

HAWAIIAN STEEL GUITAR ASSOCIATION

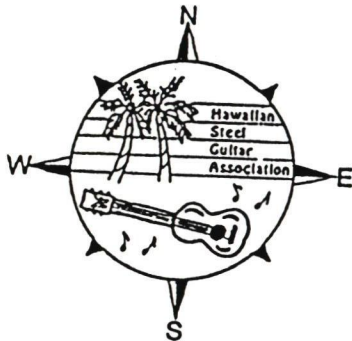
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APELILA, 1990



MEMBERSHIP RENEWALS ARE NOW DUE

HAWAIIAN STEEL GUITAR ASSOC.

H.S.G.A. QUARTERLY NEWSLETTER

APELILA, 1990

PUBLISHED JAN. APR. JULY OCT.

VOLUME 5, ISSUE 18

SPECIAL ARTICLES

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ENCLOSURES

"THE COLORS OF KONA" - composed "Hao" Leigh Triggs, arr. E13th by L. Ruymar
"O HU LANI" - composed by Billy Reid, arr. D9th and E by Biily Reid
JOLIET CONVENTION REGISTRATION FORMS (1 sheet)
BALLOT AND MEMBERSHIP RENEWAL FORM (1 sheet)

PRESIDENT AND EDITOR: Lorene Ruymar

VICE PRESIDENT AND TREASURER: Art Ruymar

CONTRIBUTING EDITORS: Jerry Byrd, John DeBoe, Bob Waters Jr.

BOARD OF DIRECTORS: Fred Barnett, Vern Cornwall, John DeBoe, George Lake, Ed Maunakea, Frank Miller, Elmer Ridenhour, Beau Sterling

HONORARY MEMBERS: Tom Bradshaw, Jerry Byrd, Barney Isaacs, Merle Kekuku, Alvino Rey, DeWitt Scott, Roy Smeck, and the late Billy Hew Len, David Kelii, and Tom Shilstra

PURPOSE AND GOALS: 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. All Hawaiian music enthusiasts, players as well as non-players, vocalists and dancers, are welcome to join with us in the world-wide promotion of our music. We welcome the advice of our members in the fulfillment of our goals.

MAIL AND PAYMENTS: Please address all mail to: LORENE RUYMAR, PO BOX 3156 BELLINGHAM WA 98227 or to: 2090 WEST 44TH AVE., VANCOUVER B.C. CANADA V6M 2E9. Please mail all payments in U.S. funds to: ARTHUR RUYMAR at the Bellingham address. Telephone 206-733-0234 in Bellingham, 604-263-8944 in Vancouver (answering machine after four rings). MEMBERSHIP \$20.00 U.S. ANNUALLY PAYABLE AFTER RECEIPT OF APRIL ISSUE.

Submissions for the next newsletter must be received either at the Bellingham or the Vancouver address on or before MAY 15, 1990.



Yes, it's the Great One's 39th birthday again, so I thought we'd put Jerry on a skewer and roast him in this issue. I went to great pains to draw the "Happy Birthday" bow just to save him from having a heart attack. I knew that the instant he opened this newsletter and saw his picture staring at him from page 1, he'd run to check the obits.

I want to tell you about the big birthday bash held at the Willows Restaurant on Sunday (the 11th of March). It was a surprise party, more than 100 people were there. I'm going to try to list some of the names you'll recognize but I must apologize to those who are left out. I just couldn't catch them all. In random order: Melveen Leed, Karen Keawehawaii, Myra English, Nina Keliwahamana, R. Alex Anderson, Irmgard Aluli, Sonny Kamahele, Walter Mookini, Alan Akaka, Hiram, Casey and Kalani, Jimmy Papa, Benny Kalama, the Tau Moe family, Merle Kekuku, the Rittenbands, Barney & Cookie, and everyone else you can think of. Scotty and Mary flew over just for the party, so did Bob and Julie Waters. They both joined in the roasting of "The Chief" as did Gen. Fred Weyand and many others. Reverend Akaka gave the blessing at the start, and both he and Congressman Dan Akaka (who had made a special flight home just for the event) gave sincere, loving tributes to Jerry. From then on the gloves were off, much to the merriment of the guests and Harry Soria, who did the MC's job.

I asked Jerry, "Was it REALLY a surprise?" and he said, "Well, yes and no. I knew something was up because Kaleo arranged for me to go golfing with Fred in the afternoon, just to get

me out of the house. That was unusual. A few phone calls were strange too, like Sonny Kamahele phoning to speak to Kaleo, and Herbert Hanawahine phoning to say he regretted that he couldn't attend the party. I wondered 'What party?' but my ESP was working overtime by then. And I hadn't heard from Bob and Julie, they usually phone to wish me a happy birthday. I figured they were over here and up to something." At the party, Jerry says, he was wearing so many leis he could hardly see over the top of them.

Well, kids, we can have our own birthday party roast right here in these pages. Let's call Joe Boudreau up to the microphone to begin with a NICE, SINCERE toast to Jerry.

JERRY 'MANU' BYRD - by Joe Boudreau

In the wake of the "Centennial" year of the invention of the Hawaiian steel guitar, it is appropriate that we honor, on his 70th birthday, the man widely acclaimed by those who understand the intricacies of the instrument, as the greatest living Hawaiian Steel Guitarist, Jerry Byrd (The Great One).

Few have equaled Jerry's lifelong contribution as an ambassador of Hawaiian music and as a promoter of the Hawaiian steel guitar. He has been totally dedicated to the preservation of this important facet of Hawaiian culture. Jerry never does anything "half-way". It's all or nothing. His interest in Hawaiiana has included learning to sing the Hawaiian words to many native songs!

Born March 9, 1920 in Lima, Ohio, of German

parentage, Jerry is, in part, a product of early "Nashville" where he was a significant formative influence in that genre. His credits include working with such CW greats as Chet Atkins, Marty Robbins, Hank Snow, Roy Clark, Ernest Tubb, Red Foley, Hank Williams, Patti Page, Burl Ives, Jimmy Wakely, and many others. Since he cut his first record in 1949, Jerry has performed with virtually every Hawaiian entertainer of note.

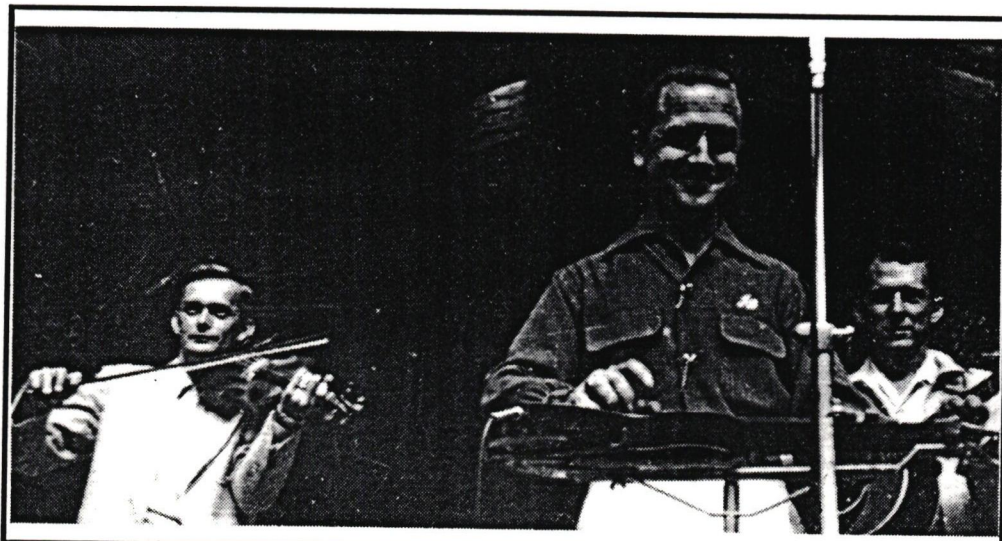
Jerry Byrd is a virtuoso's virtuoso. The scope of his accomplishments on the "ungimmicked" Hawaiian steel guitar sets Jerry in a class by himself. He is proficient on several other instruments, including rhythm guitar and bass fiddle. Besides writing numerous Hawaiian songs, his compositions include notable works in jazz, blues, pop, CW, etc. Jerry was the first non-pedal Hawaiian steel guitarist ever to record as featured soloist with a full (58-piece) symphony orchestra. His rendition of Boudleaux Bryant's "Polynesian Suite" with the Mexico City Symphony Orchestra was a hallmark achievement on this instrument, and it spot-lighted the versatility of this consummate musician and peerless performer. There are avid Jerry Byrd fans wherever the steel guitar is played. In Japan, Jerry is

regarded as something of a deity, and he is revered accordingly.

Jerry's varied talents extended far beyond merely being a gifted performer and teacher. On occasion he has functioned as producer, co-producer, musical director, sponsor, author, emcee, arranger, composer, historian, steel guitar manufacturer's consultant, etc.

In June of 1972, Jerry decided to move to Honolulu, even though continuing his career on the mainland certainly would have afforded greater opportunity and surely would have been more profitable. There were more important considerations than money. He chose to devote the rest of his life to playing Hawaiian music, his strongest love, in its home setting.

Moreover, he wanted to "give something back" by teaching young Hawaiians to play their native Hawaiian steel guitar and thus help to perpetuate an interest in this most poetically expressive instrument, which has signified the "Voice of Aloha" throughout the world since shortly after the turn of the century. To this end, Jerry has promoted and performed in scores of free con-



A
YOUNG
JERRY
BYRD
WITH
BRAND
NEW
RICK
GUITAR

certs since moving to Hawaii.

On a more personal note, I first learned of Jerry when I purchased one of his albums (Nani Hawaii) in a Hollywood music store in 1952. Before I had heard three bars, I knew this mid-western dude was strictly "special". I first met Jerry at the Outrigger Hotel's Blue Dolphin Room, in Waikiki, in December, 1973, about 18 months after he moved to Hawaii. We have corresponded ever since. Whenever we go to the islands, visiting with Jerry and Kaleo is our top priority.

Based on his own past experience, Jerry is known to be adamant about promptly and personally answering all his fan mail. This trait bespeaks his considerate nature, and is not lost on his admirers. He is a crackerjack story-teller, and practical joker, with a great sense of humor. As if that weren't enough, Jerry is proud of his cooking prowess. He loves to don an apron and prepare his favorite island dishes for close friends.

A charter member of the "Steel Guitar Hall of Fame", Jerry also is a member of the Board of Directors of the "Association for Hawaiian Music", and has served on the B.O.D. of the "Hawaiian Music Foundation".

Under the patronage of an admiring former student, who happens to be a Tokyo industrialist, Jerry has authored the most comprehensive "Steel Guitar Method" ever produced for the non-pedal instrument.

On May 7, 1989, Jerry staged his eighth annual Hawaiian Steel Guitar Ho'olaule'a at the Moana Hotel in Honolulu, under the aegis of Melveen Leed's Melco-Hawaii. This production is a "showcase" for Jerry's current and former students, toward all of whom Jerry is justifiably proud. This show consistently plays to SRO.

At his most recent Ho'olaule'a, Jerry received



two prestigious awards: a "Special Commendation" from Governor Waihee of Hawaii, and a framed memento of a "Special Tribute To Jerry Byrd" read into the Congressional Record, from the Floor of the House, in Washington, D.C., by Hawaii Senator Daniel Akaka, on April 12, 1989.

Following a long, illustrious career, marked by singular brilliance, Jerry, to the dismay of his followers, no longer performs regularly. Nonetheless, he remains in great demand and travels extensively to make "cameo" appearances.

A master of touch and tone, Jerry's forte is

"precision" and "feel". He blends clean harmonics with complex chord patterns and delicate volume shadings as a Rembrandt uses his brush, creating vivid impressions on the listener's imagination. His technique is flawless. His style and feel are distinctly Hawaiian.

For those of us who prefer the illusion of "yesterday's Hawaii", our dreams and fantasies find fulfillment in the pure magic of Jerry Byrd's music. Indeed, it is not uncommon for lovers of the instrument to be unabashedly moved to tears under the spell of this incomparable genius of the romantic Hawaiian steel guitar.

Thank you for that tribute, Joe. You said it most eloquently. Now, folks, that was the GOOD stuff about Jerry. If I am to compete with the Enquirer, I've got to come up with some of the DIRT about Jerry. So, I sent my menehunes on a "fact-finding" mission. The last report we got from them is that Jerry and Kaleo have a Fibber McGee closet the same as we have, and that thing is so crammed full of trophies, plaques, mementos, awards, and tributes paid to Jerry through his career, the menehunes might never see daylight again.

I'll share with you some of the items that slid off the top of the pile:

(1) a letter from DeWitt Scott, President of the International Steel Guitar Convention, dated September 23, 1978 which says, "On September 2, 1978 three steel guitarists were inducted into the Steel Guitar Hall of Fame. The decision of the Hall of Fame Board of Directors was based on the contributions these players have given to their instrument. Leon McAuliffe, Alviño Rey and Jerry Byrd were these recipients. These men were

pioneers in the development and establishing the styles of the Steel Guitar. In the audience were steel greats Buddy Emmons, Lloyd Green, Curly Chalker and Pete Drake."

(2) Another letter, dated May 8, 1978, has the gold seal of the Executive Chambers, and is signed by George R. Ariyoshi, Governor, State of Hawaii. It's addressed to Jerry, saying, "Please accept the warmest thanks of Mrs. Ariyoshi and myself for the beautiful music which you and your musical group provided for the Vice President of the United States and Mrs. Walter F. Mondale at Washington Place on April 30, 1978. The Vice President and Mrs. Mondale had very warm praise for the wonderful entertainment. They were



LEON MCAULIFFE, ALVIÑO REY, JERRY BYRD

particularly impressed with your group's ability to remember so many ancient Hawaiian songs and with the way your magnificent voices blended together to bring out the Hawaiian music at its very best. Again, let me express our deep appreciation for sharing your group with us and for making the Vice President's visit a most memorable and enjoyable one."

(3) A full-page article by Harold Morse, in the Honolulu Star Bulletin dated March 15, 1978. This article was accompanied by a good close-up picture of Jerry playing his double-neck Sho-Bud. The writer described an evening in the Surf Room at the Royal Hawaiian Hotel in Waikiki with Jerry's steel backed by Benny Kalama on guitar and Sonny Nicholas on bass. Then he told the story of Jerry's dedication to steel guitar, which began when, as a boy, he first heard it in a tent show in his home town of Lima, OH. He ordered a \$65 steel guitar and amplifier from a Spiegel catalogue and taught himself to play. Later, he traded it in on a \$150 Rickenbacker with amplifier. The Rick now rests in the Country Music Hall of Fame.

The Hawaiian steel guitar was first introduced to the Grand Ole Opry in 1940 by Clell Summey, of the Pee Wee King Band. "The redhead" from Ohio was heard on Nashville station WSM for 24 years. One radio series called "Two Guitars" featured Jerry with Chet Atkins. Their most requested number was Bells of St.Mary's.

