

HAWAIIAN STEEL GUITAR ASSOCIATION

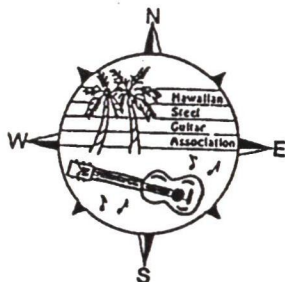
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APELILA, 1991



MEMBERSHIP RENEWALS ARE NOW DUE

HAWAIIAN STEEL GUITAR ASSOC.

H.S.G.A. QUARTERLY NEWSLETTER
PUBLISHED JAN. APR. JULY, OCT.

APRIL 1991
VOLUME 6, ISSUE 22

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ENCLOSURES

"CRAZY 'BOUT HAWAII" - by "Hao" Leigh Triggs and G. Lake, arr. E7th by G. Lake
"HANA" - arr. B11th by A. W. Ruymar
JOLIET CONVENTION REGISTRATION FORMS (1 sheet)
MEMBERSHIP RENEWAL FORM (1 sheet)

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HONORARY MEMBERS: Tom Bradshaw, Jerry Byrd, Barney Isaacs, Merle Kekuku, Tau Moe, Alvino Rey, DeWitt Scott, Roy Smeck, and the late Billy Hew Len, David Keli'i, 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, or 604-263-8944 in Vancouver (answering machine after four rings). Draw checks payable to H.S.G.A.
MEMBERSHIP \$24.00 U.S. ANNUALLY PAYABLE AFTER RECEIPT OF APRIL ISSUE.
Submissions for the July newsletter must be received either at the Bellingham or the Vancouver address on or before June 1, 1991.



*LAST LUAU FOR THE "MATSON LINES" CREW, CHASE HOTELLOUNGE,
SANTA MONICA YACHT CLUB.*

RALPH E KOLSIANA, STEEL AND VOCALS

CHIEF KUKA TITAMA, BASS AND VOACLS

TONY VALDEZ GUITAR, UKE AND VOCALS

AUGGIE NEVES, GUITAR AND VOCALS, PHOTOGRAPHER

1985 OR 1986

RALPH E. KOLSIANA

(PART 4)

It was at this point that we were hired by the infamous gangster **Al Capone** who caught our act while we were appearing at the posh Hawaiian night club, the "**Club Lei Lani**" on the outskirts of Miami Beach proper. After completing our nine month contract there he had us come and play at one of his small islands that are all connected by small arch-type bridges in a group near the Miami area. You may find this as amusing as we did at the time, but he was really hung up on Hawaiian music, as were many of his cohort. You probably could never guess what he hired us to play for, so here goes. We were to serenade his guests who stayed over night in the master bedroom of his mansion. This room had alcove-like sections which were closed in by beautiful blue velvet curtains. We would serenade them while they made love after the big party downstairs was over. We also did the same at his posh hotel suites in New York city. He called us his "Boudoir Serenaders". How is that for unique?

After playing a few seasons for them, we joined a Hawaiian group based in Reading PA known as "**Ida K. Miller and Her Hawaiians**". We also did broadcasts out of station WEEU and played all of the Police and Firemen's Fairs all over the state and as far as Ohio, Indiana, and Wisconsin. After several years with Ida, we were called to appear at the **Mount Royal Hotel** in Baltimore under the leadership of a **Mr. Lani Kuni** then residing in Washington DC. After a long stint there we moved into **The Glass Hat** in Washington's **Biltmore Hotel**. When we came back from there we worked for awhile at **Jack Dempsey's Club** at Broadway and 5th in New York City. It was through "Al" (Capone) that we made the connection with Jack Dempsey. Al knew that Jack was a big fan of Hawaiian music and we later learned that he had bought one of our albums. At the end of that engagement Alan

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and Pua left and were replaced by **Don Ferera** on guitar and **Mr. Pete Kaweikiu** who were with me on the Steel Pier engagement. We were booked into the famous "**Chi Chi Club**" in Palm Springs CA where we stayed for the next five years from 1945 - 50. We were "**The Coral Islanders**" at that time. (See picture in October 1990 issue.)

Later in this period "Al" got us another gig at a famous gangster hangout in Philadelphia down in the center of the third biggest Chinatown in the U.S., in the heart of the "tenderloin" on 2nd and Race St. While working there we received requests from the likes of "**Dutchie Schulman**", "**John Dillinger**", and "**Pretty Boy Floyd**". They all had one thing in common. They favored Hawaiian music and old standards of the day. The name of the club escapes me at the moment, but the next time I write my brother I will jog his memory.

After we finished there we were introduced by "Al" to another friend of his known to us only as "**Benny The Bum**" whose night club went by the same name. It was located up in West Philadelphia at 52nd and Market St. and was frequented by big shots and little shots as well as many city officials of that day. When we worked for Capone in New York and Florida he used to tell us, and I can almost still hear him saying it, "Now if you guys ever have any trouble from anybody you just tell old "Al" and he'll see that it don't happen again." This was true especially when we worked down south in Florida.

ED: This sums up Ralph's tale of thrills and adventure on the steel guitar trail. In the July issue Ralph will close by telling you about himself NOW. He's planning a whole new future and a new sound for his lovely steel guitar. But that's for you to read in the next issue.

PROMOTING KĪKA KĪLA

A JOSEPH KEKUKU - STEEL GUITAR POSTAGE STAMP? VERY POSSIBLE!

While standing in the long pre-Christmas mailing line-up at the Bellingham post office, I was admiring the display of beautiful stamps that have been issued in the past, to mark Christmas. There was a little pamphlet for the long-line-stander to read. It was a mail order form, in case we wanted to order some rare stamps. ????"Hey!" I thought (I always think best when I have nothing better to do), "Why not a stamp commemorating the invention of the Hawaiian steel guitar?" So I wrote my letter to the address on the pamphlet and they very kindly sent it on to the right people. Only a few days later I received a phone call. All they wanted to know was Joseph Kekuku's date of birth and date of death. It seems my letter was convincing enough to get us past all the disqualification hazards.

In the letter that followed, they advised me that my request will be considered by the committee at its next meeting. Every year they receive thousands of letters proposing different topics for new stamps. The committee has to choose a limited number from those suggested, based on national interest, historical perspective, and other criteria. The person who phoned me said that our request has "national interest, historical perspective, and other criteria."

The final paragraph of the letter said, "To allow sufficient time for design, production and distribution of the billions of U.S. stamps produced annually, the Committee must work two to three years (I think the words "in advance" are missing here) in recommending stamp subjects. Decisions on these recommendations generally are announced in the fall of the year before issuance of the stamps."

Well, they haven't said "yes" and they haven't

said "no" yet, but I believe we have a good chance. We can expect an answer in the fall of.....1993? 1994?Something to look forward to.

"HAWAIIAN STEEL GUITAR" This excellent TV show was aired for the third time in Hawaii on Wednesday January 16th at 7:30. I believe this is the one in which Jerry Byrd, Barney Isaacs, Alan Akaka, and Merle Kekuku were interviewed, each playing a few numbers on his steel guitar, and together telling the story of the invention of the instrument, its development, and its influence throughout the world. This show was seen on Hawaiian television sets for the first time two years ago when HSGA members were in Hawaii celebrating the centennial of the steel guitar.

"HOTEL LOBBYING" FOR STEEL GUITAR

Ed Webster of Salem OR did a fine piece of lobbying for steel guitar last time he was in Hawaii. Here's how he tells it: "In November, a company we're involved with had their annual birthday celebration in Hawaii (Oahu). There were approximately 1500 people attending. For many of the events, there was Hawaiian music provided - but NONE of the groups had a steel guitar. So, I wrote the management of the Hilton Hawaiian Village regarding this (as you've suggested several times in your newsletter) and got the enclosed reply. Maybe if enough of us do this at every opportunity, it will make a difference. " Right on, Ed! This is what we call our COMPLIMENT AND COMPLAIN campaign. We have to keep reminding our members. One well-worded letter packs a heck of a whallop, especially when you've just thrown 1500 "people's worth" of business in their direction. It doesn't do any good to complain to the waitress, you have to tell it to someone higher up the pecking order.

Here's the reply Ed received from Terence Fowler,

the Resident Manager of the Hilton Hawaiian Village, with copy to the Director of Convention Service. "....Please accept my sincere apologies for your disappointment in the absence of steel guitars with our Hawaiian Music. I will pass along your suggestion and see if we can provide the one missing ingredient for your return visit next year...."

Leigh Triggs is one who constantly reminds the Hilton chain in Hawaii of its responsibility to showcase the steel guitar. All of us who attend the convention in Hawaii this May can do something very effective. Phone a hotel dining room or a luau and make arrangements to book your party of 24 for dinner, then ask, "But first, please tell me who is your steel guitarist.....WHAT?? NO STEEL GUITAR?...Please direct me to a luau that HAS one."

LIAISONS ESTABLISHED WITH HONOLULU'S CITY HALL AND WITH THE STATE CAPITAL

I tell you, Mayor Frank Fasi and Governor John Waihee are staunch allies of steel guitar. I have written to both offices so many times with requests to help us in our work. They have never failed to assist in any way possible. Mayor Fasi has given us the name of the person in his "Mayor's Office of Culture and Arts" who will work with us on any projects in future. She is the Mayor's liaison to the City Commission on Culture and the Arts. In a personally signed letter from the Executive Chambers, Governor Waihee has expressed his enthusiasm for our work and has established our contact with Tom McGarvey, the Culture and Tourism Coordinator for the State of Hawaii. I will start sending complimentary copies of our newsletter to both offices, starting with the last January issue and we'll keep you advised of what comes of it.

Mayor Fasi has written a letter of support to Mr. Berg, the Philatelic Services Analyst regarding our postage stamp campaign, and the governor's office has done the same and one better. They've written directly to the Postmaster Gen-

eral. I think our chances are getting better all the time.

SOL HO'OPI'I. JOSEPH KEKUKU TO BE RECOGNIZED?? Another possibility. This was Tau Moe's idea. Tau tells me that in all his travels (60 years, going around the world 7 times) he brought his steel guitar into some remote parts of the world. It was the first time the locals had ever seen a steel guitar BUT in almost every case they were listening to recordings of Sol Ho'opi'i long before Tau and his family got there. Sol's music must have been known and loved in more parts of the world in the early days of steel guitar than any other Hawaiian steel guitarist's music. More steel guitarists learned from listening to Sol's recordings than from any other musician's recordings in the early days of steel guitar. Hawaii's image as a place of beauty went along with those recordings.

Yes, Governor Waihee likes Tau's suggestion and has sent letters to two people in the Department of Education asking that school children be taught about Sol Ho'opi'i and about Joseph Kekuku and his wonderful invention. He contacted the Director of Historic Sites Program to see whether Sol's and Joseph's birthplaces could be located. He suggested that the Musicians' Association of Hawaii might be helpful to us as well.

I have followed up the Governor's letters with my own, to the four names the Governor referred me to. I wrote some pretty long "arm-twisting and tear jerking" letters because I figured I'll get only one chance to convince these people to take action, so "go your best", and they got copies of the January newsletter to boot. Hey, our "Story of Steel Guitar" book could become a classroom textbook. Think about it!

I think Tau has come up with a winning idea, and he should be awarded HSGA'S highest honor - the octave gliss!



Thanks for the great inspiration, Tau!

ROYAL HAWAIIAN SHOPPING CENTER,

Music of Hawaii, May 1991 In the January issue I ran the following announcement. I hope you steel guitarists in Hawaii have picked up on this:

"Yes, they are definitely interested in hiring groups that feature steel guitar. I received a very nice letter from Charlian Wright, the Promotion Director. Steel guitar players of Hawaii (all islands) should apply to Charlian Wright, Promotion Director Royal Hawaiian Shopping Center, 2201 Kalakaua Ave., Suite A500, Honolulu HI 96815 ph 808-922-0588. These bookings run for the whole month of May. Courtesy of the Royal Hawaiian Shopping Center, a calendar of free events at the Center plus a free drink coupon will be given out to our convention guests at the Queen Kapiolani Hotel. (I know our members caught that underlined part!)

"STORY OF HAWAIIAN STEEL GUITAR" book still progressing. I have written three chapters and will write the linking passages that will join together the contributed articles and give the book cohesion and continuity. I'm also writing the final chapter, but I won't start on it until I've seen Mike Scott's section - the last one still to come. Yes, I have great confidence that this will be a book to be proud of. In our original plans, we stated that we would not take the very risky step of naming those who played the guitar. There are many hazards in naming names, the greatest being that we might omit someone or make someone feel slighted by making comparison remarks about their playing ability. Also, it's a lot of work compiling such a list. Well, the book just didn't seem to have any "heart" without bringing the people into it. A book about wires, magnets, wood and plastic just had no heart. The steel guitar is such an expressive instrument, it's a channel through which the player expresses his emotions. Without the players, the guitar is nothing. So, I've taken the very risky step and

begun to research the story of the players. Some restrictions were necessary, to make it a workable task. We will list only those born in Hawaii (no concern about racial origin, just "born in Hawaii") even though they left Hawaii to pursue their careers, and those (in later years) who have gone TO Hawaii to make their musical careers. I've sent out MANY questionnaires consulting steel guitarists in Hawaii to be the guides in making selections, particularly among contemporary names. The listing in the book will be in alphabetical order and will be the result of research and questionnaires. We have offered the proceeds of the book to the Bishop Museum to fund a steel guitar display. They're interested but they haven't said yes yet, as they have many commitments and a shortage of funding and space. We'll continue to work on that.

"SCHOOLBOY GETS AN "A" FROM HIS GUITAR

- In the last issue I told you how you could get an Ab minor by dropping your guitar down a mine shaft. Well, we just received a letter from Gordon Winchcomb of Salem OR and he sent us the essay he wrote during his highschool days, that got him an "A". It's priceless!! I will report it here honestly and faithfully, not changing so much as a single letter. Being an old school teech myself, I can tell you if I had marked this paper, I would have given it an AAA++ and you can't get any higher mark than that. Keep in mind that this was written in 1937!

"Dec. 12, 1937. GORDON WINCHCOMB II
HAWAIIAN MUSIC.

During the past quarter of a century, Hawaiian music has seen more changes than any other type of music. These changes have been such that this well-known music now occupies a position at the front of the musical stage.

In the scope of this article, it is with my great interest in Hawaiian music that I try to portray to the general public, the colorful background, present development and future of this music

which is gaining the modern world's eye.

The people of Polynesia were not a pure race, but one broken into tribes. Thus came the beginning of tribal music, expressed by changing and expanding according to the living conditions of the tribes and their experience. We must note that Polynesians probably evolved from Aryan people. This is a very important point, as mainly Aryan influence virtually molded Hawaii's modern music in later years. Hawaii's beginning is very difficult to trace. It is said that its people came from Asia, working their way through the Malay Peninsula and Java. From Java, they are said to have migrated to other islands until they greatly dominated the South Seas. Pushing outward again, it is thought from Samoa, they reached the islands in about 500 A. D. The so-called "pure" Hawaiian music has been largely contributed to by four tribes; Polynesians, Maoris, Samoans and the Hawaiians. The Hawaiians, influenced by these tribes, were a lackadaisical people. They were dreamy and satisfied. This spirit and feeling was, and still is, reflected in their music. We are now in a period of the great reign of King Kamekameha, and around 1815-16 their music began to pick up the rhythm of excitement and enlarged industry.

While these great changes are being made, let us look in on their music since their arrival at the Islands. At this time, their music was little less than chants with a rhythmical accompaniment. This accompaniment was mainly drums and instruments of the percussion type. The drums consisted of many varied sizes, running from the large "pahu", made of a hollowed log covered with shark skin, to the little "puniu", half of a cocoanut shell, also fishskin covered. There were resonant gourds and rattles of several kinds. The big "ipu" was a double gourd, shaped like an hour-glass, which gave forth a hollow sound when bumped on the ground or lap of the performer; a higher pitched answer was brought forth when slapped by the hand. The most popular rattle is a polished cocoanut shell, filled with seeds, and with gaily colored feathers on it.

The name of this rattle is "uliuli" and it was commonly used for the old chants. Another popular percussion instrument is the "puili", made of bamboo cane, split into a tube of tiny strips, giving the effect of a fly-swatter on a drum. The only ancient stringed instrument of the Hawaiians seems to have been the "ukeke". This instrument was played in the same manner as a jew's-harp. The leading wood instrument was a flute, played through the nose, producing three or four different tones.

It is very easy to see that, composed into an orchestra, this group of instruments would be very toneless. Along with the chanters, it would be much better. What we would naturally compare it with, would be the music of the Indians or native Africans.

