

# HAWAIIAN STEEL GUITAR ASSOCIATION

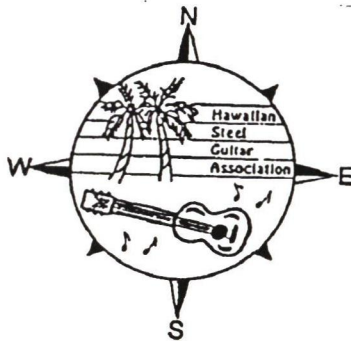
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## APELILA, 1992

MEMBERSHIP RENEWALS ARE NOW DUE

# **HAWAIIAN STEEL GUITAR ASSOC.**

H.S.G.A. QUARTERLY NEWSLETTER  
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APRIL 1992  
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"MAUNA KEA" Arr C13th by A. W. Ruymar  
JOLIET CONVENTION REGISTRATION FORMS  
MEMBERSHIP RENEWAL FORM

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**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. We are a non-profit society, registered with I.R.S. under 501(c)(7)

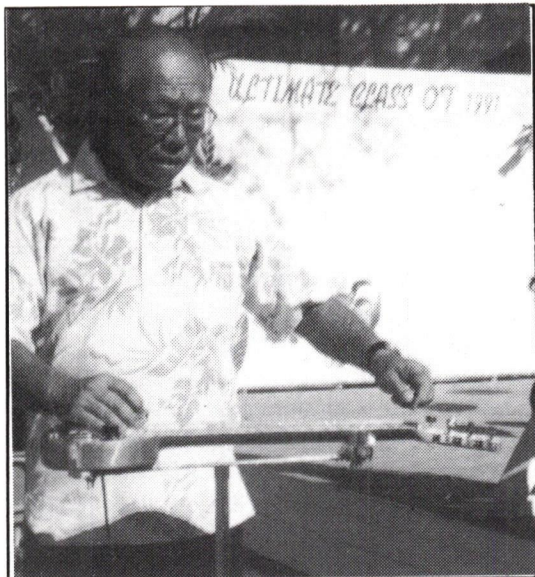
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**MEMBERSHIP** \$24.00 U.S. ANNUALLY PAYABLE AFTER RECEIPT OF APRIL ISSUE.

Submissions for the July newsletter must be received either at the Bellingham or the Vancouver address on or before June 1, 1992.



# INTRODUCING SOLOMON KAM



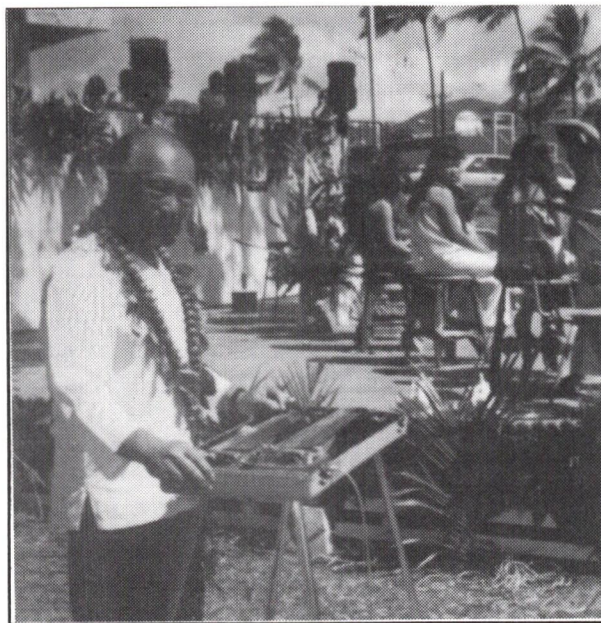
*SOLOMON KAM, MAY DAY PROGRAM,  
QUEEN LILI'UOKALANI ELEMENTARY SCHOOL  
HONOLULU HI  
--PHOTO BY KAMAKA TOM*

Here's another wonderful steel guitar player from Hawaii, whom I'd like to introduce to our club members. Solomon Kam is one of those busy and very "giving" people. Since retirement as an electrical engineering designer, he has been teaching Hawaiian studies at Queen Lili'uokalani Elementary School. Music and dance are part of the curriculum he teaches and he never fails to play his steel guitar for "nā keiki" and tell them the story about it. He says, "To my knowledge, I am the only 'Kupuna' playing the kīka kīla in the public schools.

Sol is a self-taught steel guitarist. He started by playing in Hawaiian churches and says he never missed a Saturday afternoon perform-

ance of "Hawaii Calls", broadcast from the Moana Hotel courtyard in the 1940's. His musical career was interrupted by WWII but he started again in 1972 when he was invited to join the late John K. Almeida (Pua's father) and his Old Timers. He has also played with groups: Nā Kupuna, Aina Loa, Leo Nahenahe, Makua Alii, and the Honolulu Hawaiian Civic Club.

Sol is coordinating a musical group of the old timers (kupuna) to perform in the "Artists In The Schools" program. They will soon be auditioned by the Department of Education Committee. Sol's shout of enthusiasm is, "Kani Ke Kila! Hana Hou! Hana Hou!" Play the Steel Guitar! Play again! and again! I love your enthusiasm, Sol! Let us know how your audition went.



*GRADUATION DAY  
QUEEN LILI'UOKALANI SCHOOL, 1991  
--PICTURE BY KAMAKA TOM*



# CONVENTIONS & GET-TOGETHERS

## **JOLIET CONVENTION**

Mark the dates on your calendar: Thursday, Friday, and Saturday August 27, 28, and 29th. That gives you Sunday to get home and be ready for work on Monday. Convention room rates at the Holiday Inn are still \$53.00 a night, plus tax. Be sure to send your hotel registration slip in early. If you need to talk to them, you can call direct to the Holiday Inn, number 815-729-2000 or out of state people can dial toll free 1-800-HOLIDAY. When you phone or write, be sure to refer to our Convention Code HSG, it helps them identify you. If you're flying in, you might want to hire Shorewood Chauffeur Service 815-725-5808. They start at 6:00 a.m. and run until 11:00 p.m. and they need 24 hours' advance notice. Rates are \$34.00 for the first person, then \$4.00 for each additional person in your group. If you want to team up with someone else who arrives on a different airline, different time, the Shorewood people don't mind waiting at the airport for the second arrival. The other people would get the \$4.00 per person rate providing you told Shorewood about them in advance. Their new slogan is "Team Up And Meet at O'Hare and Share." Awesome!

Our dinner hour plans have changed a bit. The Holiday Inn always puts on a Friday special which is a seafood buffet. They've asked us to change our routine so we can enjoy the buffet. Therefore, we suggest the following: On Wednesday night, since we're all just arriving and we're anxious to see old friends and meet new ones, let's meet in the hotel's dining room. Reserve early. Thursday night it's everyone over to D'Amico's Restaurant. Donna will reserve for us but you must make sure you get your name on her list. We'll try to find car rides for those without cars. Friday night it's the seafood buffet at the Holiday Inn, make your own reservations. Saturday night is our grand

finalé, the luau in the Towpath Room, Holiday Inn. You will be asked to buy your luau tickets as early as possible as the hotel staff needs time to prepare. Those who live within driving distance might want to invite family and friends to join us for the luau, as the show is excellent. You'll never see finer in Hawaii itself! It's becoming quite popular with the residents of Joliet and the hotel puts a limit on the number they will accommodate, so buy the tickets for your group right away, to avoid disappointment. By the way, where is the Towpath Room? Well, it's the room we've been holding our meetings in for three days. You won't have trouble finding it by then.

Remember also to wear your Hawaiian aloha shirts, your muumuus, your leis, and your lei po'o (head lei), and bring your big aloha smile with you, and your cute little bikini for the swimming pool. Ed Maunakea and C.C. Johnson say they're coming. Nothing to do with bikinis, just thought I'd mention it.

**What's the big question I haven't answered?**  
**"The GUEST STEEL GUITARISTS"!!!** We're happily announcing that Buddy Hew Len and Walter Mo'okini will be there, very likely bringing their wives. Buddy plays at the Willows Restaurant in the evenings, he's an all-around musician, brother of the late great Billy Hew Len. And Walter? Everyone knows Walter, he was our guest in Joliet last year with Barney Isaacs and Scott Furushima. Walter does his turn weekly at the Halekulani's House Without a Key.

## **WHAT'S GOING ON IN HAWAII THIS SPRING?**

Well, everyone knows it's not a convention, but still we have made plans. Elmer World's Oldest Teenager Ridenhour says he'll be there, also Neal and Ruth Cosand, George and Mary Lake,



and Gracia Mulligan and hubby, and Minnie Minnie More.

