home in La'ie on March 26th, 1918, and left it on January 7, 1994. His Uncle Joe had left the islands in 1904, so they will meet for the first time, as the lovely new Hawaiian song says "on the wings of the wind, on that day when we all will be going home."

STEEL GUITAR HO'OLAHA

(Promoting Steel Guitar)

2nd Annual NORTHEAST Hawaiian Steel Guitar, Slack Key and 'Ukulele CONVENTION is Sunday, April 10 from 9:30 am-4:30 pm at Sheraton Northeast, Rte 1, Northeast Philadelphia, near Bucks Co. (*JT's announcement came to us 10 days after the Jan/Feb issue was mailed. If you get this in time to attend, CALL JT at (718) 768-6182 or Bill Wynne at (215) 245-7933 for info, or the Sheraton for driving directions - (215) 671-9600.*) This is booked as a musical "Hawaiian love fest", with an additional informal gathering and jam on the Saturday night preceding, for those staying over. Sunday, you'll hear "various instruments and styles of Hawaiian music ... booths with arts & crafts ... instruments & tapes for sale ... door prizes, hula demonstrations and more". The event is promoted as "an ad-hoc event of the HSGA & Aloha International" with any excess proceeds, after expenses and provision for next year's event "to be donated to the Jerry Byrd Hawaiian Steel Guitar Scholarship Fund in Hawai'i." (*Mahalo, folks! We're promised a report and hopefully pictures, for the next issue.*)

ADVANCE NOTICE: VANCOUVER AREA GET-TOGETHER IS JUNE 26. Since we know you have to plan your summer get-aways early, put this one on your calendar now, as it's always a good fun time for everyone. On Sunday, June 26, from 10:30 am to 4:00 pm, steel guitar will be played and friendships renewed at the Maple Ridge Legion Hall #88, 12101 - 224th St, Maple Ridge, right in downtown Haney. Just a few blocks away, is the Best Western Hotel at 21735 Lougheed Hwy, phone (604) 463-5111. Since the Legion doesn't charge us, we don't charge you. But there will be sandwiches and coffee to buy at lunch time. The get-together is hosted by George Wiebenger, phone (604) 467-5726 and Frank Meier (604) 463-6427. PLEASE be a good friend, and let them know you're coming. George has convinced a few big guns to show up. Len Ryder of Western Swing fame (??). Frank and Donna Miller are

considering it, and would you believe ... Vic and Nancy Rittenband all the way from Honolulu?? Bring your friends and your family.

LANE VIFINKLE HITS THE HEADLINES AGAIN. I know you expect that this always-exciting-never-boring gospel steel guitarist crashed while roller-blading on his way to work. Do you remember, I told you about him the Jan/93 issue. He's the one who has the excellent recording "Do You Know the Lord Loves Hawaiian Music?" for sale. Lane says "The big news in my life is that after 15 years of bachelorhood, I got married on November 6, 1993. My wife Cheryl is a fine singer and lived in Hawai'i most of her life. She sang the Hawaiian Wedding Song at our church wedding, with me on steel guitar and sound track. We knocked them dead (besides it was cheaper that way). Our new address is 3054 Madison, Costa Mesa, CA 92627. Phone: 714 957-0890." Congratulations to da max, kids! Maybe NOW we'll see you at a convention.

DUKE KALEOLANI CHING sent a very happy-toned letter ... "I did a couple of tape shows with Gary Collins and Sarah Purcell on Channel 7 ABC, aired on National TV. This is with my group here in California. John and Bernie watched the first tape show I did at the studio in Hollywood-Burbank. We will be doing another tape show with Chuck Choy, who's a cook from Hawai'i. We'll be doing the background music, but will be seen on TV. Big time. Ha! We're still doing shows out at Palm Springs and enjoying it. I'm thinking of recording another album with my regular group, perhaps in late November. By the way, my area code was changed from 714 to 905. *Malama pono ia oe.* The Duke."

MORE STEEL IN WAIKIKI. In addition to the Moana Hotel, you can hear Eddie Wong on steel guitar at the Waikiki Beachcomber. The group is called "Makua Ali'i", led by Julia Souza,

with Leonard Kwon on bass and Bill Lee on 'ukulele. AND, in the group "Pekelo", is Bernard Kalua on guitar, Leo Cullen on bass and Eddie Palama on steel guitar.

Meanwhile, at the Halekulani, in addition to Alan Akaka and The Islanders, on Thursdays and Sundays from 5:30-8:30 p.m., you will find the Hiram Olsen Trio with Casey Olsen on steel and Kalani Fernandes on bass. While these folks pretty much stay put as a group, the other musicians who play there are so professional they trade about and mix and match their groups on five minutes' notice. The steel players are Harold Haku'ole, Walter Mo'okini, Jerry Byrd and Buddy Hew Len. Playing back-up are Sonny Kamahale, Benny Kalama, Helene Woodward, and when they're not on steel, Walter and Harold (and Merle Kekuku in spirit). Casey Olsen is in such demand he plays in three groups. Aside from his dad's trio, he plays for the Pandanus Club, and has his own group, "The Alaka'i". When we were there, The Hiram Olsen Trio was just beginning recording sessions to produce a new recording under Bud Tutmarc's sponsorship.

MAUI'S KAHULUI AIRPORT HAS STEEL GUITAR GREETING. The February 1994 issue of "Hawai'i" magazine reported that at Maui's Kahului airport, the steel guitar playing of Henry K. Allen will greet visitors with songs of Old Hawai'i, every Friday from noon until 4 p.m., with more days of the week to be added soon. They promise that Henry will play songs recognizable to the *haole* visitor and FOR ONCE the steel player was identified by name and the other musicians were just "other professional musicians". Wow! That's been a long time coming.

LETTER WRITING CAMPAIGN NEEDED Think about it — the efforts of HSGA just might be contributing to some of this re-birth of the steel guitar

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continued from page 4

in Hawai'i. But let's not rest on our laurels. We cannot all be great teachers like Jerry Byrd, but we CAN all be letter writers. Here's your assignment: (1) a "thank you" letter and promise of lots of customer support for his new steel guitar program to Mr. Fred Orr, General Manager, Sheraton Moana Surfrider Hotel, 2365 Kalakaua Ave., Honolulu, HI 96815-2943. (The person you're supporting here is our newest HSGA member Chriss Heyd, whose company "Territorial Talent" is responsible for all the talent bookings into the Moana AND the Sheraton-Waikiki. She doesn't play but is a "true believer" in traditional Hawaiian style steel guitar music). (2) Send the same kind of letter to Mr. Yuri Giga, President, Halekulani Corporation, 700 Bishop St., Ste. 1115, Honolulu, HI 96813. You might also thank him for his yearly financial support of HSGA's annual Steel Guitar Ho'olaule'a which your Pres produces. (4) Write a "thank you" to Roger Dubin, Executive Director, Maui Visitors' Bureau, P.O. Box 580, Wailuku, HI 96793, to thank him for the beautiful steel guitar greeting you heard at the Kahului Airport when you arrived.