Let's take a look at these chanters, for around them hinges the characteristics of Hawaii's music at the time. Famous historians say that chanters would go to the seashore to practice their exercises and would thus make their tones very similar to the tone of the sea. They would hear the repetition of tiny wave after wave, lapping the sands at their feet, and finally a huge comber would break the monotony as it rolled and smashed its way to a crescendo note. And also will go the song of the chanter.

Many rulers visited other countries. While they were there, great volumes of music were thrown at them, and they devoured the material. They also gathered together musicians to take back to their own people. In this manner, the islands received Henry Berger. He gave the islands a national anthem, "Hawaii Panoi". Although there was great joy in using new methods, yet a native sadness persisted, which is also felt today in the popular Hawaiian songs. It is at this period that we begin to see the great revolution of Hawaii's music get under way.

A phase of Hawaii which is not music, but which ties in very closely, would, I am sure, prove very interesting at this point. The modern conception of the hula is that of the side show, or "honky-tonk" types. Most people think that this

originated in the islands. This is amazingly different from the originating idea of the use and purpose of the hula. The performers had to pass through a strict apprenticeship of work, denial and clean living before they could become full-fledged dancers.

The motions of the true hula are very religious and purely for devotional uses. Every movement symbolizes some happening which tells a story. The hula is decidedly well worth seeing in its true sense, and native teachers are today finding eager pupils among residents or visiting whites.

We have seen and inspected the native music and customs, so now let us turn to the progressive modern world of Hawaiian music and instruments. We will center our attention on the ukelele and steel guitar.

First, let us take up the subject of the ukelele. (And you might be interested to know that ukelele, in Hawaiian, means "jumping flea"). The "uke" is not a native instrument, but was brought to the islands by the Portugese. This was so long ago, however, that it might still be considered as being native.

The other instrument, the Hawaiian guitar, is what we will deal with chiefly from here on. This guitar has a very peculiar and interesting story attached to it. There are several different traditions but, of course, they all come out the same. We will take one which I am sure will serve the purpose.

A beach boy was walking along a railroad track one day, carrying an ordinary guitar slung over his shoulder. He stumbled over a railroad tie and fell. The fall had injured the guitar, so our next scene shows him sitting down to fix it. For the job, he obtained a spike lying near by. While working, the spike accidentally slipped out of his hand, and slithered across the strings. He noticed a very peculiar tone, so he began to experiment with it. Using the back of a comb, a penknife, and several other odd things, he decided that metal produced the best tone, so he had a special steel made. It is this bar, held in the

left hand, and sliding along the strings, which makes this a steel guitar. Many people are under the impression that, to be a steel guitar, the instrument must be made of metal; but this is not true. Back to our boy now; he further developed the guitar by raising the strings from the finger-board so that the steel in the left hand would not come into contact with the steel frets on the neck.

The ordinary guitar being made of wood, the Hawaiian guitars were also made of wood. For a period of several years, the Hawaiian guitar gained its famous name from the slurs and enchanting tones produced. At this time it was merely an instrument of pleasure; but after it had been brought to other countries, there were more demands laid upon it. It was very inadequate for large halls and auditoriums. So came the use of the metal guitar. Instead of seasoned wood sending forth music, several metal plates were used, increasing the volume very materially, but it possessed a very peculiar tone that was very undesirable. It still could not be used with other instruments to any satisfaction.

This takes us up to the age which we are now in — the Electric age. This introduces electrical instruments, and the electric guitar.

The electric guitar was admitted for inspection about five or six years ago. The guitarists of the world were very skeptical about this new contraption, as people always are of something new. And they well had reason to be, as these instruments were very undependable, and had an even more undesirable tone than the metal guitar. However, developing rapidly, and growing in popularity, the electric guitar is now in every worthwhile modern guitarist's home or studio. Along with the electric, comes the use of two necks or keyboards. Each neck is tuned differently, giving the player a much larger range, and number of selections to play. Anthony Rocco, the man who invented and uses this the most, is said to have performed many very difficult classical pieces on his already famous guitar.

These changes have also changed the type of music. The music has taken on a decided

move toward "tin pan alley" style. One thing which illustrates this fact, is the continual making fun of "kaoles" or foreigners. There is very little to say about the music, except that it is taking a fling at "swing" right now.

Back now to the electric, where the future for the Hawaiian guitar rests. Remember that we said that the limitations were; first, the need for volume, and second, effects such as the fade away. In almost all of the big orchestras there is an electric guitar. Many who do not have them, are only awaiting the chance of procuring an efficient player. As the electric guitar has so much volume, it blends very well with the other instruments.

I feel that I have done my duty now, and so I will say "Aloha Oe", in the name and spirit of the Hawaiian Islands.

References:

Magazines: Dr. Sigmund Spaeth, "A Glance at Hawaii", Etude, Vol. LV pp. 493-4.

Jacov Vollmar, "The Hawaiian Guitar", Etude Vol. LV No. 4 P. 284.

Kennith Crist, "Hawaiian Music from Where?" Mastertone Vol. 9. Oct.-Nov. pp.6-18 and 20.

BOOK: Townsend Griffiss, "When You Go to Hawaii", Houghton Mifflin Co. 1931.

Gordon "Gordy" Winchcomb has this to tell us of himself now, "I have the opportunity to talk to Alvino Rey via ham radio almost every day so I will ask him if he knows of Anthony Rocco. My beginning on the steel began in 1930 when I started lessons on the Oahu system from Bill (William) Storhow in Salem. I have gone from a wood Oahu guitar through a couple of Fenders, 1, 2, and 3 necks, Sierra Pedal double 12, 24" Sierra 14 St. Universal and now a new 25" Sierra 14 St. Univ. E9/B6 which is about two months old." Well, Gordy, it's nice to see how the boy turned out. You kept up with the latest trend all the way. Thanks for sharing your highschool essay with us.

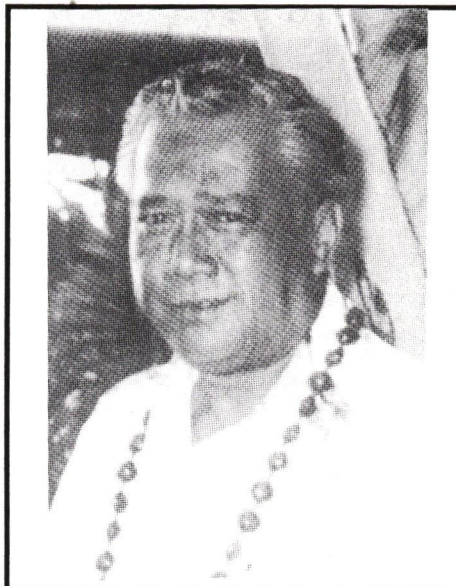
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HAWAIIAN GUITAR GOES TO THE SYMPHONY It could only happen in Winnipeg. Club members Helen and Ed Grant were there and here's how they tell the story. "On January 19th and 20th, 1991, a full house at Winnipeg Centennial Concert Hall was privileged to see and hear Doris Atkinson, guest soloist with the Winnipeg Symphony Orchestra, perform magic on her Hawaiian steel guitar. The theme, 'Hawaiian Holiday', was brought to life by Doris's enchanting playing of Blue Hawaii on her double necked Fender. Internationally famous guest conductor Richard Hayman of New York City expressed his delight and admiration for Doris's accomplished and professional mastery of this lovely instrument. He feels, like we all do, that its beautiful sound is too uncommon in our world today. Congratulations, Doris, on this recognition of your talent and ability. You warmed the hearts of Winnipeg on a cold winter weekend!" Well, folks, Doris came down from the ceiling just in time to tell it from HER point of view. "I didn't know an old gal like me could still get so worked up. Richard Hayman, the conductor, fairly swept



DORIS INSTRUCTS RICHARD HAYMAN, GUEST CONDUCTOR OF WINNIPEG SYMPHONY ORCHESTRA IN CORRECT PICK TECHNIQUE



*JOHN MAYOGA JR
JAN. 19, 1929 - AUG. 8, 1990*

me off my feet. I'm not accustomed to the baton so little wonder I felt a bit unsure, which he understood. It was 'Blue Hawaii' in THEIR arrangement in Ab, moving to A. I was chosen because I could read music, and had three weeks to learn it, with only one rehearsal with the orchestra on the day of the show. I did the intro and a solo and worked like mad to do fill-ins. Some times they drowned me out. I was not allowed to wear a muumuu or even a lei. The concert hall which holds 2400 people was sold out. Now tell me, was that a dream or did I really play with 50 odd symphony professionals?" You did, you did, Doris, and you've got the \$256 check to prove it.

JOHN AUNA, HSGA'S REPRESENTATIVE TO HAWAII, HAS BEEN BUSY promoting steel guitar on the big island. He sent me a beautifully-designed program sheet listing the steel guitarists who performed in "Steel Guitars In Concert", January 11th, at the Seven Seas Luau House in Hilo. The show, organized by John Auna, was

sponsored by the Mayor's Office, Department of Parks and Recreation, County of Hawaii, and H.S.G.A. Steel guitarists who performed were: **Ken Wallace** of Pahoa, **Charles Nosaka** of Hilo, **Leona Murphy** of Kona, **Albert Ahuna** of Keaukaha, **Ernest Kurlanski** of Waimea, **Marten Walker** of Keaau, **Harold Kama** of Hilo, **Merle Kekuku** of Aiea, and **John Auna** of Kona.

The show was dedicated to the memory of **John Mayoga Jr**, steel guitarist who passed away in August of 1990. John Mayoga learned to play steel from **Gabby Pahinui** and by the age of 18 was playing professionally at Fisherman's Wharf in Honolulu with George Archer and his "Timme Hana's". In the 1940's he was the freshman steel guitarist with David Keli'i and Arthur Isaacs. During the 1960's John moved to the Big Island and continued to play, first at the Hilton Hawaiian Village for 14 years with Ginger and John-John trio. His performance in West Hawaii was well known in all the major hotels. He was a very accomplished singer and played guitar, ukulele, and bass besides steel guitar. Earlier in his

career his wife, Harriet, sold John's Rickenbacher steel guitar to Benny Rogers for \$15.00 and it was passed on to his nephew, Feet Rogers, who then played with Eddie Kamae and The Sons of Hawaii.

John Auna has a great vision for restoring steel guitar to the Big Island, and for renewing interest in the music of the people of Hawaii. You'll catch his enthusiasm from his words, "I was thinking of my little effort to recognize them (the steel guitarists who have passed on) in just a little way here on this island. And that is forming a Hawaiian Steel Guitar Hall of Fame (Island of Hawaii) as we will continue to perform twice a year; once in Hilo and once in Kona. Each time it's getting bigger. The past January 11th was outstanding - a full house, approximately 300 people who stayed until the end of the show. The Parks and Recrea-

tion Dept. was grateful and will be serving as our back-up around this island. I was very pleased with every performer - two artists on stage, playing alternate numbers. One week prior we rehearsed and put the show together.

In May of 1991 the schedule in Kona you put in the newsletter is very good. I am sure it will turn out the best. I'm making detailed preparations on the Sunday Brunch, luau and cookout. Hope the artists from all over will play either at the brunch concert or at the other events, and several places in the village at the same time."

Yes, John, I am sure we will have many excellent steel guitarists coming to Kona in May who will be eager to show their stuff as a "thank you" to the good people of Kona for their friendship and hospitality. When we're in Kona, John, YOU DA BOSS!

CONVENTIONS & GET-TOGETHERS

HAWAIIAN CONVENTION: It looks like our "friend??" in Iraq was not able to stop us from having a great convention again. The Triple Threat from Toronto will be there: Jack Montgomery, Ian Ufton, and Mike "Malihini" Scott. Right there we've got enough musicianship to keep the whole convention going. Then, we have Bob Brozman figuring whether he can dash off for Hawaii to be with us as soon as he gets back from his three month tour of Europe. Add to that Keoki Lake, Harold Boggs, Leigh Triggs, Artice Martin, Ralph Fortney, Doug Smith, Len Lisiewicz, Elmer Ridenhour, Marshall Looney, Donna and Frank Miller, Doris Atkinson, Gracia Mulligan, Clay and Lois Savage, Art and Lorene Ruymar, Don Woods, Jack & Virginia Moore, Hal & Aina Smith, Joe Shimbil, Bob Brubaker, Viola Pahl, Dick & Donna Lloyd, Warren Slavin, Bob & Julie Waters, and many more - well, you know it's going to be great! From far away, we're expecting

Carol Adams from Australia, Broady-Anne Lomax bringing Grampa Doug and friends from New Zealand, Arthur and Pat Jones from Wales UK, and Tom Ikehata from Japan. Mike Cooper from Italy is trying to get some government funding to bring his group. Wish him luck! And don't forget - most important of all - the musicians of Hawaii. I always write a personal letter to every steel guitarist and lover of steel guitar living on the islands that I know of, inviting them to join in. Our dear lady of song, Leimomi Agrabante who is hostess at the Queen Kapiolani Hotel will convey our invitation to all the kama'ainas to share good times with us in the Akala room and at the Bandstand show.

Do you want to share a rental car in Kona with someone else? Talk to Jack and Virginia Moore, arriving Honolulu May 2nd, staying at the Queen Kapiolani Hotel. or phone 708-352-3191.

I think we did a good job in bargaining with the hotel on room rates, but the luncheon costs have jumped from \$10.00 two years ago to \$15.00 this year, under new hotel ownership. We tried hard to get that figure down, sorry about that. None of the luncheon money goes to the club. What you pay is what the hotel charges, and it includes tax and tips. The good side of it is the menu. I've seen the menus for all three days. Those are not luncheons, they're dinners you will definitely enjoy.

We've invited Harry's Music store to set up a booth in the Akala Room and bring with them guitar strings, ukulele strings, good steel guitar recorded tapes to sell, and more of that sort of thing. If you want to write to them in advance to ask them to be sure to bring along the item you need, that's a good idea, yeah? Harry's at 3457 Waialae Ave., Honolulu HI 96815 ph 808-735-2866. We do that because Harry's store is hard to get to without a car, whereas the House of Music at the Ala Moana Centre is very easy to get to by bus. Also, Harry's prices are lower. Jerry says, "Harry's now has large, flat wound bass strings - finally! Maybe my griping to the manufacturers all these years has paid off. They have a .60 gauge bass, really nice and suitable for low A to C. GHS makes them. I'm sure Scotty has them too."

So you can brush up on your ukulele techniques, we've asked HSGA member Heeday Kimura (an established ukulele instructor in Hawaii) to be there to offer private or group lessons (you make your own deals with him) or to sell instruction material. Heeday Kimura 94-1211 D Kipaa Place, Waipahu HI 96797 808-671-1422. Contact him ahead of time. (Just received a reply from Heeday. He says his friend Jimmy Kojiro may take us up on that. We don't have Jimmy's address.)

I hope you've registered with the hotels by now?? Don't miss their deadlines, we hear that Hawaii is

picking up all the tourist business that Europe lost due to the war. Same with airlines, don't play hard to get.

Convention timetable:

WAIKIKI:

Wed. May 1st - Lei Day. Check the activities in Kapiolani Park. Merle Kekuku is trying to arrange for steel guitar to be played there.

Mon. May 6 - 10:00 - 12:00 and 2:00 - 4:00 pm

Registration desk is open in lobby of Queen Kapiolani Hotel. Pick up your lunch tickets, name tags, buy your Kona events tickets, arrange your playing schedule with Art Ruymar, and meet good friends.

Mon. May 6 - evening - Steel Guitar Ho'olaule'a

!!!! sponsored by Alan Akaka. Hurray for Alan! On stage at the Ala Wai Golf Course Club House (overlooking the Ala Wai canal) at 404 Kapahulu Ave., you'll hear the sweetest music this side of heaven. You'll see many great steel players together on one stage. So ono! I don't know what the price will be, and you'll have to get there early to buy tickets at the door. The Queen Kapiolani Hotel is on Kapahulu Ave., and the Club House is just a few blocks, within walking distance "mauka" (toward the mountain) from the hotel.

Tue. May 7 - 8:30 - 3:30 Steel guitar playing sessions in Akala Room at Queen Kapiolani Hotel, lunch served in the same room, price included in your registration fee. 4:00 pm board meeting

Wed. May 8 - 8:30 - 3:30 Playing sessions again, lunch again. 4:00 p.m. general meeting

Thu. May 9 - 8:30 - 3:30 Playing sessions and lunch

Sat. May 11 - 10:00 - 3:30 Concert at the Bandstand in Kapiolani Park. Fly to Kona late in day? or early Sunday? Make your own arrangements

KONA:

Sun. May 12 - 10:00 - 2:00 pm Mother's Day brunch at Hulihe'e Palace, music by HSGA. Buy admission tickets when you get there

Mon. May 13 - 11:30 - 12:30 Beach cook-out.