Lei Day Celebrations in Kapiolani Park start very early in the morning when the lei makers can be seen stringing and displaying the leis to go into the competition, but there are lots to be bought from vendors as well. Everyone MUST have a fresh flower lei on that day.

HSGA will have a platform set up on the grounds, hopefully along the route which the royal procession will take to view the prize leis. There will be electricity, and a canopy to give us shade. We'll be really begging for musicians to turn up to play steel and to play back-up. We want to start the steel guitar music at 10:00 am and we're aware that many people living in Hawaii must be at work, cannot turn out to play. That means those who are not working - PLEASE TURN OUT TO SUPPORT THIS VALIANT EFFORT ON BEHALF OF THE HAWAIIAN STEEL GUITAR. And, bigger news than that - George "Keoki" Lake has fallen and broken his wrist - his left wrist - so he'll not be able to play back-up all day long like he usually does. Soooo sorry, George! A great loss for all of us. Speedy recover! But now you have a better chance of sounding like Billy Hew Len on steel.

ALAN'S STEEL GUITAR HO'OLAULE'A, his second annual show, will be at the Ala Wai Golf Course Clubhouse on Sunday evening, May 3rd. Doors open at 6:00 pm and there will probably be pre-show entertainment. When I talked to Alan on February 23rd he hadn't firmed up his plans yet so he couldn't tell me who his guest artists will be. There are no tickets being sold, just be there when the door opens.

BANDSTAND SHOW: We want to start early, perhaps at 9:00 am, since we must stop at 1:00. Everyone from Hawaii must turn out to this, just to be in the audience if you don't come up and play on the stage. Yes, this show is for YOU, to

showcase the steel guitarists of the islands, not the haoles from Walla Walla Washington. And we need lots of backup players. George's wrist won't be any better than it was on Lei Day so we need you to bring along something to pound on and just step up to the stage and volunteer. We expect Kunihiro Nomura to be there with his own band, from Japan, and they'll pick up the pace on the stage for 20 or 30 minutes. I've heard that THEY ARE GOOD!

VANCOUVER AREA, MAPLE RIDGE GET-TOGETHER SUNDAY JULY 5TH, . Each year we attract a larger crowd, so let's start at 10:30 am this time, and go until 4:00, then have dinner together. We'll have coffee and buns in the room so we won't need to stop for a long lunch break. The location is the same as in the past two years, the Maple Ridge Legion Hall #88, 12101 - 224th St. Maple Ridge, right in downtown Haney, bordering on the Extra Foods shopping mall. George Wiebenger and Frank Meier will be co-hosting the event. For more information, phone George at 604-467-4702 or Frank at 604-463-6427. We're lucky the Legion lets us use the hall for nothing more than a charming thank-you letter from yours truly, so there is no rent to pay. For those who want to stay overnight, the closest is the Best Western at 21735 Lougheed Highway in Maple Ridge, phone 604-463-5111.

SIMI VALLEY HO'OLAULE'A. This is Sig Vogel's project, a get-together of steel guitarists in the area just to have a great time and get acquainted. I can't report on its success as it doesn't happen until Sunday April 5th, but I'm hearing from quite a few people who plan to attend. Ralph Kolsiana, Alika Herring, Corliss Johnson, Bernie Endaya and his family band, Mike Perlowin, Duke Kaleolani Ching, Frank and Donna Miller, and many more. Gee, I wish Art and I could be there! We leave for Hawaii on April 22nd, so it just cannot be. I really hope this one gets off the ground with a good start. Maybe we can consider a full-blown convention there some time





*HIRAM OLSEN ON GUITAR, BILLY HEW LEN ON STEEL, BUDDY HEW LEN ON BASS  
AT THE HILTON HAWAIIAN HOTEL, SEPT. 1971 ---PHOTO COURTESY OF TRINI HEW LEN*

in the future. It's to be held in the Radisson Hotel, 999 Enchanted Way, Simi Valley. The doors will be open from 9:00 am on, so you can gather there and get the talking part done before the listening part starts at noon and goes to 5:00 pm. Sig couldn't get the room for free, so he has to ask \$15.00 per person. If you couldn't make it this year but definitely want to be on the mailing list, write or phone Sig Vogel 1101 Casa Grande Rd, Simi Valley CA 93063 805-526-1837.

**NORTHEAST AREA GET-TOGETHER.** Hey, now there's a meeting arranged for the easterners! Way to go, gang! I'm hurrying to get this newsletter to you on time so you can read about

it and get there. It's on April 11, and 12th at the Holiday Inn, Somerset NJ. Costs \$10.00 admission. Contact Don Sweatman, 681 Metropolitan Ave, Staten Island NY 10301 ph 718-727-0157. It's not too late, GO FOR IT! The Holiday Inn is at 195 Davidson Ave Somerset NJ 08873 ph 908-356-1700. It's a good chance to practice up for Joliet.

### **1993 HAWAIIAN CONVENTION**

Believe it or not, I've had requests for the dates. Thanks to a five-year calendar that Rudolf Barten sent, I was able to establish the dates as: Lei Day Saturday May 1st, the three music sharing days in the Akala Room at the hotel, Tuesday, Wednes-



day and Thursday May 4, 5, and 6th, and the bandstand show Saturday May 8th. Of course, none of these have been booked yet so at this point they're written in sand, not carved in stone. I'm talking 1993 now, not 1992.

**WHY DO THESE PEOPLE INVITE YOU TO A STEEL GUITAR MEETING AND THEN EXPECT YOU TO PAY TO PLAY?** That's a tough one, and several people have said, "I'm used to being PAID to play, not asked to PAY AND PLAY. Well, it all has to do with legalities. If it's a private affair and we're all just getting together to enjoy each other's music and talk story, that's OK with the authorities. We just all chip in on the cost of renting the room and that's it. BUT, if we start inviting the public to buy tickets to see a show, then the whole picture changes. The tax man grabbeth and the ASCAP people want royalties for the songs played, and some cities charge you a huge fee for a permit, and everything gets stuck

up with red tape.

Then there's another kind of responsibility - what if someone falls off their chair and wants to sue someone for a fractured ego? I wish I were a lawyer, I don't really know where the responsibility is. I believe if you're selling tickets and making a profit you've got the legal responsibility too. That's why people like Sig Vogel just VOLUNTEER to make a happy event happen for his fellow musicians. He tries not to make a profit, because that's not the purpose BUT, on the other hand he does have to sign the contract with the hotel guaranteeing \$ XX.XX for the rent. He has to make a wild guess at how many people will turn up, and divide the rent cost by that number of people. Naturally, he doesn't want to be stuck with a huge bill if he doesn't figure it right or if people don't show. Those events are good ulcer makers for that reason, and that's probably why YOU don't do it.

## *MEET SIONE ALEKI*

**SIONE ALEKI JOHANSSON.** I've told you about him several times in past newsletters. Thomas Malm, our dashing young steel guitarist from Sweden (I call him "dashing" because, as a marine biologist, linguist, author, lecturer, and anthropologist, he's always dashing off to some beautiful island in the South Pacific) is the one who passes along the information to us. I think the last we heard of Sione is that he returned to his home in Tonga to retire. I am fascinated with his story because he's such an excellent entertainer, a comedian, a ukulele virtuoso, and a steel guitarist. You will appreciate this more when you consider that he is blind.

Let's hear it straight from Thomas. "During my visit to the Kingdom of Tonga, July - August 1990,

I had the pleasure of meeting a fantastic musician and entertainer. From recordings and information sent to me by my friend Bill Sevesi in Auckland, New Zealand some years ago, I had become very impressed with him. Now that I have met him, I am even more impressed by his skills and wish to tell you a little bit about him.

Sione (John) Aleki (Alexander) Johansson, mostly known as Sione Aleki only, is the grandson of Albin Johansson, one of three Swedish brothers who settled down in Tonga between 1910 and 1912. Sione was born in 1945 and began his musical career at the age of eight, playing a ukulele that he had made from a corned beef tin can, with strings made of horsehair. Being almost totally blind, he developed his other senses



and by the age of twenty he was a virtuoso on the ukulele.

Just like Sol Ho'opi'i did with the Hawaiian steel guitar, Sione plays the ukulele with an incredibly fast picking hand, using good taste and a sense of humour. Nowadays, he does not use strings made of horse-hair any more. Instead, he uses fishing line so he does not hurt his lips and teeth. You see, he does not play with his fingers only. For instance, when he's playing "Spanish Eyes" and makes the ukulele sound like a mandolin, he is actually holding it with his hands and plucking the strings with his teeth. In other tunes, he is strumming the instrument with his feet, beating it against his belly, or playing it with one hand. Of course, he also plays it in the ordinary way.