DORIS ATKINSON IN FULL COLOR. There she is, in the "Winnipeg (Manitoba) Free Press", smiling from behind her double 8 Fender steel guitar, dressed in a pretty flowered *mu'u mu'u* under the headline "Novelty instruments - Steel guitars, accordions enjoy new popularity" Doris has a special knack for getting herself really good "PR", which doesn't hurt steel guitar, either! Her latest success was a solo stint with the Winnipeg Symphony Orchestra playing "Blue Hawai'i" on steel guitar. The article and picture were spread over 4 columns. How does she do it? Write and ask her! Doris's address is: Bet you, too, can put yourself and steel guitar in the limelight, with a few tips from Doris. Oh, you already DO get "good press"? Well then, send the clipping to us, so we can "talk you up" in the Quarterly. It's called "supporting the promotion and perpetuation of Hawaiian steel guitar music", HSGA's mission.



J. T. Gallagher and his lovely and talented wife, Makalina host the 2nd Annual Northeast Hawaiian Steel Guitar, Slack Key and 'Ukulele Convention, April 10, and you'll see and hear them at HSGA's Joliet convention in August.

Pearse's Picks Anew!!

by Alan Akaka

If there were a way to improve your present standard of living, would you consider it? And, if there were a way to enhance your steel playing, would you be interested? Well, John Pearse has done it again. In his quest to develop accessories that would enhance guitar playing, he has come up with a thumb and finger pick that has, at least for me, given more pleasure out of playing steel guitar. *Finger picks - more pleasure? How could this be?*

On a recent trip to Hawai'i, and a visit to the Halekulani "House Without A Key" where The Islanders and I were playing, John beckoned me to his table during intermission, and presented me with a set of rather odd-looking finger picks, and what seemed to me to be a plain 'ole thumb pick. The finger picks had a narrow picking surface, unlike standard picks which have a wide surface, and the brackets that wrap around the finger nails were narrow — they wrapped around the *first joints* of my fingers, instead. The thumb pick was made of viscaloid, a material similar to celluloid, which is supposed to respond quicker to picking than plastic — something like the response the once-popular tortoise shell pick offered.

Excitedly, I wanted to use the picks immediately, during my next set. John

shook his head vigorously, warning that I should try them at home first, since the design was so different. Not me! I put them on right there. Was I in for a surprise. The thumb pick felt normal, but the finger pick configuration felt strange. "Uncomfortable" to be exact. Setting pride aside, and possible public embarrassment, I started my set with the new picks. Immediately, I noticed that my tone changed, and so did my speed! As I continued to play, I discovered that the thumb pick caused the low strings to sing out, and the finger picks responded faster on the strings. Although I was not accustomed to the finger picks yet, I enjoyed playing with my new "toys" for the rest of the evening.

John's trademark for his new fingerpicks is "Hi-Rider". He says "I suffered from inefficient picks that either pinched or fell off, for 40 years until it drove me to sit down and re-think the design." He gives a little history: "Fingerpicks were originally developed back in the early 1900s for playing the "new" Hawaiian-style guitar. Initially called "finger-thimbles", they were clumsy, painful, and fell off. Strangely, although fingerpicks were seized upon by guitarists of all styles (and banjoists), they have never been essentially re-designed." For more information/orders, write John Pearse, Breezy Ridge Instruments, Ltd., P.O. Box 295, Center Valley, PA 18034. You can also phone, toll free (800) 235-3302, or fax (215) 691-3304.

MEMBERS' CORNER

A REAL FIND for all HSGArS by Nancy Gustaffson: **INTERCLUB WAIKIKI**, a hostel at 2413 Kuhio Ave., Honolulu, HI 96815. Phone (808) 924-2636 and tell Mr. Lim you're an HSGA member. **Only \$15 + tx. a day, dorm style, or \$45 + tx. for a private room!** How's that for economy! This if NOT part of the national membership Youth Hostel organization, so there's nothing to "join". Of the owner/operator, Mr. Weng Cheong Lim, Nancy says "a most gorgeous person". After talking at length with him on the phone, your editor agrees. Nancy found a private room there for a Malaysian lady during Pro Bowl week, when there were NO rooms available in Waikiki. "She was very pleased with Interclub," Nancy says.

Interclub is a 4-story pink building, right behind King's Village. You can identify it further by the five international flags flying above the entrance, and the pots of flowers on the balconies. Actually there are two buildings, with a total of 32 rooms, with a total of 93 beds. Both used to be studio apartments. One building is dorm style that can take up to 7 people per room, bunk style. There are two bunk rooms for women ONLY. Each room includes a bath with shower and toilet, and a small kitchen area though NO cooking allowed, and every room has a balcony. No amenities except coffee in the morning.

The second building has 11 private rooms, like a hotel. They are carpeted, have a bathroom with shower, a fan (no AC), a kitchen and, of course, a balcony. These accommodate two people, but 5 of the rooms have two bedrooms, and will accommodate two couples with provision for an additional futon (at \$10 extra). No "strangers" in these rooms; only a group traveling together, or a single family unit. The reception area is open 24 hours, but the front door is locked after 8 p.m., so you have to buzz to get in. NO "outsiders" are allowed; only paying guests. Interclub also has lockers for storage, and a lounge with TV, comfortable seating and a small li-

brary. Mr. Lim says his busiest months are December through March and July/August. "Otherwise, we usually have space," Mr. Lim says. Your Pres says "*Hele mai!*" Come on over. No more wishful thinking, as the airlines are, as of press time, offering deep discounts.

Inspiring community service from a brand, new member Norm Menck, Spokane, WA. who plays 'ukulele and banjo, as well as steel guitar. He says he gave up steel when he moved to Spokane in 1975 because "no one wanted non-pedal tuning." But then when he retired, in 1991, he went to visit the Handicapped Home and School where his daughter-in-law worked. "I saw a boy that played guitar on his lap with a round stick, so I set up his guitar... and took a copper pipe and dead stick and showed him how to play. Now there are six boys and one gal. I go there every other week and teach (as a volunteer). I write out some music tabs, and we try to buy a few, cheap, but can't find music tabs for E7th and C#min 7th tuning on standard guitars. We have two old steel Harmonys and an old classic steel (on) which I screw down the bridge."

Norm bought a few C6th tunings from Scotty, but wants to know does "someone have E7th and C#min 7th tabs I could buy?" Alan asks if an HSGA member would like to *kokua* and send some to Norm (as a donation to his teaching the handicapped children.) Norm's address is: N. 6511 Winston Dr., Spokane, WA 99208-4852.

"Regarding more Hawaiian steel guitarists for the Hall of Fame," writes *Carlos Minor*, "I'm for that. The native Hawaiian, great steelers of strictly Hawaiian music. I took a few lessons from a native Hawaiian, Dave Mahuka, when I was a child in West Virginia. Dave had a great Hawaiian touch and great feeling in his music... in my opinion there are great mainland steel guitarists, but none can play strictly Hawaiian music like native Hawaiians... that's

their music and I feel more name, native Hawaiians should be in the Hall of Fame!"

Bob Mulick, Jr. says "on the Steel Guitar Hall of Fame, Scotty is a great backer of Hawaiian music, but it is my feeling that the majority of country and western steel players have little or no interest in our form of music and they support the Hall of Fame."