Buy tickets in advance at HSGA registration desk, Queen Kapiolani. \$12.50 per person, tips and bar drinks extra

Wed. May 15 - 5:30 - 8:00 pm Luau at Hulihe'e Palace. Buy tickets in advance at HSGA registration desk, Queen Kapiolani. \$12.50 per person, tips and bar drinks extra. Howard Foreman's tour group (Dynamic Planning Associates) will be with us at the luau.

Fri. May 17 - 6:00 - 7:30 pm "Sounds of Hawaiian Steel Guitars" concert at Hulihe'e Palace, music by HSGA.

I expect that by now you've registered with the hotels in Hawaii. Have you also registered with HSGA? Remember that Art and I will drive down to Bellingham on Thursday April 25th to do the last mail pick-up before we leave for Hawaii. If you were to send a registration that arrived in Bellingham AFTER that date, we would not be able to acknowledge it because we wouldn't know it was waiting for us in the post box. We leave Vancouver on April 30th. See you in Hawaii!!

JOLIET CONVENTION AUG. 29, 30, 31 (THU, FRI, SAT)

You goin' make holoholo down deah for wan rip roarin' time. That's what Merle Kekuku said it was last year and he and Ronnie, his lovely wife, have scheduled their annual vacation to be back in Joliet this year to make sure it happens again. Frank and Donna are happy to announce that our dear Barney Isaacs (and Cookie) will be with us again bringing their special brand of sunshine and sweet steel guitar playing. Along with Barney, as his back-up crew, will be two more excellent steel guitarists: Walter Mo'okini and Harold Hakuole. This trio is so versatile and talented, they'll keep us on Cloud 9 the whole week-end. HSGA's ambassador to the Hawaiian Islands, John Auna, hopes to be there to bless us with his special charisma, his aloha spirit. John will be with the group travelling from Kona to the folk

festival in Finland in July, so you must appreciate the energy he expends, giving so much of himself to perpetuate the steel guitar and Hawaiian music.

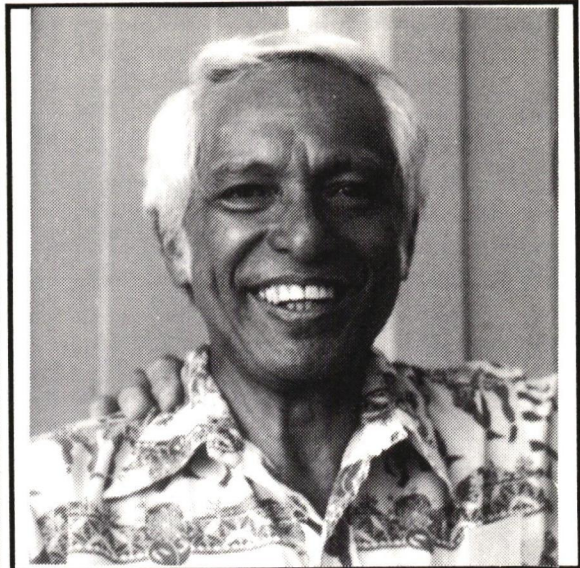
On Wednesday evening, Aug. 28th, we'll get together to meet old pals, arrange the playing schedule with Art Ruymar, and buy luau tickets. The caterer is always anxious to know "how many" as early as possible. Thursday, Friday and Saturday will be days full of beautiful music with evenings given to seminars, jamming, and socializing. We'll head for D'Amico's Cafe for dinner at 6:00 on Friday, and on Saturday we'll wind up with a luau and star-studded show as a grand finale.

Last year's convention was just superb! Every year we think we can't improve, yet every new year is better than the last. It's the Hawaiians who make the event so special, and it's the surprise element, not knowing WHO will walk in that door. Merle and Ronnie Kekuku did that to us last year. Wow! We wish we could have those three lovely Hawaiian ladies back again, but their tour to Finland comes a little too soon before our event. And one of the delights that may seem trivial to you, but it stays in my mind as so refreshing, and so delightful was the ukulele solo that Frank Della Penna played. It made me think we should develop a little more interest in the ukulele in the evenings. Why don't we get together for a little strum-along?

The Holiday Inn needs to have your registration before July 10th. That's their busy season and those unused HSGA reservations start to look pretty tempting to them when their other rooms are nearly filled. Frank needs to know that you're coming, too. There IS the option to pay the registration fee when you arrive, but please do send in the notice telling Frank and Donna that you're coming. They work very hard to make this a memorable event for you. If you're flying in, be



*BARNEY AND COOKIE
AT THE LUAU, JOLIET 1989*

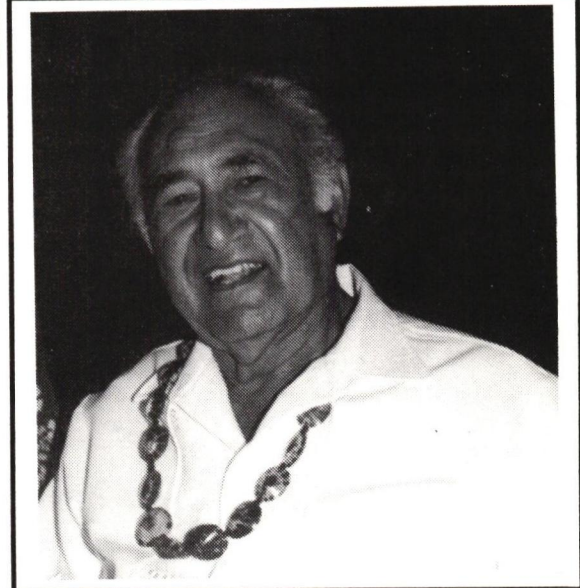


HAROLD HAKUOLE

sure to phone the Shorewood Chauffeuring Co. 24 hours in advance. 815-725-5808. I've heard that phoning a week or more in advance doesn't work as well. The rates are \$30.00 for the first passenger, \$5.00 for each additional. They bring you right to the Holiday Inn. When you phone, tell them you're with HSGA and you want to share with other HSGA people travelling at the same time.

VANCOUVER AREA GET-TOGETHER -

Same as last year, it's set for Sunday July 7th at the Maple Ridge Legion Hall #88. The address is 12101-224th St. Maple Ridge, right in downtown Haney, opposite the Extra Foods shopping mall. George Wiebenger will be hosting it as he did last year, assisted by guitarist Frank Meyer. Last year our friends from Seattle had to leave early in order to get home, so I think this year we should start playing by 11:00 a.m. and quit by 4:00 p.m. We need someone in the area to volunteer to "do"



WALTER MO'OKINI

sweet rolls and coffee for sale so we won't need to break for lunch. We'll head for a nearby restaurant for dinner and visit after 4:00 pm. Ray Smith promises that he and Fay will make the

drive from Salmon Arm, proudly bringing the new Martin D28 guitar with them. Ray's a great backup vocalist and guitarist and he wants his new Martin to be heard as well as seen. Steel guitarists take note: If you wish to invite Ray to be on stage with you when it's your turn to shine, please mail the written score to him in advance so he'll have a chance to rehearse and DO IT

RIGHT. Ray Smith, Box 11, Salmon Arm BC V1E 4N2 ph 604-832-3041. To ask questions or volunteer for a job, phone us at 263-8944 or phone George at 467-0747 If you're driving up from the U.S., we suggest you stop at the information office at the border for a map and directions. There is no admission or registration fee, thanks to the Maple Ridge Legion members.

THE TAU MOE STORY

(PART 4)



THE ALOHA FOUR
LANI, ROSE, DORIAN (NANILOA), AND TAU

Now let's see, where did we leave the Tau Moe family in the last issue? It was 1946 and they were in India during a time of political unrest combined with devastating floods. That was the time Dorian chose to be born, making the family become "The Aloha Four". Tau will carry on with his narrative:

"Show business was very good in India. We finally got home, Dorian had her first birthday in Hawaii. Here's how it happened: There was no ship at all to leave Bombay to go to Hawaii. Finally, a troop transport called the Marine Admiral came along, headed for Hawaii. We bought third class tickets. . We had very good luck again when we got on the ship. I'd sold all my guitars and everything, planning to buy more when we got to the States. People wanted our instruments because they couldn't get them. What did we find on the ship? A whole crew of Hawaiian boys! "What ticket have you got?" they asked. "Third Class." "Well, come on with us to First Class." What a time we had! First class treatment! Moved into a first class room! They had ukuleles and guitars!! That was in 1947, right after the war, in May. We stayed home for a little while, then we went back to Europe. We signed a contract to join Felix Mendelssohn's Hawaiian Serenaders. Felix was an English bandleader, not the classical Mendelssohn. Dorian was 1 or 2 years old. She joined the show when she was three. We stayed in the show a long time. Dorian was brought up in Europe. She was on national TV, on BBC, sang "Drifting and Dreaming" on the air. We have a tape of the broadcast. They had to wake her up first. She always slept when we were recording in the studio.

At five years old, Dorian did tap dancing in the show. Lani studied classical music and dance. He took 13 years of ballet, both modern and classical, in Paris and in Copenhagen. All the while the kids were studying, Rose and I were studying too. Rose became an acrobat and I a tap dancer. We were known as the only Polynesians who could also do modern stuff. We were ahead of our time. Our act consisted of Hawaiian music, steel guitar, modern music, and ended with acrobatic dancing, which was the shocker, the surprise element. We were billed as "The Aloha Four". Earlier we had been the "Tau Moe Family" and the "Tau Moe Trio" but people couldn't pronounce the name. We did not need a back-up band, we did our own show. We carried our own big band arrangements, so a band from a host country could back us up. Music styles kept changing, so we were best doing our own thing.. It was important to keep our Hawaiian style, even though we modernized in other ways. We found it was the very high class people who loved Hawaiian music most. Ordinary people liked more common music. We worked all stages, from the highest to the lowest. We played the Super Super Club, very difficult to get in there. Very elite, very upper crust. No act could please them. The patrons were lethargic, didn't applaud. But, they loved our Hawaiian music, our slow sweet music. They appreciated only the pure Hawaiian music.

We had to adjust to country western and other styles, you name it. We recorded, got into discotheque. We worked in southern France, on the Riviera side, where they expected loud music. We did it, but in the middle of the evening we'd stop and I would just play my soft steel guitar and we'd have this little segment which would bring down the house. People were so tired of hearing this booming sound all night. We'd just do two or three soft ones on the steel guitar and that was it. People would just bring down the house and call for more. We've seen all stages of life. Every show was special, regard-

less of where it was. Some of the worst places were dumps but we didn't call them that. We came into places that were so dark you'd fall over things. One time we thought we were in the kitchen and asked the manager where we were to play. He said, "Right here. I'll move the tables away." and I said "Thank you," because they were paying us good money, regardless of how dumpy the place was. Once in England, it was called the Ocean View Country Club and we were prepared for a posh location. At first we couldn't find it, but it was a broken down old theatre. We thought it was a big mistake. One guy standing out front said, "You the new act? Come. Come." He brought us into a huge hall. We were to work in the middle of a boxing ring. He said, "We had mud wrestling last, and you're next". We said, "Oh no!!". Even worse, we'd just come from working in a big hotel, in tuxedos and sequined gowns. Wrong costumes for this place. Shirley Bassey had been there just before us. We thought if she could do it so could we. The first thing we did was "The Wonderful World of Aloha." The back-up band was about a mile away from us. We couldn't hear them at all. We were doing it by ear. The guys in the front row of the audience were reading their newspapers. We knew it was going to be rough. So we thought, "If they want it rough, they're going to get it rough." We turned up our amplifiers to the maximum and banged the drums for dear life. They stopped reading their newspapers and we had their undivided attention throughout the show. At the end, they said, "Gee, I never knew Polynesians played so loud!" So our soft Hawaiian exploded into a volcano. All the big stars had played that place, so if they could do it, so could we. Rose and Dorian were in sequined dresses, but they had to climb over the ropes into the boxing ring and try to look cool. We had to ring a bell to tell the band when to stop. The manager had the audacity to ask us to extend our contract. No way!!

We did work the continental U.S. too. We had

such a good agent. In Europe, we were the only Hawaiian act in the area, so we got booked back a year in advance. Every year we'd be in the same place in Yugoslavia, right opposite Venice, in June. There were other Hawaiian entertainers doing Europe and Asia in those days, but many of them didn't stay long. They'd run into troubles if they didn't have a good agent. It wasn't easy

keeping a big group together and facing so many problems in a strange land. We had a good system. I always told the family, "Whatever you do, don't ever embarrass your country and don't embarrass your family." Being Polynesians we had a passport to anywhere in the world, from Hawaii especially. Customs officials would put us through ahead of others because they loved Hawaii."

TIPS AND TECHNIQUES

SLIPPERY BAR SOLUTIONS

J.C.Korinek says, "I thought I was the only one with the problem. I use the round steel with bullet nose. My solution is to hold the bar with the "bullet nose" extending beyond the first string. I changed the length of my bar from 2 and 7/8 inches to 2 and 7/16ths, the diameter being 5/8 of an inch. This shorter bar fits my six string Vega perfectly. I had noticed the "excess" steel touching my hand where the fingers join, to be the problem.

Art Ruymar says: "I put on a hand lotion, Vaseline Intensive Care, and rub it in well. It keeps the bar from slipping. No problem with the picks."

Alika Herring says: "As for those slippery bars, I suppose every steel man has had a bar get away from him some time. I well remember back years ago during a radio broadcast, the number was the 12th St. Rag, and at the first break the bar slipped out of my hand and went slithering down my leg. I grabbed for it of course, and retrieved it just in time to pick up the first note of the melody at the end of the break. This was probably the loudest break I ever played. As for those slippery fingerpicks, I found that putting a little powdered rosin on the fingers tips before putting the picks on would usually take care of the problem.

Lorene Ruymar says: "To solve the slippery finger pick problem, I've seen some steel players in Hawaii putting their finger tips into their mouths before slipping on the picks. I tried that and it works very well. Takes the risk out of playing a

long passage of harmonics on a warm sweaty day, when your thumb pick wants to travel around and around your thumb. You can put all ten fingers in your mouth if you want, I'd hate to put any restriction on the good results. Maybe it just works for me because I lick so many postage stamps.

J.C.Korinek, second thoughts: "Regarding *pakika kila* (slippery steel) or *pakika manamanalima pokela* (slippery finger picks), I have washed the steel in hot water and strong grease-removing detergent or soap, also used a Brillo soap pad. Rinse with hot water and dry. No *pilikia* with plastic picks, but steel picks improperly fitted to fingers can give trouble. This can also apply to improperly fitted plastic picks. However,.....if *menehunes'* anger has been incurred, get Kahuna to lift curse.....If such effort fails, give up steel. Play "comp", ukulele, pahu drum, or bass. Stubborn *menehunes* however may follow and if still *huhu*, may bring on new *pilikia* such as broken string, top and bottom separations, warped necks and continued frayed nerves. A good belt of *okolehao* won't solve the problem, but you may feel better! *Auwe!*"

"MY BLUE HEAVEN" PLAYED IN E13TH J. Keaka Korinek "In tune, six strings, you can play most of My Blue Heaven straight steel on one fret. Steel guitarist Billy Carr "tipped me off" to that one when playing Cleveland in the 40's". Please explain more, Keaka.

TAHITIAN DANCERS might want to pick up a little of the lingo of the South Seas. I have it on good authority (from the la Ora Na Association) that the following words in Tahitian are correct:

IA ORA NA: Hi, hello

PARAHI OE: Goodbye, I'll see you

EAHA TO OE HURU: How are you?

MAITAI ROA: I'm fine, I feel good.

O VAI TO OE I'OA: What is your name?

HAERE MAI: Come here.

HAERE ATU: Go away.

POIA: Hungry

HO'E, PITI, TORU, MAHA, PAE: One, two, three, four, five

BEAU STERLING HAS GONE HIGH TECH -

He's investing in a computerized addition to his Spanish guitar. As he explains it, "It's a Spanish guitar with an organ built into it. I had some minor wiring done so it would accept the MIDI controller that I bought at the same time. MIDI, the international standard "Musical Instrument Digital Interface", lets electronic instruments communicate with each other. I plan to use the keyboards to make some backup tapes. I'm looking at a brochure on a Yamaha PSR-4600, a real professional model. The two big features that have me pretty much sold is (1) in addition to the preprogrammed auto bass and chord sounds, you can create your own backup and (2) you can record it on a multi track music programmer and then store it on a RAM pack system. I could create my own library of backup stuff that would play by itself on the keyboard."