How did Jerry make up his mind to move to Hawaii? He spent a week there in 1964 playing the military club circuit. "Later in the '60's", Morse continued, "Byrd grew weary of the super-hyped pressurized, commercialized world of big-time country music." On visiting Hawaii again in 1972, he became aware of how little steel guitar music was being heard in the islands and moved there to take an active role in restoring it. He started out by teaching students at St.Louis High, assisted by scholarships granted by the

Hawaiian Music Foundation. One of his first students was Alan Akaka who went on to study music at U of Hawaii and became an instructor himself.

Some of Jerry's outstanding recordings would be: with Burl Ives on "Pearly Shells", the theme from the TV series "Adventures in Paradise", and his biggest hit "Memories of Maria" written for Jerry by Roy Orbison. Speaking for himself, Jerry says his interpretation of the word "artist" is "communicating an art form". "When I am playing I am always communicating. I don't try to see how many notes I can play, I try to make the ones I do play say something." And that's the essence of Jerry!

RENFRO VALLEY BARN DANCE "GANG"

Here's a word from Jim Smith of Gig Harbor WA. "I first became acquainted with Gerry (that's how Jim spells it) about 1940 when he was a member of the Renfro Valley Barn Dance "gang", in Kentucky. Enclosed is a page from the Renfro Valley Keepsake published in 1940. Homer and Jethro were members of the gang at that time. I have not been in contact with Gerry since the late 40's when he appeared on a Detroit radio station (1945) with Ernie Cornelison (Ernie Lee). Later, Gerry went in to WLW in Cincinnati for a time and after that, I don't know. I've heard he was living in Honolulu. I always believed that Gerry played the sweetest Hawaiian steel guitar music I ever heard - and I'm sure that he still does, wherever he is."

Editor's note: I was just checking my dictionary to see if "barn dance" is one word or two, when I came across the word "barney"...*"BARNEY: an argument, a prizefight, a fight or brawl, a blunder or mistake, or a small locomotive used in mining and logging."* "Cute!" I said, "let's see what a 'jerry' is."....*"JERRY: of inferior materials or workmanship, as in 'jerry-built'....British slang - a chamber pot!"* I'll have to write to Mr. Webster about that.

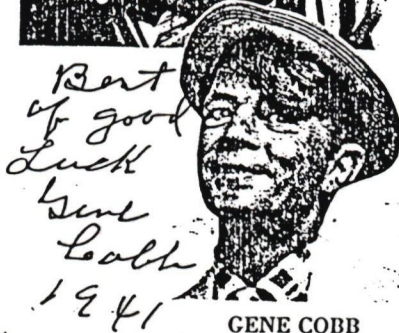


RICCA HUGHES

Ricca portrays many character parts equally well. Pinch hits for A'nt Idy when that lady occasionally finds it necessary to take a vacation from the cares of her large family—Little Clifford.

ERNEST CORNELISON

The first person to greet you when you drive up to the Renfro Valley Lodge is likely to be Ernie. He looks after the comfort of overnight guests to the extent of seeing that they are properly housed, then turns them over to Mom Blakeman. That man-sized baritone you hear on many broadcasts belongs to Ernie.



GENE COBB

Singer, dancer, impersonator and Master of Ceremonies is Gene Cobb. His comedy monologues always go over in a big way and his characterization of "Honey Gal" never fails to bring down the house. Gene is that rarely-met individual, a complete one-man show.

JERRY BYRD

Jerry is the boy who plays that beautiful Hawaiian guitar music you hear behind most of the sentimental numbers put on the air from Renfro Valley. Also works in the Music Library during the week. A clever musician, and a good fellow.

RENFREW VALLEY BARN DANCE GANG
 (JERRY, DID YOU EVER SPELL YOUR NAME WITH A "G"??)

Now, let's call S COTTY to the mike. He has a few "goodies" to share with you.

Story #1: "After spending five days in Nashville, Jerry and I headed out to the airport for his departure. That's where we ran into Buddy Emmons. We were in the coffee shop when Jerry's flight number was called and as he got up from his chair I got up from mine with the intention of escorting him to his plane. Buddy says, "Scotty, stay here with me." So I sat down. Jerry says, "Scotty, aren't you coming to the plane with me?" So I got up. Buddy says, "Come on, Scotty, stay here with me." So I sat down again. This went on for several minutes and I was torn between two great players. I finally had to tell Buddy that I was sorry, I had to go with Jerry. Buddy then told me, "Now I know where your loyalty is." It took me awhile to realize that the two were just having fun with me."



GRAMPAW JONES & JERRY HAM IT UP
AT GRAMPAW'S ROAST OCT - 1988

Story #2: "Buddy Emmons, Jerry, and I were in Japan. The night before we were to leave, there was a knock on my door. Jerry and I were bunking together. As it was 2:00 am I was hesitant to answer the door. It was Buddy. He wanted me to cut the strings of Jerry's steel guitar. We both knew that Jerry had to play in Honolulu the same night and Buddy wanted him to open his case and be surprised. I said, "NO". I went back to bed and in a few minutes Buddy knocked again and tried to talk me into it again. Well, to make a long story short, I did agree to cut the strings of one neck but leave Jerry with at least one tuning so he could play the job. I took his



JERRY MODELS WORLD'S LARGEST BEANIE
EXPO 86, VANCOUVER

steel into the bathroom and opened the case. When I saw that beautiful ShoBud, tears began to fall each time I cut a string. I wished I hadn't agreed to this insane idea. I put the guitar back where I had picked it up and went to bed. The next morning - would you believe it - Jerry looked at the case and put it on the bed and opened it!! Jerry says, "Who cut the strings of my guitar?" WOW! I felt sick to my stomach and if I could have crawled into a hole and disappeared I would have done it. I thought the best thing to do was to confess to it. So I said to Jerry, "Buddy Emmons made me do it!" This made all the difference in the world. Jerry began to get that mischievous look in his eyes and said it was OK. He understood. Buddy and I went downstairs and prepared to go to the airport. As Jerry had a later flight he was still in our room. He went next door to Buddy's room, opened his pack-a-seat, and took all the strings out of their packages, found his wooden bar that he uses to make his steel sound like a banjo, and carved it up. Then he wrote his name on it. When Buddy played with the Super Pickers the next night in Texas, the surprise was on him. When he opened the seat all the strings sprang out and when he saw Jerry's name on his chopped up bar, well, he knew who got the last laugh!"



YOU'LL HAVE TO WRITE YOUR OWN
CAPTION FOR THIS. TOO RISKY.

All t ogether now, let's sing 'HAPPY BIRTHDAY'
in Hawaiian to Jerry:

"HAU'OLI LĀ HĀNAU IA OE
HAU'OLI LĀ HĀNAU IA OE
HAU'OLI LĀ HĀNAU, KELE MANU
HAU'OLI LĀ HĀNAU IA OE."

CONVENTIONS & GET-TOGETHERS

JOLIET CONVENTION THU. AUG. 23 TO SAT.

AUG. 25. This year's convention promises to be the biggest ever. We expect to present on our stage the sizzling steel guitar stylings of Alan Akaka, the dazzling performance, the charm and charisma of Bill Stafford, Bill Schmiedlin, Bob and Julie Waters, Beau Sterling, and many others. John Auna is organizing a trio of Kona seniors, a group who know and perform the traditional music of Hawaii as it was in their day. We're hard at work raising funds to cover their flight and hotel costs. We have a small price

break from Hawaiian Airlines, and contributions to date are as follows: Mildred Hopkins donated \$5.00, Jack Abramite \$10.00, Bill Normandy \$10.00, Leigh Triggs \$50.00, Anonymous \$92.00, and John Auna with his group of steel guitarists raised \$300 at their concert in Hilo. At Jimmy Hawton's "Jerry Byrd" show we raised \$69.00 by raffling off a painting by Beth Parks. Many letters have been written applying for grants and gifts, but none have been successful yet. Please help us if you know how we could go about this. We estimate \$600 is needed to cover flight and

hotel for each person.

When I told Bob Waters of our plan to bring in some dear Hawaiian seniors (Kupunas) from Kona, he understood. Bob said, "In all my years in the islands at luaus and parties it has always been when the Kupunas played and sang that made me drop my tears!" That's it exactly, Bob. Not glitzy show-biz people. Just "from the heart" people.

HSGA is profoundly dedicated to the preservation of traditional Hawaiian music and the restoration of the steel guitar to popularity in the islands and abroad. When you read our newsletter you know how hard we work to achieve this goal. You might not always see where you can contribute. Just by being a member of HSGA, you are already making a good supportive contribution. By attending our conventions you also support our work. To be a strong effective force in the work we are doing, the club must have well-attended, enthusiastic conventions and a good newsletter. Aside from that, you'll find when you get to Joliet that you'll meet so many truly beautiful, friendly people and have such a good time you'll wonder how "doing good" can feel so good.

Try to get there Wednesday evening, so we can arrange the music program with you. Playing sessions will begin Thursday morning and club members will play throughout the dinner hours in the hotel's restaurant. On Friday evening, we've been invited to provide music at Earl's Cafe in Joliet, and on Saturday evening the Holiday Inn will turn into a cruise ship to provide the "dream cuisine" to complement the luau show. Frank is arranging for other restaurants where members can play Wed. Thur. and Fri. nights. Contact him early to find out about it.

There will be steel guitars, amps, recordings, and whatnot for sale. Seminars will be given on various subjects. Beau Sterling has agreed to

present to us a variety of exciting rhythmic patterns, to "take the ho-hum out of your strum". Bring your ukulele or rhythm guitar along to catch the beat. Also, if you have any music you're having difficulty with, bring the troublesome piece along (several copies, if possible) and someone will be available to give you help on a one-to-one basis.

I feel sure that most of you know who Alan Akaka is, we have spoken of him so often in this newsletter. However, for those who don't know the whole story, here's a little background on Alan:

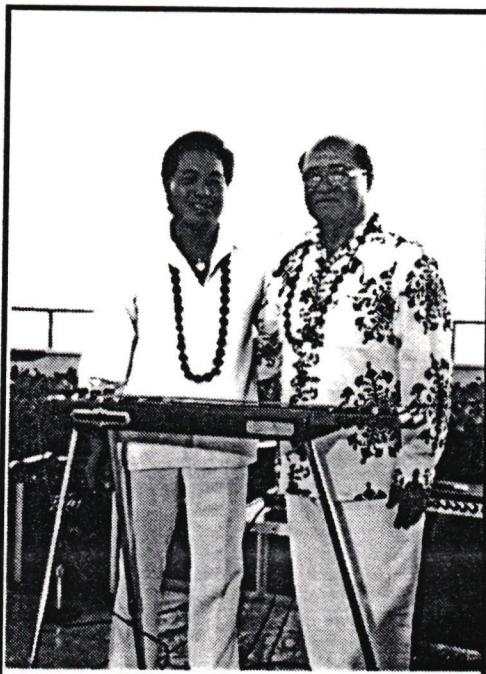
Alan's first musical venture was on clarinet in the Kamehameha High School band. During highschool years he became an accomplished ukulele player. In 1973 Alan became one of Jerry 's first students in Hawaii to study steel guitar. Alan (still in highschool) then formed a band with his steel guitar as the lead instrument. During his years in the University of Hawaii's music program (1974-78) Alan traveled and performed as a sales representative for Aloha Airlines luring tourists to Hawaii with the sweet sounds of his steel guitar. He graduated with a degree in music education. Meanwhile, he kept up his fabulous musical career playing at the Princess Ka'iulani Hotel, then the Tihati Polynesian Show and finally at the House Without A Key, Halekulani Hotel. In 1986 he organized the group "Alan Akaka and The Islanders" with members Sonny Kamahale, Benny Kalama, Barney Isaacs, Walter Mo'okini, Harold Haku'ole, Kaipo Asing, Merle Kekuku, and Byron Yasui. Recently, Alan gave up his teaching career as music educator and band master at the University of Hawaii, to become a businessman. He assures us he will always find time to play his steel guitar and to give private lessons as well. Alan has done much for the advancement of the steel guitar in Hawaii. We hope he will be able to keep up the good work and we look forward to enjoying his musical artistry at the convention in Joliet this year.

CONVENTIONS. THE UNTOLD STORY For those who wish to know what goes on behind the scenes at the convention, I'm here to tell you "all you want to know but were afraid to ask". It starts a year in advance when we "talk turkey" with the motel management about convention rates on the rooms and about a price break on the use of the meeting room. We are still searching for the perfect location - one which will happily lose money on us. The Holiday Inn is an EXCELLENT place to stay, but they still have this hang-up about keeping a balanced budget. When Frank negotiates with them he wants the lowest possible terms, in return for which he promises we'll fill 50 rooms. On that basis, we get lower rates for the bedrooms, and a discount on the meeting room.

The Holiday Inn is a very busy place, yet they hold this block of 50 rooms for our use. If they get to the point where their rooms are all filled and ours are not, they begin asking whether we expect to fill our contract. Now you understand why Frank chews his nails down to the knuckles each year.

The day our convention opens is just like church on Sunday - people rush in at the last minute. They still expect to get a room at convention rates. And yes, it's true, THERE IS a Motel 6 right next door. It's pretty convenient to check in there and just walk over for the festivities, much cheaper too! But, you know what they say -

there's no such thing as a free lunch. Somebody pays. The low price on the meeting room is paid partly by the number of rooms rented. THEN, when it's time to negotiate with the motel staff for next year's convention, they remind us that we did not fill the agreed number of rooms, therefore we did not earn the lower price on the meeting room. THEREFORE, the meeting room price will have to be increased. Disappointing? Yes.



ALAN AKAKA, MERLE KEKUKU
HOUSE WITHOUT A KEY

I hope you will understand WHY we urge you to register early both with the hotel and with Frank. We also hope you understand the financial problems that go with arranging a convention. Our situation is unique - we're not trying to make money on the convention but we do need to cover the cost of bringing in an exciting guest musician and the rent on the meeting room. Not only is the work and worry done FOR FREE, but Frank and

Donna pay their registration dues the same as everyone else. So do Art and I. This is a non-profit club. ALL OF US have to contribute something to make it work.

I hope you understand now why we urge you to register early. Please be good to our "Frankie and Donny". REGISTER EARLY!!

DeWITT SCOTT plans a tour of Alberta, BC, Washington and Oregon in June, doing pedal steel seminars. Phone Scotty for details 314-427-7794



"THE HAPPY GANG", JOLIET 1988

VANCOUVER AREA GET-TOGETHER SUNDAY JULY 8TH.

Now that the Tahiti Hut has closed, we've lost our meeting place BUT never fear! George Wiebenger has found us a new location, it's the meeting hall at Maple Ridge Legion #88, 12101 - 224th St. Maple Ridge, right in downtown Haney, opposite the Extra Foods shopping mall. Playing time from 1:00 - 5:00 pm, then we'll all head for a restaurant. Good fun, right? Phone us to say you'll be there, and tell us how many of your family and friends are coming too. They're all welcome, no charge. The hall holds 140. Bring your guitar and charts for the back-up crew to read. 263-8944

BANDSTAND SHOW, KAPIOLANI PARK,

SATURDAY, MAY 12TH, 1990

Plans are all set. How many of you will be there? Yes, we expect a good number of club members to show, even though it is NOT a convention. Remember, we do have convention rates negotiated at the Queen Kapiolani Hotel. We expect there will be some good steel guitar playing in the lobby and lounges provided by HSGA. The last date for registering at the hotel at discounted rates was March 21. Too late already, but no harm in trying.