Marsha Groulx writes "My thoughts and feelings are with Lorraine Lewin concerning Hawaiian Steel Guitar Greats. They should definitely have more recognition than what they do. My personal feeling is that Hawai'i should have its own Hall of Fame for its greats. It would be nice if a Hall were constructed and the great steel guitar players from Hawai'i were put in it. They certainly deserve the recognition."

Plaudits for "Disc Data", also from Bob Mulick. "The newsletter is great. For the mainlanders it is our touch with the Islands. One of the real highlights is the "Disc Data" section. On the mainland, music recorded in Hawai'i is almost non-existent, so one is at a loss as to availability of Hawaiian music. It is a great help to know of the recordings available and those which contain steel guitar." Read "*Disc Data*", this issue for Bob's Hawaiian music catalog discovery. Bob also asks that we ad CA (cassette) or CD (compact disc). We'll do it, Bob.

Old Hawaiian movies on tape are the subject of a letter from Herman Lindley, Michigan member. "Sam Koki played the Hawaiian music in 'Paradise Isle'. Another good tape is 'Honolulu' starring the late Eleanor Powell. Andy Iona did the Hawaiian music. However, this is the movie that had a lot of problems in Hawai'i. The hula done by Miss Powell was a mockery and the jazz version should be cut out. It couldn't be shown in Hawai'i." (Note: in a future issue, we'll print an "editorial" about this movie from a June, 1939 Honolulu newspaper which Herman sent. You bet the movie caused an uproar! Just as it would, today.)

HALLS OF FAME COMMENTARY

by Fred Gagner

Most of us have favorite steel players we would like to have enshrined in Scotty's Hall of Fame. My candidate is Roy Smeck, and I can make a good case for him. If I ever win the Lottery, I will offer to buy the Plaque for him!

I recently suggested to Scotty that he add "Pedal" to his Hall of Fame title, and then his critics could organize their own International Hawaiian Steel Guitar Hall of Fame. But he is philosophical about the criticism, and realizes he cannot please everyone. Money is the engine that drives everything, including the annual number of inductees.

Scotty's credentials in support of Hawaiian Music are rather impressive over the years I have known him. For example: when the Ruymars and myself founded HSGA back in 1985, we held our first convention in 1986 sponsored by Scotty's Steel Guitar International. He provided us with a meeting and performance room, including a sound system. He prevailed on the Clarion Hotel to donate the Imperial Suite for our evening social gatherings.

His 1993 Convention included a Hawaiian Program where HSGA and Aloha Club members performed. Wherever Scotty travels worldwide, performing and presenting workshops, he takes along his Frypan Steel to slip in some Hawaiian Songs. Many Pedal players are now following his example. On November 30, 1993, I sent Lorraine Lewin a set of my Hawaiian Guitar Music Review newsletters, and airmailed her a voice tape expressing my support for Scotty. No response!

The selection process for Hawaiian style players is complicated by the fact that so many of these players are clones of the immortal Sol Ho'opi'i and Dick McIntire. I suggest that all concerned abandon the attack mode and adopt a more conciliatory and constructive approach to the matter. The aggressive approach isn't going anywhere.



"Tony Ku", (Uchizaki-san) dwarfed floor to ceiling and more by his acoustic steel guitar collection! (It would have taken to the bottom of this page to show them all.)

GREET ISAMI UCHIZAKI, NEW QUARTERLY EDITOR FOR JAPAN

Some months ago, Professor Uchizaki (better known to HSGA members as "Tony Ku") responded to our request for Regional Editors, and we accepted with pleasure! He teaches at Ohtemae College in Nishinomiya, Hyogo, Japan. In his letter, he says he is advertising for HSGA new memberships "in the next issue of 'Hawaiian Wave' magazine" (a BIGGIE in Japan). Arigato Uchizaki-san! He presents his background here-with.

I was born in Shanghai, China and have lived in Hiroshima and Hyogo, but educated in Tokyo. I started playing the guitar and the steel guitar in my early teens. I learned to play both the guitars by myself, but later taught myself from a method by Ernest Ka'ai and, after that, one by Jerry Byrd, published by Rickenbacker. My parents told me that it was possible that I saw Ernest Ka'ai's playing during our stay in Shanghai, but I do not remember well.

I have been constant in playing the acoustic steel guitar for years. In 1979, I released, through Folkways Records, N.Y., an LP record titled "Original Hawaiian Steel Guitar", which is an acoustic steel solo album accompanied by the Spanish guitar. The stage name for this album was "Tony Ku". In the 1987 Ha-

waiian Steel Guitar Ho'olaule'a, I played the acoustic steel.

As an ethnomusicologist, I am a life-member of Society for Ethno-musicology, and in its 26th annual convention held in Honolulu in 1981, I presented my report on the results of my research work under the title of "The Acoustic Hawaiian Steel Guitar with the 'Hollow-Box Neck'".

In the 1986 "Festival of Ethnic Music and Dance-Ethnosummer" held at the University of Hawai'i, Manoa, I gave a lecture/performance presentation under the title of "Historical 'Ukuleles and Steel Guitars", in which I played the acoustic steel guitar with Andy Cumming's group, and showed photo slides of my collection of instruments, as part of my lecture.

I have a private collection of about 100 acoustic steel guitars and 150 'ukuleles, which would cover almost all models manufactured through the history of both instruments. It has often been introduced through the mass media as the only valuable collection in the world. There have been some approaches to ascertain the possibility of establishing a Hawaiian guitar museum for these instruments.



COCONUT WIRE



CANADA GETS "REGIONAL EDITOR" We'll give you ONE guess ... Lorene Ruymar, of course. Actually, all you folks in the Northwest U.S. and in Canada can now access Lorene with the news, events, opinions, human interest, or just plain "talk story" that you'd like to have published in the HSGA Quarterly. Write to her at home: or call (604) 263-8944. Says Lorene "now that the heaviest load is off my shoulders I am very happy to stay involved and give HSGA Quarterly all the support it needs." Thanks Lorene. You have lots of faithful readers who've been missing your comments on the world of Hawaiian style steel guitar.

From Lorene -

A REAL "HAWAIIAN HOLIDAY" FOR THE RUYMARS. Although the occasion for our trip was a sad one - Merle's funeral - visiting Hawai'i without having a convention or other club functions to attend was a real holiday for us. Art felt it was his first real vacation in many years. Instead of sitting in our hotel room counting money and doing bank deposits, WE were the ones out enjoying the steel guitar shows, and we found out quite a lot. It seems ironic, but I can appreciate that people living and working in Hawai'i don't go out each night to catch every other musician's show. So some of what I'm reporting, this issue, is half an ocean away from my "Regional Editor" turf.

"HAWAI'I CALLS" NOW "HAWAI'I SHOW". Oh, you spotted that bit about the "Hawai'i Show" no longer being called "Hawai'i Calls". That's right, early in January, the show name and format changed. Bill Bigelow had not bought the name; it still belongs to Don MacDiarmid and there was some problem about the cost of using it. So - the show goes on under a new name, but it VERY MUCH needs your support. In February, they expected to change it to a Sunday brunch show. Barney Isaacs still plays steel on the show, and at the Kahala Hilton on Friday and Saturday nights. He's so much in demand now,

it's like the "good old days" in Hawai'i for him, EXCEPT Barney is not well, and he should be taking it easy. He has to learn to say "NO", but music is his best medicine, and you can help by writing a letter to God. No stamp needed, just read it to Him.