Beau is a very fine steel guitarist and vocalist. This is his way of solving the prevalent problem of finding good back-up musicians. He finds bookings are easier to get if he can provide all the music by himself and bring along two dancers. With a pre-programmed back-up system he would be able to play steel live. For anyone else considering this possibility, we've asked Beau to keep us informed as he learns the new tricks of the trade. We'd be happy to hear from anyone else who has experience to share with us.

JIM HANCHETT of Kalamazoo, MI entertains with tape recorded back-up for his steel guitar. He also uses keyboards. He says, "I bought another keyboard. I had a PSR 11 Yamaha and now I have a PSR 2 Yamaha to go with it. My mom taught me a little piano when I was a teenager and with my memory of so many old big band songs I get a lot of enjoyment out of my keyboards. I can use my backup tapes for the guitar for the keyboard, or play the auto chords on the keyboards themselves, playing through the small Boss amp. Must close and chase my cat off the table. She likes to be near." Great stuff, Jim!

FINGER HARMONICS While holding the bar in your left hand, you lift it from the strings so it's "out of play" and use your little finger on the strings in its place. Be sure your finger is placed straight (not curled) and directly over the fret. As you pick the string, the trick is to touch your little finger (left hand) to the string at exactly the same time and lift it off immediately. If you leave it too long, you'll deaden the string and no harmonic will be heard. If you touch the string too soon or too late, again no harmonic. It takes practice. Start by using the 12th fret, that's the easiest one. The harmonic notes you produce will be the same note, same octave. Finger harmonics at the 7th fret are a little more difficult. Same technique. If your guitar is tuned C6th, the notes at the 12th fret are the C6th chord. Finger harmonics at the 12th fret give you the C6th chord in the same octave. The chord normally produced at the 7th fret would be the G6th chord, and you would expect the harmonics produced at the 7th fret to be the G6th chord, lower than the harmonics produced at the 12th fret. As it turns out, you do get the G6th chord in harmonics, but it's higher than the C6th harmonics you got at the 12th fret.

Finger harmonics at the 5th fret are the most difficult. Here's a tip: move your right hand as far to the right as possible, to give the strings the longest possible vibrating length. It helps. So, if you're in the C6th tuning you normally produce the F6 chord at the 5th fret, right? But the finger

harmonics at the 5th fret do not follow that plan. Instead, they give you harmonics one octave higher than the harmonics you got at the 12th fret, which is C6th.

If you're doing a good job producing one note harmonics in this way, you're ready to do two notes, three notes, why not a strum across all the strings? You never know what you can do until you try.

SO YOU WANT TO BUY A UKULELE? If you're thinking "I'll get a cheap one to start with and if I do well I'll reward myself with a good one," you may be disappointed. A poorly built ukulele will discourage you. There might be problems keeping it in tune or the strings could be too far off the fret, giving your fingertips a bad time. There's psychology at work too. If you paid a lot for it you will take more pride in it and feel more determined to learn, to protect your investment. The best place to buy one is in Hawaii where the Kamaka is king. Martin is also a great name in ukuleles. While you're in Hawaii, phone Kamaka Hawaii Inc. at 550 South St.. 531-3165 to see if they still take people on tours through the factory. I have three Kamakas. The smallest, or soprano, measures 20 1/2" long. The next size up is called the concert model, measuring 24 inches. The tenor size is 27" total. All of these are 4-stringed, all are tuned the same, G,C,E,A. This is called the C tuning. There are a number of Canadians who tune their ukuleles A,D,F#, B (the D tuning)

and I am one of those. When I said that all the above are 4-stringed instruments, I should have added that the tenor is available in 6 strings and 8 strings as well. People who own several ukuleles like to go for something different. The next size larger than the tenor is the baritone, measuring 30 1/2", tuned the same as the top four strings on a guitar, D,G,B,E. Of the three ukuleles I own, I prefer the tenor because of its richer, deeper tone and because there's lots of room for fingering the fretboard. The traditional tuning calls for the G string to be higher than the middle C of the third string. It would be the G on the second line of the treble clef staff. Those who wish to play solo style have the fourth string changed to G an octave lower, to get the extended range.

Now, if you're a brand new beginner you'll be wanting some help to get started and ukulele teachers are almost as scarce as steel guitar teachers. There's an excellent video and instruction book on the market. I have both and I think I'll go back and underline "excellent" because that's what I think of them. You'll have to write to the man who produced them, Buddy Griffin of Happy Time Inc. 2007 Mardel Court, Houston TX 77077 713-493-4993. The last I heard was that Mel Bay had bought both the video and the instruction book and was selling the package for \$39.95 but that was several years ago. Get in touch with Buddy, he'll help you. Happy strumming!

STEEL GUITAR IN EUROPE

Our new member EDWARD KIRKMAN of Essex, England wants to assure us that Hawaiian steel guitar is indeed still being heard in England. He says, "Last July, for instance, we had a two-day South Sea Spectacular on Brighton Pier, featuring four Hawaiian steel guitarists (three with groups) and nine hula dancers. In November we had our annual steel guitar festival at Newbury, Berkshire, which is mainly C & W and this time featured Hal

Rugg and Herbie Remington. Herbie did an Hawaiian set and so did Keith Worley, whose group I play with occasionally: and B. J. Cole (my pupil years ago) did some classical music.

I started playing on a National acoustic steel guitar in 1950, with standard and high bass tunings, and then moved to a six-string electric tuned to D13th. I began to experiment with

tunings, mainly of the C6th/A7th kind, and on an eight-string guitar I had (from first string) F, E, C#, B, G#, F, E, D# (octave up). I wrote about these tunings in BMG magazine in London.

Then I changed to pedal guitar - first a Fender eight-string with four changes, and then a ten-string with six changes. I use a D6/9th tuning, from first F#, E, D, B, A, F#, D, B, A. I don't use a volume pedal, so I can press pedals with both feet. I like music by Dick and

Lani McIntire, Andy Iona and Ray Kinney: I've just finished Dick McIntire's *Telu From Honolulu* and Lani's *In A Canoe*. I appreciate your nice HG arrangements."

Along with his letter, Edward enclosed some lovely snapshots which I'll show you here, and a tape cassette of the "South Sea Spectacular" show last July on Brighton Pier. The tape includes the steel guitar stylings of Peter Wilkinson, Keith Worley, Barney Prendergast,



*Ed Kirkman (wearing the lei)
with HAWAIIAN TROPICANA, KEITH WORLEY'S GROUP, AT CAMBRIDGE*

Peter Lake, and Edward Kirkman as they worked with the different groups that kept the show going for two days. Beautiful stuff! The tape demonstrates without a shadow of a doubt that steel guitar, Hawaiian style, flourishes in Jolly Old England. Receiving tape cassettes like that is one of the joys of this job.

*BELOW, LEI ALOHA DANCERS
AT HAWAIIAN SHOW, BRIGHTON, ENGLAND*



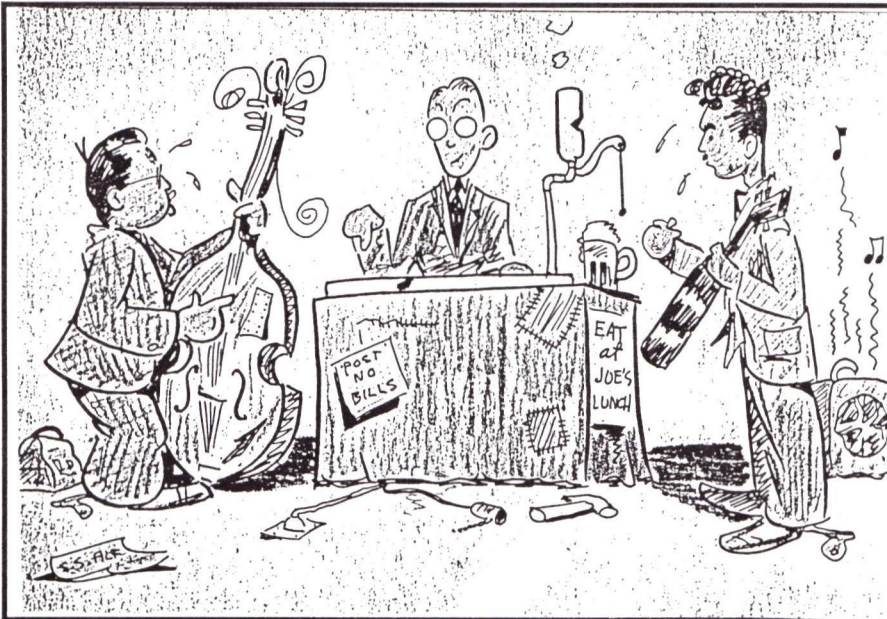
HO'OMALIMALI



"BOOB TUBE" IN AN AMPLIFIER? If such a thing is possible, George "Keoki" Lake used to own one. He says, "Back in the early fifties I was on a western swing radio show (CFRN) playing steel. Being always broke like I was in those days, I had a friend build me a home-made amplifier which I used. Came the moment I was to be featured playing a steel guitar solo, to my utter dismay and the station's annoyance, my amplifier suddenly sang out with the competition's signal "CJCA"! LOUD AND CLEAR !!

rehearsal since we all knew what we were to be playing. My solo that evening was an old standard waltz called "Sleep" which features dotted half notes almost exclusively throughout the entire song. I played it beautifully, I thought, but after an octave gliss on the last note the sound continued after my steel bar left the strings! I pounded this home-made amp to stop the sound before I sheepishly realized the note was picked up by a chap behind me playing a musical saw! The saw was a complete surprise to even the band leader.

About the same era, I was in another country band and we were playing a live remote from a dance hall. This broadcast went on "cold" with no



NEW "MONEY MAKER"
 FASHION IN STEEL
 GUITAR DRESS-UP.
 NOTE THE MODESTY
 SKIRT WITH INCOME-
 PRODUCING BILLBOARD
 SPACE, THE TALL
 COOL "MILKSHAKE"
 DISPENSER (TWO
 BUCKS A MUG),
 AND THE RENTABLE
 STORAGE
 COMPARTMENT FOR
 INSTRUMENT CASES,
 JACKETS, SNOW BOOTS,
 AND LUNCH KITS UNDER
 SKIRT. THIS MODEL
 PROUDLY DISPLAYED
 BY "CASH MAN"
 NORM ENGLISH

TACT IS THE UNSAID PART OF WHAT YOU THINK

ALWAYS PUT OFF TILL TOMORROW WHAT YOU SHOULD
 *****NOT DO AT ALL *****

THE ULTIMATE IN TEMPTATION HAS TO BE A
 *****VENTRILOQUIST AT A FUNERAL *****

IF YOU WANT TO BE DIFFERENT THESE DAYS, JUST ACT
 *****NORMAL *****

AN ANGRY MAN IS SELDOM REASONABLE, AND
 ***** A REASONABLE MAN IS SELDOM ANGRY *****
 KNOWLEDGE HUMBLER GREAT MEN, ASTONISHES THE
 *****COMMON MAN, AND PUFFS UP THE LITTLE MAN *****

KEONE'S PŪPŪ PLATTER

THE TABLATURE SYSTEM

Most musically educated people and musicians consider tablature, the number system of musical arrangements, to be a crutch. However, a crutch can be very useful. Tablature and other short cuts for the purpose of learning to play a musical instrument have been in existence for many years. The system as steel players know it is only adaptable for fretted, stringed instruments. For other musical instruments, other "easy to play" methods are utilized. For our purpose, we will consider only the original Hawaiian steel guitar. Tablature for the pedal steel is a little more involved due to the necessity of showing what pedals, what knee levers are to be used in addition to the bar position and strings to be played.

Many top steel players including those who play country and other styles started out with the tab system, but as they progressed in ability and the demands for playing in public with other musicians increased, they had to develop the ability to play from musical notation and by ear.

There are advantages and disadvantages in playing from tablature. The biggest advantage is that a student, as soon as he knows what the picks are for and how to keep the bar on the strings and not on the floor, will soon be able to play simple melodies. This goes a long way in maintaining interest. Months of boring exercises of no melodic content will soon discourage the most ambitious student. Exercises are necessary though, to develop coordination of the hands, both for picking and for bar maneuvers. In the tab courses I have seen in the past, exercises are interspersed with melodic songs as the course proceeds and becomes more difficult. If I had been exposed to the tab system in the beginning, I am sure I would have learned to play the steel more quickly than I did, being self taught, playing

-by John DeBoe

from musical notation. Playing the steel from tablature arrangements is a crutch if you don't advance to note reading and playing by ear. If you don't get beyond reading tablature, you will be forever limited in your playing.



The biggest disadvantage in playing from tab for those who want to learn Hawaiian songs they hear on recordings is this: it's hard to find a particular song written in tablature for the tuning they prefer. Being a member of a club such as HSGA does put you in touch with other members who would be able to help and also the club newsletter does include arrangements of various songs. If these arrangements are not in the tuning you prefer, the only thing you can and should do is to retune your guitar to the tuning specified. Besides giving you something to work on, it is excellent ear training to note the different sounds available in tunings other than yours.

There are various ways to provide tablature arrangements. For the most part, the differences are in the way timing is indicated. Actually, there are really only two methods of writing tab for the steel guitar, as indicated in examples 1 and 2 below. Example 1 shows the method developed by Jerry Byrd, used in his various courses. This method shows only the tab section and is probably the most involved as it also indicates the timing of notes and rests and other musical symbols. In all of Jerry's courses, he explains the meaning of his symbols so you can play the song as he meant it to be played. When it comes right down to it, a working knowledge of musical notation is still required. How else would you know what a quarter rest, a half note, or triplet notes are, and how they are to be played. I have come across some very weird tab arrangements

in my day, very confusing. I would say that Jerry's method is the best overall as he leaves nothing to your imagination. You must learn what all his symbols stand for and how they are performed.

Example 2 shows a combination of tab and notation, the most useful method for players that can play both. It also was probably the most used method through the years. The timing of the song, with all its feeling, is expressed in the musical notation section. A big advantage in this method is that you can play the tablature if it pleases you, or you can play the song in your own tuning by reading the notation. You get two

for the price of one.

The following tablature examples are for a well known farewell song, in the key of G. The tuning is the standard C6th. Have fun! Nothing fancy, very simple, for the purpose of comparison only. In example 2, harmony notes are not indicated in the notation section, but they are provided in the tab section.

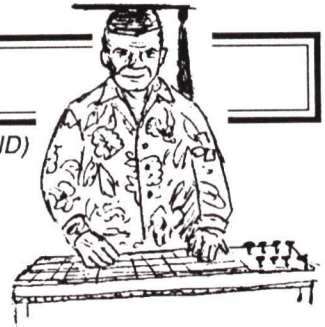
In my next column I will get into playing by ear. The ultimate musician is one who can play by tablature, by notation, and by ear.

EXAMPLE 1

EXAMPLE 2

KĪKA KILA KĀLĀ KULA

(SCHOLARSHIP FUND)



STATEMENT OF SCHOLARSHIP FUND TO DATE:

There has been no change, the fund still holds \$280.31, in the Bellingham bank account.

One of our very promising new stars is **Jacqueline Ululani Visser**, one of the kupunas who brought the spirit of aloha to our Joliet convention. She has just now become a new member of HSGA

and I'm very happy about that. She travels from Kona on the big island to Harry's Music Store in Oahu where she takes lessons from Jerry. That's dedication, wouldn't you say? **Anela Kahiamoe**

has now graduated. He was given his certificate about a month ago, and promises to send us his picture. He is playing his steel in public but not on a regular basis. There should be room for a new student to take Anela's place now. Keep up the good work, Jerry!



We welcome another new member to the club from Jerry's super students. She is **Owana Salazar**, a singer and dancer with an already established musical career. Be sure to catch her show at Harry's Bar, Hyatt Regency, Waikiki from Tuesday to Friday in the afternoons. Owana says, "We perform traditional, classic, and contemporary Hawaiian music." Their trio is composed of slack key guitar (tunings G, D6, and C) also standard guitar and ukulele.



KUMAKAGAB



BILLY REID JR. phoned after the January newsletter had gone to the printer's to thank us for honoring his father. He just wanted to tell you all that the late great Makua Kane Billy Reid expressed his love for all of you Hawaiian music people that he had met throughout his life and hoped that we would continue our constant efforts to return the Hawaiian steel guitar to its rightful place in the music of the islands. He felt that God had truly smiled upon him in his life. He died October 18th, at the age of 80. Billy Jr. has already begun writing his father's biography and hopes to publish it in the next year. He says there are about 3 1/2 tons of music and special arrangements which he will have to organize and find some way to share.

MRS. BILLY HEW LEN sent her Christmas wishes to us again this year. It's really nice to her from Trini every year. I always hope Casey is reading our newsletter when he goes to visit his grandma.