*SIONE AND REBECCA JOHANSSON*  
--PHOTO BY THOMAS MALM

The first commercial recording with Sione was released in 1968: "Destination Tonga" (Hibiscus Records, TC HLS-4). In 1974 his first solo recording was released: "Pacific Ukulele" (Hibiscus Records, TC HLS-46). It contained some marvellous ukulele solos in tunes like "On the Beach At Waikiki", "Twelfth Street Rag", "Hilo March" and "Sheik of Araby". Steel guitar, played by a New Zealander, was also added on some tracks. After performing for some years in Maui, Hawaii, he returned to Tonga in 1990, but before that he made a recording with Bill Sevesi in New Zealand, "Sione Aleki & His Magic Ukulele" (Armar Release, ARC 009). Bill played the Hawaiian steel guitar while Sione sang and played the ukulele, lead guitar, rhythm guitar, bass, and electric guitar.

Although he is mostly known as a ukulele player, he has actually been playing the Hawaiian steel guitar since the 1950's. He plays a six-stringed Gibson lap steel, using the A major tuning. He does not use the thumb or finger picks, because it is easier for him without them. Since he cannot see the strings, he has to feel them. Sione has a soft Hawaiian style of playing, but has not yet recorded with the steel guitar as far as I know. In addition, as already mentioned, he plays a number of other instruments - just about everything with strings, plus the accordion.

He is now living on the island of Tongatapu, Tonga, together with his American wife, Rebecca. He is, by all standards, a musical asset to the kingdom. Every week, radio Tonga has a



program about Tonga in the old days. Sione's ukulele playing announces it. He has also performed there during the Heilala week, when the king's birthday is celebrated. During his time in Hawaii, he also performed in ukulele festivals.

Sione said to me that he was thinking about producing his own recordings. Let's wish him good luck with that project. Until then, why not order the ones he has already made? His tapes provide enjoyable listening and a message from the heart of one of the most admirable persons I know of in the field of Hawaiian and Polynesian music of today."

I thank Thomas very much for bringing us up to date on Sione and giving us a chance to hear this virtuoso on tape recording. If you turn to the "Kine Disc" section, I will list there the tape recordings mentioned in this article, plus information on where to buy.

Thomas also told me about a video cassette that just might be available. I've already gambled my nickles on a phonecall to the retailer in Kihei, Maui and I'm waiting for a call back. It will be listed in "Kine Disc" as well, if it's available. Wouldn't it be a hoot to see Sione playing his ukulele in such an entertaining and comical way?

## ***PROMOTING KĪKA KĪLA***

**STEEL GUITAR LESSONS IN MAUI?** Jimmy Hawton (Napa CA) has a group of students at the Napili Kai Foundation, Napili Bay, Maui ready to learn steel guitar if we can just find a teacher. Jimmy has donated acoustic steel guitars and method books. All that's missing is a teacher. Hey, if we can't find a teacher in Maui, what about a teacher from another island? You can apply for a grant from the State Foundation on Culture and the Arts, 335 Merchant St. RM 202, Honolulu HI 96813, under the Apprentice and Master instructor program. Ask for Lynn Martin, Folk Arts Coordinator. 808-548-4657

**THE "TODAY SHOW"**, they tell me, was broadcast from Hawaii some time during the Christmas season. I missed the whole thing!! Scotty talked about it in his newsletter. He says that the comment was made, "Now we will hear some traditional Hawaiian music", and, as Scotty tells it, "Lo and behold, they had an upright bass, two acoustic guitars and a ukulele. The question was asked of the musicians, "Are these the actual instruments that always made up the Hawaiian sound?" and they said, "Yes." OOOff!

Did any of you catch the show? Did you do anything about it? Jerry says it was the Makaha Sons of Niihau who said, that these were all the traditional instruments of Hawaiian music.

**KAMEHAMEHA SCHOOLS CONTINUING EDUCATION PROGRAM** This is for adults, spring term starting February 24th, open to the public. Under "Hawaiian Studies", among other things, are listed four hula classes, two levels of slack key (kī hō'alu) guitar, and two levels of ukulele and - Glory be!! there it is - Course #1251 "Guitar Hawaiian Style" on Tuesday nights, \$35.00. Is that you teaching it, Kamaka Tom? I hope the course will be a success.

**THE LOS ANGELES TIMES**, September 15th, ran a very good article written by Martin Booe. It was sent to us by Dick and Donna Lloyd. The article was good in that it directed the reader to the places where "real" Hawaiian music could be heard, and Alan Akaka's group was specially mentioned as playing at the Halekulani Hotel. I liked the opening paragraphs, which I will quote.



"There are some who will contend that perhaps the biggest jewel in Hawaii's cultural crown is its music. Mesmerizing, tranquil and poetic, Hawaiian music is something most tourists consider an integral part of any visit to the state. It was the music, after all, that captured the mainland's imagination long before the islands became a tourist destination, and the very mention of Hawaii can immediately conjure the languid notes of steel guitars and ukuleles.

Happily, traditional Hawaiian music is alive and well, if not exactly thriving. The irony is that the music's state of good health may owe more to tourists' demand for an earful than to the native population itself. That's not to say that islanders themselves don't love a good backyard chang-alang - the island's equivalent of hootenany. But despite the fact that many contemporary Hawaiian musicians incorporate such popular influences as rock and reggae into their repertoires, tourists prove to be the best preservers of the more traditional sounds."

The article goes on to explore the history of post-European Hawaiian music fairly accurately except that it ignores the birth of steel guitar. What I'm wondering is - did Booe see the current scene correctly when he said it was the local Hawaiian who embraced the non-Hawaiian forms of music and that it was the wonderful tourist who kept alive the more traditional form by demanding "an earful"?? I thought it was the other way around. Let's hear from some of you Hawaiian musicians. You're right there on the scene. Is it the tourist?? or is it the native Hawaiian?? who is influencing music trends toward rock and reggae and Jawaiiian? Maybe we could get another debate going here. I'd like to hear how YOU see it.

#### DEATH OF STEEL GUITAR IN CHICAGO ?

Yes, that's the name of the tape recording Beau Sterling sent us. The title is enough to curl your hair if you have any, but the content of the tape was worse. It seems that the host of a talk show

on radio station WLUP 1000 AM, a 50,000 watt station in the Chicago area, loves all things Hawaiian. It's Steve of the "Steve Dahl and Gary Meiers" show, 2:30 - 7:00 pm daily. He'd written two songs which HE calls "Hawaiian". The first was "Peaches & Herbs" which is Calypso rather than Hawaiian, the second "Here Today, Gone To Maui" was improved by the addition of Beau's steel guitar. (Beau is not taking any bows for it because he was expected to record it "cold turkey" with no written music or chance to prepare in advance.) Anyway, to get on with the story, we suppose Steve was stricken with admiration for Beau's beautiful steel guitar sound because he put out a call for one and immediately an adoring fan donated a 6-string Magnatone, 1950 vintage (they later decided it was a National) which Steve proceeded to "play" through the whole program 2:30 - 7:00 pm. He didn't know how to tune it, but kept sliding the bar up and down the strings making the most horrific noise and boasting that he just about had it mastered. Fans kept phoning in with what they claimed as "fact" about the instrument. "You gotta use the D tuning, Hawaiians play all their stuff in D." "The steel is not a melody instrument anyway." "You've got it sounding about as good as it gets."

Steve's wife phoned in from her car phone claiming the steel guitar sound made people carsick and begging him to stop playing it. Listening to the show, WE would know they were way off track, but the Cro-Magnon intellects (the adoring "regulars") listening in might believe they were hearing the real Hawaiian sound and would agree that the guitar's demise is "good riddance to bad rubbish". I understand Steve leads a tour group to Hawaii each year and broadcasts from there, also that they did a TV show on CBS from Hawaii last year. I suppose if he's done all the harm he can in the Chicago area, it makes sense to go to Hawaii and cheapen the image of the Hawaiian culture a little further from that vantage point. Does all this sound like a bad dream?



The "show" was then taken to Hawaii, where Steve and Gary broadcast for one week from the Maui Intercontinental Hotel. I hear Steve played his Magnatone there too, along with Alan Akaka and Henry Allen. THAT must have been something to hear! Steve was so popular with the hotel staff he was presented with a pie in the face from the kitchen staff. The show was aired on WLUP, Chicago. I hope Alan and Henry corrected the misinformation and brought steel guitar back to life in Chicago. Thanks for the item, Beau.