REPORT CARD TIME - The old school marm strikes again. I just sent Marjorie and Alan a report card for their first year in action. I gave them a gold star for surviving. I really think they're putting out a first-class newsletter, but there are a few spots where I said "improvement needed". Well, you know how we school teachers are. We're never satisfied and we always have to urge the pupil to try harder. Now that it's time for all of you to renew your membership, here's your chance to give them YOUR report card along with your check. I know they do want your guidance, so please tell them what you are pleased with, as well as where you see improvement needed. With an open invitation like this, they're going to get lots of comments from all of you, so don't be disappointed if they can't answer everyone.

Being a part of HSGA is not the same as subscribing to "Hawaii" or "Aloha" magazines, where you put your money down and then wait for the good stuff to arrive on your doorstep. HSGA is an association of people who have a purpose, also a vehicle for members to meet and share and help each other. So, there's more needed from you than just your annual dues. We need your input - your ideas, your contributions, your criticism and your praise. Most of all, your HELP.

Think back over the years since our first newsletter went out in 1986. How much have we accomplished? It's truly amazing. I'll list a few things that come to mind, right now: (1) celebrated the centennial of the steel guitar's invention (2) financed MANY students through the scholarship fund; (3) held conventions on the mainland and in Hawai'i; (4) got

more steel guitar players performing in Hawai'i through our letter writing campaign; (5) wrote the book telling the total story of the instrument; (6) got steel guitar instruction course included in continuing education program at Kamehameha Schools; (7) got steel guitar into the Artists in the Schools program; (8) got a number of apprentice and master programs funded through the State Foundation of Culture and the Arts in Hawai'i; (9) put on annual steel guitar shows in the Hawaiian islands, such as the Bandstand show, the Lei Day show, the Ala Moana Shopping Center show, and - best of all - the Hawaiian Steel Guitar Ho'olaule'a, all of which heighten the awareness of Hawaiians to their own instrument; (11) sponsored Steel Guitar Ho'olaule'as on other islands in Hawai'i; (12) took groups of musicians into the schools and senior citizens homes in the islands; (13) got considerable publicity in print and on screen on the mainland, and in other countries, through the efforts of all our members everywhere; (14) helped our members to help each other, and convinced some to take the guitar out of the closet and get to work on it again; (15) got Joseph Kekuku inducted into the Steel Guitar Hall of Fame, as the acknowledged inventor. I could go on and on.

Now that it's time to assess the progress of the club, its future, and the part you are presumed to want to play in it by being a member, it's time to ask yourself not what the club can do for you, but what you can do to be part of the "construction crew". Surely all this good work must continue. Did you invite a neighbor, a friend, a relative to join? Now's the time. If you figure what they'd save on hotel room rates alone, you can convince them it's worth joining just to make the annual trip to Hawai'i, even if they're not nuts about the Hawaiian steel guitar. And, hey, what about YOU coming to one of our conventions? If you haven't been to

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H.S.G.A. 1994 JOLIET HOTEL REGISTRATION

MUST be mailed before July 1 to: Holiday Inn I-80, 411 S. Larken Av. Joliet, IL 60436
Please write convention code "H.S.G." on outside of envelope.

Name (PRINT) _____ # IN PARTY _____

Home Address _____

City _____ State/Prov./Country _____ Zip/Postal code _____

ARRIVAL DATE/TIME _____ DEPARTING _____
(Check in time: after 2 p.m./ Check out time: before 12 noon)

H.S.G.A. CONVENTION RATES: 2 persons (double, standard) \$53 plus tx. One night deposit required.

DEPOSIT ENCLOSED \$ _____ or CREDIT CARD # _____ - _____ - _____ - _____ EXPIRES _____

SIGNATURE _____

Reservations will be held until 6 p.m. only, unless accompanied by a deposit or credit card guarantee for last night's lodging.
to pay dues in Joliet if you plan to vote!

BOARD OF DIRECTORS GENERAL ELECTION PROXY BALLOT

On the following page under the Proxy Ballot are the Board of Directors nominees for the 1994-95 year. HSGA is following Roberts Rules of Order (Revised) in the election procedures, this year. (See "Board Meeting Report" on page 2.) If you cannot be at the General Membership Meeting during the Joliet Convention in August, you may use this Ballot, which allows you to vote (1) for a Nominating Committee choice, (2) write in the name of someone else you think would be committed and pro-active Board member, (3) chose one of the present Board members who WILL be in Joliet to cast your vote for you. Nominating Committee choices and Board Member Credential are on the following page.

1994 JOLIET CONVENTION & HOTEL REGISTRATION FORMS

PLEASE KOKUA! PLEASE PRE-REGISTER FOR CONVENTION. This year's convention is being handled by a committee of HSGA volunteers, NOT just Frank and Donna Miller. AND, because of the addition of the General Membership Meeting Election, HSGA MUST know *in advance* how many "members in good standing" (1994-95 dues paid) will be attending. In past years, we are told that some of you just showed up at Convention, without registering in advance, and it not only delays the start of the "fun" activities, it's very unfair to HSGA member volunteers who have to stay outside at the Registration table to accommodate late registration procedures, and consequently miss the music. A Convention Agenda is printed below the Registration form, for you to keep.

CUT OUT FORMS FROM THIS INSERT, WHERE INDICATED, TO MAIL YOUR DUES, YOUR PROXY BALLOT AND YOUR JOLIET CONVENTION AND HOTEL REGISTRATIONS.

THE PRECEDING TWO PAGES CONTAIN YOUR

1994-95 HSGA MEMBERSHIP RENEWAL FORM

You MUST be "a member in good standing" (1994-95 Membership dues of US\$24 paid) to vote by Proxy or in person at the General Membership Meeting to be held during the Joliet Convention in August. HSGA's membership year runs from July 1 through June 30; HSGA does NOT have a "rotating" membership, (for example, "pay in August and you're good through the following July".) If your Quarterly mailing label says "EXP6/94", your 1994-95 dues should be received at the HSGA office in Honolulu no later than July 1, in order to vote in the General Election. Send your renewal form and check in with your Proxy ballot, if you will not attend the Joliet convention. For those going to Convention, Do NOT wait to pay dues in Joliet if you plan to vote!

GENERAL ELECTION PROXY BALLOT

PRESIDENT: ALAN AKAKA

VICE PRESIDENT: JERRY BYRD

RE-ELECTION TO SECOND TERM- VOTE FOR TWO:

Frank Miller Don Woods

NEW BOARD MEMBERS - VOTE FOR THREE ONLY:*

Lorene Ruymar John Marsden Eddie Punua

* Write-in Nomination (PLEASE PRINT!) _____

Qualifications of your Write-in choice: _____

I wish to assign my Absentee Proxy to the following Board member who will be in Joliet:

J.T. GALLAGHER DON WOODS FRANK MILLER

SIGNATURE _____ PRINT NAME _____

SIGN & MAIL THIS BALLOT ALONG WITH '94-'95 DUES (IF OWED) TO HSGA OFFICE, who will confirm your membership status and forward your ballot, SEALED, to the Joliet Election Committee (non-nominees).