MAKALINA GALLAGHER says, "Just wanted to let you know what's happening here on the east coast. Raymond Kane (from Hawaii) appeared at Carnegie Hall last Saturday. He was part of a series, one of three performers. He played slack key for 20 minutes. They had a dobro player, I believe his name is Jeff Douglas. We managed to catch his performances at the Museum of Natural History. We did a gig at Princeton's Nassau Club and the guests there were amazed at JT's Hawaiian steel guitar. He was playing Sam Makia's double neck Fender. The guests at that party had never seen a steel guitar!"

WALTER ALLEN of Ellington CT, writing to us for the first time, has this to share: "I play pedal steel and lap type steel. I felt for years that pedal

is the only way to go, but gradually got smart by realizing that straight non-pedal steel, through various tunings, is an endless study. It is fabulous! In my area, Hartford CT and Springfield MA, Hawaiian music is really not well received. Although, I do play about 10 luaus a year. I notice that the audience takes note of our music. I find that people in general are fascinated by the steel. I also find that I am about the only steel player that does a lot of Hawaiian tunes. When we play a Hawaiian gig, we refer to ourselves at the *Pine-apple Crush*.

I have been playing for 40 years, having started playing Country at 16. My love has been Hawaiian music for years and eventually I surfaced as a Hawaiian guitar player. I am mostly a freelance player, for various country bands in the area. I would like to tell you that one country band leader likes my playing but says that I sound too Hawaiian. I am glad for that. When I do country gigs, I always manage a few Hawaiian songs and let me tell you the floor usually fills up with dancers. I think that shows people the beauty of Island music and the beauty of the steel! I want to thank my friend Louis K. Lyttle for getting me signed up with H.S.G.A." Thank you, Walter.

VIC RITTENBAND was elected president of the **Hawaii Songwriters Association**. He says he intends to urge members to write at least one new song per month and to enter as many song contests and festivals as possible. Membership in H.S.A. is open to anyone interested in joining but an applicant must have written at least one song that has been recorded or published and been for sale to the general public in order to hold office in the organization.. Residence in Hawaii is not a factor for participation, as newsletters are issued on a regular basis. To find out more, write

to Victor at Box 8100 Honolulu HI 96830, ph 808-923-1644

THE 42ND ANNUAL HAWAIIAN SONG COMPOSING CONTEST

sponsored by the Department of Parks and Recreation of the City of Honolulu has passed its entry deadline for this year. The date was February 1, with the final judging at the Hawaiian Song Festival at the Queen Kapi'olani Park Bandstand on Sunday Mar 10th. I always get the news too late to pass it to you in time. SO, this gives you a full year to catch the 43rd Annual contest. There are two categories: (1) Hawaiian. Title and words of a song must be in Hawaiian. Any subject acceptable except religion. (2) Hapa-Hawaiian. Title and lyrics must have Hawaiian and English words. Again, any subject but religion. Prizes are \$100, \$75, \$50, and \$25. Entry forms and contest rules are available at satellite city halls and at the Dept. of Parks and Recreation 650 S. King St. Or phone 808-266-7654 or 808-522-7077.

GENEALOGY RESEARCH for those of you who have Hawaiian ancestry but are unable to prove it, or for those who want more information about their background. The Dept. of Health, State Archives, Office of Hawaiian Affairs and Dept. of Hawaiian Home Lands have formed a joint task force to assist you. A computer database record system contains birth, marriage, death, and divorce records for the entire Hawai'i population from 1942 on. For more information phone 808-548-6475 and ask for the Hawaiian Genealogy Project.

"HISTORY OF STEEL GUITAR" - AUSTRALIAN VIDEO DOCUMENTARY

This title appeared in our April 1989 newsletter. It was about a video documentary planned by Bill Knox of Manuka, Australia. He intended to travel to Hawaii to do first-hand research and we asked club members to help by sharing with him any archival material they might have on the

evolution of the steel guitar. I'm wondering whether Bill has carried out his project successfully, or what can we do to help? Our History of Steel Guitar book will be a reality before long. A video along the same lines would be a good companion item. Let's hear from you, Bill !!

J.C.KORINEK says, "I recently found a box (size 4" X 4" X 3/4") containing one set of Mapes #2110 Electric Hawaiian Guitar strings. They are of magnetic alloy wound on hexagon piano wire, high bass tuning, ground and polished. The box still has 2 A bass, 2 E, and 2 C# treble strings in silver foil envelopes, printed 'Made only by the Mapes Piano String Co., 767 East 123rd St. New York'. The silvered strings were priced at 15¢ each and the wound bass at 80¢ each. The company is now in Elizabethton, TN 37643." Great find, J.C. There's a trip down memory lane packed in that box along with those strings. Please don't pitch them.

CHRIS TEMPLETON was in New Mexico recently to make a recording. He's getting some help from Buddy Emmons and Ron Elliott on the project. We'll be waiting to hear about it when it's ready, Chris. This news was leaked to us by our mainland reporter, Carlos Minor. Thanks, Carlos.

HOW MANY MEMBERS NOTICED THAT RALPH KOLSIANA'S PICTURE WAS PRINTED BACKWARDS IN THE JANUARY ISSUE?

Explanation: This is what musicians do when they want to play a song backwards. They start at the last note and play forward until they get to the first note, and naturally they HAVE TO hold their instruments backwards. Gee, don't you know ANYTHING? Sheeesh! In this newsletter, I tell you all I know - and then some!

SIG VOGEL Is having fun playing in a newly organized seniors' band. It's a collection of the usual dance band instruments and they play country, pop, Hawaiian, folk, etc. Says Sig, "It's

fun, even though the music at times needs much improvement. I enjoy our weekly practice sessions of about 3 hours because it gives me a great opportunity to play intros, fill-ins, and melody. How nice to play steel guitar!

SEARCHING FOR MISSING STEEL GUITARIST - HSGA's coconut cable works pretty well. Two years ago we were asking whether anyone could locate Belva Dickerson for us and you did!!! Now we're looking for Eve Bloom. The last time she was heard of is 18 years ago. She was in the Hawaiian field of entertainment, playing steel guitar and dancing the hula. She is from Massachusetts but travelled a lot. Her teacher was none other than Kealoha Life from England. Ladies have a way of changing their names, but I think this group of super-sleuths can do it.

SEARCH FOR BALDIE AT NEXT CONVENTION - We have a new club member who doesn't wish to have his name announced, so you'll just have to use your cunning to identify him at the next convention. On his membership information form, to the innocent (I thought) question, "Tell us what sort of activities you get involved in with your steel guitar" he answered, "So far, just fights with my girl friend. Some hair pulling involved." Oh, to be young again~!!?

MIKE COOPER of Rome, Italy says, "Just a line to stay in touch. It's been a busy year. I was in Canada in October at the Toronto and Victoriaville (Montreal) jazz festivals, also went to Russia and Estonia where I found a wonderful Russian lap steel guitar in a shop. I went back to buy it and it had gone!!! I just got back from ten days in Spain to escape Christmas. I'm going to Germany tomorrow and England in a week or so. Bob Brozman was here in Italy for a couple of weeks during November. I arranged a small tour for him. He was a huge success, of course. He tells me that your festival in Hawaii is getting bigger every year. Would you be interested to have my group "Uptown Hawaiians" perform for you?....I just

had a tape from Sammy Mitchell, one of the steel guitar players who played with Felix Mendelssohn - amazing! I am looking for records or tapes by Johnny Noble, if anybody has any. I met a guy in Montreal who lives in Honolulu. He has a radio show and has been playing "Uptown Hawaiians" on his show in Hawaii. Stay in touch...Ciao and Aloha". Mike Cooper, C/O M. Galante, Via Vaglia 34 Int. 18, Roma 00139 Italy

A SALUTE TO THE MAKUA KĀNE, the article which appeared in the January 1991 newsletter, had a section in which I was paraphrasing a write-up which had appeared in Steel Guitar News of February 15, 1975. In that article were the words, "Among some of his favorite players were: David Keli'i, Sol Ho'opi'i, Lani McIntire, and Sam Koki." Yes, I wrestled with that statement too. Of the four musicians named, three were outstanding steel guitarists, Lani McIntire was not. Naturally my thoughts were, "Surely he MEANT to name Lani's brother, Dick McIntire. Do I dare change it??" But I didn't. It wouldn't be proper for an editor to change the meaning of a statement. It is proper to make corrections in spelling, punctuation, or grammar. It's not just proper, it's mandatory for the editor to shorten an article if it runs on ad infinitum. But it's not proper to change the meaning of a statement. So those people who pointed out the anomaly to me will have to decide that Lani McIntire's band was always tops with Billy Reid regardless of which steel guitarist was with him at any given time, or they can change their own copy to read "Dick" instead of "Lani".

RALPH KOLSIANA (whose serialized life story you have been reading in these past few newsletters) is still full of enthusiasm, energy, and high hopes to get rolling on a fresh approach to steel guitar playing. He has just bought a new "Porta 05 4-track recording studio" which he's getting the hang of, and best news of all, he's found a good musical pal, "a musician of my era and an excellent guitarist and bassist". None other than Corliss Johnson. Ralph says, "We talked stories from

noon until 7:00 p.m. and then had a great jam session, so now I have at least one good backup man I can play with."

Great news, Ralph! I seems our club is heavy on steel players and very light on back-up playing members. We'll have to change our recruiting tactics to bring in more ukulele, rhythm guitar, and bass playing people. Do you have any ideas about how we can do that? Incidentally, Ralph's great recording of his music of the 30's and 40's era is still available. See item in "Da Kine Disc."

INTRODUCING: ALIKA KAMALANIOKEAU-KAHA HERRING (presently of Anaheim CA)

Here's a gentleman I'd like you to meet. I feel like an astronomer who's just discovered a new star. A new star is what he is - TO ME. I'm sure many of you have heard of him as a steel guitarist of great ability, long before this. In answer to my questions, Alika has written a letter to tell us something of himself. "I can't tell you how much I enjoy the newsletters - for a kama'aina like myself who was there during the golden years of Hawaiian music - I am always glad to find out where old friends that I knew and worked with are and what they are doing now. What is left of them, that is. So many are passed on now.

As for me, I was born in Waiialua, Oahu almost 78 years ago, of Irish, Scotch, German, English, Hawaiian descent (mostly Irish) almost 78 years ago. Came to the mainland at a fairly early age and spent most of my time here although I have been home quite a few times. Like many Hawaiian musicians my first instrument was the ukulele, which I started playing so far back I can't remember when - maybe about the time I learned to walk or swim. Later I graduated to guitar and finally steel guitar. I started playing steel guitar professionally when I was about 15 years old.

Did a lot of radio back in the early days, back in the early 30's. The radio stations were hungry for steel guitarists and one could get a job almost

any place. Also, worked a lot with dance bands in the middle west as well as various Hawaiian groups in the San Francisco - Oakland and Chicago areas. The last hana I had before I retired from music was for the Los Angeles County Parks and Recreation Dept. where I played Hawaiian shows in a lot of the parks in L.A. County. This was in the early 70's and I played those shows for several years before hanging up the steel bar for good.

Like most musicians I have had a few tunes kicking around - probably the best of these was "Paradise Waltz". This was recorded by Jerry Byrd on Decca back in 1953 or thereabouts.

Tell you something about the tape I am sending you under separate cover. First two numbers were taped at my shows for L.A. County Parks Dept., some at "jam" sessions we used to have, and others at various times. Hope you like it. Me ke aloha nui loa ia oe - keep up the hana ono!" - Alika Herring

ED: I want to thank Alika for taking the time to write to us, but I'd like him to spin a few yarns for us so we can share some of his experiences on the musical trail, something like Ralph Kolsiana and Tau Moe are doing for us in these issues. I haven't told you yet why I'm so excited about "discovering" Alika. It's the tape recording he sent. Every bit as exciting as Sol Ho'opi'i, and much of it in the older style of music using acoustic guitars, with fast picking and tricky bar work. Man! He fires real bullets! I can see why the steel guitar took the world by storm when I listen to Alika's tape; then he changes to some more recent stylings with the electric steel and he's just as great. This tape is a MUST for every serious guitarist, and I think it's especially important for our young steel guitarists to listen to, to get a firm understanding of where the guitar WAS and how far it has changed to modern playing styles. I've asked Alika whether he'd consider selling copies of that tape recording.



*ALIKA HERRING PLAYS A CONCERT
IN ONE OF THE LOS ANGELES COUNTY PARKS*

FRIENDS OF CHARLIE HYND, Kilmarnock, Scotland may wish to send him a "get well" card to cheer him up. He's having a tough time of it. Thank you for telling us, Daniel Sim.

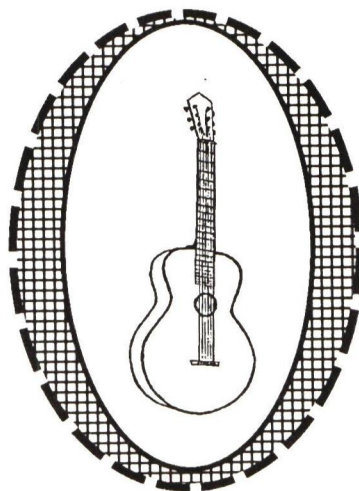
MAKALINA GALLAGHER, besides being a lovely singer and dancer and accomplished ukelele player, has now begun to play the steel guitar!! J.T. proudly announces that his beautiful wife might perform on steel guitar at the next convention in Joliet. How do you like that for enthusiasm?

IS THERE ROOM ON THE MARKET FOR ANOTHER STEEL GUITAR NEWSLETTER?

Russell K. Rask has asked me to poll our members to see if any of you feel the need for another steel guitar newsletter and would you subscribe to it if he went ahead with the project? He also wants you to let him know what sort of information you'd like to see included, what features you would enjoy. I don't know Mr. Rask so I'm not able to tell you what his qualifications or special interests are. I believe "Steel Appeal" is the name he would use. If you want to talk to him directly: Russell K. Rask, 2308 East Mission, Spokane WA 99202 509-535-5791. And, hey, if you have some great ideas, tell me too.

P.S. I just got a second letter from Alika with a few more yarns, as requested. I shall not let this cat out of the bag too quickly. You'll have to tune in next newsletter to find out more about him. But first, ORDER THE TAPE! It's listed under Da Kine Disc. You'll see what I mean. He apologizes for being "out of date". That's like the owner of a 1934 Rolls Royce in mint condition apologizing because it's not a 1989 Toyota. Sheeesh!

C.B.C. BROADCASTER LAURIE MILLS sent us a letter of support, explaining why he has not been able to join HSGA but is doing his best to support our cause. He is a member of so many clubs having to do with steel guitar in all its forms, he explained, he just can't belong to any more. I am glad to know that he continues to showcase the steel guitar whenever he can in his broadcasts and to mention the activities of HSGA. I hope club members in the Calgary area are tuning in. You can contact Laurie at Box 2640 Calgary Alberta T2P 2M7.



TARO PATCH TALK



ALFRED APAKA HONORED - On February 9th, a Starlight Pops Concert with the Honolulu Symphony marked the 50th anniversary of Alfred's start in show biz. The tribute was organized by Alfred's entertainer son, 44 year old Jeff Apaka who was just 13 when his father died on January 30th, 1960. The Waikiki Shell was filled to its 10,000 seat capacity and everyone agreed it was the greatest show that had been seen there in many years. Featured singers were Jeffrey Apaka, Nina Keali'iwahamana, Ed Kenney, Melveen Leed, and Emma Veary. "The Hawaiian Village Serenaders" were on stage twice. Who are they? Barney Isaacs on steel with Walter Mo'okini, Alex Among, and Harold Hakuole. Barney brought down the house with his father's composition, "No Hu-Hu" and got the audience singing along.

I heard about the show from Vic and Nancy, and Leo Rajotte brought me a copy of Wayne Harada's write-up in the Honolulu Advertiser. Thank you very much. I have several observations to pass on to you. Nancy says they attended a concert at the Shell a week before and all but two groups were reggae and LOUD. Meanwhile, Governor Waihee wants to spend millions of dollars in advertising to get tourists to flock to Hawaii; but when they get there they find no Hawaiian charm, only reggae, rock, and loud noises. The next point I want to make is about the newspaper clippings. You'll remember in the January issue I let you read a letter I had sent to the Honolulu Advertiser complaining that Barney was not named as an artist in the Folklife Festival. They promised to do better. Did they? I have both an advertisement for the Alfred Apaka show and Wayne Harada's write-up. All the featured stars were identified by name, except - you know who - Barney!!!! I think I'll go downstairs and bang my head against the wall.

If you want to check out Jeff Apaka to see if he's as handsome as his dad was, you'll find him selling jewelry in a free-standing kiosk in the shopping mall on Kalakaua Ave. just across the street from Woolworth's. (Thanks for the detective work, Leo Rajotte.)