ED: We've got to give Beau a lot of credit. He worked hard on this one, even phoned to Maui several times hoping to talk to Henry Allen to remind him to plug the Joliet convention, since the show was broadcast in the Chicago area and would catch the ears of any Hawaiian music minded person in the area. I don't think he got through, though. Nice try!

**STEEL GUITAR ON THE LOVE BOAT** As

## ***MEET RON WHITTAKER***

Here's a steel guitarist from Newcastle, Staffs. England I'd like you to meet. Art and I became very interested when we heard a recording made by Ron. He definitely has what we call the Hawaiian sound when he plays steel guitar. Here's what we found out:

Ron was born in North Staffordshire in 1927. At 16 he first heard Hawaiian music when Felix Mendelssohn and His Hawaiian Serenaders came to town. It was instant love! A neighbour lent him an acoustic guitar with an adaptor to raise the strings, and a 'Kamiki' Tutor to figure out for himself how to play Hawaiian guitar. Then he took lessons from a professor of music who taught all instruments but played only the piano.

By haunting the second hand shops our young

Ripley would say, "Believe it or Not". I just read it in the Pacific Princess's daily newsletter for Sunday January 26th. "5:30 pm and 7:30 pm Hawaiian Musical Cocktail Time. Come along and enjoy fellow passenger Jimmy Hawton as he gets you into the aloha spirit with his Hawaiian steel guitar. Starlight Lounge. Deck 9." Jimmy and Beverley had a wonderful time.

### **STEEL GUITAR NEEDED. COOK ISLANDS.**

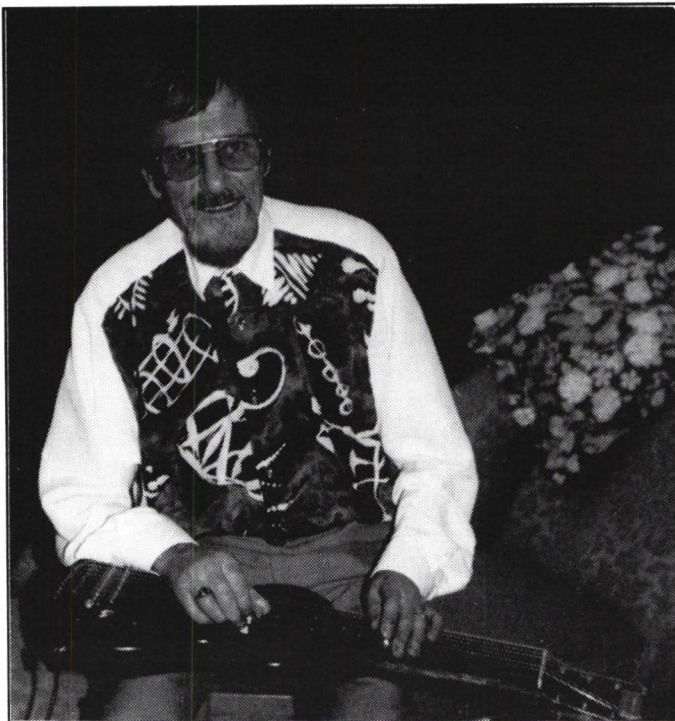
The Sixth Festival of Pacific Arts will be held October 16 - 27, 1992 in the Cook Islands. The theme is "Seafaring Pacific Islanders" and it's a festival of all the cultural arts of the Pacific islands. For sure, there's GOTTA BE a steel guitar included. I didn't hear about this until now, and the deadline was February 18th, but try anyway. Contact Noela Napoleon at the Native Hawaiian Culture & Arts Program 808-532-5630. Wouldn't it be a thrill for you - just to be there representing Hawaii and the steel guitar at the same time?

steel guitarist was able to buy a few recordings of Sol Ho'opi'i, King Nawahi, and Bing Crosby with Lani McIntire's Hawaiians. Ron soon realised that he was being taught a style that was nothing like what he heard on the recordings. His professor refused to budge from the old A major low bass tuning, so Ron found a new teacher who advanced him to A major high bass and accompanied him on the plectrum guitar. After leaving work at 6 o'clock Ron would travel 15 miles to the lesson by several bus lines plus a 30-minute walk, to arrive home by 10:30 pm. That's real desire that deserves success, wouldn't you say? Although the new teacher did not play steel guitar, he taught Ron the elements of harmony and how to play his 'Kumalai' ukulele. Techniques of style and expression had to be learned from the very few Hawaiian 78's that found their



way from the U.S. to England.

At the age of 20, Ron built his first of many electric guitars, bought a second hand amplifier, and formed his own band under the name of Johnny Tanoha and His Blue Hawaiian Islanders. In it were twelve musicians, two vocalists, and two hula dancers. His agent soon had him appearing with the big British bands throughout the Midlands. After a year the agent disappeared, wanted by the police for fraud. The band broke up. Ron had made all the leis for his band, so it wasn't long before he had a new career supplying them to local bands. His ad in the Banjo Mandolin and Guitar magazine read "Hawaiian leis, hand made by Johnny Tanoha" and orders came in from all over the world. Soon after, he signed a contract with Clifford Essex Music Co. of London, proprietors of "BMG", to supply them on a wholesale basis and his ad ran in that magazine until the company went out of business.



*RON WHITTAKER SPECIAL STEEL GUITAR  
WITH PROUD OWNER, 1991*

In the meantime, Ron had become friends with Felix Mendelssohn and his star musicians, Kealoha Life, Pulu Moe, and Sammy Mitchell. He printed and published Kealoha Life's book 'Hawaiian Ukulele'. Ron lives about three miles from Sammy Mitchell and last year produced a cassette of Sammy's playing 'Back Again' which we told you about in our July 1991 issue. The steel guitar which Sammy plays on that recording is one of Ron's beautiful creations. The feature which sets Ron's guitars apart from all others is his pickup, designed to produce the tonal characteristics of the old Rickenbackers and Dickersons without the use of the horseshoe magnets. Once having heard them, many players in other lands (including the U.S.A.) have

felt that this is the only guitar for them, and Ron has the satisfaction of knowing that many of his guitars are 'out there' making beautiful music.

1960 - 1976 were Ron's recording years. His home studio at first had a small single track Grundig Recorder, replaced later by a Ferrograph and Revox two-track machine. He and George Hewitt had weekly recording sessions, producing reel-to-reel tapes for the "BMG" tape club which circulated tapes worldwide. Their recordings were considered to be some of the best produced in Britain. Ron still records privately on his four track recorder, using his own built 8-string steel guitar, a black and chrome Rickenbacher, and a pre-war National acoustic style 0. Backing with bass, acoustic rhythm guitar, and a concert grand Kamaka ukulele, Ron tries to keep to the older, sweeter sounds of the 40's and 50's. Anyone who has heard him play will agree that his style and tone are distinctly Hawaiian. Ron uses the following tunings: A major, E7th, C#min7th, E6th7th



(E13th), C6th7th, B11th, and D9th. His idols were Sol Ho'opi'i, Dick McIntire, Andy Iona, Sam Koki, etc. Nowadays his all-time favourite is Jerry Byrd. He is also a great admirer of a recent discovery, Alika Herring. "Where has Alika been all these years?" asks Ron. He still supplies tapes to the BMG tape club and has recorded a cassette "Adventures in Paradise". This man has many talents, as you've just learned, but there's one more. He's also a magician! specializing in close-up magic. He's a member of the International Brotherhood of Magicians and the founder of his local Magic Society. And just in case he fails to put bread on the table by magic, he owns and operates a printing business.

Well, there you have it - the tale of the magical musician who's a musical magician. And if you want to take a chance on meeting him (providing he doesn't disappear before your astonished

eyes and turn your tutu into a rabbit), try coming to Hawaii this spring with the rest of us. Yep! Ron will realise a lifelong ambition by arriving at the Outrigger Village on Wednesday, April 29th. His family is holidaying in Majorca, so he's coming to Hawaii by himself and hopes-invites-begs all you friendly HSGA people to contact him at the Outrigger Village. Ron - bring your steel guitar down to Kapiolani Park by 10 a.m. on Lei Day and you'll meet all the bes' kanakas la' dat.