-----KEEP PORTION BELOW FOR YOUR RECORDS-----

BOARD OF DIRECTORS GENERAL ELECTION

ACCORDING TO HSGA BY-LAWS, AND AGREED UPON BY THE PRESENT BOARD OF DIRECTORS (SEE BOARD MINUTES, PAGE 2) THE BOARD OF DIRECTORS SHALL CONSIST OF 9 MEMBERS. THREE NEW MEMBERS, IN ADDITION TO THE OFFICES OF PRESIDENT, AND VICE PRESIDENT NEED TO BE ELECTED TO THE BOARD. A BLANK LINE HAS BEEN LEFT TO WRITE IN THE NAME OF ANOTHER PERSON, IF YOU WISH, WHO FITS CRITERIA AGREED ON BY THE HSGA BOARD OF DIRECTORS, ACTING AS NOMINATING COMMITTEE: (SEE "BOARD MEETING REPORT", PAGE 2). WRITE-IN NOMINATIONS CAN BE HAWAIIAN STEEL PLAYERS FROM ANY COUNTRY IN THE WORLD.

THE COMMITTEE HAS NOMINATED THE FOLLOWING:

FOR PRESIDENT: Alan Akaka

FOR VICE PRESIDENT: Jerry Byrd

FOR RE-ELECTION TO A SECOND TERM: Don Woods and Frank Miller

NEW BOARD MEMBERS: Lorene Ruymar, Former President of HSGA (6 years) and Quarterly Editor
Eddie Punua, Honolulu, Steel guitar performer and accountant, (See "Board Report" page 2).

John Marsden, Sheffield, England-Historian, Steel guitarist, Hawaiian music collector, active entertainer

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standing up for the full hour at a pay phone in a Syosset, Long Island restaurant! J.T. and Makalina and their "Tiny Bubbles" band were playing a wedding gig there, but HSGA took precedence for our meeting. Thanks for your commitment, J.T. We're impressed. (In case you didn't know, Makalina works for the Hawai'i Visitors Bureau office in New York. Both she and J.T. sing, and Makalina is learning to play steel. Both are very up-and-coming young Polynesian entertainers in the Greater New York area.)

A HAWAIIAN DAY IN LONDON TOWN! by Edward Kirkman. (*Ed is an HSGA member and journalist who lives in Essex, England and heads his own group, "Hawaiian Tropicana" playing steel guitar.*)

Excitement ran high as the day of Alan Akaka's arrival came and went. But where was he? He wasn't at the Grosvenor hotel, as he was supposed to be. We sought him here, we sought him there. Steel guitar fan, Lorraine Lewin, rang all 17 London hotels owned by the Grosvenor group, and Alan was at the last one.

Hawaiian guitarists Les Taylor and Jess Bishop were among those who saw the second half of the festival of music from the United States, featuring Alan and the hula dancers, singers and musicians of the Kamehameha Warrior Marching Band and Color Guard.

I spent four hours with Alan on New Year's Eve. The Royal Horseguards hotel, near the river Thames, was full of Hawaiians, coming into the warm from the crispness (!) of an English midwinter. Alan still had his scarf on. After a turkey dinner, we talked, as Hawaiian guitarists do, about guitarists and tunes and tunings. I took out my portable cassette recorder and played the latest tape I had made, with John Marsden and others, for the BMG Tape Club in Britain.

Alan told me "this is the best day of the trip. I've been away for two weeks and heard no Hawaiian music except my own." He showed me his new Canopus



Your "pres", Alan and Ed Kirkman toast Hawaiian-style music in London. (Bet Alan wished that wine was a VERY HOT toddy to counteract England's winter.)

twin-eight guitar, tuned to C13th and B11th, demonstrated how he played "How D'ya Do", and a commercial number called "It's Beautiful", which he made sound as if it had been written for the steel guitar. He also sang snatches of "Holoholo ka'a".

In a message to the Tape Club which he recorded for me, Alan said "We've been talking about steel guitar. We've had a wonderful time sharing ideas, thoughts, and even listening to Dick McIntire and Sol Ho'opi'i. I had a chance to listen to some of the singers from this side of the world, and I was very impressed."

Alan and the Kamehameha band took part in a big London parade on New Year's Day, and the next day he was visited by Hawaiian guitarist Pete Lake, who nearly enticed him into a last-minute jam session. (See "Disc Data for Ed Kirkman's tapes which Alan heard, and which are available to HSGA members. Some rare "footage" here.)

On stage and on the air for Vic Rittenband and Nancy Gustafsson They ALWAYS attend KCCN's "Aloha Friday Luncheon Show" (hosted by Kimo Kahoano and Brickwood Galuteria) at the Waikiki Beachcomber Hotel, but usually as part of the audience. In February, they were AFLS guest performers, playing and singing (and Nancy dancing, no doubt) favor-

ites and songs from their recent album "Postcards from Hawai'i". Incidentally, if you don't have that cassette yet, get it. A nostalgic and musical travelogue with some very interesting comments about best-loved Hawaiian places to visit by Vic. (Side note: Kimo and Brickwood now host the KCCN-FM morning show, which is getting top audience ratings. Great wake-up and commute-time program; lots of local laughs and good fun phone calls from artists and audience alike.)

RECYCLING OLD FINGER PICKS We recently heard of an ingenious way for all steel guitar players to demonstrate their ecological awareness. Make a conch shell from your discarded finger picks! The idea was broadcast by Harry B. Soria on his KCCN radio show "Territorial Airwaves". Now why didn't we think of that. Good conch shells are hard to come by, these days — almost "endangered" in fact.



Tools of the Trade (#3)

by Jerry Byrd

“What’s Hawaiian?”

Answering that question may require space in the next 5 newsletters!! Let’s hope not. I will try to stay on track by sticking to the subject at hand, which is steel guitar. That may not be possible, however, because we must consider several other components which greatly affect one’s music and these can apply to any ethnic music from any country. I will define this as “that indefinable thread of feeling and composition that gives the whole a uniquely identifiable sound.”

That breaks down into these components:

1. **PLACE.** (Environment). No music reflects this to the depth and extent than does Hawaiian music, both lyrically and musically. “Place” includes geography, history, religion and language.

2. **CULTURE.** Includes spirit; nature, religion, life-style, food, and arts and crafts other than:

3. **MUSIC** (and Dance) To be involved with #3, you have to include #1 and #2, because I feel that they are vital to Hawaiian music, especially.

So, friends, I’m saying that you eat raw fish and poi; you study the language and the history and geography and learn understanding so that you can *feel* where you are trying to come *from*. To “play it”, you have to live it. Now I’m hearing (or will, soon) “Byrd — you’re *pupule!*!” May be, but I have lived it, and I’ve learned much in the 23 years I’ve lived here — plus what I knew before I came to Hawai‘i.