VIC RITTENBAND, the new president of the Hawaii Songwriters Association, has started a new policy with the members. He asks them to write a song a month. In compliance with his own instructions he dug out an old song that got nowhere. Looking at it again he decided he'd started it out wrong so he moved verse 1 to the end of the song and wrote a new beginning. He's now very happy with "My Orchid Lei" and since he's already done very well with another song "The Kukui Nut Lei" he may just start a string of "Lei" songs.

OLD MUSIC OF HAWAII. The University of Hawaii, Manoa Library, has put together a 700-page computer catalog called the Hawaiian Sheet Music Index: A Union Catalog. A thousand titles are listed and more will be added. You can use the catalog by going to the UH Hamilton Library or libraries in the UH system. Most of the songs are in English, dating back to the 1920's. Those with computers at home can access the catalog by way of a modem, but you must apply for an access number through the library's administration office 956-7205. Mainlanders may also gain access to the catalog, which is a special index of the Colorado Alliance Research Libraries (CARL) system. Check with your local library to find the nearest library associated with CARL.

NEWS OF OTHER CLUBS

THE POLYNESIAN MUSIC AND DANCE ASSOCIATION under Mila and Leo Tan happily announce that their Polynesian Spectacular Dance Co. has been invited by the Arts Festival Council of Montreal to be among the multicultural groups they will sponsor on a tour of Europe next July. They will appear in Paris, France, Holland, Germany, and Luxembourg. Now the rehearsing and fund-raising begins! If you live in the Toronto area and wish to help them with this project, or wish to attend their fund-raising shows, phone 416-492-4222 to talk to Mila or Leo Tan, or call 416-845-0716 to speak to Gladys Warburton, their newsletter editor. *Caravan 1991
June 14-22.*

THE PEDAL STEEL GUITAR ASSOCIATION of Floral Park, NY has found it necessary to increase their overseas membership dues, due to increased cost of printing and other services. Effective December 31, 1990 dues for members in the USA and Canada are \$20.00 US, but for all other countries \$30.00 US.

STEEL GUITAR INTERNATIONAL: It's "On The Road Again" for Scotty, as he's now the road manager for Lloyd Green. They plan to be in Europe in March where Scotty and Mary will take a couple of weeks off for R and R, much needed. Have fun, Scotty! We hope the tour is all down hill with the wind at your back. With such a good road manager, how can it be anything but a breeze and a barrel of laughs. Yeah? The Steel Guitar Hall of Fame, Inc. held a fund raising show at the Western Coral in Moline, IL on St. Patricks Day, March 17th. In spite of his road tour commitments, Scotty and Mary expected to be there. Scotty has had to move his convention date forward one week, so it's now the weekend BEFORE Labor Day weekend. He says this may turn out to be OK as now there are people who can come that never could in the past, because

of the date. Thinking of going? Contact DeWitt Scott at 9535 Midland Blvd., St. Louis MO 63114 314-427-7794

THE IA ORA NA ASSOCIATION held a Hawaii-Tahiti Hula and Ori workshop in the Chicago area on March 16 and 17th. I'm sorry we didn't get the announcement early enough to let you know about it. After the dance classes they have a wind-up social evening with live music and entertainment. I'm sure it would have been fun and some of our musicians might have wanted to get involved. Sorry we missed the story. If you want to hear about future workshop plans, I've asked Art to get the notices to us a little earlier, but you could contact them directly to be put on their mailing list. Write to: Art Tahauri, Ia Ora Na Association 563 E. Covina Blvd., Covina CA 91722 phone 818-339-6301.

THE PACIFIC DANCE ASSOCIATION is sponsoring a hula seminar in Honolulu July 14 - 19th with accommodations at the Prince Kuhio, the Outrigger Village, or the Hobron hotels. By the time you get this newsletter you'll have passed the early-bird registration deadline, so don't waste any time in phoning the association at 7607 S. Newland St., Littleton CO 80123, phone 303-933-2157

NORTH WEST HAWAIIAN STEEL GUITAR CLUB - Ed Webster repeats his invitation to anyone travelling through or living in the Portland area to drop in and visit them when they meet on the second Sunday of every month. The time is 2:00 to 5:00 p.m., the new location is the Sierra Guitar Co. showroom. Phone vice president Jerry Alcock 503-646-0917 or secretary Ed Webster 503-399-0119. For their February 11th meeting, Gordy Winchcomb says they had Alvino Rey as a surprise guest. He had been

there for several days having some changes made on his guitar, so he dropped in for the meeting. See? You never know WHO you'll meet there.

THE PEDAL STEEL NEWSLETTER put out by the Pedal Steel Guitar Assoc., Inc. PO Box 248 Floral Park, New York 11001 ran an excellent article by Clay Savage in its latest issue. Clay gave a great description of the activities at our last Joliet convention and ran pictures of Alan Akaka, Makalina Gallagher, Merle Kekuku, Pentti Airene, Doug Hazelberg, John Auna, and myself. Thank you VERY MUCH for the support, Clay! We'll look forward to seeing you and Lois in Hawaii.

DERRICK JARRAD, PRESIDENT OF "STEEL GUITAR CLUB" AUSTRALIA says, "We in Australia are so sorry re the "Steel Guitar Society" folding. Cannot understand the professionals here; won't support anything. How do they expect to make a living if they don't support the very instrument and music they are playing? Perhaps Rudolf Barten's experience is all too common everywhere - but he wisely goes along with the trend and does his best to promote "Hawaiian" when possible. I must also say we in South Australia have our Steel Guitar Club now in its sixth year and going strong, but not without plenty of hard work. We do welcome any player or listener from anywhere to join us every third Sunday in the month at our headquarters: Monalta High School Auditorium. The acoustics are wonderful and a full range of instruments are

on hand. A welcome is extended to all at any time. Just give us a ring if visiting or in Adelaide passing through. Phone 2636496." ED: If anyone makes a trip over there and is lucky enough to attend a meeting, I'd sure like to hear about it for the newsletter. I think Australia is the most exciting country in the world and Art and I would be back there FAST if we weren't so tied down to doing club work. SOMEONE'S got to stay home and tend the farm!

THE KAPALAKIKO PRODUCTIONS CALENDAR OF HAWAIIAN EVENTS is compiling a directory of kumu hula in Hawai'i, United States, Mexico, Canada, and throughout the world. Please send names of kumu hula, names of halau and/or production company, addresses and phone numbers and other pertinent information to 800 Meade Ave., San Francisco, California 94124 or call 415-468-7125.

(Now that's going to take a heap of translating. "Kapalakiko" is the Hawaiian word for San Francisco. A "Kumu hula" is a teacher of hula dancing, a "halau" is a school. Geev 'em.)

ALOHA INTERNATIONAL STEEL GUITAR CLUB: Club president Dirk Vogel has announced the dates of their annual convention in Winchester, Indiana to be July 11, 12, and 13th. They are having a repeat performance by guest artists "The Hiram Olsen Trio" featuring Casey Olsen on steel guitar, and dancer Kanoe Miller. For more information, write to: Dirk Vogel, Box 24284 Minneapolis, MN 55424

WHERE THEY ARE PLAYING

While you're in Hawaii, here's where to find the good Hawaiian music:

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. Keith is a songwriter, produces recordings, and teaches

some Hawaiian music courses at U of Hawaii. They've been campaigning to add a steel guitarist to their group but so far the hotel hasn't gone for it. However, if you're there during HSGA's convention time you're likely to find Keoki Lake sitting in with them.

KCCN RADIO, 1420 HONOLULU plays the sounds of the islands. It's the only radio station in Hawaii where you can count on hearing Hawaiian music. They broadcast Fridays from a luncheon at the Beachcomber Hotel. Phone 922-4646 for information.

AT THE HYATT, "HARRY'S BAR", you'll hear Joe Recca from 2:30 to 5:00. No steel guitar, just good Hawaiian music. ph 923-1234

THE PRINCESS KA'IULANI POOLSIDE from 6:00 - 9:00 pm good Hawaiian music. No steel. 922-5811

HAWAIIAN REGENT HOTEL "NAIPO SERENADERS" 5:00 - 9:00 pm in the lobby bar. 922-6611. Island style music, but I'd be surprised to hear a steel guitar.

SHERATON POOLSIDE from 6:00 - 9:00 p.m. Tue and Thur. All Hawaiian music, no steel.

ILIKAI HOTEL COURTYARD, THE LILIKOI TRIO From 5:00 - 7:00. The show is free. Hawaiian music, no steel.

REEF HOTEL FRONT LOBBY "KEKUA FERNANDES TRIO" - 7 nights a week. 6:30 - 11:30 old time Hawaiian singing. No steel guitar. Rumor has it that club member Jimmy Hawton will be sitting in with them.

ALL THE ABOVE FEATURE HAWAIIAN MUSIC BUT NO STEEL GUITAR. THESE ARE THE BEST PLACES FOR YOU TO COMPLAIN TO THE MANAGEMENT that steel guitar should be included. They're the most likely to take some action, since they already do feature Hawaiian music.

OWANA SALAZAR, one of our scholarship fund students, sings and dances with her trio every afternoon from Tuesday to Friday at Harry's Bar in the Hyatt Regency. It's the open space in the centre where the waterfall roars. She will no doubt include steel guitar in her show when she feels ready. Jerry says she'll be Hawaii's Barbara Mandrell.

OHTA SAN, Hawaii's ukulele virtuoso, plays at the Hyatt Regency outside a dining room near

the top of the escalators (second floor) during the dinner hour.

HERE'S WHERE YOU CAN BE SURE OF HEARING STEEL GUITAR: at the Halekulani Hotel's House Without A Key which is poolside, next to the ocean. **SUNDAY:** Alan Akaka on steel backed by Walter Mo'okini and Harold Hakuole (both of whom are steel guitarists as well) and sometimes Eileen Woodward. **MONDAY AND THURSDAY:** Barney Isaacs on steel backed by Sonny Kamahele and Benny Kalama. **TUESDAY, WEDNESDAY, FRIDAY, AND SATURDAY:** Casey Olsen on steel backed by his dad Hiram Olsen and Kalani Fernandes. There's a great spirit of co-operation at work here. If one can't make it another musician who usually plays with the other group on the other night will "sit in" for the one who has to be absent. So you can't 100% count on the above timetable to be correct. Don't be surprised to find Merle Kekuku playing here.

LEDWARD KA'APANA, three nights a week 9:30 p.m. at Malia's Cantina, a Mexican restaurant on Lewers St., about three doors in from Kalakaua St. Go for dinner, you'll get ringside seats. Ledward is a slack key guitarist but if you ask for steel guitar he may have it with him. If you want some fun, ask him to play "Mauna Loa".

VIC AND NANCY RITTENBAND have just completed 15-months of Monday dinner hour shows at Ashley's Spaghetti restaurant, second floor Kuhio Mall. Many steel guitarists have "sat in" with them, especially when H.S.G.A. members were in town. The restaurant has now closed and Vic and Nancy will look for a new location.

JAKE HOLCK, steel guitarist, plays with the "Hou Tree Gang" on the beach in front of the Reef Hotel, under the hou tree. They play every day from 2:00 - 4:00 but Saturdays and Sundays. Thanks for the item, Leo Rajotte.

RAY KNAPP still enjoys a regular 5 nights a week contract playing at the luau in Old Lahaina, Maui. Johnny Schaeffer visited with him recently and reports that the band sounded great. Ray says he doesn't know of any other steel player on the island who has a regular booking. Club

members, please SPEAK UP when you're in Hawaii.

DWIGHT TOKUMOTO, steel guitarist with the KAPALAKIKO HAWAIIAN BAND can be heard

Friday nights 7:30 - 10:30 at the South Pacific Seafood Restaurant in San Francisco all the way through March, April, and May.

DA KINE DISC

ERIC MADIS has produced his first album "Nine Shades of Blue". He says, "I'm beginning to mix the tunes this week (written Dec. 13th). I'm really excited about this album, which I recorded on a shoestring budget. You might like knowing that the final song on the album is an acoustic guitar instrumental called "The Gift of Gab" dedicated to Gabby Pahinui and, yes, it is a slack key tune. Most of the album is a blend of blues and jazz and I do play some bottleneck slide guitar on two songs." Eric hasn't stated his price, but try \$10.00 plus mailing costs. Eric Madis 11756-12th Ave N.E., Seattle WA 98125 206-362-8331

PAUL KERLEY says, "We have just sent off a note to Alan Akaka congratulating him on the job done on his A.I.S. 1006 tape "Islands Call". We think it is wonderful! It occurred to me that it would be nice to suggest in the newsletter that others who ordered the tape do likewise. We should give all encouragement to anyone working to produce that quality of recording of our favorite music." A-MEN!

Paul is referring to Alan's latest release which features three top steel guitarists playing solos, duets and trios. Can you imagine Barney Isaacs, Alan Akaka and Jerry Byrd all together on one tape? It is SO ONO! Order from A.I.S. \$10.00 plus \$1.50 mailing costs. A.I.S. America Inc. 641 Keeaumoku St. #2, Honolulu HI 96814-3007.

NEXT YEAR'S CHRISTMAS MUSIC should be ordered NOW. Rudolf Barten has recorded a superb collection of German Christmas carols under the title "Frohe Weihnachten und ein Glückliches Jahr 1991 wünscht". This is not the standard collection of Christmas carols we hear

every day. They are uniquely German. Rudolf plays a superb steel guitar throughout, backed by an orchestra of strings, keyboards, and some wind instruments. This is a good illustration of how the steel guitar must broaden its scope and adapt to cultural tastes in order to regain its popularity. Rudolf just made it as a Christmas greeting to friends, but we've convinced him to share it with you. Order from Rudolf Barten Ahornweg 11-A D-5000 Cologne 40, Germany ph 0221/501705. While you're at it, think about ordering his "Südsee-Zauber" which is Hawaiian in content. Each tape recording is \$10.00 U.S. which includes mailing costs. Rudolf says he will donate \$3.00 to HSGA's General Fund for each tape bought by a member. That is very generous.

"NA MELE HOU"- This is the tape I told you about in the last issue. It features songs by the Hawaii Songwriters Association, produced by Kokua Records, SKR 8300, Box 8100 Honolulu HI 96830 Ph 808-923-1644. Tapes are \$7.00 with proceeds going to save the Natatorium in Waikiki. There are songs by Vic and Nancy Rittenband (with Keoki Lake doing an excellent steel guitar, rhythm guitar, and bass back-up), songs by Leigh Triggs, a delightful instrumental with steel guitar by Ed Mayer, a Tau Moe composition "Here In This World We Live", sung by daughter Dorian, and a special composition for the event "The Waikiki Natatorium Comes Alive!" by one of Hawaii's great and most prolific songwriters, R. Alex Anderson. This tape will prove to you that the new songs coming from the Hawaii Songwriters Association are as good as any



produced in Hawaii. And I'll tell you what - (Such A Deal!!) - along with the tape is a little inserted slip with the lyrics of all the songs. I think they should charge \$10.00.

A.I.S. PROUDLY PRESENTS:

ALA 1001 "How D'Ya Do" with Alan Akaka (steel guitar and vocals) and The Islanders

AIS 1002 "At The Coco Palms" by Alan Akaka (steel guitar and vocals) and The Islanders

AIS 1003 "Say A Sweet Aloha" by Sol Kamahahele (steel guitar and vocals) and his Surf Serenaders

AIS 1004 "Blue Hawaii" by Sol Kamahahele (steel guitar and vocals) and his Surf Serenaders

AIS 1005 "In The Hula Style" by Genoa Keawe and her Hawaiians. I believe Alan plays steel on this, but I'm not positive

AIS 1006 "Islands Call" by Alan Akaka and The Islanders featuring the steel guitars of Alan Akaka, Jerry Byrd, and Barney Isaacs

To order: \$10.00 per tape plus \$1.50 for mailing. Order from: AIS America Inc. 641 Keeaumoku St. #2, Honolulu HI 96814-3007. PLEASE NOTE THIS IS A NEW ADDRESS. Thanks, Emmett Nolan.

LEDWARD KA'APANA has released a new recording with the New I Kona (Ledward on vocals, slack key and bass, Darren Benitez vocals and 12-string rhythm guitar, and Barry Luke on bass). The recording is called "Nahenahe" which means "soft and sweet". Listed among the numbers is I Lanikai by Nancy Gustafsson (Rittenband), Mokupuni Nui by Keith Haugen (both HSGA members) and the traditionals Sand, I Kona, E Huli Ho'i Mai, Moana Chimes, and Hila Hila Ole 'Oe. There is an unidentified steel guitarist on the tape. We've heard Ledward play both Sand and Moana Chimes on his vintage acoustic steel guitar, so we're hoping he's kept it up, to the extent of recording with it. Harry's Music Store, 3457 Waiialae Ave., Honolulu 96816 ph 808-735-2866 \$10.00 U.S. or \$11.00 Canadian dollars includes mailing cost.