For those members who like to build their own guitars, Ron has some information and drawings, fret gauge and wiring charts, which he wants to share with you. It's my suggestion that you send "a little something" to cover cost of photocopying and postage. Ron Whittaker, 93 Hassell St., Newcastle Staffs. England ST5 IAX ph 0782-614356

## ***THE GREAT DEBATE***

### **"The Cranky Farmer" - Bob Brozman, 38**

Here I'm breaking the rules again. Bob has asked me to use his name instead of a pen name. Before you read this, I'd like you first to think of a plate of roast beef with mashed spuds and gravy. So ono, yeah? But now think of adding pickles or horseradish. Does that turn you on? Remember, the horseradish might bring tears to your eyes and clear your sinuses into next week. If you're not willing to take the chance don't read this, it's only for the adventurous. What are you risking? Well, it might make you huhu, or it might make you think - clear into next week.

"Let me begin by saying that my opinions (about music and culture in general and Hawaiian music and this club in particular) are very strong, but carefully considered. In no way do I mean to cause offense, however studying cultures and working professionally worldwide in music has provided me with much to observe and ample

time to think about it.

Other writers in this forum have commented that the club members seem to prefer 1940's and 1950's style Hawaiian music. I agree with this statement. I can't get over the irony of being one of the youngest club members, yet playing an older style than 99% of the HSGA membership! First, a few comments about technique, and then some comments about the music.

Let's not forget that steel guitar (unique among instruments) went through a rapid series of evolutionary changes in a brief fifty years: Spanish guitar played lap-wise, Weissenborn squarenecks, National resonator steels, Rickenbacher electric 6-string, 7-string, 8-string, 10-string, two necks, three necks, four necks, and finally pedal steel. The point is that these developments left a trail of players, each locked into a particular stage of the instrument's evolu-



tion. The sad fact is, due to the passage of time, there are almost no original players left from the pre-electric days. (Tau Moe is one example, Elmer Ridenhour is another.) I'd be willing to bet that many players in the club picked up the instrument while stationed in Hawaii during WW II, hence the predominance of electric and 8-string players.

Well, some of you folks may not like this, but I submit the following: The artistry and finesse of the bar hand DECREASES as the instruments and tunings get more "sophisticated". As tunings evolved, the necessity of slant-bar technique became less important than gimmicky chord-melody sounds. The end point of this is on pedal steel, where a whole tune can be played using the pedals and never moving the bar at all. Humans originally wanted to play slide instruments to imitate the subtle inflections of the voice. Steel guitar is supposed to do this. This vocal, singing quality of steel-playing can get lost in a syrupy morass when EVERY note is voiced as a chord.

In fact, the use of ELECTRIC steel is a different world than acoustic. The artificially long sustain and thick sound of the electric steel goes a long way in hiding mediocre technique. When you play acoustic, you have a lot more to think about (and make use of) in terms of using your right hand to create all the range of tone and dynamics. Yes, electric is louder, but the dynamic range (the difference in volume between soft and very forceful picking) is much, much smaller than on an acoustic, where you can go from a whisper to a roar using only hand artistry and no knobs. I'd like to hear what some of the club's most admired electric players would sound like on an acoustic, no reverb or volume pedals, just hands, bar, and picks....

Now, about the music: The one thing most of the best Hawaiian musicians of 1900-1935 had in common is this: They all LEFT Hawaii to seek

greater opportunities on the mainland, in Europe, or in Asia. The working musicians who stayed in Hawaii had one basic type of audience; average American tourists. Naturally, the real ethnic Hawaiian style could not be fully appreciated by the tourists, so in order to keep working, the music became diluted and commercial. THIS IS THE MUSIC MANY CLUB MEMBERS THINK OF AS HAWAIIAN. Small wonder steel guitar almost died in Hawaii — I'm sure the locals had their fill of Tiny Bubbles, etc. Sadly, whenever any music becomes popular in America, it does so by appealing to the widest (lowest) common denominator. All the rough but interesting edges are smoothed off, and triviality and "unobtrusiveness" prevails. This is true of many types of music, even blues which is now used on Denny's restaurant commercials to sell the blandest food imaginable. So, again I apologize if I offend anyone, but as far as recorded music is concerned, the last year a genuine Hawaiian record was made was about 1934. Of course, I realize that outside (European) influences began to change Hawaiian music from 1800, but the line in the 1930's that I draw is the advent of commercial (for corporate profit) music and mass media (radio networks). This happens to coincide with the spread of electric steel, a loss of excitement and emotional range in the music, and the rise of a "generic" kind of Hawaiian music. I am not singling out Hawaiian music — believe me, this has happened to every kind of ethnic and folk music since the rise of radio. Mass media began a process of destruction of regionalism and sped up the trivialization of culture which has resulted in such inane people as Madonna reigning as "the most famous person on planet Earth."

So please forgive me if I find it very funny to read of club members who don't know what to make of "the younger generation", new steel guitar music, rock and roll, etc. Because it is you folks who are already "too modern" for this young man. I really don't like rock music, probably dislike it more than many of you 1940-50's players. But, when you



talk about preserving a culture, please realize that much of what you are preserving is something that is not the real Hawaiian music. Hold fast to pre-1959? How about pre-1939? I guess many of you club members are just too darned YOUNG. That's why Tau Moe and I understand each other so well and could make that record together. Your see, at 83 he's just about old enough to play the REAL Hawaiian music!

While a lot of the above may sound a bit severe, let me say that I am very grateful to be making a good living as a musician playing pre-1935 music in today's cultural climate. I often feel that part of the appeal I have for my audiences is that of a vanishing resource - - a man moving air with his hands on an instrument.

I am also very glad the club exists for many reasons which are obvious to all. Nothing beats getting together at a steel guitar convention—since even though our opinions differ, we are all basically escapists from this crazy modern world to calmer, more beautiful days. Nothing will ever replace the steel guitar sound—and nobody will ever be able to “digitally sample” it. Lorene is a brave editor to open up the can of worms that a forum of this nature must necessarily be. Let us all go forward (and backward) together as we work in our different ways to promote the instrument we all love.”

ED: Wow! Bob, you really said it! I don't know if I'm allowed to get into this debate or not. Who's making the rules, anyway? There are a few things I'd like to say. First of all, you've got the hottest, most exciting, most entertaining style of playing on those great National instruments!! and I fully understand why your tour schedule is so crammed. You are truly an international star, and that's great news for steel guitar. You're keeping it alive all over the world much as Tau Moe did.

What you said about bar technique regressing

as the development of the instrument progresses is, . I never thought of that before. Both picking and bar work had to be much faster when there was less sustain, so we have the great steel guitarists of the past like Sol Ho'opi'i, Alika Her-ring, and “King” Benny Nawahi who could really make their guitar sizzle. Not that they couldn't play sweetly too. On electric instruments, technique is different but, I think, just as challenging. It's just two different styles of playing on two different styles of instrument - acoustic vs electric. It's like comparing roses and dahlias. I refuse to choose, they're both beautiful . I don't think our club members reject the acoustic style either. I'm willing to make a bet that 90% of them own an acoustic instrument and turn to it now and then just for its beautiful purity. Art and I sure do. And we use it on our gigs too, to the delight of our audiences. When we were interviewed on cross-Canada radio, promoting our centennial celebrations, we played two numbers on the electric steel and closed with an acoustic number. The studio staff came in to congratulate us after, and it was the acoustic solo they referred to the most.

As for the Hawaiians growing tired of Tiny Bubbles, I think that happened on the mainland even more than it happened in the Islands. Anyone who plays in public on a regular basis soon gets to realize that the haole audience knows only “Bubbles” “Shells” “Reef” “Wedding Song” and “Blue....” and it gets pretty tiresome to play those over and over. You'll notice that those tunes are almost never played at our conventions for that reason. Our members are keen collectors of old recordings and old songs. You can see that in our “Kine Disc” and our “Makemake” section. I think we look backward for “truth” in a musical sense. What I would like to demonstrate is that the songs played at conventions are to a great degree pre-1939. What I need is for some club member to make a list of all the songs played on recordings made at conventions, and find out the year in which those songs were written. That



would be conclusive. You're right, we are playing those songs on electric instruments rather than on acoustic instruments.

If we really want to be culturally authentic, I think we have to look back to the days of pre-European influence. The guitars, ukuleles, keyboards, wind instruments, etc. all came in on foreign ships. From the day the Hawaiians adopted them, their culture began to change and to this day new influences water it down even farther. Where do we draw the line in stating the particular era we're interested in? That's a personal choice. And what about the Hawaiians themselves? It's their culture we're analyzing like we're dissecting a toad in a biology lab. What part of their culture do THEY want to preserve? If we want to be good neighbors, that's where we should pitch in and help. For HSGA purposes, I believe we want to preserve the form of music which included the steel guitar and that would be every style up to the 70's when rock took over and the steel guitar faded out.