George Lake is co-ordinating the Bandstand show which will be much like last year - beginning around 10:30 am and running perhaps to 3:30 pm. Fred Barnett is working on having an advertising banner made up to attract the attention of passers-by and bring them into our audi-



JOHN AUNA STEELS THE STRINGS, BANDSTAND SHOW 1989

ence. The cost will be about \$75.00 and since this event is FREE to the public we'll generate no income from it. He'll see if he can find any sponsorship to pick up the tab. Good luck, Fred! Bob Brozman has informed us that he plans to be there to support the show, and that he'll take in the Kona section as well. **All steel players on the Hawaiian islands are urged to turn out to support this promotion of our beloved instrument. Bring your steel guitar and take your turn on stage. If you don't play steel, perhaps you can help with the back-up?** There will be lots of publicity for the event, so we believe it will do a lot of good for "the cause". Besides that, it's a great time to get together with other steel guitar players. George Lake arrives in Honolulu on April 28th. If you want to contact him about the bandstand show, phone 922-0555. No luck? Try Frank Miller 922-1589.

WINDJAMMER LOUNGE, KONA HILTON, HAWAII. FRI. MAY 11, 8:30 AM - 2:30 PM. Here's when the steel players of the Big Island get to show their stuff. It's the "Pre-Mother's Day Luncheon" organized by John Auna. There will be an open bar, buffet luncheon, and all the good steel guitar music the big island can provide. Some players already lined up are: KEN WALLACE, YOZO

ENDO, DAVID KAMA, ERNEST KURLANSKY, ALBERT AHUNA, SAM KEANAAINA, JOHN AUNA, and maybe some mainlanders like Keoki Lake, Bob Brozman, and the Ridiculous Ruymars. Plan to hop over to the island just for the day. Both Aloha and Hawaiian Airlines give specially low rates on the first flight in the morning and last flight at night. Be sure you specify the KONA airport, not Hilo. Book early. Vic and Nancy Rittenband tell us that Hawaii now has a third airline, Discovery Airlines, which is offering low introductory rates.

John has found four more steel guitarists on the big island and a falsetto singer so surprisingly good you'll wonder why you haven't heard of him before. I'm not sure I have his name right, it sounded like "Kuypo Kaweilehi". John is such an enthusiastic organizer, he's left nothing undone to make this an unforgettable event. I think we'll have to pronounce John "HSGA'S AMBASSADOR TO HAWAII". Gladys Warburton, editor of PMDA's "HappyTalk" newsletter, and her husband, plan to be there. Ditto for many HSGA mainlanders.

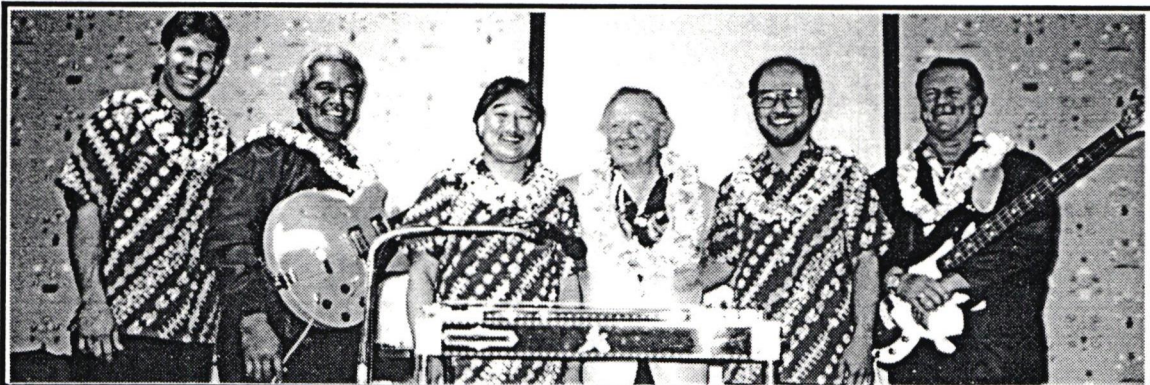
JIMMY HAWTON'S JERRY BYRD CONCERT.

MARCH 4, NAPA CA was a smashing success. To begin with the Clarion Hotel and the Napa Valley made a beautiful setting. For us, the 1000 mile drive was well rewarded by the many-starred show. First, the Kapalakiko Hawaiian Band (all transplanted Hawaiians) dazzled us with their fine musical stylings. They've been playing together since they were kids in Hawaii. Saichi Kawahara plays rhythm guitar and ukelele, Keith Cockett plays bass, and Dwight Tokumoto is their kī hō'alu and steel guitar specialist. His steel playing might be the best on this continent, very definitely Hawaiian in sound. Superb! Saichi's wife Evelyn danced the hula, and if the show had ended there we'd have gone home happy.

Jerry and "his boys" arrived in Napa late the night before. We all thought Manu was in great shape. You could hear a pin drop (if anyone dared to drop one) throughout their show, which ran until 5:00. After 7 or 8 songs, Jerry would change the pace by "talking story" with us. He

has a natural gift for talking to people. Jerry can be funny so naturally, without "pushing" the issue. I still think that's when everyone in the audience gets to feeling that he or she is a personal friend of Jerry's. Scotty and I stayed glued to our front row seats, Bobby Black just behind us, the whole audience filled with "big name" steel players. There were many HSGA members there. It was just like a club convention, with Jimmy and his good wife Beverly doing all the work and worrying.

Jerry hadn't played with "his boys" Hiram Olsen and Kalani Fernandes since the 1989 Ho'olaule'a. As the show went on, they just blossomed in the joy of playing together again. The Great Master has not lost his touch, he can still overwhelm his audience. Kalani and Hiram are still the smoothest, the most musical (AND THE HANDSOMEST) duo on the islands. How can I explain it?? It was a soul-satisfying event, a rare and precious musical happening. We thank Jimmy and Bev for their hospitality and for making this show a reality.



CURTAIN CALL FOR (L TO R) KEITH, HIRAM, SAICHI, JERRY, DWIGHT, KALANI

ALOHA INTERNATIONAL STEEL GUITAR

CLUB. The dates for their convention in Winchester IN this year are July 12, 13, and 14 with seminars given on Wednesday July 11. For more information, call Dirk Vogel 800-328-6658.

SCOTTY'S INTERNATIONAL STEEL GUITAR

CONVENTION at the Clarion Hotel, St.Louis MO, is held every Labor Day weekend. Contact Scotty 314-427-7794. You can pick up two conventions in one trip, our Joliet convention, then Scotty's.

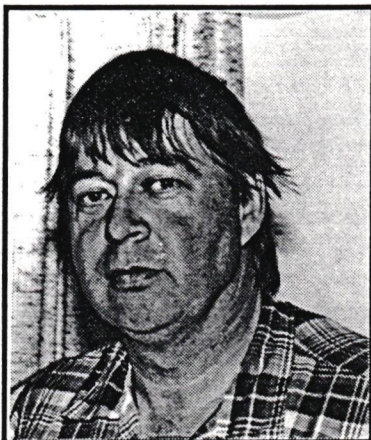
NEW ZEALAND STEEL GUITAR MEET. Early in May, in the town of Whangarei "In Whangarei In early May, ta-da-da-da-da-daday" (sorry, folks, I just couldn't resist that) the steel guitarists of New Zealand will hold a convention. Contact our new member Bruce Murray for information. 578 Carrington Rd. RD 1 New Plymouth, NZ

KUMAKAGAB



GEORGES CHATAGNY of Switzerland tells us that up to now European VCR's have not been able to play American video cassettes because of a frequency difference. As of September 1989, a new Japanese recorder - Panasonic - is on the European market. It can play both European and American VCR cassettes. Thank you for that information, Georges. I am sure many members overseas will be glad to get the news.

JIM MOLBERG of New Zealand says, "Regarding the video machine that plays NTSC as well as PAL - I have a National NV-780. It's about 5 or 6 years old. A newer one sold in New Zealand is a Panasonic L25 which costs \$1,000 (about \$850 Australian). There's your answer, Frank Carey of Western Australia.



JIM MOLBERG; N.Z.

SIONE 'ALEKI- ukulele virtuoso and steel guitarist, formerly of Maui, spent 8 weeks in New Zealand, during which time he cut a record with Bill Sevesi. (See listing under Da Kine Disc). Bill says that Sione and his wife will make their home permanently in Tonga. That is disappointing news to me as we had hoped to meet Sione some day in Hawaii, and hear him play. Two tickets to Tonga, please! Thomas Malm of Sweden was

the first to tell us about Sione and we've been trying ever since to track him down. In 1968

Sione lived in Auckland, NZ for a year. Bill Sevesi coached him in getting started on a professional musical career, and recorded some of his brilliant ukulele magic. Sione not only plays the instrument, he ENTER-TAINS with it. I've heard great stories of the shenanigans he pulls while playing. Keeps the audience in stitches. Incidentally, Sione's blind.

PEG SCHMIEDLIN sent a thank you to all of you for the octave gliss award. She is hoping to be able to come to Joliet this summer, along with Bill. Peg, that's the best news we've received this week!!

ED KUCHENBECKER writes, "I just finished watching a program on cable T V called "Hawaii Turns 30". The first hour long program which started on Monday Dec. 25th had some very good steel in it throughout the program. The other four nights: Tue, Wed, Thur, and Fri. had none. A small amount of slack key was included. However, the entire five nights were very informative and educational." Thank you, Ed. I wonder if anyone can tell us who played steel on the first night?

CAROL ADAMS of Australia is happy about the new Steel Guitar Society of Australia edited by Peter Williams of Toowoomba, Queensland. There is need for its guitar players to get together through a newsletter, since geographically they are so far apart. (Did you ever get a Christmas card from Australia? All covered in kangaroos. Neat!)

MISH HOFMANN wants to know whether she's the only female pedal steel player in Australia. Write to her at 8/30 Dalley St., Queenscliff NSW 2096 Australia.

GEORGE KEOKI WIEBENGER is happy to report that his friend Ken Ufton has shown an interest in using George's composition "Keoki's Ipu March" in his next recording. Ken saw it in our January issue. Congratulations, George!

BOB HOPE HAWAIIAN CHRISTMAS SPECIAL, NBC. Did you see it? I was talking to Merle Kekuku about it. He was happy that a steel guitarist played the opening (approximately) 16 bars of Bob's theme song "Thanks for the Memories". Although scenes from the Hyatt Regency (luxury resort) at Waikoloa were shown during the show, Merle says the whole thing was studio dubbed, produced on the mainland. Leigh Triggs has taken Bob Hope to task for that lack of authenticity. In a letter dated Dec. 17th, Leigh said, "I didn't even see a Hawaiian in the whole show! HAWAII is ukuleles and hulas and, yes, steel guitars.....Mr. Hope, I wonder how many 'mainlanders' caught the name of the resort you were at? Most Hawaiian names are not easily remembered. Which island was it on and where? We didn't see much of it, and only heard you ask the audience, "Isn't this a great place?" It might almost have been the Marriott in Palm Desert, some new place in Florida, or even Australia, Israel or South Africa. Palm trees, beaches and tiki torches no longer are exclusively Hawaiian.I had so looked forward to a real HAWAIIAN Christmas show, and

was sadly let down by the obvious omission of a more Christmas feeling, Hawaiian songs and performers - and the beautiful strains of the Hawaiian steel guitar." Leigh said much more, but space doesn't allow me to print it all. Leigh, what would we do without you? You say it so well and you know WHOM to say it to, and HOW to get your message to them. A huge 'mahalo' to you.

Apparently we're looking for a steel guitarist in the Los Angeles area who played those opening bars. Can anyone identify him/her?

HENRI DeWILLIGEN was honored by the Los Angeles Kings for being their most faithful fan. When the hockey club opened for business in 1967 he was fourth in line to buy a season's ticket. He has never missed a home game since. But wait a minute - this isn't a sports magazine. What I REALLY wanted to tell you about Henri is that he is a very fine steel guitarist, ukulele player, and singer and performed in Holland in his youth. He has proven that he's as good as ever on the ukulele and vocals by performing for us at the luau in Joliet. This year in Joliet - Henri - the steel guitar, yes?? When Dirk Vogel met Henri in Joliet he informed him that, as a record collector, he had a number of Henri's recordings made in Europe between 1940 and 1951. Small world, right? Being the generous guy he is, Dirk made a cassette recording of those records and mailed it to Henri. You can be sure that meant a lot to Henri, and it gives you some idea of the scope of Dirk's record collection. I hope you will share some of those with the University of Hawaii Library, Dirk?

Henri's wife, Willi, likes to tell how romantic Henri was during their courting years, in Holland. They were both seniors in high school. Toward the end of the school day, Henri would stand beneath Willi's classroom window, okole-deep in snow, the north wind whistling by his ears, and loudly sing "Aloha Oe". The teacher would look

out of the window at him and demand to know, "WHO is that IDIOT down there?"

MAILING TAPE CASSETTES IN CANADA

can be an expensive project. We carefully wrapped one as a parcel, just to mail across town. The Postie said, "\$2.15, please". We said, "Nothin' doing." and took it home to re-wrap inside a business envelope. Back to the post office. This time, it's \$.78. As long as it doesn't exceed 3/4 of an inch in thickness, it travels at letter rate when it's inside an envelope. If you wrap it as a parcel, it goes as an undersized parcel, therefore very expensive. In the USA, you can wrap it as a parcel and it will cost only \$.65 to mail.

MIKE COOPER OF ROME, ITALY

tells us, "Bob Brozman and I are both touring the U.K. in April and doing some festivals together. I think that there is a good chance that we might get to do a quartet with him and Kealoha Life for T.V. during that time. I'm also trying to get Brozo some gigs down here in Italy....?? Should wipe 'em out, I think. That's all, apart from the fact that I'm trying to get a gig for my 'Uptown Hawaiians' group in the Vancouver Folk Festival.....Keep fingers crossed!!" We're crossing them, Mike. Toes too.

STEVE PASCUAL of Lynnwood WA met Eddie Kamae when he was in Seattle recently to promote his movie "Li'A, Legacy of a Hawaiian Man". The film was show-cased at the 1990 Palm Springs International Film Festival on January 14th. Watch for it in your area, it's great and deserves our support. Eddie told Steve that he has two more movies in the planning stages. Thanks for that item, Steve.

JIM DICKLOW, new HSGA member sent a letter I'd like to share with you. "Thanks so much for your kind letter. I am "floored" by the vast number of and geography of members **AND** the people who play the steel. No reason why I

didn't know it, just lack of contact other than tapes I've found. If it's not some form of sacrilege (of which I'm to become guilty by this question), why don't I see mention - in the newsletter - of the players and singers Don Ho, Marty Robbins, and Hawaii Calls? They're the few cassettes I've used. Incidentally, my wife says, "Normal people can't play steel guitar." I'm sure she's prejudiced by long hours at piano and electric organ. Tried to get my son interested in steel, but he plays bass guitar and sings - for the last ten years - with "Little River Band" of Melbourne, Australia. But I don't fault him for it. Hope to see you all in Joliet this summer."