KAREN KEAWEHAWAI'I has released a Z-cassette package with a total of 81 songs, which would take a whole weekend to listen to. The songs are all vintage Hawaii, selected and researched by Harry B. Soria of KCCN's Territorial Airwaves, and Alan Yoshioka of Harry's Music. Along with the cassettes you receive a booklet containing all the lyrics to the songs. The project took several years to complete. The J.C.Penney stores are offering it for \$99.00 as an introductory offer. After the time expires, the price will be \$119. Karen is one of Hawaii's foremost singers, she has a voice like no other, the very special "Hawaiian" sound. If you find the whole set to be a bit much for your pocketbook, individual tapes can be bought. Harry's Music carries them too. Steel guitarists are Elji Suzuki and Alan Akaka, but steel is not prominently featured. Order from: Harry's Music 3457 Waiialae Ave., Honolulu HI 96815 808-735-2866 Thank you for the information, Vic and Nancy.

KEN UFTON'S NEW RELEASE "Polynesian Pearls" is sweeter than sweet, the most relaxing and soulful music you can find. If you're an Ufton fan, you have another delight in store for you. If you're NOT an Ufton fan, now's the time to find out what you've been missing. Some of the tunes in "Polynesian Pearls" are Tiare O Tahiti, Isa Lei, Moana Chimes, Sweet Leilani, Blue Pacific Waters, and George Weibenger's composition "Keoki's Ipu March". Price of the tapes: \$12.00 U.S. each, which includes mailing costs. Order from Ken Ufton, 61 Campbell Dr., Brampton ON Canada L6X 2H8

VINTAGE HAWAIIAN RECORDINGS OFFERED for sale: No. 1 Danny Kuaanas Hawaiian Rhythms. No. 2 Andy Iona and Dreamy Islanders. No. 3 Felix Mendelssohn's Hawaiian Serenaders. No. 4 Francis Day's Album of Hawaiian Songs. No. 5 Golden Memories of Hawaii (20 songs). No. 6 Golden Memories of Hawaii (17 songs). No. 7 Hawaiian Guitar Solos by Ivor Mairants. No. 8 Charles E. King's 196 Hawaiian

Songs, a song book in very good condition. Songs have chords added. Douglas has a good selection of single copies of Hawaiian music and Beatles and Elvis Pressley songs. To discuss offers, phone 0742, 751833 day or night. Douglas Fairfax 139 Lancing Rd. Sheffield Yorkshire S2 4ET England

THE HIRAMOLSEN TRIO featuring Casey Olsen on steel guitar has just finished making a new recording, soon to be released. Bud Tutmarc flew to Hawaii to produce the recording and the job was done in two days! Now that's what I call professionalism.

RALPH KOLSIANA'S taped collection of his

recordings while playing steel guitar with the Waikiki Swingsters is being offered to you. This is really beautiful vintage stuff, the best quality. These collector's gems were cut on the Bluebird label by RCA Victor in the late 1930's. \$12.00 US for Canadian and U.S. orders, \$14.00 for overseas. Ralph is donating a portion to the club from each sale. Contact Ralph at Box 39712 Los Angeles CA 90039 ph 213-661-8553

ALIKA HERRING'S COLLECTION - 60 minutes of vintage stylings and a little blues, reminiscent of Sol Ho'opi'i. See article in Kumakagab section. A must for serious steel guitarists. \$15.00 U.S. Alika K. Herring, 825 Mancos Place,

HE AHA KŌ MAKEMAKE?

(WHAT DO YOU WANT?)

HAWAIIAN GAME "BIG KAHUNA" available for those who love Hawaii and love to play games. It incorporates the legends, traditions, and places of Hawaii, but you don't have to be an expert on these to play the game. It's suitable for 2 - 6 players ages 8 - adult. Gameboard, 255 game cards, 6 medallions, etc. etc will be mailed to you for \$23.95 U.S. Order from House of Hawaii, 1154 St. George Dr., Annapolis MD 21401. It would make a great Christmas gift, yeah?? Only 276 shopping days left.

HAWAIIAN FOLIOS AND SHEET MUSIC AVAILABLE. "Kamiki Hawaiian Method", "Gem Guitar Folio" with note and diagrams, "Songs For Everyone" by Alex Hoapili, "Feist" folio for Hawaiian guitar, "Alvino Rey Guitar Melodies" and a stack of Hawaiian and other sheet music. These are all notes and tablature type music. Apply to Walter Allen, 31 Hayes Ave., Ellington CT 06029 203-872-3811

HERB REMINGTON proudly announces his new line of "Steelmasters by Remington Steel". They are custom steel guitars without pedals, "A revival of the wonderful sounds and expressive feelings that can come only from the non-mechanical steel guitar!!" Right on, Herb! They are hand made, using only the finest materials available. Check these specs:

- *Non-corroding space-age metals
- *Non-warping heat-treated hardwood bodies
- *Precise alignments
- *Remington Steel 8 magnet pickups - wound for that warm, great sustaining tone desired by all players - whether it's for the sweet sounds of Polynesia or the precise, plaintive melodies of country music
- *Non-glare pitch precise fretboards, beautifully color coordinated to the pickups and other appointments
- *Placement of volume and tone controls for convenient hand use
- *14 - 1 gear ratio tuning keys to aid in easy and accurate tuning
- *24 1/4" string length standard, 22 1/2" string length available on order

*Neck switch allows all necks to be activated simultaneously or individually as desired

*adjustable bridge

*six coats of tough lacquer paint

*Adjustable legs and foamlined hard-shell case

The Steelmaster is available in single 8, double 8, or triple 8 models and Herb will consider accepting a trade-in. Herb says his prices are low. You'll have to ask him for more information. Herb Remington, Remington Steel. 2102 Jean St., Houston TX 77023 or 713-923-8435

Richard Beaulac, who has a fine sensitive touch to his steel guitar playing, has been sporting his new Remington Steel around Waikiki and says the tone is absolutely exquisite. We hope you will test drive it for us on our stage at the Akala Room, Richard.

HEEDAY'S UKULELE INSTRUCTION BOOKS AND TAPES

Heeday Kimura is a ukulele instructor living in Hawaii. He's written many ukulele method

books based on the G.C.E.A. tuning. There are audio tapes to accompany the books if you wish to pay extra to receive them. He seems to have covered all bases as his instruction includes picking and strumming, playing by ear and by notes, how to teach your ukulele group, some hot tips and hints for the advanced ukuleleist, and some great solos - marches and old Hawaiian favorites. His prices are very reasonable. To get his information packet and to be put on his mailing list, contact: Heeday's Ukulele Publications 94-1211D Kipa'a Place, Waipahu HI 96797

JOHNNY NOBLE RECORDS OR TAPES WANTED - by Mike Cooper,

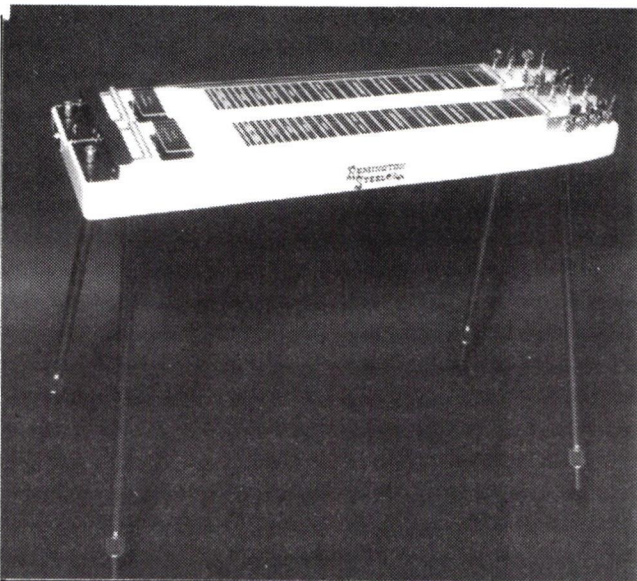
Via Vaglia 34, Int. 18, 00139 Rome Italy, phone 8109486. Mike didn't specify anything further - what tunes, what particular instruments. Just let him know if you have any recordings to share and he'll take it from there.

SIERRA DOUBLE 10 STEEL GUITAR FOR SALE. Has 8 pedals and 7 knee levers, set up standard E9 and C6. Excellent condition. Black color, 24" scale, regular tuning keys. \$1675.00. I'm selling because I have a 14-string Sierra Universal, an 8 string National, and a 6-string Rickenbacker. Call me or write to: Gene McGowan, 9135 S.W. 36, Portland OR 97219 503-245-5725

TWIN NECK FENDER HAWAIIAN STEEL GUITAR for sale. Has telescopic legs. In A-1 condition. Serial 38408 with original case. Open to offers. Doug Fairfax 139 Lancing Rd, Sheffield Yorkshire England S2 4ET or phone 0742, 751833

TRIPLE 8 STRING FENDER, ALSO 7 OR 6 STRING RICKENBACKER FRYPAN wanted to buy. J.T. Gallagher, 590 16th St., Brooklyn NY 11218 ph 718-768-6182

KAMAKA UKULELE FOR SALE. It's a soprano, HFI, koa wood, 4-string, comes in a cardboard storage box. Made in 1982, in mint condition with original tag still on it. It has the new style machined tuners, the good ones. Asking \$150.00 plus shipping and insurance charges. The owner will take the highest offer and donate any proceeds over \$100 to the club's general fund and scholarship fund to share equally. J.T.Gallagher, 590 16th St. Brooklyn NY 11218 ph 718-768-6182



Introducing: "The Steelmaster"

JERRY BYRD STEEL GUITAR INSTRUCTION BOOK FOR SALE. Jerry's instruction book is the most comprehensive ever put on the market. Instruction in many tunings, in tablature and in notation. Two stereo back-up tapes included. Turn the knob one way and you have Jerry playing steel, turn knob the other way and Jerry disappears leaving rhythm track alone for you to play along. Book plus two tapes \$150, plus postage. Harry's Music Store, 3457 Waiialae Ave., Honolulu 96815 808-735-2866

JERRY BYRD STEEL GUITAR INSTRUCTION VIDEO CASSETTE, with scale drills and exercise booklet plus back-up tape. VHS to U.S. destinations \$54.95 plus \$3.00 mailing = \$57.95. VHS to Canadian destinations \$54.95 plus \$4.00 mailing = \$58.95 U.S. dollars. VHS overseas \$54.95 plus \$7.00 mailing = \$61.95 U.S. dollars. PAL overseas \$69.96 plus \$7.00 mailing = \$76.95 U.S. dollars. Order from HSGA, Box 3156 Bellingham WA 98227 604-263-8944

"GOING TO FINLAND" FUNDRAISER VIDEO CASSETTE We need help to get 32 Hawaiians from Kona to the Kaustinen Folkmusic Festival in Finland. The video, "Na Mea Hawaii" is filmed by the group of 32 and its theme is "The Beauty of Hawaii". \$25.00. Order from Ulalia Berman, Box 5166, Kailua Kona HI 96740. What a long way to travel! We wish them God speed.

YOUR OPINION NEEDED TO ESTABLISH VALUE OF VINTAGE DOBRO GUITAR. "My mother purchased it for me in the early 1930's. It's the original Dobro with resonator, not the later copies. It was purchased in Chicago, is now still in fair or good condition. What is it worth? I am thinking of donating it to the Smithsonian Music Department". Write to: F. Deininger, 1915 Halgrim Ave #306 Fort Myers, FL 33901

RICKENBACKER BAKELITE 6 STRING STEEL GUITAR FOR SALE. It has black with white plates, in really nice condition. Talk to Howard L. Steppat, 5325 Springfield Rd, Clifton Hts., PA 19018 215-626-6105

THERE IS NO CHARGE FOR MEMBERS PLACING ADS IN THIS SECTION. IF YOU WANT A PICTURE PRINTED, WE WILL ASK YOU TO COVER THE COST OF THE PICTURE SCREENING, AND IT WILL DEPEND ON WHETHER SPACE IS AVAILABLE.

H.S.G.A. BUSINESS MEETING

YEAR-END REPORT: Well, folks, "that time" has rolled around again. This newsletter is the final of the current membership year, 1990-91. Before we mail the July issue we ask you to renew your membership. Now's the time to look at our accomplishments:

Membership - Last year at this time we reported 404 members. This year we're up to 485. HURRAY!! Please talk your best friends into joining so they can come to conventions with you. I'd sure like to see our membership top the 500 mark. Of the 485, 35 are complimentary. Comps are for our 10 honorary members, for presidents of other guitar clubs who give us a comp in return, for those steel guitar players who are "down on

their luck", and for those who do a service for the club. Included in the 485 figure are some who came into the club so late in the year we couldn't with any conscience apply their \$20 to THIS YEAR'S membership and send them three back-issues, so we have applied it to NEXT YEAR'S membership and given them the newsletters of this year without charge. We like to operate in the spirit of aloha and trust the spirit of aloha will come back to us. It does.

Newsletter fund: This is funded by your annual dues. The money is spent on producing the four newsletters and on all office expenses, which includes a phenomenal amount of correspond-

ence and promotion work. Postage on correspondence alone is equal to newsletter postage. When the total cost of this April newsletter is known, we expect we should be able to take out of this fund the \$1001.90 which has been owing to us since the costs incurred in taking over publication of the newsletter in January of 1988. The club will then be debt free. No salaries or personal expenses are paid out of any of our club accounts. After the April newsletter and mailing expenses are paid we expect to have around \$950.00 left, which will stay in the account.

Scholarship fund: This fund is reported on in a separate section of the newsletter.

Joliet convention fund: Frank Miller holds \$1317.84 which is used to fund the Joliet convention. There is no Hawaiian convention fund, Art and I just finance that out of pocket and we "square up" when all the bills are paid after the convention is over.

General fund: This fund is financed by your donations, by proceeds of conventions (if there are any), by sale of associate memberships, and by fund-raising activities. This fund is used to achieve the club's goals. If there is a loss from a convention, it's covered by the general fund.

Expenses in producing educational video have now been cleared and we can congratulate ourselves for accomplishing our goal in just five months. The club's general fund has been reimbursed the full amount it had advanced to get the job done, and our anonymous financial backer has been paid back. A fully detailed statement has been provided to all the board members. As I stated in the last newsletter, the remaining 165 video cassettes now belong to Jerry Byrd and future sales will be to his benefit, so I won't be reporting the financial details to you. HSGA will continue to sell the cassettes on Jerry's behalf, and Scotty has some in stock for sale too.

<u>BALANCE REPORTED IN LAST NEWSLETTER:</u>		\$5845.47
Sale of pens (thank you, Rudolf Barten)	\$ 8.00	
Ed Sirney, donation	22.75	
Rolf Hansen, donation	10.00	
Alan Akaka, explained below	120.00	
Christmas ornaments sold (4 sets left to sell)	40.00	
Ralph Kolsiana (sale of tapes)	12.00	
Bank interest	44.73	
Sales of videos	<u>1139.03</u>	
Total deposited	\$1396.51	<u>1396.51</u>
<u>SUBTOTAL</u>		7241.98
Less total video tape production disbursement		<u>4990.99*</u>
<u>BALANCE IN ACCOUNT AS OF MARCH 6, 1991</u>		\$2250.99

* This \$4990.99 is the amount we "borrowed" to have the videos produced, plus mailing costs (postage and bubble envelopes).



The donation of \$120 from Alan Akaka's A.I.S. Co. was explained by Alan, "The proceeds are from A.I.S. Hawaiian tapes sold through this year's Joliet convention and this summer's newsletter ad. We hope this check will help H.S.G.A. to further its goals." Thank you very much, Alan, and A.I.S

RENEWAL OF MEMBERSHIP DUES: Because of increased postal costs in Canada and U.S.A., also the new Goods & Services Tax in Canada (where the newsletter is printed), we're not sure we can squeak by for another year at the present rate. We made a trip to Bellingham after the new postal rates became effective, and asked what the new bulk rate would be. The cost of each mailing is determined by weight and number of pieces. Unfortunately, they have changed the regulations so the size of our newsletter works against us. If we cut the newsletter down to a maximum of 11 1/2" long by 6 1/8" tall we could have the 18.5% postage increase. If we continue with the newsletter in its present form, we must take an increase of 40%. Besides the surface size, there's also an over-run of pages. This was supposed to be a 32-page newsletter but I always seem to hit the magic number 44! I don't like to cut out news if it's relevant, that's why the over-run. If we consider all these factors, plus the general increase over the past years in prices of typewriter and printer ribbons, photocopier cartridges and paper, address labels, envelopes, etc. etc., and long distance phone charges, we must with regret raise the club membership dues to \$24.00 per year. If anyone feels this is more than they can afford, their \$20.00 will be ac-

cepted, no problem! We don't want to lose you and we find that when we operate in the spirit of aloha, things always work out well.