So, I thank you for providing the horseradish that made a great dish come alive. I think we're all pulling in the same direction and we all have to let our little light shine - you in your small corner and I in mine. Yeah? Keep healthy and safe in all your travels, playing acoustic steel guitar. We'll look forward to seeing you in Hawaii at our 1993 convention.

**40-Year-Old Revolutionary.** - Mike Perlowin (Fatman 45) is right on. I joined H.S.G.A. hoping to broaden my musical (steel guitar) horizons. It's beginning to look like I won't be disappointed. More!!!! More!!!!

**Weekender. 62.** "I try to just be myself when I play an instrumental. If it is an old tune, I play it that way. I try to play the songs or instrumentals in the way they were presented, no matter what era, and I have found good acceptance by most of the audience, young and old. How I wish I

could sound like those earlier great steel players and Hawaiian musicians that have left an everlasting impact on me! And yes, if I sit here and play nothing but the old standards I probably would be out of a musical job. What I have always done is add a little flavor of the great oldies along with the new, then everybody is happy. When I come to our conventions of course, it is appropriate to strive to bring back some of the great Hawaiian sounds of yesteryear, anything otherwise would jeopardize the main purpose of our club."

**Countryboy.** - I think the editor should choose his words more carefully when writing an opinion concerning the steel guitar. He hit a nerve with comments about "country" playing; "If it's played in a 'pore white trash' mode, with the steel guitar whining and groaning and sounding like a tortured soul while the lyrics tell of the worst in human behavior with bad grammar to boot". Personally, I love all facets of the steel guitar, but when the pedal steel, with its raw soulful sounds, is "whining and groaning", that is when I become passionate about it. And, if a writer is not bent on trying to impress anyone with good, researched grammar, but would prefer to say it so the common fellow can relate to it, and not sermonize at the same time, then what is lowly about that?

So, please don't offend your "countryboy" members. We all can love the purity and beauty of Hawaiian playing with you, and still co-exist with pride among the rest of the music community."

ED: Well said, and I'm proud to have members of a very diverse variety of interests. We can all love ONE style of playing, which is what brings us together, and at the same time we'd be dull folks indeed if we had no other music loves to boot. I was telling you my private leaning on the matter, so you'd understand what direction I was coming from, in what I said after that.



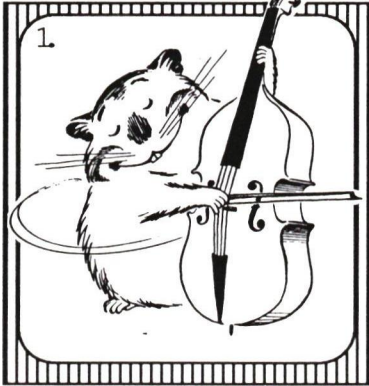
# HO'OMALIMALI



Modern music is when you feel like clapping your hands - over your ears!

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## KOLOHE



One fella had this big instrument around his neck and I asked him, "Is that a tuba?" He said, "No, It's a stethoscope for Orson Welles!"

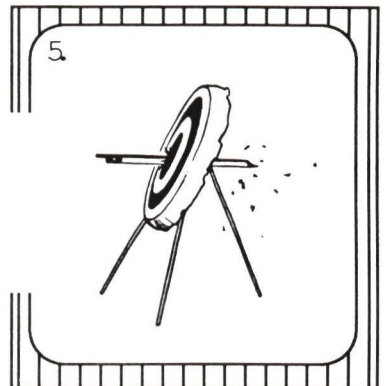
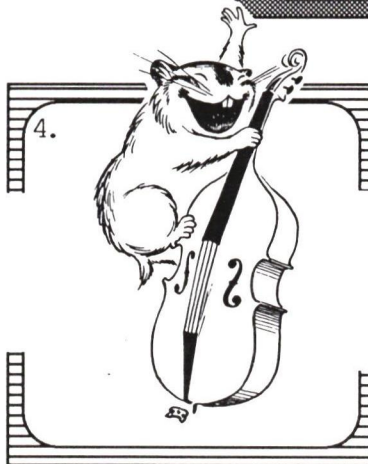
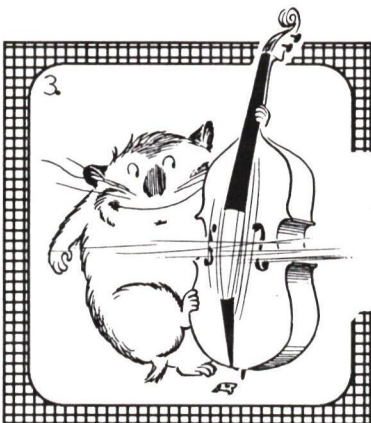
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Believe me, it isn't easy being a tuba player. After every note you have to say, "Excuse me!"

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Whatever happened to those great old songs, like "We Were Sailing Along on Turhan Bey?" and "That's the Wrong Way to Tickle Mary?"

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# KĪKA KĪLA KĀLĀ KULA

KĪKA KĪLA = ST EEL GUITAR. KALA = MONEY. KULA = SCHOOL.... SCHOLARSHIP FUND



Balance reported in Jan. n/l	\$443.31
Donation Pastor J. Popowich	42.10
Total in Bellingham acct	<u>\$485.41</u>
Donation made directly to Jerry by Louis K. Lyttle	\$200.00.
Jerry reports that he now has \$905.00 on hand.	

In the last newsletter, Jerry reported that he had graduated four new students. He has taken on some new students now: a Samoan boy named Junior Lafacle, and some Hawaiian youngsters Naphi Brown, Shogi Ledward, and "Barney" Lawrence (good luck in that name, yeah?) Two of his students are on the scholarship: Owana Salazar

and Ululani Visser. Both are doing very well. I think as this membership year is summed up, Jerry can say he's had a great year and accomplished exactly what we all hoped he would. May you have many more years of good health and everlasting patience, Jerry!

## INTRODUCING NEAL COSAND

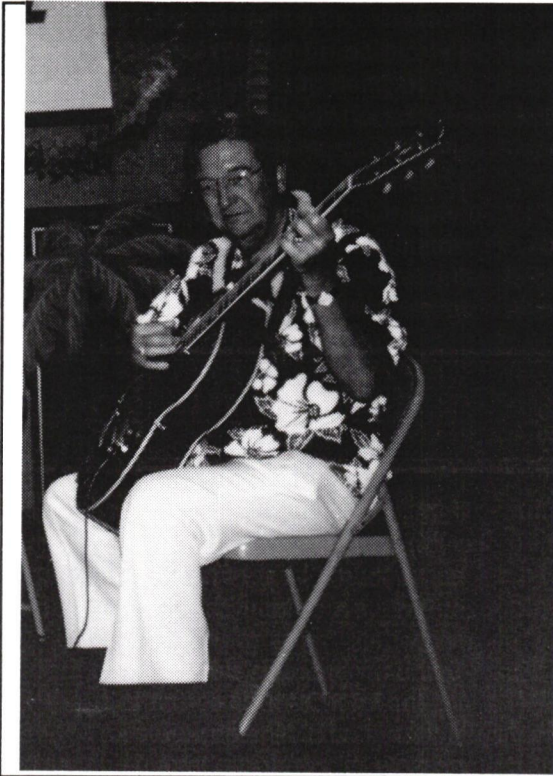
Everyone knows Neal as a Spanish guitarist, not a steel player. Well, he IS a beginner steel guitarist. I asked him to write this article for another reason. I asked him to share his philosophies with us about nervousness when performing.

"As a child of 5, my parents would take me to a bar where the men dad worked with would gather with their wives for a Saturday lunch and a few beers, maybe gamble some. By that time I was able to sing some songs, do the jig, and play the guitar all at the same time. The owners would clear the bar, then Dad or someone would pick me up and place me on the bar. I had a round sound-hole guitar that was as big and I was. I knew only a few of the old time country songs and was proud to be able to remember the words, the tunes, and the chords plus hold that big ole heavy guitar and still do the jig. Remember, the year was 1929, the start of the depression. Dad was working for 17 cents an hour. My brother Jesse

was 17 and worked at the same place. Enough of the background and on with my feelings of terror and pleasures.