“Oh, that OK”, you say, “but what does all that have to do with playing steel guitar?” Just about everything. Let’s analyze that. I’m going to list the names of 11 players in the past, whom we all

recognize. And there are many more. If you don’t know of these people, then you’re already in trouble! They’re not “rated” here, just listed: Sol Ho‘opi‘i, Sam Koki, “Feets” Rogers, Dick McIntire, Freddie Tavares, Jules Ah See, Andy Iona, Billy Hew Len, Pua Almeida, David Keli‘i, Walter Wailehua.

What do all of these players have in common? It is this: every one of them were individuals; all were Hawaiian by birth; all had their own unique styles. Yet all were Hawaiian, and easily recognizable in style of playing. So what’s Hawaiian? Evidently, it’s not any one style of playing - right? Ah — now I hear “The tunings! That’s the secret.” BULL!! This is the first thing anyone ever asks of us “what tuning do you use?” I get very upset with that question, because tunings are not relevant at all. If you can’t play, what can tunings possibly do for you? I remember being asked once “How do you turn your guitar?” I said “with a pair of pliers.”

So we can eliminate tunings, and also “what make of guitar?” and “what make of amplifier?” and here’s one “what type of bar?” It doesn’t make any difference to me if it’s round, square, short, long, or even if it’s a crowbar. If it suits what you want to play, and you can play music with it, GO. And while we’re at it, we can eliminate “how many necks? how many strings?” and all of the gadgets they can attach to one of them.

How then can so many totally different styles all sound Hawaiian? Because the player feels his music and that feeling comes from all that he is (#1,2,3). One outstanding thing (at least to me) that is heard in all Hawaiian style playing is their single string work, and the liquid movement of the bar hand that blends

one note to the next, with no gaps in between. I’ve come to define this as the “p-tah” sound. Added to bar *movement*, rather than staying on one fret strongly, imitates the Hawaiian falsetto voice break. Even though all of them do it, it is best shown by David Keli‘i, Pua Almeida, Walter Wailehua and Jules Ah See, of the list above.

This technique is vital in playing hula “vamps”. Here is an example of what I mean by bar movement: (DIAGRAM, FACING PAGE). Of course, there are hundred of variations depending upon key, tempo and chord progression, as well as the player’s own imagination. A player is quickly identified by the variety and taste he applies to them.

So, to me, “playing Hawaiian” is playing *your* feeling, not what someone else has done, altogether. None of the players I listed sounded remotely alike, and yet not one is more or less Hawaiian than the other. The *feeling* is what you must have when you play — not what you play, or how many notes you can cram into one measure. You play *your* personality, and if you have lived and developed your playing around things Hawaiian, then it will surely be heard in your music. I know, because I hear it in my students. Just playing a Hawaiian song doesn’t necessarily mean that you are “playing Hawaiian” - no way!

Lastly, a few other things enter in that are also a part of the Hawaiian sound, such as the tremolo — what you do with that bar hand. All of your expression comes from your left hand - the picking hand only activates the strings. “Mut-ing” or “blocking” is also important in that it keeps everything from running together.

“What’s Hawaiian?” If you get it, you’ll know it when you hear it, and if you “feel” it, your listener will too. So get your fingers into that poi bowl! It might even help if you have your finger picks on when you do. That’s Hawaiian — and that’s PAU!

Handwritten musical notation for guitar, consisting of two systems of staves. The first system is labeled "Limited bar movement" and the second is labeled "- Added bar movement -".

The first system shows two measures. The first measure has a treble clef and a key signature of one flat (Bb). The notes are: E5 (with a downward arrow), C5 (with a downward arrow), A4 (with a downward arrow), G4 (with a downward arrow), F4 (with a downward arrow), and E4 (with a downward arrow). The bass clef notes are: F2, C3, G2, and F2. The second measure has a treble clef and a key signature of one flat. The notes are: E5 (with a downward arrow), C5 (with a downward arrow), A4 (with a downward arrow), G4 (with a downward arrow), F4 (with a downward arrow), and E4 (with a downward arrow). The bass clef notes are: F2, C3, G2, and F2.

The second system shows two measures. The first measure has a treble clef and a key signature of one flat. The notes are: E5 (with a downward arrow), C5 (with a downward arrow), A4 (with a downward arrow), G4 (with a downward arrow), F4 (with a downward arrow), and E4 (with a downward arrow). The bass clef notes are: F2, C3, G2, and F2. The second measure has a treble clef and a key signature of one flat. The notes are: E5 (with a downward arrow), C5 (with a downward arrow), A4 (with a downward arrow), G4 (with a downward arrow), F4 (with a downward arrow), and E4 (with a downward arrow). The bass clef notes are: F2, C3, G2, and F2.

A TRIBUTE TO WOUT STEENHUIS

by George "Keoki" Wiebenger

(The following has been in the Quarterly "Reserves" file for some time, waiting for the best time, and available space to publish it. Tony Ford's appeal for donations to Wout's Memorial, this issue, prompted us to present this interesting personal profile of one of the world's great Hawaiian steel guitarists by one of our Canadian members.)

I had the pleasure of knowing Wout and his lovely wife Leona from the early 60s until his untimely death of a massive heart attack.

Those days I was heading up a Hawaiian Band in Liverpool (England), and Wout was a great help to me. I spent a couple of weekends with them in their lovely Broadstairs, Kent home.

As a small boy, Wout already played some of the better known violin concertos, but soccer interested him more, and it was not until the Germans occupied Holland that he started playing music again, this time on guitar and Hawaiian guitar. Within weeks from starting, he entered a contest for Hawaiian groups and won a prize, which resulted in a radio and recording contract.

Thus Wout started on the road to his musical career. He was one of the

founders of a students' jazz band called "The Orchestra of the Dutch Swing College". He stayed with this band, on and off, until 1948 when he emigrated to England. By that time, the orchestra had become famous and still is today.

Wout was active in the Dutch Resistance Movement (WWII). He was captured by the Germans and put on a transport for execution. He escaped, but still the war was not over for him. While involved in a fight on Liberation Day, May, 1944, he was shot in the right arm. The surgeon (quite rightly, he thought) set Wout's arm in a position for writing, but Wout didn't want that. At his request, the surgeon re-set the arm in a position more suited to playing guitar!

About 1957, Wout started to experiment at home with multi-track recordings, on which he played all the instruments himself. Encouraged by his wife, Leona, Wout presented some of his tapes to the BBC and within weeks, he had his first radio broadcast. Soon Wout became a household name in Britain, and did many radio and TV shows, plus entertaining on the QE 2 cruise ship.

During his live shows, Wout worked completely on his own, though on most shows, he had a technicians friend along

to set up his sophisticated equipment prior to going on stage. He also performed on shows such as "The Vera Lynn Show", "Music Through Midnight", and many others.

The master tapes for Wout's records were made at his studio in his Broadstairs home. He would then send the completed tapes to the record company for pressing.

Wout played a six string lap steel which, he informed me, he had built out of a hardwood shelf. When I spent a weekend at Wout's, I saw that he had a pedal steel set up in his studio, but he told me that he was not about to change his style, so it stayed there, unused. I dubbed Wout "the Les Paul of Britain", which he thought was quite an honor.