Dick, you made my day! I enjoy your sense of humor and I agree with your wife 100%, normal people CAN'T play steel guitar. In this club you'll run into clowns, angels, sentimentalists, sinners, and saints, and not one of them is normal. Soon you'll have heard recordings of such a wide variety of steel guitarists and singers, you'll be saying, "Don **WHO???**" I'm happy to hear you'll meet us in Joliet. That will be an excellent beginning. Bring your tape recorder along.

BILL SEVESI (New Zealand) has been on a musician's high, there have been so many celebrations in NZ in the past months. Bill says, "We had the fleet from the 'Whitbread' yacht race here some weeks ago. New Zealand has two boats in this fleet ...and these two came into our harbour 1st and 2nd. A great celebration was **ON** and the City Band was told to play like they have never played before. When this was on the wane, the Commonwealth Games came on the scene. No need to tell you what idiots we are??? More celebrations etc. etc. The Queen of England was here next. More etc. The cricket season has now started. New Zealand is knocking the Indian team over the fence. You guessed it... more celebrations. Etc." Whew! I always say, "Bookings come like ketchup bottle. First comes none, and then a lot'll."

BUDDY GRIFFIN, HAPPY TIME UKULELE CLUB. Remember Buddy? We hadn't heard of him in awhile, wondered what had become of him. Well, he's still out "pickin" in the "ukulele fpatch". (Sorry about that, Buddy. Couldn't resist.) He has a few offers you might like to consider: (1) Saturday May 5 "Silver Strings Follies" 2:00 pm, Cullen Performance Hall, University of Houston Campus, Houston Texas. This is a "fun-filled two-act production of music, dance,

costumes, and laughs". This "Good Old Days" show costs just \$7.00. (2) May 26 - June 2, a Caribbean Cruise for ukulele strummers and maybe even steel guitars - ask Buddy about it. (3) Saturday, Nov. 3. "Uke Fest" 9:00 am - 4:00 pm Ramada Northwest Hotel, 12801 NW Freeway, Houston TX. Workshops, concerts, sing-alongs, all levels. \$30 per person. Write to Buddy Griffin for full information packet. Box 820090 Houston TX 77282-0090 713-493-4993

STEEL GUITAR EUROPE



ONNI GIDEON

Born in Finland April 7, 1921, Onni's real name is Onni Gideon Tervonen. He is Finland's leading Hawaiian steel guitarist. His early music training was on violin, but during his teens he heard a visiting German dance band featuring steel guitar. He was playing drums and bass in dance bands at that time, but he immediately began working on an acoustic steel guitar. Dissatisfied with the sound, he began building his own guitars, amplifiers, and experimenting with different strings. Just before World War II, at the age of 20, he founded the Oahu Trio, one of the first Hawaiian groups in Finland. After the war he worked in dance bands, forming the very popular "Aloha Hawaii" group in 1950. Gideon made numerous instrumental recordings for Scandia and Parlophone, but his best known recordings are as back-up steel player for singers. Since the 1950's Onni has devoted most of his time to television production.

When asked to write about himself, Onni said, "I have worked as a musician since the age of 15. Originally I played jazz bass in an orchestra where I also at times played the Hawaiian guitar. After the war and in the early days of



**ONNI GIDEON TERVONEN,
FINLAND**

TV our orchestra played an active role in jazz in Finland with such guests as Benny Bailey, Tony Scott, and Lee Konitz. Later I became involved in producing and directing for television. Nowadays, I still play the violin in concerts of light or classical music, but at the same time arrange a Hawaiian show 2 or 3 times a year both for a live audience and for TV, assembling a new group of musicians each time. I also work as a concert manager, for which I have my own company,

Musa-Show Ltd. Now that I am retired I seldom perform but am still active in organizing events."

Onni is credited with being the person responsible for whatever popularity the steel guitar and Hawaiian music have enjoyed in Finland. HSGA was both proud and happy to have him attend and perform at our centennial celebration in Honolulu last year. I hope we will see you there again, Onni, in 1991.

KĪKA KILA KĀLĀ KULA

(SCHOLARSHIP FUND)

STATEMENT OF SCHOLARSHIP FUND TO DATE:

Balance in Bellingham account as of January newsletter	\$ 78.31
Sales of Jerry Byrd seminar tapes	44.00
Balance being held in Bellingham bank account	\$ 122.31



Jerry has a new student, Anela Kahiamoe, who looks very promising. Jerry says he's had about 20 lessons and proved himself to be a very hard-working, promising young musician. He will be put on the scholarship fund for his remaining lessons. Vinton Castro has nearly finished the course, and Pat Carvalho has graduated. Kekai is still at university on the mainland. We welcome Timmy Mitchell (one of Jerry's new students) to HSGA. May your fingers be happy in the picks, and your bar always slant in perfect pitch, Timmy! Both Timmy and Anela, please send us your picture.

graphy. Aside from being three dimensional, they have a shimmering translucent quality that is quite stunning. Here's your chance to find out first hand whether you want to be the first kid on the block to own a three-dimensional camera, which you'll rush out and buy when you receive the picture from Beau. Order from: Beau Sterling, 4100 N. Ottawa, Norridge IL 60634, ph 312-456-1522.

PORCELAIN CENTENNIAL HULA DOLL- Are there any doll collectors among you? Surprise the little lady on Mother's Day with one of the rarest dolls you'd ever find, being specially cast for this project. The doll has regular mohair, finely articulated features (teeth visible), with grass skirt costume. Each has "H.S.G.A. serial # _____" on the back. A 6-inch doll is priced at \$35.00, an 8-inch doll \$40.00, and a 10-inch doll \$45.00. Add \$3.50 shipping charges. The dolls won't be made up until the order has been received, so you have to expect some delay.

For fund raisers, we have Beau Sterling's offer to sell **THREE DIMENSIONAL PHOTOS** of Barney Isaacs on stage in Joliet playing his steel guitar. 8 X 10's sell at \$12.00 each, which gives the scholarship fund \$2.00 per picture. These are the latest technology in home pho-

Each order would net the scholarship fund \$5.00.
Order from: Del Kruzan, 239 W. Fisk St., Box
451, Macomb IL 61455.

JIMMY HAWTON'S VIDEO TAPES - see article
in Da Kine Disc.

JERRY'S EDUCATIONAL VIDEO is still up-
coming. Fred Barnett is in charge of that project
and says he hopes the filming will be done
before the May 12th Bandstand show date.
Perhaps by next newsletter we'll be able to quote

NEWS OF OTHER CLUBS

HAWAIIAN COMMUNITY CENTER ASSOC.,
Pomona CA. This group is busy fund-raising
to build the first Hawaiian community centre in
Southern California. Nearly one third of native
Hawaiians are dispersed in the mainland USA,
a good many of them in California. It is hoped
the community centre will give them a focus for
preserving their sense of identity and their
culture. Traditionally, their culture (history, folk-
lore, arts, crafts, music, and dance) is passed
on orally. By the end of 1995 they hope to
have a \$3 million construction completed. The
Center will provide the services needed to
address the issues of housing, elder care, pre-
vention of substances abuse, health and wel-
fare, cultural identity and self-esteem.

HSGA has joined the HCCA and we'll keep
you posted on their progress. We urge mem-
bers in the area to join as well, and take an
active part in supporting this worthy cause. I
guess right now the support they need is finan-
cial. When the building is complete, they'll need
your participation. They were surprised and
pleased to hear about us and the work we are
doing, which parallels their objectives. They
summed it up as: "Maybe some day we will be
able to join together in the celebration of this
very exciting period of growth in the Hawaiian
Community." I will remind them to include the
sweet music of the steel guitar in their opening
celebration, and I hope HSGA members will
make a significant musical contribution to the
social events at the Centre. To join, write to

Sharon K. Paulo, secretary HCCA, 11168
ROSWELL AVE., POMONA, CA 91766, PHONE
213-254-3463.

AL BRISCO of STEEL GUITAR CLUB, CAN-
ADA is a very welcome new member to HSGA.
His club members are country-music minded,
but I'm sure many of them have a soft place in
their hearts for Hawaiian music, as many of our
members do for country music. Al says their last
convention was held in May of 1987 so he's in
the mood for another one this year, in conjunc-
tion with Country Music Week. HSGA members
in the Toronto area might be interested in talking
to Al, at 32 Rathfon Cresc., Richmond Hill Ont.
L4C 5B7. Al has organized a pedal steel work-
shop, third Sat. of the month during Feb., Mar.
and Apr. 11 am to 1 pm, free to SGCC mem-
bers. Phone Al at the store, Cosmo Music
Warehouse, 416-889-6382. He works until 9:00
pm Mondays, 9 - 6 pm Tue, Wed, Thu. Thanks,
Al, for the excellent plug you gave HSGA in your
newsletter.

THE BRITISH STEELIES SOCIETY NEWS-
LETTER gave a good report, written by John
Marsden, of our centennial celebrations. They
referred also to Arthur Layfield's promotion of
the centennial in his appearance on the TV
show "Calendar". HSGA member, Doug Fairfax
appeared on the same show and did his part as
a booster for the steel guitar. John is asking
whether anyone knows the identity of the "Hal-
lam Hawaiian Players" who appeared on a re-
cent episode of "Turns" on BBC 1. If you do,

write to: John Marsden, 218 Bannerdale Rd,
Sheffield, ENGLAND S11 9FE

HAPPY ANNIVERSARY!!! to John Marsden of Sheffield, England. John instigated and has operated the BMG (banjo, mandolin, and guitar) tape club for 25 years!!! John's first love is Hawaiian music and the tape club served as a

source of the best in Hawaiian music. For a very small sum, people have been able to join and be part of the



round-robin, passing on from member to member of tapes submitted by members. These tapes might be very rare one-of-a-kind items or up-to-date music from Hawaii, or steel guitar performed by the members. They were the only source of Hawaiian-style steel guitar music for many. Some HSGA members belong to John's tape club. If you're interested, his address is shown above. Three cheers for John for his great dedication!!!

STEEL GUITAR S. PACIFIC

HOW DID STEEL GUITAR COME TO FIJI?

Here's an account of how one man learned to play Hawaiian steel guitar in Fiji. He is ALF BENTLEY, who tells his story this way, "I learned how to play string instruments at the age of seven years old. From ukulele to mandolin and as time passed by, to banjo and rhythm guitar. Finally I found the right instrument and that is the steel guitar. At the age of fifteen years, I started to learn the steel guitar (self taught).

In the early years I kept a lot of the 78 records, some of Sol Hoopii, Andy Iona, and many others. I played them on His Master's Voice grammo-

phone. One experience I did come across was these three Hawaiians,

they were crew on the ship that called every six months to Rotuma to load copra, then back to the U.S.A. One evening they took time off and came ashore. They set up their little trio and played until early morning. That was the first time I heard the Aloha Chimes played. The names of the players were: Blake on steel guitar, Wilson on rhythm guitar, and Baker on

STEEL GUITAR SOCIETY OF AUSTRALIA:

In their November issue, Evan Williams of Alstonville NSW put in an urgent plea to Australians to contribute whatever they know of the history of the steel guitar in their country. Evan believes the instrument made its way to Australia in the 1920's with Hawaiian musical troupes, side show tent performers who followed the Agricultural shows around the country. Can you give information about the Hawaiian Steel Guitar Club of Lismore, a 35-piece guitar orchestra directed by Tom Royal in the 1930's? Send your stories, your old pictures and press clippings to: Evan Williams, 13 William St., Alstonville NSW 2477 Australia

THE PEDAL STEEL NEWSLETTER (publishing in their 16th year) printed an excellent article about our Joliet convention, written by HSGA's photographer, Clay Savage. Thank you very much, Clay! Members in the New York area who would like to know more about the club should contact the president, Bob Maikel of Box 248 Floral Park, New York 11001



ukulele. I asked Blake about the Aloha Chimes. He said he'd give me the record and he did have one with him. I don't remember who made that record, that was in the early 30's and it could have been Sol Hoopii's record. The name of the ship was the CARISO.

In 1957 I formed a six piece band called Alf Bentley and His Islanders. We continued for four years. During our prime we played in all the hotels, clubs and in public. We were booked six months ahead for New Years Eve. We entered the Fiji band competition in 1958 and

took top prize, also the Australian amateur hour held in Fiji in 1958. We won that too. I am still an amateur compared to other Hawaiian steel guitar players but I love the instrument very much and I play it daily. My problem is that I cannot find anyone to play with



ALF PLAYS A GUYATONE STEEL,
WITH BROTHER-IN-LAW PLAYING RHYTHM

TARO PATCH TALK



NATIONAL GEOGRAPHIC is in the process of filming a new documentary-drama "Hawaii II". It may not be shown on TV for quite awhile yet, but WATCH FOR IT!!

NATIVE HAWAIIAN MEDIA ASSOCIATION - it's long over-due! This new association is being formed so that some day Hawaiians themselves will produce films, TV shows, videos and stage plays about themselves. For those who have felt outraged to see shows supposedly depicting Hawaiians or Hawaiian culture in a way that is incorrect and insulting, now is the time to get involved at the grass roots of a new association. This is for Hawaiians only. If you have any skills or wish to be trained in the following skills: camera work, lighting, set and costume designing, writing, acting, directing, producing, sound re-

recording, composing, music performing, dancing, modelling, make-up work, puppeteering, or doing art or craft work, you are urged to register with the association c/o **Native Hawaiian Culture and Arts Program, Bishop Museum, PO Box 19000 A, Honolulu HI 96817**. If you have equipment that could be used, they want to hear about it. For information call **689-0755**.

TOMMY AU is recovering from a heart attack. He says he's following doctor's orders strictly, which means a no-cholesterol diet and no steel guitar playing for the time being. We all hope you will soon be strong and healthy again, Tommy, and back to playing da good kine stuff.

In the meantime, LISTEN to lots of steel guitar, it's better than chicken soup for curing what ails you. We're working on statistics to prove that listening to Hawaiian steel guitar prevents baldness too. When we have our research complete, the next problem will be "how to bottle it."

MRS. BILLY HEW LEN AND FAMILY. have sent their Christmas greetings to all of us. I have never met Trini but it feels so good to get her card each year, just to know she is with us and that we share beautiful memories of a great musician, a great man. He is not gone as long as we play his exquisite music and remember his aloha spirit.

UNIVERSITY OF HAWAII LIBRARY is making a second request for old Hawaiian music, written as well as recorded. Many of you have music method books or old sheet music either written by Hawaiians or featuring Hawaiian music. Now is the time to see that they are preserved for future generations by sending them to the attention of the librarian, Ms Chieko Tachihata, Thomas Hale Hamilton Library, University of Hawaii at Manoa, 2550 The Mall, Honolulu HI 96822. If you wish to be reimbursed for your mailing costs, send your postal receipt under separate cover to Chieko.

AIS AMERICA (of which Alan Akaka is an executive) held its first anniversary dinner in November at the Halekulani. The house band was made up of Sonny Kamahale, Benny Kalama, Walter Mo'okini, Harold Haku'ole, and Alan Akaka. Guests who "did their thing" on stage were: Genoa Keawe, Andy Cummings, Sol Bright, Melveen Leed, Iwalani Kahalewai, Jerry Byrd, Ronnie Kekuku, Kaipo Asing, and Congressman Daniel Akaka, Alan's dad. AIS America is a firm involved in Japanese language translation, recordings, and fast food outlets. (Thanks for the item, Richard Beaulac.)