I really was not so shy as I was afraid, but I could not tell anyone about it. So here's what happened to me. I was terribly nervous. My hands felt like wet washrags, sweat poured off my forehead and into my eyes, down my face and onto the guitar. I promptly forgot not only the words but how the songs went. Dad and Mother saw my condition, took me off the bar, wiped away my tears and sweat, calmed me down and told me this. "Son, these folks are your friends and I work with them. Now they think that you can't play and sing and dance as I have been telling them you could, as you do for me every day when I come home from work. You see, Neal, Mother and I know you can do all these things and I'm so proud of you so that's why we brought you here for these folks to enjoy you as we do." I was so ashamed and angry at myself





NEAL COSAND  
--PICTURE BY GEORGE LAKE

for being such a baby. Dad said, "Son, if you don't do it now maybe you never will play in public. If you want to play and you're scared then just don't look at them, look out above them or pick out someone you know and just play for them. The others will listen anyway." Sure, I was scared but determined to show those folks that Dad was telling the truth. After each song those wonderful folks would clap and whistle, then they did the oddest thing. They came up to me and put money in my guitar. That was a new experience for me. My!!! that guitar was suddenly too heavy to hold! My dream had come true. I really could enjoy myself and still be enjoyed by playing music, as bad as it was. Mother told me when dad died that the money I made every Saturday helped feed my sister, Mother, Dad, Jesse, and myself. Mother used that money wisely as times were tough.

After that first time of being on that bar, I really knew that those folks knew they were helping me and providing food for us. Today I thank our God for their love and kindness. That was my stepping stone to the world of music and also to a kindness that is simply not here today.

At nine years of age I had to join the musicians' union in New Philadelphia, OH. The dues were \$2.00 per quarter or \$6.00 per year. They made a special ruling for me as we were going to be playing in and around that area in the Moose, Eagles, and places like that. The pay was sometimes 50 cents a night but it was good experience and I was able to learn many tunes that I wouldn't have had the opportunity to learn otherwise. Soon M.C.A. was writing to Mother. His name was Roy Howard out of Cleveland, OH. Roy would send Mother a telegram asking if I could be at a certain town and a certain nightclub or dinner club to play with a duo or trio. For some reason I never thought of myself as different from other school children, or as a professional. Every time I went to play at a club I would make every effort to meet someone I could just play to and just for them. One thing I have tried to do was to cover up my fears by waving or smiling or calling out a person's name to take the attention away from me, yet at the same time calling attention to the bandstand and the band. I have always believed that a friendly smile sets the mood for the beginning of my music. I know I'm no different from other folks that are in the public eye, but today when I'm on a strange stage and the audience is not very receptive to my music, I just laugh as I remember what a trumpet player once told me. "Neal, you can always have a good laugh if you will try to think of those people without clothes on." When the time came that I needed to have a good laugh I would do just that. Once I laugh it seems to ease the tension and everyone is more at ease. Things go smoother.

You must know there is a terrible fallacy with some musicians that a good stout drink will calm



you down and you'll play better. The fact is that's the worst thing you can do for yourself and to the people you're going to play to. I refuse to drink and drive or drink and work or drink and play music. During my playing years I've been so scared by stage fright that I would actually get ill, but no one would guess it. Why???? I would sit back, look around the room, and pick out some-

one to look at now and then. I wouldn't stare, but just watch until they knew I was watching them, then with that eye contact established I could do the same thing to a second person. The secret was if I smiled (not flirting) and I received a smile in return, I knew I could keep their attention. That made me feel comfortable or as some folks say, "I feel at home with the crowd."

## ***STEEL GUITAR IN SWEDEN***

The steel guitarist in one of the most popular "South Seas" shows ever staged in Sweden has written an account of the event for us.

**Paul Abraham and "The Flower of Hawaii"** - by Thomas Malm, Sweden

On the 24th of July 1931, a light opera called "Die Blume von Hawaii", or "The Flower of Hawaii", was performed in public for the first time. The place was Leipzig, Germany and it became such an immediate success that it was given on sixteen different stages in one year!

The creators of this musical comedy were Alfred Grünwald, Fritz Löhner-Beda, Emmerich Földes, and Paul Abraham. Because he composed the music, it was the latter whose name came to be mostly associated with this light opera.

Paul Abraham was born in Hungary in 1892 and studied music in Budapest between 1910 and 1916. To finance his studies, he worked as a musician in restaurants. Being a very talented young man, he got a temporary post as a teacher in the Academy of Music in the capital. Between lectures, he found time to compose music. He was a disciple of his compatriot Franz Lehár, in those days the greatest name in the field of light opera. After Strauss, Suppé, and Millöcker, nothing much had happened in this field until Lehár turned up with his new ideas. It is quite

obvious that Abraham was influenced by his master, but it is also a matter of fact that Lehár used some of Abraham's ideas in his own light operas.

In 1928, Abraham's first light operetta, "Der Gatte des Fräuleins", had its first opening night in Budapest, where he had become a conductor in a theatre. It was also given in Vienna, Austria, where a Hungarian movie director, who had discovered Paul Abraham's talent, lived.

It was around this time that sound began to be used in movies. In Berlin, Germany musical comedies for the screen with Lilian Harvey, Willy Fritsch, and others, were produced and Abraham became one of the composers to supply the music. One of the movies containing his music was called "Melodie des Herzens".

Now began a successful but unfortunately very short period of fame in Paul Abraham's dramatic life. Within two years his musical comedies "Victoria und ihr Husar" ("Victoria And Her Husar") and "Die Blume von Hawaii" had made him very famous and wealthy. He bought a castle outside Berlin, where he continued to compose. Being Jewish, Abraham began to experience great difficulties living in Germany and moved to Vienna, where he composed two more musical comedies. The second of them, "Dschania, das Mädchen aus dem Tanzenhaus", was Japanese



## Die Blume von Hawaii



inspired.

Mainly due to his fear for his life, he moved via Paris to Cuba, where he played the piano in a bar before settling down in the U.S.A. He tried to make a living as a composer there, but did not really succeed. His creativity began to fade and he finally ended up in a mental hospital in 1946, where he remained for ten years. Thanks to friends in Europe, he left the hospital in 1956 and came to spend the last few years of his life in an apartment in Hamburg, Germany, where he was practically a prisoner within padded walls. His tragic life ended in 1960.

“The Flower of Hawaii” is his only light opera set in Hawaii. The story is about how the Hawaiians tried to bring a princess to the throne to be their queen, so they could once again have an inde-

pendent island nation. The princess lived in Paris, where she had a double who was a famous comedienne. So a comedian, Jimmy Boy, brought the princess back to Hawaii, telling everyone that she was actually his show partner from Paris. During the trip by boat, she fell in love with a captain in the navy. This made it all very complicated, because he had been told to arrest the princess if he could find her, and she was to be married to a Hawaiian prince. All of this, of course, is pure fiction.

The music consists of typical waltzes, marches, and show tunes of the 1920's and early 1930's, some of them with a Hawaiian theme in the lyrics. Over the years these songs have been recorded many times and Tau Moe, among others, has played Hawaiian steel guitar in this light opera.



Some of the LP records where you can find these songs with Hawaiian steel guitar in the orchestra are:

“Goldene Operette: Die Blume von Hawaii - Victoria und ihr Husar”, Telefunken NTA 516 (all the songs in German).

“Blume von Hawaii - Maske in Blau”, Karussell 635 175 (all the songs in German).

“Blomman från Hawaii”, Lani LALP 543, Yngve Stoor & His Hawaiian Orchestra (available from Schlagerförlaget Lani Music AB, Buxbomsvägen 57, S-12531 Älvsjö, Sweden).

“The Flower of Hawaii” is still being shown in Europe, mainly in Germany, but also in Sweden. One of the Swedish artists to perform in it in the early days, in 1932, was Nils Poppe, who later was to become one of our most beloved actors and comedians. Fifty years later, he was once again dancing, singing, and acting in it. Everyone was impressed to see him do this at the age of 74. In 1991 he did it once more, AT 83 YEARS OF AGE!