I have 16 of the 20 LPs which Wout made in my collection, but Britain, like Canada, no longer has LPs on the shelves. To my knowledge only one or two of Wout's LPs were put on cassette. Wout's son, Paul (who, I believe, now lives in London, Ontario) can be seen on several of the old record sleeves. (See "Disc Data" for HSGA member tapes of Wout Steenhuis; for information about Wout's LPs, contact George Wiebenger, 215-12128 222 St., Maple Ridge, BC U2X 5W5, Canada.)



DISC DATA



From England - an impressive offering of traditional Hawaiian tunes and steel guitar from HSGA member and steel artist, Edward Kirkman. The "40th Anniversary Tape", (EK 121) celebrating Eddie's 40 years playing steel, feature the following personnel on Side One: Eddie Kirkman and the Islanders with John Marsden on rhythm guitar, bass guitar, 'ukulele and vocals; Vic Collins on rhythm guitar, bass guitar and backing vocals; Mark Kirkman on plectrum guitar and Portastudio; Alan Kane on vocals. (*Not only musically satisfying, but technically well-engineered and produced by Ed's son, Mark.*) Music introductions are by John Marsden (*whom Alan Akaka says "sounds like Pua Almeida"!*). Side Two is filled with not-to-be-missed Hawaiian musical treasures, which Eddie entitled "Voices of the Great". Included are not only the playing but the speaking voices of the artists: Lani McIntire and his Orchestra (from radio) with Hal Aloma on Hawaiian guitar and vocal; Harry Owens and his Royal Hawaiians (from TV) with Eddie Bush on Hawaiian guitar and vocals by Prince Kawohi; selections from Sol Ho'opi'i's last concert in Seattle, September 28, 1953; Roy Smeck on 'ukulele, Ray Kinney and his Aloha Serenaders and Roland Peachey and his Hawaiianaires. (*Comments from Eddie, Arthur Jones, and tuning information, make this a very personal tape.*)

Ed Kirkman also offers HSGA members "Arthur Jones: the last concert", featuring three steel guitarists (EK 122) and "Island Rhythm" with another three guitarists and extracts from live shows by Sol K. Bright with Dick McIntire and Felix Mendelssohn. You can have the cassette tapes for \$12.50 cash each (recommend using an International Postal Money Order) from Edward Kirkman, 4 Shell Beach Road, Canvey Island,

Essex SS8 7NU, England.

A Real "Dutch Treat" from England's Pete Lake, along with one side of Pete and his dance band "Island Rhythm". (*We have no idea if Pete has this tape "for sale"; it was a gift to your Pres. on his recent London visit — but maybe if you ask nice, and pay for the trouble, he'll copy it for you. It's definitely worth it!*) Side One features six numbers with Pete's own group, and then Pete's one-man recordings, backed by Yamaha keyboard, voices, Hawaiian guitars, mixed down on a Foxtex 4-track recorder. D6 tuning. Next, and on Side Two, are Hawaiian style steel artists Wout Steenhuis, Rudi Waireta "perhaps the most famous of the Dutch artists, whose style is frequently copied", Wil Gitsman & "The Melody Strings" (8 string steel, D9th tuning, C6, B11th) and "Royal Hawaiian Minstrals" with Peter DeFretes playing a steel fry pan and singing lead vocals. You can write to Pete about this tape at 72 Kenilworth Av., Walthamstow, London E 17, England.

Just Released - the Aloha International 1993 Club Tape. Features 26 members recording their favorite Hawaiian songs: My Tane, Manuela Boy, That's the Hawaiian in Me, Waipio, Harbor Lights, Aloha Tears, Alika, Kohala March and many more. Available from Warren Slavin, 10 Grouse Rd., Somerville, MJ 08876. Ph: (908) 359-3561. Cost is US\$11.50 postpaid for U.S./Canada members, US\$12.50 postpaid, all other countries.

From Houston to Nashville - from Lorene "Doesn't sound very Hawaiian, does it? I promise you, this one is beautiful. It's done by **Herb Remington** and **Kayton Roberts**. Herb plays his new Remington String Master and Kayton uses his vintage Fender double 8.

Kayton plays 'ukulele, and **Russell Rask** plays rhythm guitar along with many other musicians. I can't list all the songs, some of them are: The One Rose, Yellow Bird, Beautiful Kana, Room Full of Roses, Mapuana, What Now, My Love. So *Ono!* It's produced by Russell Rask, so order from him at: Steel Guitar World Magazine, P.O. Box 9297, Spokane, WA 99209-9297, phone (509) 487-5658. The cost is US\$10 plus \$2 mailing. Then tell me what you think of it."

An additional Hawaiian music source comes from Bob Mulick. He responded to an ad in Aloha Magazine by Kaleo's Music, 1142 Auahi St., Ste 3100, Honolulu, HI 96814-4917, which offered a "complete catalog of Hawaiian music and monthly newsletters for US\$4.00 (\$2.00 refundable with first order)". Says Bob "The catalog is published in the Spring and Fall. Newsletters are sent every other month and review 12 to 15 recordings which are also available at a reduced price. Reviews cover both new and existing recordings. The catalog has approximately 850 listings; artist, title and formats are listed. (*Bob says "Islands Call", with Alan Akaka, Jerry Byrd, and Barney Isaacs playing steel is in the catalog, in case you don't have this CA.*)

CORRECTION!

S'cuse us for publishing an unfounded rumor. Dirk Vogel is **STILL** President of Aloha International Steel Guitar; Don Sweatman is Vice President in charge of conventions.

BUY & SELL

Jim Moore still has Steel Guitar Instruction Sheets available. Complete set of lesson sheets by "Natural Music Guild" (Santa Ana, CA 1952). Beginning steel players should contact Jim to specify tuning, and whether they want notes, tabs or both. Write James W. Moore, 100 15th St., Apt. C-206, Bay City, MI 48708, or phone (517) 892-6912.

Tex Ross has some antique lap steels for sale from his collection: (1) one long scale 8-string Jerry Byrd frypan, made by Sho-Bud, with Jerry's autograph to the original purchaser on the bottom. Tex says "mint condition, with case". (2) one 6-string Rickenbacker with stamped metal body. It's been repainted, and given new bridges and nut. It was bought in Los Angeles in 1938, and comes with case and volume control, only. (3) one all-wood Jerry Byrd model C&W 8-string Rickenbacker with legs. Mint condition, with case. (4) one 6-string Rickenbacker, stamped metal body (been stuffed with newspaper). Grey color, mint condition with case. Make offers for any or all to Tex Ross Music, 142 S 200 E, Vernal, Utah 84078, or call (801) 789-1086.

Very Unusual Gift. Jim Moore and Marsha Groulx may cancel their HSGA memberships over this one, but your editor could not leave it out! We don't know if they'll make this item for anyone else, but it sure was a unique and thoughtful gift to Alan Akaka, who played his steel guitar in concerts, in icy cold London over Christmas holidays. Jim sent your Pres a pair of thermal lined "Novahide" gloves with picks attached to the right glove, and a bar attached to the forefinger of the left glove! How's that for practical! Better yet, on the backs of the gloves is printed "Alan Akaka, Winter 1993-94, London, England ... President - HSGA Honolulu, Hawaii". We're giving Jim a whole year to take your 1994 Christmas orders!