NO HO'OLAULE'A THIS YEAR. I held off announcing this, because I kept hoping something would happen to save the show. Jerry told us last year that he'd done his last Ho'olaule'a, but we kept hoping a steady barrage of coaxing and teasing would convince him to carry on. We also hoped that someone else would pick up where Jerry left off. No such luck. Jerry says the good days are gone. The hotel has changed hands and the new owners are not interested in supporting Hawaiian cultural events. Prices are up and demands are impossible to meet. Melveen Leed has given up her Sunday night show at the hotel, too. So goes another of the good things.

RICHARD BEAULAC, now a permanent resident of Hawaii, has just passed the state exam and is now licensed to practice real estate selling in Hawaii. Richard says, "I am ready, willing, and able to represent HSGA members in their real estate needs. From those transactions accomplished with any member of the HSGA, I will donate a percentage of my commission to the Jerry Byrd Scholarship Fund. Richard is with Century 21, Aloha Properties, Inc. Bus 808-922-2121, home 808-946-6789. Go for it, Richard!

Richard is elated about the new Canopus double 8 steel guitar and the two Fender Twin Reverb amps he just bought, one of which was Barney's. He's also elated because DeWitt Scott and Doug Jernigan (one of the world's top pedal steel players) passed through enroute home from a tour of Australia. Another visitor to Hawaii (from Tokyo) was Yasu Kamiya, manufacturer of the Canopus steel guitar. The whole group, Scotty, Doug, Yasu, Jerry, and Richard spent an evening together at the Halekulani listening to Alan Akaka play steel. Doug Jernigan was **IM-PRESSED!** with Alan's Hawaiian style of playing.

ALFRED AKA was remembered on the 30th anniversary of his passing. Alfred's son Jeff invited island performers and some of Alfred's classmates from Roosevelt's Class of 1937 to take part in a remembrance ceremony Jan. 30th in Diamond Head Memorial Park. Rev. Abraham Akaka conducted the service. Among Alfred's schoolmates were Merle Kekuku and David Pietsch of HSGA. The list of entertainers expected to attend constitutes a "Who's Who" of Hawaii. Thank you for the item, Richard Beaulac. Nancy Rittenband sent us a tape of Jeff's tribute to his father aired on KCCN. Beautiful memories, Nancy. Mahalo.

FRED BARNETT is putting his creative genius to work again. He's writing a book about Hawaii's state fish, entitled "HUMU". It should be in the bookstores by the end of the summer. It will be mostly cartoons, and that's where Fred shines. Unless, of course, you consider his comic lyrics and snappy tunes. The proof of that pudding is also in the making. It's his comic musical about the state fish, titled "THE HUMUHUMU-NUKUNUKU OPERA'A". Trust Fred to think of that! Fred's daytime job is taking live "humus" to all of the schools. It's called the "Coral Fish Hawaii Educational Program". He takes live salt water animals to the schools for lectures. THEY lecture, Fred just holds them up.

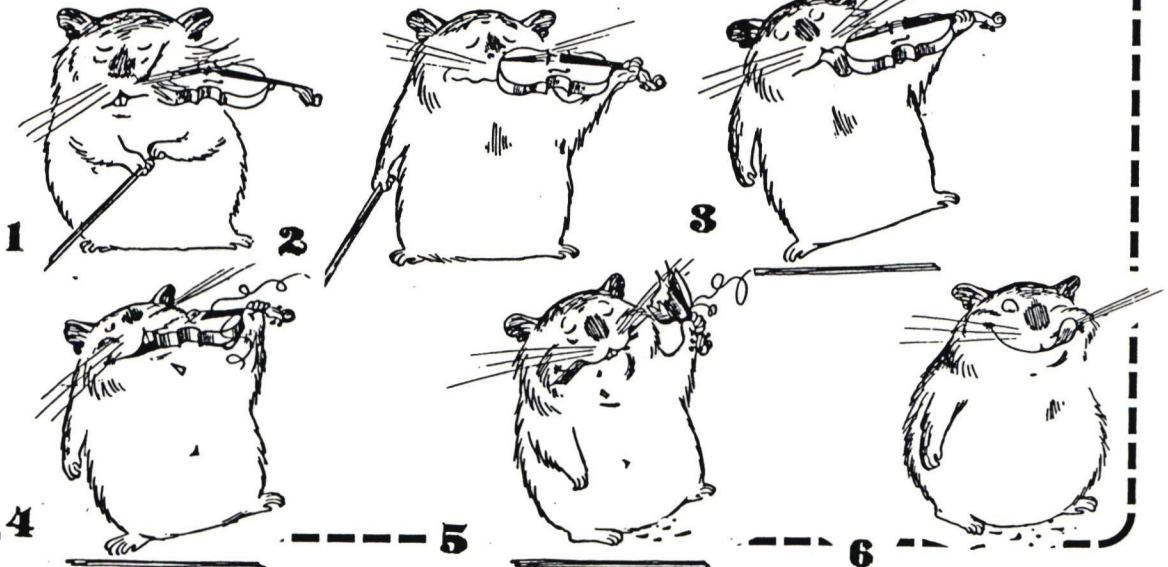
HO'OMALIMALI



TRUE STORY: My grade five students had just finished studying the lives of the great composers. On an exam paper, one young lad attempted to tell the life story of Johann Sebastian Bach. Here's how it went: "Johann Sebastian Bach. Johann was the father of 23 children.

When he was young his father forbade him to play the piano so he crept into the attic and practiced on a spinster."

KOLOHE



KĪKA KĪLA (STEEL GUITAR)

HISTORY OF HAWAIIAN STEEL GUITAR

BOOK. We're very happy to announce that the manuscript is nearing its final stage. The book started out to be a historical account but, owing to the nature of the material submitted, has changed in its character to a wide-ranging collection of facts about the steel guitar. We hope everyone has made the contribution that will make this book a complete story of the Hawaiian steel guitar. If you haven't done it, it may be too late already but you can still try. Dr. Mantle Hood can be contacted at ph 301-461-4376 and his co-author Frank Vice at 301-788-3917. Phone before you send anything.

BREAK-THROUGH AT THE UNIVERSITY OF

HAWAII. Our letter-writing campaign is starting to have some success at the U of Hawaii. We're VERY HAPPY to share this letter we received from Dr. Ricardo Trimillos, Professor in Ethnomusicology at U of Hawaii. ..."Thank you for your letter of 15 October 1989. I too share your concern about the future of the steel guitar as a viable Hawaiian instrument, not only in the commercial sphere but also as part of what "real Hawaiians do". We at the University are discussing ways in which this may be implemented, including a possible A.A. program at one of the community colleges. I will keep you informed as the discussions develop. Letters like yours will be useful in our deliberations. I am wondering if there is a newsletter account of the centennial observance on the mainland that I could get a copy of. Alan Akaka mentioned it, but he did not have a copy that I could examine." WOW! So happy! Yes, you can be sure Dr. Trimillos will receive copies of our newsletters. Truckloads of them!

"I AM A STEEL GUITAR"- by Jerry Byrd (written several years ago)

I AM A STEEL GUITAR, and a full-blooded Hawaiian! What do you know about me? 1) A lot? 2) A little? 3) Nothing at all?! Let me introduce myself. I'm now about 96 years old and feeling better every day. I really didn't begin to grow until I was about 10 years old. My father, Joseph Kekuku, nourished and fed me in my formative years and then introduced me to many other inventive, music-loving Hawaiians who helped me to grow by applying new techniques and improvements for getting the most out of me - from combs, to pocket knives, to steel bars to slide up and down on my newly acquired steel strings. The gut strings used by the Spanish and Portuguese guitarists did not sustain my tones nearly as well as my new steel strings.

I was named "Steel Guitar" because a steel bar was used to play me, not because I was made out of steel, as so many people thought. They could see that I was made of wood at first. Much later, they did use steel for my body, but only for a short time.

And so, I grew in use and stature all through the balance of the 1800's. Many Hawaiian boys followed Joe Kekuku's lead, until in the early 1900's mine was the most sought after sound in the United States and Canada! Many studios offered instruction on me with great success.

It was inevitable that I was added to early "country music" where, to this day, I am in great demand. I am also used in "popular" as well as "rock" bands, where they've added pedals to me to change my tuning while I'm being played.

These changes all came about after I was given the "electric shock" treatment in the 1930's. All at once I could really be heard in big orchestras.

Hawaiian music hit new highs, both on records and in the movies — “Auwe”, was I hot!

My history is long and my life an interesting one. For instance: I doubled America’s musical instrument discoveries when Hawaii became a part of the U.S.A. How? Because, up until then, Americans could claim having invented only one musical instrument - the banjo. Now that Hawaii is a state, America can claim two - banjo and me! “Lucky we came Hawaii.”

To know me is to love me, and to hear me is to remember. I am the HAWAIIAN STEEL GUITAR.

“IN DEFENSE OF TEXAS AND TEXANS” (a rebuttal to Ray Smith for his “ONIONS” letter, January issue) - by C.C.Johnson of Killeen, TX. “I feel I must reply to Ray Smith’s article on page 10 of the January newsletter. As far as I know the only ‘Texicans’ at the 1978 convention in Winchester were Jim Flynn, Roland Nite, myself, and our wives. None of us recorded any part of the convention. Since all of us have played in bands 30, 40, 50 years, we most certainly appreciate the rhythm section. Either Ray made a mistake on the state or the guy was from Louisiana and too ashamed to admit it.”

“IN DEFENSE OF RAY SMITH AND THE ‘ONIONS’ ARTICLE” Carlos Minor has lined up on Ray’s side. I’m telling you, folks, this is the battle of the heavyweights! The battle of the CENTURY!!

CENTENNIAL QUESTIONED Several members wrote to ask how we were able to establish that Joseph Kekuku was the inventor of the steel guitar. I must admit that we did not go to Hawaii and have “hands on” contact with the records in Kamehameha School or at the Bishop Museum, nor did we read personal letters and interview the deceased friends and relatives of Joseph. We took the word of trained researchers who did



DR. DONALD KILOLANI MITCHELL
AUTHOR, HISTORIAN, TEACHER

all of these.

First we have the word of **Dr. Donald Kilolani Mitchell**, historian, author, and educator who spent his life working at Kamehameha Schools and at the Bishop Museum. His research is reported in Dr. Kanehele’s book *Hawaiian Music and Musicians*. There were claims that Gabriel Davion or James Hoa might have been the inventors. After studying the evidence and rejecting these claims, the author concludes on page 367, “With Joseph Kekuku we have no such dilemma. The evidence is more plentiful and convincing that he not only discovered but developed and popularized the new steel guitar technique.”

Even more convincing is the work in 1923 of an earlier researcher, **Dr. Helen Roberts** who had “hands on” contact with the records and interviewed those who had first-hand knowledge. Her work is reported in the book “*Kika Kila, the Story of Steel Guitar*” printed in 1973 by the Hawaiian Music Foundation. Both of these researchers did not bother with the question of

WHO was the first to slide WHAT over a string to change the pitch. The caveman was the first to do that, and it's been done in many cultures since. It may have been done as a party gimmick in Hawaii before Joseph's time too. Joseph designed and built the adaptations that

made it a new and different instrument, developed the technique of playing it, and popularized it in Hawaii and abroad. That makes him "The Father of Hawaiian Steel Guitar." That is well documented, it's a historical FACT, recorded in both the state and Honolulu's city archives.

STEEL GUITAR HALL OF FAME. This institution has been managed by DeWitt Scott and a committee since its inception in 1978. Steel guitarists are recognized for what they have contributed to the world of steel guitar, regardless of whether they played Hawaiian, Country, or what have you.

<u>NAME</u>	<u>INDUCTED</u>	<u>NAME</u>	<u>INDUCTED</u>
JERRY BYRD	1978	EDDIE ALKIRE	1983
LEON McAULIFFE	1978	RALPH MOONEY	1983
ALVINO RAY	1978	DON HELMS	1984
HERB REMINGTON	1979	BUD ISAACS	1984
SOL HOOPII	1979	"LITTLE" ROY WIGGINS	1985
JOAQUIN MURPHEY	1980	CURLY CHALKER	1985
SPEEDY WEST	1980	HAROLD "SHOT" JACKSON	1986
NOEL BOGGS	1981	PETE DRAKE	1987
BUDDY EMMONS	1981	LLOYD GREEN	1988
JIMMY DAY	1982	HAL RUGG	1989
DICK KAIHUE McINTIRE	1982	BILLY BOWMAN	1989

You can support the Steel Guitar Hall of Fame by making a tax-deductible contribution to: Steel Guitar Hall of Fame, 9535 Midland Blvd., St.Louis MO 63114. Funds are used for making the huge brass plaques that are on display at the Clarion Hotel, St.Louis. Scotty not only DESERVES but NEEDS our support.

LEIGH TRIGGS PROMOTES STEEL GUITAR.

In a most unique and unusual way, Leigh Triggs has shown that we can find opportunities all around us to promote our instrument. Do you remember (P.24, January 1990 issue) that Leigh reported having heard a car commercial in the Los Angeles area, using Hawaiian steel guitar? Well, we made up honorary certificates and Leigh did a presentation ceremony. Certificates were awarded to Mark Oliver and Bob Celecia at the advertising agency, and to Howard Schneider, owner of Gregg Motors. (Basketball fans may remember Howard Schneider as the man who recently became the new president of the Santa Barbara Islanders.) Leigh said, "I had a ball presenting the certificates to the overlaid strains

of Keoki's new rendition of 'The Colors of Kona'. Mark said he was looking for music that was different and pretty and had always liked the steel guitar sound.....The millionaire owner of Gregg Motors really appreciated his award, and hung it with all his expensive paintings in his fancy office."

JOHN ELY, STEEL GUITARIST FOR "ASLEEP AT THE WHEEL" writes, "We finished our twelfth album last month and they almost let me cut a Hawaiian tune. Oh well, maybe next time. Another interesting note...a good friend of mine, Mike Stevens, just took over at the Custom Shop at Fender Instruments. He's a superb builder and quite interested in steel guitar. He built the



FOR "DARING TO BE DIFFERENT", SANTA BARBARA ADVERTISING EXECUTIVE MARK OLIVER (LEFT) RECEIVES THE HSGA'S HIGHEST AWARD FROM LOCAL MEMBER A. LEIGH TRIGGS. CENTER IS BOB CELECIA, DIRECTOR OF OLIVER'S AWARD-WINNING TV COMMERCIAL FOR GREGG MOTORS.