ACCOMPLISHMENT OF CLUB'S GOALS: Our big achievement this year was to get the educational cassette produced and marketed. We also had such a GREAT convention in Joliet I wonder whether we can ever equal it. We've made some great progress in the writing of the book and in establishing influential contacts in Hawaii that (we hope) will continue working for the cause of steel guitar long after H.S.G.A. has ceased to function, about 99 years from now, we hope.

ELECTION OF BOARD MEMBERS This is NOT an election year, but now is the time to think of nominations for next year's election. Each board member serves a four year term, but half the board comes up for re-election every two years. Those who are staying on for three more years are: John DeBoe, Frank Miller, Vic Rittenband, Art Ruymar, Lorene Ruymar, and Don Woods. Those who will stand for re-election at the end of the 1991-92 year are: Fred Barnett, Vern Cornwall, George Lake, and Beau Sterling. If you wish to nominate someone, get their permission first. Nominations will close by June 30th 1991. If too

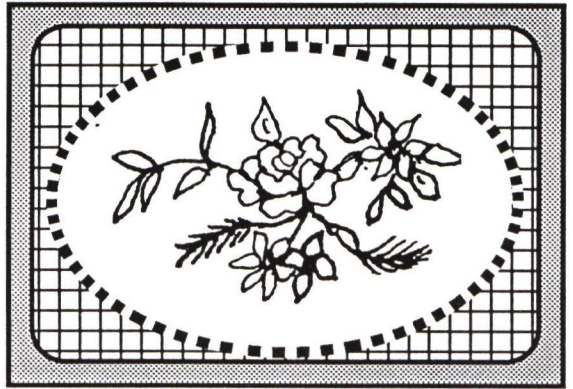
 **ALOHA PUMEHANA** 

A FAREWELL ALOHA TO CLARENCE C. GOEN George Lake sent the sad news to us. Those who attended I.H.S.G.C. conventions in Winchester Indiana many years ago will remember C.C. I never knew him, but George paid this tribute to him: "He was somewhat of a genius, having earned many degrees, first in electronic engineering, then in theology. He was a professor at the Wesley Theological Seminary in Washington DC. a lecturer and an author. He was a gentle soul with a delightful southern

accent. He had a great love for Hawaiian music and steel guitar and gave his moral support to musicians who played the Hawaiian style."



SHOT JACKSON of Sho-Bud Guitars, Nashville left us earlier in February. Shot stood tall in the field of building, retailing and promoting steel guitars and he played a fine steel guitar himself. His company built the series of frypans, long and short scale, that bear Jerry Byrd's name. A visit to his guitar shop in Nashville was a certain way to meet the stars of the country music world, Chet Atkins to name one. We heard him play last at Scotty's convention in St. Louis in 1989 and his health was failing then. Aloha Oe, Shot! Your memory lives on.



SPACE TO WASTE

Here we are with a page and a half to waste. Shall I tell you the story of a British cow shot by a Hawaiian? It was told by Russ Apple in the Voice of Hawaii, an excellent newspaper you might like to subscribe to. PO Box 26511, Los Angeles CA 90026-0511.

"This is about a cow that died in Honolulu in 1829. The cow was owned by the representative of England's King George IV to the Kingdom of Hawaii. If you wish, you may consider it a British cow. The British consul who owned the cow was named Richard Charlton. The name of the cow is not known. We shall call her Bossy. Neither is the name known of the Hawaiian horticulturist who shot Bossy.

What happened was that the British cow named Bossy wandered once too often into a Hawaiian's garden. The horticulturist who owned the garden shot and wounded Bossy. Bossy took off, followed by the Hawaiian carrying his loaded shotgun. The wounded Bossy staggered onto the plains east of early Honolulu (to about where McKinley High School now stands). The armed Hawaiian horticulturist followed. Another shot finished off the wounded cow.

In those days one did not shoot and follow a

wounded cow in and out of town without being noticed. Gossip about the event soon got to the ears of the British consul.

Now look at this sequence from the viewpoint of the British consul. Charlton was upset that the private property of a British subject would be molested, let alone killed, by a dark-skinned, non-English speaking native. This was a flagrant disregard for property rights! Private property was in jeopardy. The justice of western civilization must be invoked! All Hawaiians must be shown that it was not safe to molest the property of foreign residents.

Now this was not just the feelings of the British consul. In full agreement was John Coffin Jones, the U.S. Commercial Agent - the official representative of America to the Kingdom of Hawaii. In normal times, Charlton and Jones avoided each other. They did not speak to each other. International rivalries spilled over to Pacific Islands. But the killing of Bossy, a British cow, killed by a Hawaiian, made the times special. Thus, representatives of two rival foreign powers to the Hawaiian kingdom acted in concert. Together, British consul Charlton and U.S. Commercial Agent Jones mounted their horses and rode to

the garden of the Hawaiian horticulturist. Jones held the Hawaiian down while Charlton put a rope around the Hawaiian's neck. Together they would lead him to justice. With the rope secured and firmly knotted, the two diplomats mounted their horses and started to lead the Hawaiian horticulturist toward town. Perhaps the pace was too fast. Perhaps Charlton tugged too hard and too often. Perhaps the path was strewn with too many rocks. The Hawaiian tripped and fell. But the path to justice must not falter - Charlton and Jones kept the procession moving.

In 1829 the sight and noise of a Hawaiian being dragged by his neck behind a horse attracted crowds. One of the Hawaiian spectators held an axe in his hand. In absolute disregard for the private property - a rope - of a foreign resident, he chopped the British rope in two. The Hawaiian horticulturist, sore neck and all, was rescued and free. He escaped into the bushes.

Once back in town, Jones wisely bowed out and left further steps in the matter to Charlton. British consul Charlton assembled all the British

subjects in town and drew up a petition to His Hawaiian Majesty Kamehameha III. The petition demanded protection for all British lives and property. In response, Kamehameha III issued a proclamation on Oct. 27, 1829. It established a new policy. He said the British and all foreign residents were granted the protection of the Hawaiian laws. But he went on to say that all foreign residents also had to obey the Hawaiian laws or be punished. Then Charlton brought charges against the Hawaiian horticulturist for killing Bossy.

Kamehameha III dismissed the charges. He said that while Charlton was free under Hawaii's laws to shoot the cows of others which wandered into his garden, others were free under Hawaii's laws to shoot Charlton's cows which wandered into their gardens. The King commended the Hawaiian horticulturist for pursuing the wounded animal and putting the British cow out of its misery." Russ ended his story with "Pipi holo ka'ao". I checked my Hawaiian dictionary.

PIPI - beef, cattle (among other things)
HOLO - to run KA'AO - story, legend

PHILOSOPHACTS

- * The main reason that people can't take it with them is because they don't have it.
- * An optimist laughs to forget, a pessimist forgets to laugh.
- * That person has good manners who can put up with someone who has bad manners.
- * The man who gets too big for his britches will be exposed in the end.
- * People who live in glass houses might as well answer the doorbell.
- * Most people don't object to criticism if it's favorable.
- * Why not go out on a limb, that's where the fruit is.
- * Reputation is what you are on the outside; character is what you are on the inside.
- * Behind every successful man is a woman who doesn't quite believe it.
- * Nothing ruins the truth like stretching it.
- * My diet is to follow the line of least resistance.
- * A bargain is usually something you can't use at a price you can't resist.
- * A chip on the shoulder is sure indication that there is more wood higher up.
- * Nothing cures insomnia like the realization that it's time to get up.
- * The trouble with good advice is that it usually interferes with your plans.
- * The darkest hour is always when you can't find the light switch.
- * There's no fool like an old fool. Practice makes perfect.
- * The easiest way to keep up with the Joneses is just slow down. Soon you'll meet them coming back.

WELCOME TO NEW MEMBERS

Please join with me in greeting these new members and welcoming them 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 come if you possibly can.

<u>NEW MEMBERS</u>
SOLOMON KAM, HONOLULU HI
EDWARD KIRKMAN, ESSEX, ENGLAND
DAVID KITCHEN, FOSTORIA OH
WILLIAM MERWIN, PORT ORCHARD WA
GRACIA MULLIGAN, LONG BEACH CA
OWANA SALAZAR, HALEIWA HI
SEAN SMITH, VALENCIA CA
OLAV STORESLETEN, BERGEN, NORWAY
ULULANI VISSER, KAILUA KONA HI
ANTON WIMMER, Fürstenfeldbruck, Germany
HALIF YANG, WINNIPEG MAN, CANADA
<u>CHANGES OF ADDRESS</u>
A.I.S. INC. RECORDINGS, 641 KEEAUMOKU ST. #2 HONOLULU HI 96814-3007
ROBERT BAUGUS, 7961 LEWIS CENTER RD, WESTERVILLE OH 43081
RICHARD BEAULAC, 1515 NUUANU, Q. 153, HONOLULU HI 96817-3761
EVERETTE BOYER, 115 W. GLOUCESTER, GLADSTONE OR 97027
HARRY BROWN, 3620 MORENO AVE., LA VERNE CA 91750
JEAN DYCK, 26306-58TH AVE. ALDERGROVE BC, CANADA V0X 1A0
JAKE EDWARDS, R.R. #1 LINN GROVE IA 51033-9801
DERRICK JARRAD, SGC OF S.AUSTRALIA, 14/7 WHITING RD ST.AGNES, SOUTH AUSTRALIA, 5097
KAPALAKIKO PRODUCTIONS 800 MEADE AVE SAN FRANCISCO CA 94124
ROBERT LOVE, 15729 S. W. VILLAGE CIRCLE, BEAVERTON OR 97007
DR. ED MAYER, BOX 19966 WEST PALM BEACH FL 33416

***ALOHA!! IF WE DON'T SEE YOU IN HAWAII, WE'LL SEE YOU
IN JOLIET !!***

11th
Slowly, with expression

"Hana"

Arr: Art Ruymar

Chords: D, G9, Ab9

E 4 5 - (R-1) 4 5 12 11 10 9 8 - (R-3) 9
 C# 4 5 5 4 5 12 11 10 9 8 - 9
 A 5 5 5 5 12 11 10 9 8 - 9
 D# 12 11 10 9 8 - 9
 C#

Chords: Em, A9, D - - Ab7 A7, D

(R1) 10 9 5 5 - - 9 10 10 8 6 5 - 5 -
 10 10 10 5 - - 9 10 10 8 6 5 - 5 -
 10 10 10 5 - - 9 10 10 8 6 5 - 5 -

Chords: G9, Ab9 Em, A9

(R2) 12 11 10 9 8 - (R-3) 9 10 - (R1) 10 10 12
 12 11 10 9 8 - 9 10 10 10 - 10 12 12
 12 11 10 9 8 - 9 10 10 10 10 12

Chords: D9, G, Db D - Eb

15 - - - 15 - 10 - - 9 8 7 - - 7 4 5 - 6
 15 15 15 5 10 9 8 6 6 4 5 - 6
 15 15 15 5 10 9 8 6 6 4 5 - 6

Chords: Eb D - D D G, C7 C#7, Em - A+ -

6 5 - 10 - - 9 8 7 - - 8 9 - - 10 10 9 6
 6 5 4 5 10 9 8 6 7 8 9 10 10 8 6
 4 5 7 8 9 10 10 8 6

Chords: D, G9, Ab9 Em

5 - 5 - (R1) 4 5 12 12 12 10 8 - (R3) 9 10 -
 5 5 4 5 12 12 12 10 8 - 9 10 10 -
 12 10 8 - 9 10 10

Chords: Eb7, Eb D - D7, G

(R1) 12 12 12 12 13 - 17 16 15 - P.H. 10 - - 9 8 7 - - 7
 12 12 12 12 12 17 16 15 15 12 9 - 10 9 8 6 - 6
 12 12 12 12 12 15 12 8

Chords: Db D - Eb Eb D - - G, C7 C#7 - - Ab7

4 5 - R 6 6 8 5 - - P.H. 10 - - 9 8 7 - - 8 9 - -
 4 5 6 6 8 5 10 10 9 8 6 - - 7 8 9
 5 5

Chords: A7, D, G9, Ab9

10 11 12 R 4 5 - 5 - (R2) 12 12 10 9 8 - (R3) 9
 10 11 12 4 5 5 12 12 10 9 8 - 9
 12 12 10 9 8 - 9

Chords: Em, Eb7, Eb7 D - - A G F Eb D

10 - (R1) 12 12 12 12 13 - - 12 10 8 6 5 - 17 -
 10 10 - 12 12 12 12 13 - - 12 10 8 6 5 17
 10 10 12 12 12 12 12 12 10 8 6 5 17

Ritard - - - - -
 Pull finger down from first string.

CRAZY 'BOUT HAWAII

Not Fast

E7 TUNING

CAN YOU BLAME ME IF I'M CRA-ZY 'BOUT HA-WAI-I ? WHY BE
SI-LENT 'BOUT THE IS-LAND THAT I LOVE ? LIS-TEN TO THOSE UK - U -
LE-LES, HAUNT-ING STEEL GUI-TARS, THERE'S NO MU-SIC MORE A- LO -HA THAN
OURS! CAN I HELP IT IF I'M SELF-ISH 'BOUT HA- WAI-I ?
WHERE THE CLOUDS RAIN ON THE MOUNT-AINS HIGH A - BOVE ? 'BOUT THE
WA-TER FALLS STREAMS, BEACH-ES AND BAYS, HU-LA DANC-ERS BY THE SHORE, GOLD-EN

Gm7 C7 F D7+ D7 G7 G7 F Eb9

P.H. (Palm Harmonic) R (Rest)

[CRAZY 'BOUT HAWAII... cont'd]

F dim C7 Gm7 C7

MOONS AND OR-CHID LEIS? CAN YOU BLAME ME IF I'M CRA-ZY 'BOUT HA-
WAI-I ? (2): CAN YOU ... CRA-ZY 'BOUT HA- WAI - I ?
SO PU - PU - LE, SIMP - LY CRA-ZY 'BOUT HA- WAI - I ?

F (C7) C7 F D7 (OPT. TAG.) G7 C7 F Eb9

Slow GLISS

F

(P.H.)



CRAZY 'BOUT HAWAII

VERSE ONE:

- CAN YOU BLAME ME IF I'M CRAZY 'BOUT HAWAII? WHY BE SILENT 'BOUT THE ISLAND I LOVE? LISTEN TO THOSE UKULELES, HAUNTING STEEL GUITARS, THERE'S NO MUSIC MORE ALOHA THAN OURS!
- CAN I HELP IT IF I'M SELFISH 'BOUT HAWAII? WHERE THE CLOUDS RAIN ON THE MOUNTAINS HIGH ABOVE? 'BOUT THE WATERFALLS AND STREAMS, SUNNY BEACHES AND BAYS, HULA DANCERS BY THE SHORE, GOLDEN MOONS AND ORCHID LEIS?
- CAN YOU BLAME ME IF I'M CRAZY 'BOUT HAWAII ?

VERSE TWO:

- CAN YOU BLAME ME IF I'M CRAZY 'BOUT HAWAII? HEAVEN MADE IT AND DISPLAYED IT LOVINGLY. MADE THE GREEN OF TROPIC FORESTS, FLAMING LAVA FLOWS, HEAVEN GAVE US EV'RY COLOR IT KNOWS!
- AM I FOOLISH TO BE BULLISH 'BOUT WAIMEA? WHERE THE COWHANDS RIDE THE RANCLANDS BY THE SEA? I'M SO HAPPY TO BE BACK, LIVING BIG ISLAND STYLE KAMAAINAS THAT I MEET SMILE A WARM ALOHA SMILE,
- CAN YOU BLAME ME IF I'M CRAZY 'BOUT HAWAII?

(OPT. TAG) : SO PUPULE, SIMPLY CRAZY 'BOUT HAWAII?

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MUSIC and LYRICS composed by:

A. "HAO" LEIGH TRIGGS and E. GEORGE "KEOKI" LAKE (ascap) (procan)

HAWAIIAN WORDS USED IN THIS SONG — • 'ALOHA' = GREETINGS, LOVE
• 'KAMAAINA' - NATIVE BORN (OLDTIMER) • 'PUPULE' - CRAZY

* ARRANGED FOR STEEL GUITAR IN THE E7th TUNING (hi to lo: E B G# E D B)

- "Keoki"