Price? Well, we say "Jim the gloves are worth a fortune, if you're planning to do a Hawaiian Santa Claus schtick with your steel, in some shopping mall or City Hall courtyard!"

"Steel Guitar Directory". Russell Rask of "Steel Guitar World" announces this new directory, which may be available by now, as an "idea that came from Jeff Newman; he created this needed directory after numerous requests for names and addresses." Russ has added to the list, and the categories in the book run the gamut of builders, retail shops, repairs, instruction, parts, and on and on through recordings and studios! He suggests a \$5 + \$1 shipping retail price for a single volume, and will probably sell it to HSGA members for that. A sample page shows names and addresses in each category, but unfortunately from what we saw, no phone numbers. Hopefully, there's value here for non-pedal players, too, as it appears that Russ has mailed the listing sheets for inclusion in the Directory to everyone he knows — and Russell Rask knows LOTS of people in the business of steel guitars. Write to: Steel Guitar Directory, P.O. Box 9297, Spokane, WA 99209-9297.

CLOSING NOTES

Wesley Dunn has informed us that his wife, **Belva Dickerson Dunn** passed away last September 9. In part, Wesley writes: "Belva was Sol Ho'opi'i's pride and joy. He and his group would spend their day off at the Dickerson, where Belva's father (who manufactured the Dickerson Electric steel guitar which Sol played) would record on the old 16" records." Wes was one of Sol's students, too, he says, and he and Belva taught 600 guitar students a week "and most of them were steel guitar students. All of the Hawaiian boys loved Belva for her musical ability and said that she was next to Sol." *May you inspire heaven with your Hawaiian music, Belva.*

We have also learned of the passing of steel artist **Tommy Sargent**, at age 76, from HSGA member Keith Titterington. Tommy was best known in the Hollywood area, where he played in Hawaiian trios with many of the greats. He was also known in C&W circles, and before WWII, worked in the movie industry playing with big band orchestras. Say "Aloha" for us to the Greats up there, Tommy.

MEMORIAL APPEAL - WOUT STEENHUIS, 1922-1985

Tony Ford sends this special appeal "to those Wout admirers who would like to help" with a special memorial to be placed in Wout's hometown, with "many thanks, indeed to those contributing"..

"Wout, his superb steel guitar playing and musicianship, are to be commemorated this summer by placing a seafront, channel view seat in his name, at his hometown, Broadstairs, Kent, England.

"Wout was a Dutchman, and had made U.K. his home since 1948. He made many LPs (mostly with E.M.I.). He composed, arranged and played several string and percussion instruments professionally; enough to form a 'one man band'. Many of his recordings were, as such, as he had a fully equipped multi-tracking home studio.

"Wout's arrangements, unique beautiful sound and style, so perfectly captured the South Seas, although he also played other populars and swing. So many can be considered masterpieces."

TO THOSE WOUT ADMIRERS WHO WOULD LIKE TO SEND A DONATION TO HELP WITH HIS MEMORIAL, contributions (we suggest cash/International money orders for U.S. and Canadian members) should go to: The Town Clerk, Broadstairs Town Council, Pierremont Hall, Broadstairs, Kent, CT10 2UQ, England. Closing date for donations is June 30, 1994.

C6th tuning

HOE HOE NA WA'A (Hukilau)

Sam Koki

E KOMO MAI! Welcome! New Members

Aloha and mahalo for joining HSGA. NOTE TO ALL MEMBERS: A brand, new Annual Membership card will be issued in July to each member whose '94-'95 dues are paid. Members attending the Joliet convention, take your card with you in order to vote in the election!

MARSHA GROULX, 100 15th St., Apt. B-312, Bay City, MI 48708
GLENN ISBELL, 4757 Apollo Dr. Antioch, TN 37013
JOHN McGANN, P.O. Box 172, Eliot, ME 03703-0172
WILLIAM and GLORIA McPHEE, 1219 Parkland Dr., Port Coquitlam, BC/CAN V3E 1B4
NORM MENCK, 6511 Winston Dr., Spokane, WA 99208-4852
LAURENT METTRAUX, 7 Rue Des Glaciers, 1004 Lausanne, Switzerland
ALAN MORGAN, Unit 12, 1-Argus St., Cheltenham, Australia 3192
JOHN B. "JACK" RUSS, 458 NE Conifer Dr, Bremerton, WA 98310
HANH DAC TRUONG, 1916 San Anseline Av., Long Beach, CA 90815
DONALD WHITAKER, 7235 Pleasant Creek Rd., Rogue River, OR 97537

THE LAST WORD

Marjorie Scott, Editor

Well we made it, through a WHOLE YEAR! This is our 4th issue "under new management", and we've learned more things about being "Editor". (We thought nothing could possibly be different from the years we were editing a bi-weekly tabloid newspaper, and we were wrong!) Being Editor of the Quarterly has some great "percs", among them, getting to communicate—sometimes regularly—with some very supportive and pro-

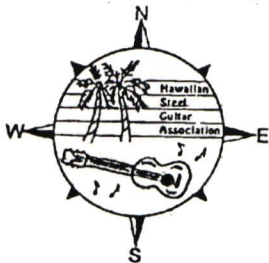
active HSGA members: the ones who call, write, send pictures, praise (that's extra nice, because it's always easier to criticize) and complain, when it's called for. Folks, we can't handle "problems" if we don't know about them. What we can fix, we certainly try to, but some "problems" are not handleable. For example, there's an "unfounded rumor" about bulk mail delivery of your Quarterly. In answer to several complaints

that West Coast members "receive their copies five to six weeks earlier" than the East Coast - UNTRUE! Bulk mail sacks fly from Honolulu directly to whatever bulk mail center in your region services your town. Now, if your Center is overloaded with catalogs or store sale flyers at the time the Quarterly arrives, or bad weather interferes, you're probably in for a wait to get the Quarterly. Check out your Bulk Mail Center, if it seems you're getting your magazine much later than you should. Do remember that we ask you to figure on 4-6 weeks for delivery, and we're bustin' our 'okole to get the issue into the mail by the end of the month preceding issue date. For now, as Board members Jerry Byrd suggested, and Don Woods reiterated at the March 5 Board meeting, if mainland members want faster delivery, send us an extra \$2 to pay postage for First Class Airmail for the year. Many thanks, again, to our volunteer reporters and Regional Editors around the world who provide the stories and news on deadline each issue. And let's hear very loud applause for Alan Akaka, Jerry Byrd and Lorene Ruymar who put a lot of thought and time into producing "da bes" Hawaiian steel guitar news, views and music every issue. If you haven't yet sent us a tidbit for the "Members' Corner" or "Coconut Wire" or "Ho'olaha", it's YOUR TURN. See you in the next issue?

HSGA QUARTERLY

The Hawaiian Steel Guitar Association
P.O. Box 11373, Honolulu, HI 96828-1373

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JOLIET CONVENTION & HOTEL REGISTRATIONS

Does your mailing label say "EXP6/94"? If so, your '94-'95 annual membership is due on July 1!