'Git-Steel' for Junior Brown who used to play with Alep At the Wheel before me. That particular guitar has appeared twice in Guitar Player Magazine and is essentially a Fender Deluxe 8 lap steel connected to a normal guitar body! Anyway, it turns out he has almost all of the tooling for all the old Fender steels, and the metal stamping plant associated with Fender all these years is now churning out hardware for a

Japanese Stringmaster reissue. Asleep At the Wheel has a Fender endorsement and we're talking about making a Stringmaster for the band and possibly a new Stringmaster prototype with some design modifications. I think it would really be fun to try to get Fender to start building again after 20 - 25 odd years, if only on a limited basis. Maybe we can generate some interest in the club. **I'd love to get some input from the**



"ASLEEP AT THE WHEEL" (L TO R) JOHN ELY, MIKE FRANCIS, DAVID SANGER, RAY BENSON, TIM ALEXANDER, JOHN MITCHELL, LARRY FRANKLIN

membership and from anyone you might know who used to build steels. Maybe some of the membership might have contacts I could use. I'm excited about these possibilities. Maybe this crazy road existence is starting to

pay off after all! I really appreciate all you've done for the instrument, and I want to do my part too." John Ely, 1901 Forest Hill Dr., Austin TX 78745. 512-444-9799 I hope the members will give you the feed-back you're looking for, John.

STRING GAUGES FOR STEEL GUITAR

<u>Pitch</u>	<u>Gauge #</u>	<u>Pitch</u>	<u>Gauge #</u>
Ab or G#	.010 or .011	D	.032 wrapped
E	.014 or .015	C#	.034 wrapped
C#	.017	C	.036 wrapped
C	.017 or .018	B	.038 or .039 wrapped
B	.019 or .020	Bb	.040 wrapped
A	.022	A	.042 or .044 wrapped
G	.023 or .024	G#	.045 wrapped
F#	.024	G	.048 wrapped
E	.029 or .030 wrapped	C (low)	.060 flat wound
D#	.030 wrapped	A (low)	.068 flat wound

MORE PUBLICITY FOR THE HAWAIIAN STEEL GUITAR came in the form of a write-up done by new HSGA member Eric Madis. It appeared in the March issue of the International Musician, the official publication of the American Musi-

cians' Union. We have to thank Mike Malihini Scott for the idea. At Mike's suggestion, I composed an article and mailed it to him. He submitted it to the magazine, since he's a union member and I am not. They referred back to Mike and to Eric to make it a more complete story of

the development and movement of the instrument through the different countries. So Eric submitted the article which was printed in the magazine, which should make more latent Ha-

waiian steel guitarists snap to attention. We hope they will contact us to "get on the bandwagon" and join in the celebration of our instrument. Yea Team!

FRANK McPHALEN'S CHORD CHART

13	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#
12	G	Ab	A	Bb	B	C	Db	D	Eb	E	F	F#
11	F	Gb	G	Ab	A	Bb	Cb	C	Db	D	Eb	E
10	E	F	F#	G	G#	A	Bb	B	C	C#	D	D#
9	D	Eb	E	F	F#	G	Ab	A	Bb	B	C	C#
8	C	Db	D	Eb	E	F	Gb	B	Ab	A	Bb	B
7	B	C	C#	D	D#	E	F	F#	G	G#	A	A#
6	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#
5	G	Ab	A	Bb	B	C	Db	D	Eb	E	F	F#
4	F	Gb	G	Ab	A	Bb	Cb	C	Db	D	Eb	E
3	E	F	F#	G	G#	A	Bb	B	C	C#	D	D#
2	D	Eb	E	F	F#	G	Ab	A	Bb	B	C	C
1	C	Db	D	Eb	E	F	Gb	G	Ab	A	Bb	B

TONIC - CHORD NAME

MAJOR CHORDS:

C = 1, 3, 5 = C,E,G

C6 = 1, 3, 5, 6 = C,E,G,A

CMAJ 7 = 1,3,5,7 = C,E,G,B

CMAJ 9 = 1,3,5,7,9 = C,E,G,B,D

MINOR CHORDS

Cm = 1,3b,5 = C,Eb,G

Cm6 = 1,3b,5,6 = C,Eb,G,A

Cm7 = 1,3b,5,7b = C,Eb,G,Bb

DOMINANT CHORDS

C7 = 1,3,5,7b = C,E,G,Bb

C9 = 1,3,5,7b,9 = C,E,G,Bb,D

C13 = 1,3,5,7b,9,13 = C,E,G,Bb,D,A

AUGMENTED CHORDS

C+ (or C Aug) = 1,3,5# = C,E,G#

C7+ = 1,3,5#,7b = C,E,G#,Bb

C9+ = 1,3,5#,7b,9 = C,E,G#,Bb,D

DIMINISHED CHORDS

Co (or C dim) = 1,3b,5b,6 = C,Eb,Gb,A

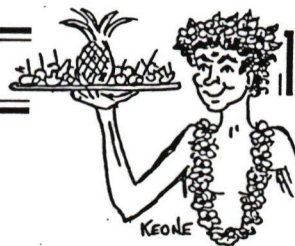
To find the notes which make up a MAJOR chord, find the name of the chord in the bottom row. Count UP the column to the 1, 3, and 5 position. The three notes so designated are the notes of that major chord. Example: The Bb major chord would have notes: Bb, D, and F. The examples below are all worked out for the C chord, in every form.

Let's try to find the notes in the Dbm6 chord.
 (1) Find the Db column by looking along the bottom line, where the tonic chord names are.. The answers are all in the column above the Db.
 (2) Use the numbers up the left side of the

chart to find the notes that are at the 1,3b,5,6 positions.

- (3) 1 = Db, 3b = Fb, 5 = Ab, and 6 = Bb
- (4) Dbm6 = Db,Fb,Ab,Bb
- (5) Easy!! Try another one.

KEONE'S PŪPŪ PLATTER



THE EVOLUTION OF STEEL GUITAR

TUNINGS: A correction. In my last column I referred to David Keli'i and the Singing Surfriders recordings. I stated the late 40's, when it should have been the late 30's.

I have discussed the original A major tunings so now let's look at the early attempts to improve on them. With the development of the electric guitar, there was a heavier use of the steel in the big dance bands of the 30's. The straight A tuning was not satisfactory due to the limited chords that could be produced on it. Bandleaders and arrangers demanded more.

In the A diatonic scale there are 8 notes in an octave (A,B,C#,D,E,F#,G#,A) while in the chromatic scale there are 13 (A,A#,B,C,C#,D,D#,E,F,F#,G,G#,A). These are the 12 possibilities for changing the tuning. Some notes in these scales, particularly the chromatic, are useless for enhancing the A tuning. There are two notes that are very useful, though. They are the F# (which changes an A major tuning to A6) and the G (which changes the A major tuning to A7). The earliest attempt to improve the tuning was the incorporation of the G note. I have seen it placed in various locations but the most useful would be on the 4th string. (Example 1). This location produces a nice 7th sound, a very sweet sound, still providing the low bass sound on the remaining strings. Needless to say, you would have to be careful when playing the 4th string.

As for the F#, it would also be placed on the 4th string. (Example 2) You can see that the G and the F# are only 1/2 tone or one fret apart, making it easy to change from the A7 to the A6 tuning. I am not going to break down these tunings as I did in my last column, showing some chord positions, as I will hold this off until the next newsletter when I will discuss the 8-

-By John De Boe

string A6 tuning. This was a very big advancement and was very likely developed by the western swing band steel players. The A6 tuning provided the use of the minor chords, the diminished triad chords, partial diminished 7th and dominant 7th chords, the minor 7th, and also the 6th chords, plus many other possibilities.

Thanks go to our hard working go-go president and editor for including the fret board layout in the last column. This is a very useful tool for all tunings when looking for chord positions, playing from musical notation. A working knowledge of chord construction is very necessary.

After my column on the A6th 8-string tuning, I would like to write a column on the advantages and disadvantages of playing from written music, tablature (the number system), and also by ear, before going into the E and C#m tunings. So hang in there!!

Ex. 1. A7

E
C#
A
G
E
A

Ex. 2. A6

E
C#
A
F#
E
A

WHERE THEY ARE PLAYING

BOB BROZMAN will make another appearance in England in the early part of October, 1990. TV appearances are already scheduled for him. On a recent tour of the Pacific Northwest, Bob performed in Vancouver. His performance was exciting and sizzling as usual. He told us that he plans to return to Hawaii in March to carry on with filming the Tau Moe story, which should be finished during 1990. He first plans to enter it in film festivals, then expects it will be shown on TV. He expects it will eventually be available in video cassette form, but regrets that any part of the fascinating story would have to be cut out, to do so.

VIC RITTENBAND is in his third steady month of filling in (one or two performances a day, seven days a week when the hotel is not strike-bound) for Marge Akana of the "Kuhina Serenaders" who's been having health problems. The Serenaders do tourist briefings at the Princess Kaiulani Hotel. He plays ukulele to accompany Pauline Brewer's autoharp. Since the first briefing of the day is at 8:15 a.m., Vic has learned to enjoy the early mornings. In addition to this, Vic and Nancy still perform Monday nights at Ashley's Restaurant from 5:00 to 7:00 pm.

KALAYA PRESENTS "A NIGHT IN THE SUN", a Polynesian revue with a cast of 75 including dancers from the Philippines. Lorene and Art Ruymar (the Kona Serenaders) will provide the steel guitar and back-up for this show, along with The Outriggers. Fri. May 18th, 7:30 p.m. at the Centennial nial Theatre, 123 East 23rd St., North Vancouver, B.C. Tickets can be bought

at the door, \$8.00 for adults, \$6.00 for seniors and children.

DUKE KALEOLANI CHING hails from Hollywood CA. We're proud to tell you he's one of our new members and he's VERY busy doing dance shows, 12 - 14 bookings a month. He plays steel, with rhythm guitar and ukulele back-up. Two of them are singers, and he has four dancers. This picture was taken at the Century Plaza Hotel in LA in April, 1989 at the time they were doing a commercial for Polaroid which was aired on channel 7 TV, on ABC and NBC. So you see, there IS work out there. Have you registered with booking agents? With soundtrack companies? You might be surprised at the results.

Duke's group, "The Islanders" play the hotels and country clubs in the Palm Springs area. Duke also works with the former Miss Hawaii, Aurora Napua Kaawa who is the coordinator - producer of a Hawaiian Polynesian company



DUKE KALEOLANI CHING AND THE ISLANDERS

called "A Hawaiian Experience", in the Santa Ana area. Duke says most bookings consist of a 45-minute floor show and three hours of cocktail and dance music. There is a great demand for Hawaiian entertainment in his area.

A relative of the late great Jules AhSee, Duke was born on Kauai but spent many years as a musician in Honolulu. He was steel guitarist for Do Ho in the 60's and remembers many of the musicians he met there. He helped Rodney Freedman learn to play the steel. Duke is now retired from 20 years "in the service". He met Rodney Cazimero of the famous

Brothers Cazimero. They formed a Hawaiian group and travelled the Far East together (Japan, Korea, etc.) Duke says his dream was to play the steel guitar on the Hawaii Calls radio program but the show broke up before he got to it. He knows Danny Kaleikini well. When Duke visited Hawaii in 1980 Danny asked him to stay there as his steel guitarist.

Duke plays a four neck Fender, specially built for him by CBS and Fender Co. He likes to play the Old Hawaiian style with deep chords like Uncle Jules AhSee.

I hope our members get the opportunity to meet you and hear you play, Duke. Maybe in Joliet this year?? Or next year?? Or in Hawaii in May of 1991?

JOHN AUNA has been offered a 46-day booking in Japan for his 4-piece band. They are to do three shows a night, from July 16 to August 30. He also plays with the Hulihee Palace Band as guest steel guitarist once a month. He hasn't decided yet whether to accept the booking in Japan.

SUPER-SCOUT LEO RAJOTTE just returned from six weeks in Waikiki and brought us the following scoop:

(1) **UKULELE VIRTUOSO OHTA SAN** can be found playing in the lounge outside of the Steak House dining room on the second floor of the Hyatt hotel on Kalakaua St. from 8:00 to 11:00 pm. He's been there for over 10 years and can be heard just for the price of a drink. Can you imagine a virtuoso on some "more prestigious" instrument being so easily accessible?

(2) **KEKUA FERNANDES TRIO** - old time Hawaiian singing, in the front lobby of the Reef Hotel, 6:30 - 10:30 every night. No steel, but great music.

(3) **KEITH AND CARMEN HAUGEN** at the Royal Hawaiian Hotel's "Mai Tai Bar" 5:30 - 8:30 Tue.-Sat. Good traditional Hawaiian music. Be sure you catch their show when you're in town. They plan to do another benefit concert in Minnesota in July and to spend a few weeks performing in New Zealand next December. We'll keep you posted when we learn more of their itinerary. Keith is a songwriter, produces recordings, and teaches some Hawaiian music courses at U of Hawaii.



"THE DUKE" WITH FENDER QUAD

(4) **THE BARNEY ISAACS TRIO** is no longer at the Moana Hotel. They've been replaced by a piccolo (or whatever). I've never met the Moana's Food and Beverage Manager, but I'd venture to say his taste in music is abominable. He should be forced to eat the piccolo, player and all! On with the Rajotte Report:

(5) **BARNEY NOW PLAYS** one night a week (5:30 - 8:30) at the Halekulani's House Without a Key with Sonny Kamahale and Benny Kalama but will have to step that up to several more nights a week there, to replace:

(6) **THE HIRAM OLSEN TRIO** (with Hiram's very talented young son Casey on steel guitar, Kalani Fernandez on bass, and their lovely dancer Kanoë Miller) who are presently on a musical tour of Thailand.

(7) **BARNEY AND HIS TRIO** are scheduled to play in Japan in June, and from there will fly to the Caribbean area to perform in July.

Now, THAT'S what I call a report! You done good, Leo!

KEKUA FERNANDES and his group play from 11 am to 2 pm at the Sheraton Moana Surfider's Sunday brunch served in the Grand Salon. I haven't heard of any steel guitar, but you can be

sure to hear the "good kine" stuff there. Purely traditional Hawaiian and so ono da grinds!! (I learned that expression from Tut.) Thanks, John DeBoe.

MERRIE MONARCH HULA FESTIVAL - April 15-21 at Edith Kanaka'ole Stadium, Hilo Hawai'i. For tickets, phone Dotty Thompson 808-935-9168

AN EVENING WITH THE KAPALAKIKO HAWAIIAN BAND Sat. April 7, at the Peacock Bar & Grill 19980 Homestead Road (at Blaney), Cupertino, CA, from 9:00 - 1:00 am. Call Tom 408-733-2592 or Sue 408-253-2141. I'm happy to tell you that the Kapalakiko Hawaiian Band has been awarded a grant from the Arts Council of the State of California to continue their work in perpetuating Hawaiian Music.

MICHAEL KALAMA KOANUI, now a resident of Kona, plays in the Polynesian show at the Hyatt Regency. I didn't catch all the details on this, John Auna. Is this the new "Fantasy Island" Hyatt Regency at Waikoloa? Members will have to dig for this one, but Kalama is worth it. He was playing with Dennis Pavao last I heard, in the Kona area.

DA KINE DISC

TO ORDER RECORDINGS FROM HAWAIIAN RECORD SHOPS:

The House of Music, Ala Moana Centre 1116, Honolulu HI 96814 phone 808-949-1051

Harry's Music Store 3457 Waiialae Ave., Honolulu HI 967815

Kalani's Hawaiian Records & Tapes, Dept O-1, Box 1342, Kaneohe HI 96844

Maple Records, PO Box 172 Station "O", Toronto Ontario M4B 2B0 416-922-7386

JERRY'S RHYTHM BACK-UP TAPES are on the market now. Art and I both use them. With live back-up, I could always rely on Art to use his

ear to figure out

where I was, and to slip

in a 5-beat bar wherever I made a mistake. Jerry's tapes make me use my ear to figure out what chord he's on, and that's just the training I need. Furthermore, I can dig out the ukulele and brush up on my strum by playing along with Jerry.

C.C. JOHNSON has "road tested" them. He says, "I started using these trax on my gigs and the response has been terrific. The comments I have received all seem to indicate the true Hawaiian sound of these trax: the deep throb of



the guitar chords, and the rolling stroke on the uke.Even if you don't use them on the job, there are a lot of woodshed players out there that become discouraged due to lack of accompaniment, so these trax will really benefit you." CC is the one who urged Jerry to produce the back-up tapes. Thanks, and a hundred "mahalos" to you, CC!! Jerry's prices are low. Write for a list of the tapes and an order form to: Jerry Byrd, PO Box 15026, Honolulu HI 96830 Incidentally, the tapes are meant to go with Jerry's tablature arrangements.

BILL SEVESI of New Zealand has cut four record albums (tape cassettes), two of which are Hawaiian, one Tongan, and one is standard music. Just today we received two of them. Right now I'm hearing Sione 'Aleki, "Clown Prince of the Ukulele", playing uke, lead guitar, rhythm guitar, and bass, and doing vocals. Bill Sevesi backs him on steel guitar. The songs are Tongan, Hawaiian, a few standards, some Bill's compositions. What can I say?? By far the best that Bill has done. He credits his new recording equipment, but it's more than that. These guys are something special. Now I know why some say Sione is a greater artist than Ohta San. Order "Sione 'Aleki & His Magic Ukulele" and give me your vote. I'll publish the results. Sione has moved to Tonga where he hopes to stay.

The second tape is of Bill Sevesi and His Islanders called "Polynesian Memories". Bill Sevesi and Bill Wolfgram share the spotlight on steel guitar. The songs are composed by Sevesi, Gene O'Leary, and vocalist Mary Strickland. The cover picture - get this - is Bill Himself in a skimpy lavalava, on the beach in Tonga. Bill now holds the title "Best Steel Guitar Player's Legs Shown On a Tape Jacket." Not even Jerry Byrd has shown better!!! In his enthusiasm, writing about these tapes, Bill never mentions money. I have a hunch he DOES want some of the filthy stuff for his work. We'll have to make a guess for him. Very likely \$10.00 US per tape. What about mailing costs? It cost him \$4.50 New

Zealand to mail us two tapes. That might be \$3.00 U.S. Let's say then, whether you're ordering one or two of these tapes, \$10.00 per tape and \$3.00 mailing costs. Bill has gone FAR (financially) in the hole to produce the four tapes, "the hole" being in his pocket. Please support our musicians in their efforts to produce a fresh new supply of songs and music for our enjoyment. Those of us who aren't stars must support those who are. Right?? Oh, I nearly forgot....Bill Sevesi, 3 Milliken Ave, Mt Roskill, Auckland, New Zealand

BEAU STERLING has a superb recording, "Hula Dancer", for use in dance shows, but it's great listening music as well. It features Beau on vocals and steel guitar. He is very "Hawaiian-at-heart" and it shows in his steel stylings. Order from Beau at 4100 N. Ottawa St., Norridge IL 60634. \$10.00 US

KEN UFTON has a new tape on the market, "Pacific Pearls". This has got to be the best of everything Ken has done, and that's saying a lot. When you hear it, you'll know what Tom Shilstra meant when he coined the expression, "Sweet, Sweet Steel Guitar Series". Buy yourself a treat. It's so good, you won't believe it's not illegal, immoral, or fattening. Guaranteed, no cholesterol! Order from Carousel Music, 61 Campbell Dr., Brampton ON, Canada L6X 2H8 ph 416-459-5007. Price \$10.00 US.

While you're at it, consider ordering Ken's "Latin Mixture", a delightful "something different" on steel guitar. \$10.00 US.

BOB BROZMAN has put together two collections of vintage Hawaiian music, one featuring steel guitar, the other featuring vocals. Rounder Records #1052 "Steel Guitar Masters 1928-34", and Rounder Records #1053 "The Great Singers, 1928-34". Some of the artists included are: Sol Hoopii, George Ku, Tau Moe, and Sam Ku West. Some of the music is truly rare - only one copy of the original recording is known to exist. Order from: Bob Brozman, Box 1181 Ben Lomond CA 95005 408-336-8307

ED MAYER has just completed his latest cas-

sette which he sells for an incredibly low \$5.00 U.S. which includes mailing anywhere in USA or Canada. He says, "In Hawaii, the tape is available in all music stores, department stores, drugstores, etc. It is already available in Europe (Belgium, Netherlands, Germany), Australia, Malaysia, and Indonesia. The sales in Europe are far above expectation. In a way, that was to be expected, since in Holland alone there are at this time more steel guitar players than in all of Hawaii." Song introductions are done by Camille Mayer, and Ed Mayer is featured on steel guitar. The title is "Territorial Hawaiian Music" number IR-0017.

MARTY ROBBINS VIDEOS "THE DRIFTER"

VOLUMES I - IV We first heard of these from Don Wright of Arlington WA, then Sig Vogel of Simi Valley CA and Scotty both sent us the actual advertisement. *"Home video compilations of an early 60's TV show featuring Marty and his special guests. Shot in vintage black and white, each volume contains 3 half-hour shows full of songs of the old west. If you are looking for a tape that will take you back to the good old days, these are for you."*

VOLUME I, "General Store": guest star Tex Ritter. **"Trapper's Cabin"**: guest star Grandpa Jones. **"Virginia"**: guests Bobby Sykes and Don Winters. **VOLUME II, "The Saloon"**: guest star Archie Campbell. **"Going Aboard"**: guest star Jerry Byrd. **"Texas Rangers"** guests Bobby Sykes and Don Winters. **VOLUME III, "Sundown"**: guests Bobby Sykes and Don Winters. **"Ghost Town"**: guest Buddy Mize. **"Barn Dance"**: guests Bobby Sykes and Don Winters. **VOLUME IV, "Return To The Saloon"**: guest star Archie Campbell. **"Songs From the Islands"** guest Jerry Byrd. **"Mountaineers"**: guests The Osborne Brothers.

Prices \$27.95 per volume includes shipping, Marty Robbins, Inc. 713 18th Ave South, Nashville TN 37209. Cash. COD not accepted 1-800-727-0777 from 9 - 5 Mon-Fri. There are two other videos of Marty himself, called "Super-legend" (his life story) and "A Man and His

Music" (on stage at the Grand Ole Opry) for \$32.95 each.

Jerry says the skits involving him were filmed 1963-65.

UKULELE TREE tape cassette. Order from Nancy Rittenband, Box 8100 Honolulu HI 96830. \$10.00 each.

DENNIS PAVAO'S FIRST ALBUM "KA LEO KI'EKI'E" is a "must" for your collection. Kalama Koanui plays sweet sweet steel guitar, and Dennis, formerly of the Hui O Hana, sings the beautiful falsetto voice in the Ka'apana family style. Order from record stores in Hawaii.

ED KAMANALOHA KENNEY'S recording of "Waikiki" is available. Ken Stockdale in N. Burnaby BC has two extra copies of the LP. He says if you'll just phone him at 604-291-8958 you can have one FOR FREE.

******ALAN AKAKA, JERRY BYRD, BARNEY ISAACS** play steel guitar in solos, duets, and trios on a new recording by Alan's company AIS. It will be done in the style of Hawaii Calls and feature vocals by Benny Kalama and Nina Kealiwahamana, two of the greatest of Hawaii's singers. Jerry did all the arrangements for steel guitar, and he promises us this will be the most beautiful of recordings. Watch for its release some time this summer.

"IN THE HULA STYLE" WITH VOCALIST "AUNTIE" GENOA KEAWE is the latest release under the AIS label. Genoa is known as the "First Lady of Hawaiian Music" with her lilting voice and vast music repertoire. Alan Akaka plays steel, Violet Liliko'i is on bass, and Momi Kahawaiola'a on guitar. Keawe's son, Gary Aiko, makes a guest appearance. Order from AIS America Inc., Suite 1655, 1314 So. King St. Honolulu HI 96814. 808-599-8919 I'm guessing \$10.00 per tape.

BUD TUTMARC has a new recording "To You, Sweetheart, Aloha" with 15 all-time favorite Hawaiian melodies. Bud plays a superb steel guitar and his recordings are of the highest quality. You can order either the tape or the record for \$10.00 which includes mailing costs from:

Marc Records, PO Box 30087, Seattle WA 98103
HIRAM OLSEN TRIO, with Casey Olsen on steel guitar, Kalani Fernandes on bass, and Hiram Olsen on rhythm guitar (all three are singers) have just cut a new cassette titled "Sounds From Waikiki". It's bound to be great. Hiram and Kalani are the best in the business. Casey is Hiram's son, grandson of the late great steel guitarist, Billy Hew Len, and a graduate student of Jerry's instruction course. To order tapes; Marc Records, PO Box 30087, Seattle WA 98103. My guess - \$10.00 per tape.

ALAN AKAKA AND THE ISLANDERS have a new recording "At the Coco Palms", catalogue #AIS 1002, 1989. I don't have a price on this. Order from AIS America Inc., Ste 1655, 1314 So. King St., Honolulu HI 96814 808-599-8919

JERRY BYRD TRIO AND KAPALAKIKO HAWAIIAN BAND IN CONCERT. Jimmy Hawton is selling 4 hours of uncut video (VHS) of his show in Napa on March 4th when "the Byrd" soared to his highest peak of perfection once more, and the "born-and-raised-in-Hawaii" boys of the Kapalakiko Hawaiian band set a very high standard for the show's opener. (Let's not forget Saichi's wife Evelyn, dancing the lovely hula in true island style.) Jimmy says the quality is excellent and he's proud to offer these to you for \$50.00 plus \$5.00 mailing costs. Overseas orders require an extra \$5.00 for airmail. Jimmy will donate half the proceeds to the HSGA Scholarship Fund. Jimmy Hawton, 1222 Rubicon St. Napa CA 94558 707-226-6606.

HE AHA KŌ MAKEMAKE?

(WHAT DO YOU WANT?)

DORIS ATKINSON wants to hear the tape recordings of her own performance last year in Hawaii, also in 1989 and 1988 in Joliet. If anyone can supply her with a copy, she will be very glad to pay the cost of the tape plus mailing, and will make a donation to HSGA as well. Best offer we've had in a long time!

REGAL AND BOB REED RESONATOR GUITARS are listed for sale, prices ranging from \$400 to \$1500 in the Workshop Records catalogue. Ask for a copy from: Workshop Records, PO Box 49507 Austin TX 78765, ph 512-452-8348

B11th TUNING ARRANGEMENTS WANTED by Bruce Morrison Box 383 Succ A, Longueuil Que, J4H 3Z2. Bruce would like to trade arrangements with anyone who has B11th or C6+A7.

VIDEO CASSETTES OF JERRY BYRD WITH MARTY ROBBINS. Drifter Vol 2 and Drifter Vol. 4, featuring Jerry and Marty were filmed over 20

years ago, in black and white, and have been transferred to video with exceptionally good results. They can be bought from 713 18th Ave South, Nashville TN 37203 1-800-727-0777. Price \$29.95 each

HAWAIIAN MUSIC. WRITTEN AND RECORDED wanted by the University of Hawaii library. See item under "Taro Patch" for details.

AMERICAN/HAWAIIAN NON-TRADITIONAL SONG SHEETS WANTED in any form. These are the numbers that died like the dodo bird with the change in times, while traditional numbers found refuge in song books. Sam Littke, 303 E.South Mountain #196, Phoenix AZ 85040

TWO BRAND-NEW RICKENBACHER STEEL GUITARS FOR SALE with hard shell cases. One has legs, the other can be played on a stand or lap. I will sell these both for \$700. You will not find guitars like this in music stores today at this giveaway price. These guitars are in

original cartons from the factory and are in storage in my house. Charles D. Smith, 94 Stratton Rd., Jaffrey NH 03452 ph 603-532-4529

ACOUSTIC STEEL GUITAR WITH BUILT-IN AMPLIFIER is wanted. Ethel Brunelle has asked before, but didn't get any help from members. Ethel likes to take her guitar to play in church and at seniors and nursing homes. She doesn't like to have to depend on others for transportation, so she'd like to get rid of her present guitar and amplifier set-up. She's sure that somewhere out there there's an acoustic guitar with the amplification built into it. Can someone advise her where she might find one? Ethel Brunelle, 2061 N. Campbell St., Apt 320 Chicago IL 60647 phone 312-278-8591

OAHU A MAJOR SHEET MUSIC WANTED (no lessons). Sam Littke says, "Next to a dodo bird, it's nearly impossible to find these. Will pay asking price. Am collecting for a library gift to keep the Phoenix dodo bird alive. The Phoenix AZ library has my complete Oahu lessons course." Sam Littke, 303 E. South Mountain 196, Phoenix AZ 85040

GUITARS FOR SALE, PACIFIC NORTHWEST. Ivan Reddington spent a week in the area and dug up a few good leads for those interested in shopping. "Al's Guitarville, 19258 15th NE, Seattle WA 98155 206-363-8188, is more like a pawn shop, but he had several 6 string steels and mentioned he had some Rickenbackers that were not for sale. He had a tenor Rick that looked like a combination Dobro with the usual Rick pickup, very heavy. He said it had a motor inside to generate a tremolo effect. I also met an Al Potter in Everett WA 206-355-5902. He had a collection of steel guitars, 3 or 4 Rickenbackers, 6 string electrics in good condition and one double 8 that looked and played very well. I wanted it but not for \$800. He had some acoustic square necks, some Dobro and National Dobro (metal body) guitars. His prices were a bit high but his

guitars were nice. He has many Fender steels but will not sell them unless he has extras of certain models. He knows John Ely of Asleep at the Wheel. John is looking for another guitar." Thanks for the scouting job, Ivan.

CARVIN CORP of 1155 Industrial Ave, Escondido CA 92025 has an immense stock of guitars, amplifiers, and state-of-the-art technology to meet the needs of the musician. While you're there, ask to talk to owner Lowell Kiesel (HSGA member) to see his amazing steel guitar. I hope to tell you about it in the newsletter soon.

VERY OLD CAPITAL RECORDING ST1152, the first stereo album recorded in Hawaii of authentic instrumental island music, features Jules AhSee, Atta Isaacs, Sonny Nicholas and many more. The title is "Hawaiian Strings" and Artice Martin has worn out his copy. It contains two of his favorite tunes, "Honolulu Eyes" and "Whispering Sea". Artice says, "I would pay dearly for a new copy of this album or a good tape of the music." Send to Artice Martin, 1603 Rock Bridge Rd, Bethpage TN 37022.

"THE GOLDEN YEARS OF HAWAIIAN ENTERTAINMENT" by Tony Todaro. There are still a few copies of this excellent book available. \$25.00 plus postage. Order from Nancy Rittenband, Box 8100 Honolulu HI 96830 ph 808-923-1644. Anyone planning to attend the HSGA concert in May can reserve a book by sending the \$25.00 and collecting the book when they arrive. Only advance orders will be accepted.

LATE 1933 RICKENBACKER PROTOTYPE FRYING PAN GUITAR (25 1/2" scale). Original pole pieces, pickup, wiring, volume control, and socket ALL pre-date the patent drawing of 1934. Fine condition and completely operational. \$12,000.00. Write: Chas Shaw, PO Box 1397 Vienna VA 22180. Thanks for the item, John DeBoe. I hear you've ordered TWO of them.

JIMMY HAWTON #1 STUDENT MODEL GUITAR can be bought for prices of \$165, \$185, \$225, and up. 2" thick hard maple body, 28 fret positions, marked. Body finished in rich amber-tone lacquer, satin finish. Deluxe humbucking pickup for exceptional tone. Fine tuning machines. Easy to use volume and tone controls. Deluxe all-metal bridge and nut. This is a fine looking instrument, designed by Jimmy Hawton, to make electric instruments available at low cost to students. Sole distributor and manufac-

turer: Andrews Banjo-Guitar Co. Box 5923 Napa CA 94581

JERRY'S STEEL GUITAR INSTRUCTION BOOK (English version) wanted, complete with back-up tapes. Terry Sullivan, 1520 W. Prospect Dr., Sebring FL 33870 813-382-8263
OTES OR TABLATURE TO "ROYAL HAWAIIAN HULA" by George DeFretes, wanted by George Wiebenger, 207 - 11895 Laity St., Maple Ridge BC V2X 5A5

HSGA BUSINESS MEETING

MEMBERSHIP YEAR HAS ENDED. Now is the time to renew your membership. The fee is still \$20.00 U.S. It's also time for me to do the annual report.

Membership: Our total as of today, I'm happy to report, is 404 members!!! Of these, 8 are honoraries and 15 are complimentary. That leaves 381 paying members. "Complimentaries" are: people doing special work for the club, directors of other clubs who give us reciprocal membership, or those who are down on their luck whom we put on our "Aloha List". Of the total, 124 are new members who joined during the centennial year. I call that a VERY successful year. I'm now urging you to bring your friends into the club. If they love Hawaiian music and want to support our objectives, I am sure they will enjoy meeting club members, attending our conventions, and receiving the newsletter. Talk them into it! Let's make 500 our objective for 1990.

Finances: The Scholarship fund is reported in another section of this newsletter. The Kona Seniors (Kupunas) fund has \$536 and is still growing. The Joliet Convention fund: Frank Miller has \$1500 to finance the next convention. The newsletter account is funded by your \$20.00 membership fees. The amount taken in this year was \$7,593.67. This money covers not

only the four newsletters but all the office operating expenses throughout the year. A tremendous amount of correspondence and promotion work is done in this office. It was particularly heavy because of the centennial year. A three-month period (office expenses plus newsletter costs) runs approximately \$1500. We don't yet know what our final three months will cost, but we expect to have "a little something" left in the pot after this, the final newsletter of the year, is mailed. The General fund has \$1041.72 It will be needed to finance the multi-copying of the Jerry Byrd educational video tapes which we will produce some time this year. There is an Educational Video fund of \$437 which Fred Barnett is holding, to get the prototype made.

All club work, including the production of the newsletter, is volunteer work. No salaries or personal expenses are paid by club funds. Art and I are still personally out-of-pocket \$1001.90, which is part of the debt we incurred in financing the club for half a year when we first took over editing the newsletter. The board members have given us permission to reimburse ourselves from the general fund. We will do that when the fund is built up enough to afford it.

Progress in achieving our goals - We definitely got the ball rolling this year!!!!

ELECTION OF BOARD MEMBERS: All board members serve four-year terms with half the board elected every two years. Fred Barnett, Vern Cornwall, George Lake, Elmer Ridenhour, and Beau Sterling are on terms from 1988 - 1992. The following incumbents and nominees are up for election now. (See ballot included as loose insert with this newsletter.) The board members decide who will hold the offices of secretary, treasurer, editor, vice president, and president.

John DeBoe - During his 30 years' service in the US Coast Guard, John did several tours of duty in Hawaii (in the 40's and 50's). In retirement, he performs regularly in the Tampa Bay area as the steel guitarist in "Kalani's Hawaiians". John has been a member of the board since the club's inception and contributes faithfully to the newsletter through his "Keone's Pupu Platter" column and by scanning the Hawaiian newspapers for items of interest for our use.

Ed Maunakea - Ed is a steel guitarist in a very active Hawaiian group entertaining in the Tampa Bay area. He has been a member of the board since the club's beginning.

Frank Miller - Frank is a retired physical education teacher. He plays the steel guitar beautifully. Frank organizes and runs the annual conventions in Joliet. He has served on the board for four years. His contribution to HSGA is most valuable.

Jack Montgomery - Jack is retired and his hobby is listening to Hawaiian music. He plays steel guitar in the Dick McIntire style. He has been to Hawaii many times and has met all the musicians there. He has a large collection of Hawaiian recordings and will share his knowledge of Hawaiian music with us through the newsletter.

Vic Rittenband - Vic worked in radio and TV production, then entered the insurance business,

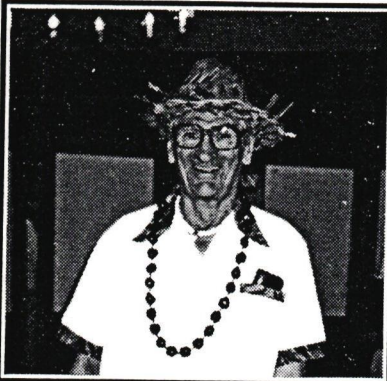
retiring as a superintendent. He is co-owner of Kokua - Islandsong Records, a ukulele player, vocalist, composer, and occasional TV producer of Hawaiian music. He and Nancy did the beach show "Under the Ukulele Tree" for 22 years and are now at Ashley's Restaurant and doing morning tourist briefings. Vic can give us his experience from other organizations, offers his unbiased perspective as a non-steel-player, and helps with preparations for conventions in Hawaii.

Art Ruymar - Before retirement, Art worked as an accountant in a major department store chain. He plays steel guitar, rhythm guitar and ukulele. Art and Lorene perform as the Kona Serenaders (with a vocalist and four dancers), having just completed a 5-year contract at the Tahiti Hut. Art serves as treasurer and vice president of HSGA. He guides the president in decision making with his motto: "Cool head main t'ing".

Lorene Ruymar - Aside from 10 years' employment with General Motors, Lorene is a retired music educator in the public school system, her degree being in Music Education. She plays steel guitar, rhythm guitar, and ukulele. She presently serves as secretary, president, and editor of the HSGA newsletter. Together, Art and Lorene organize the Hawaiian conventions.

Don Woods - Don is a clinical psychologist, in private practice. He is a steel guitar player (lived in Hawaii for 15 years) and sang in the Sanborn Chorale in California. He has been a member of the club since the beginning. He will bring management ideas to HSGA and promote unity and harmony among members. He can help promote steel guitar among Hawaii's people.

The enclosed ballot is to be mailed to Vern Cornwall. **He will count your votes on May 15th** and phone results to me the same day, to be reported in the July issue. After May 15th, don't bother sending ballots to Vern.



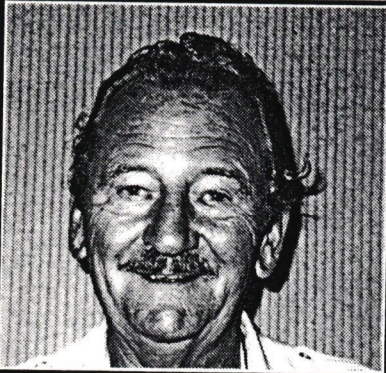
JOHN DEBOE



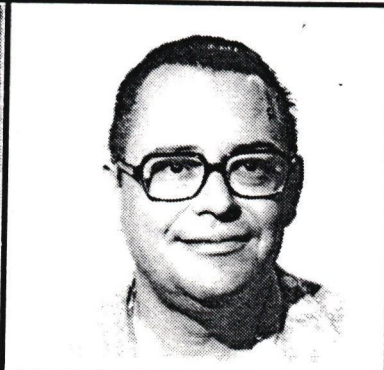
ED MAUNAKEA



FRANK MILLER



JACK MONTGOMERY



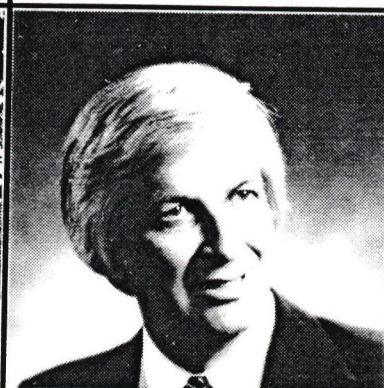
VIC RITTENBAND



ART RUYMAR



LORENE RUYMAR



DON WOODS



ALOHA PUMEHANA

Aloha is a word of greeting, a word of farewell, a word of love, and much more than all that. "Pumehana" means "with warmth". Please join with me in welcoming the se new members to HSGA. I hope they will find good music, good times, and good friends through this club. Reach out to people, you'll find the warmest, most generous, most friendly people are lovers of Hawaiian music and steel guitar. We look forward to meeting you at our conventions, please do come if you possibly can.

WE WELCOME THESE NEW MEMBERS	TO HSGA
RALPH W. ADAMS, JR, AUBURN WA	TIMMY MITCHELL, WAIPAHU HI
EVERETTE M BOYER, SALEM OR	BRUCE A. MURRAY, NEW PLYMOUTH NZ
RONALD M. CLYDESDALE, VICTORIA BC	SHARON PAULO, HCCA, POMONA CA
NEAL COSAND, CARLSBAD NM	CEC PAYNE, HAMILTON ON
JIM DICKLOW, KANSAS CITY MO	EDWARD L. PROUTY, ROCKLIN CA
ALBERT M. ENDAYA, REDWOOD CITY CA	CHARLES R. RAMBO, ARLINGTON VA
REG FIDLER, LAUNCESTON TASMANIA AUST	CARL ROEDER, BUFFALO NY
ARTHUR C. FORCE, RONKS PA	ERNEST RAY SMITH, BATON ROUGE, LA
T.F. FRICKER, OPA LOCKA FL	KENNETH W. STOCKDALE, BURNABY BC
MAKALINA GALLAGHER, BROOKLYN NY	MS ELIZ TATAR, ANTHROPOLOGIST
EDWARD L. GARFIELD, NAPA CA	BISHOP MUSEUM, HONOLULU HI
KENNETH F. GYPSON, WYNANTSKILL NY	M. RICHARD TITTLE, COLLEYVILLE TX
KEITH HAUGEN, HONOLULU HI	WILLIAM H. TOM, NEW YORK NY
DEADWOOD DAVE HIRSH, CHICAGO IL	DR. RICARDO TRIMILLOS, ETHNOMUSICOLOGIST
DONALD J KANIS, PORTLAND OR	U OF HAWAII, HONOLULU HI
JOE KLEIN, CONCORD CA	CLARKE R. WILLEY JR, RICHMOND VA
	RICHARD WILSON, SAN FRANCISCO CA

CHANGES OF ADDRESS
PETER BERGEN, *1, 33123 NELSON AVE, ABBOTSFORD BC, V2S 2L6
BOBBY BLACK, 420 BUCKNELL DR SAN MATEO CA 94402
TOM HARRINGTON, 21 MONTEGO CT, BLACKMANS BAY, TASMANIA AUST 7050
RAY SMITH, PO BOX 11, SALMON ARM BC V1E 4N2



LAST-MINUTE NEWS FLASH!!! **JOHN AUNA** IS COMING TO JOLIET! SAM KEANAAINA WILL TAKE HIS PLACE ON THE TOUR TO JAPAN. COMING WITH JOHN ARE TWO KUPUNAS FROM KAILUA KONA, BOTH ARE TEACHERS OF HAWAIIAN CULTURE AND STUDIES, BOTH ARE SINGERS, DANCERS, AND ENTERTAINERS. **AMY FRIETAS** (SISTER OF SAM KEANAAINA) PLAYS ELECTRIC BASS **ULALIA BERMAN** PLAYS UKULELE, GUITAR, ULI'ULI, IPU, PUILI, AND KA EKE EKE. SHE IS AN INSTRUCTOR IN THE ANCIENT AND MODERN ARTS, (LEI MAKING OF SHELLS, AND BLOSSOM WEAVING) AND A HAWAIIAN LINGUIST.

JOHN SAYS, "WE PLAN TO FORMULATE A VERY AUTHENTIC SHOW IN JOLIET AND BE FLEXIBLE DURING THAT TIME TO HOLD A DISPLAY OF HAWAIIANA EACH DAY."

THE COLORS OF KONA

Slowly

White sands, pur-ple or-chids, the gold-en blush of twi-light, And

red lips that whis-pered, "A - lo - ha (A-lo-ha! A-lo-ha!)"

Brown arms, soft, ex-ci-ting, dark eyes, so warm, in-vi-ting Re

flect-ing THE COL-ORS OF KO-NA. Like

jew-els in black tide-pools, the stars were twink-ling there, The

am-ber flames of lu-au tor-ches lit our Ha-wai-ian love af-fair!

Gray dawn, sil-ver rain goes, She's gone like love-ly rain-bows; But

my heart's a glow-ing co-ro-na. I

love all THE COL-ORS OF KO-NA love all THE

COL-ORS of beau-ti-ful KO-NA! Beau-ti-ful COL-ORS OF KO-NA!

D9th tuning

© HUI LANI

Tempo d hula

Musical notation for the first system in D9th tuning. Chords: A7, D7, G, E7 A7, D7, G. Includes guitar tablature for strings E, C, A, F, D.

Musical notation for the second system in D9th tuning. Chords: G, Am, D7, G° G D7. Includes guitar tablature.

Musical notation for the third system in D9th tuning. Chords: G, Am, D7, G, E7. Includes guitar tablature.

Musical notation for the fourth system in D9th tuning. Chords: A7, D7, G. Includes guitar tablature and a section labeled "VERSES 1-2-3-4-5".

Empty musical staff and guitar tablature lines at the bottom of the left page.

W.W.(BILLY) REID
6339 Liverpool St
Halifax NS B3L 1Y1

E tuning

© HUI LANI

BY MAKUAKANE BILLY REID, ASCAP

Arranged by: Billy Reid

Tempo d hula

Musical notation for the first system in E tuning. Chords: A7, D7, G, G, Am7, D7. Includes guitar tablature for strings E, B, G, E, B, E.

Musical notation for the second system in E tuning. Chords: G° G D7 G, Am7, D7, G, E7. Includes guitar tablature.

Musical notation for the third system in E tuning. Chords: A7, D7, G, G, Am7. Includes guitar tablature.

Musical notation for the fourth system in E tuning. Chords: D7, G° G D7 G, Am7. Includes guitar tablature.

Musical notation for the fifth system in E tuning. Chords: D7, G, E7 A7, D7, G, D7, G. Includes guitar tablature.