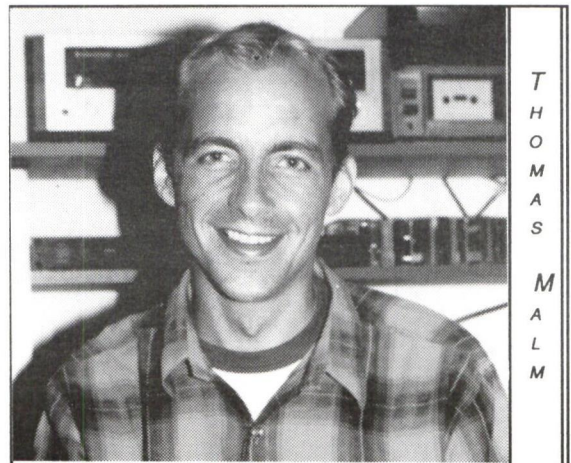
In 1982 and 1991, I played the Hawaiian steel guitar and ukulele in almost 160 performances of this light opera. Most of these performances were in an open air theatre in Fredriksdal, Helsingborg, here in Sweden. This theatre is in true baroque style and is considered to be the most beautiful in the country. Nils Poppe has had different shows here for 26 summers in a row and people from all over the country reserve tickets far in advance. As a matter of fact, at least 40,000 tickets had been sold before we even began to rehearse in May 1991 and even though no one had any idea about what next year's show was going to be about, there were actually ticket reservations until 1995!. The fact that the performances are shown on television in January every year only seems to make people more interested in going to the theatre.

The stage, designed by Björn Dronner, was very romantic with a waterfall, three grass shacks

without walls (one for the orchestra), and a silhouette model of the Royal Hawaiian Hotel plus a lot of living and plastic flowers and palm trees.

The choreographer of the dances was Albert Gaubier, who is very famous and has danced in the big Russian ballet. The dancers were dressed “Hawaiian style” and their dancing was very beautiful, even if it was not really authentic. To perform in this musical comedy, together with all the nice and talented artists - including my wife Kalolaine who danced and acted in the 1991 show - was a wonderful experience for me. Unfortunately, the rain and thunder were a bit too much for us on the opening night in 1991, so we had to cancel the rest of the show in the beginning of the second act. But, even though the weather was sometimes against us we had to cancel only four performances in 1982 and three and a half in 1991. In the audience we have had many prominent guests. One that I remember especially is Olof Palme, our prime minister who was assassinated in 1986.

After the last performance in 1991, Nils Poppe was coronated “The Swedish King of Entertainment”. I do not know anyone more suited to be given that title. He has said that 1992 is going to be his last season as a stage artist. He is going to have “The Spanish Fly” as this year's show.





# TARO PATCH TALK



## INTERNATIONAL FILM FESTIVAL . Dec. 8th.

"Listen To The forest" was produced by Eddie and Myrna Kamae. It's an environmental lesson, using music and hula, with the help of a great number of Hawaiian people. It could go a long way toward saving the island paradise, if enough people turn out to see it.

The second, "Puamana" is the story of Irmgard Farden Aluli and the fabulous Farden family. The stories told by this illustrious musical family as they grew up in their home, Puamana, is a rare piece of Hawaiian history. In her youth, Irmgard was a member of the Annie Kerr trio. Annie Kerr may have been Hawaii's first female steel guitarist to play professionally. These films should be available for public viewing and are a MUST. Don't miss them. Thank you for this report, Sig and Jean Vogel.

"The Tau Moe Story" being produced by Bob Brozman, telling the story of Tau and Rose Moe and their fabulous 60-year tour around the world has moved closer to completion. Tau was very enthusiastic last time I spoke to him. We're hoping it will make next year's film festival.

"TARGET - PEARL HARBOR" is a video shown on Hawaiian television telling the story of the Japanese attack on Pearl Harbor. In this film, Jerry Byrd is shown playing 'How D'Ya Do', much to his surprise. Jerry says the film is very good, so he tracked down the people who produced it and arranged for you to be able to buy it, if you should desire. See "Kine Disc" section for details. Congratulations, Jerry!

KEITH AND CARMEN HAUGEN, who entertain Tuesday to Saturday 5:30 -8:30 pm at the Royal Hawaiian Hotel's Mai Tai Bar, did some great shows in December. It had to do with the 50th

anniversary of the Pearl Harbor attack. Keith had composed a song for the event, titled "We Still Care" and he and Carmen were invited to perform it at a special ceremony on December 6th and 7th, and again on Christmas Day during the half-time show of the Jeep Eagle Aloha Bowl. KSSK's "Perry and Price Show" also broadcast a performance by Keith and Carmen live from the Hanohano Room on the morning of December 7th. Added to this was a very thorough special article printed in Honolulu's MidWeek newspaper on December 4th telling of the accomplishments of these two amazing people. If we find those two sporting new hats when we see them in spring, we'll know the worst has happened - their old hats have shrunk (or something).

KĪ HŌ'ALU FESTIVAL This festival, called the Gabby Pahinui - Atta Isaacs Slack Key Guitar Concert, takes place on a Sunday in August each year at the McCoy Pavilion, Ala Moana Park. It's sponsored by the Department of Parks and Recreation, City and County of Honolulu, and the Bank of Hawaii. The doors open at 3:30 pm and music begins at 4:00. Admission is free. **BUT: Watch for a change this year, I believe the location is to change to Waimanalo because it's the 10th year anniversary.**

Last year's artists were Andy Llanos, Glen Smith, Ledward Ka'apana, Jeffrey Kay, Agnes Kimura, Raymond Kāne, George Kuo, Oz Kotani, Haunani Apoliona, and Leland Atta Isaacs Jr. I'm hearing now that Barney Isaacs performed there too, on steel guitar of course, also that Ledward Ka'apana played a number or two on his Hilo acoustic steel guitar. This year, the San Francisco based Kapalakiko Hawaiian Band plans to be there.



This year, because it's the 10th anniversary of the festival, it is being taken on tour to the mainland. On Saturday March 21st seven of Hawaii's greatest slack key artists are scheduled for the Performing Arts Center in Seattle and we have our tickets already. For us it's about 150 miles one way. We will enjoy every note, I'm sure, but we hope that as a bonus Ledward will play a little steel guitar. Who are the artists? Sonny Chillingworth, Ledward Kaapana, Raymond Kāne, George Kuo, Ozzie Kotani, Cyril Pahinui, Bla Pahinui, and "other artists".

I watch reports of that festival with great enthusiasm because it's a very successful event aimed at preserving Hawaii's musical culture. I believe the day could come when our steel guitarists put on a very similar show with that sort of sponsorship as well. Could happen, don't you think? If we all close our eyes and wish very hard..... On the other hand, if we actually DID something about it, it might happen sooner.

**KEIKI HULA FESTIVAL. KALIHI-PALAMA CULTURE & ARTS SOCIETY** will be hosting 17th annual Queen Lili'uokalani Keiki Hula Competition in August at Kamehameha Schools Kekuhaupi'o Gymnasium. Contact the society's office at 357 North King St. Honolulu 96817. 521-6905. See if you can get some steel guitar playing going on.

**SENIORS GET-TOGETHER, WOULD APPRECIATE SOME STEEL GUITAR??** Here's an announcement that was placed in a local newspaper:

"If you are a native Hawaiian 60 years or over and interested in an opportunity to interact with other native Hawaiians, we have a program just right for you. Our **Ke Ola Pono No Nā Kupuna** (Good health and living for the elderly) program offers a wide range of daily activities including language, arts and crafts, hula, himeni, storytelling, and Hawaiian history. Also a traditional Hawaiian

lunch at no cost. Transportation is available. Program hours are 9 a.m. - 1 p.m. Monday to Friday. Ask for activity assistant Annette Mapuana Ringler 397-1100, or on the big island Rayce Bent 961-2625, on Maui Louise Kaili 242-9774.

If you're a beginner on steel guitar and need some experience, or if you're retired and feel like sharing, consider phoning these people and offering to bring them some good steel guitar music.

**ALAN AKAKA**'s Islanders is the house band for radio station KCCN's lunch-time broadcast from the Royal Hawaiian Hotel's Surf Room. The show is "Territorial Airwaves", on the last Wednesday of each month from 1:00 - 2:00 pm. On October 30th the show was titled "Salute to Miss Hawaii" with Alan on steel, Benny Kalama, Sonny Kamahale and Gary Aiko (son of Genoa Keawe) backing him. Three former Miss Hawaiis were the featured dancers. Plan your trip to Hawaii this spring so as to catch this show.

**WAIT, ALAN'S NOT FINISHED YET.** On the last Wednesday of January (KCCN lunchtime broadcast) the theme was a salute to the grand old lady, the Royal Hawaiian Hotel, on her 65th birthday. Alan's Islanders trio was the main course. Guest artists Sonny Kamahale, Ed Kenney, Benny Kalama, and the Brothers Cazimero served the dessert. Another gala event with steel guitar well represented. Wonder what it would be like to live in Hawaii. You'd get "so round, so firm, so fully packed" from attending all these great feasts. Who said Hawaiian music wasn't fattening? (Thanks for the item, Nancy.)

**"SPECTRUM" VIDEO SHOW.** This was first shown on Hawaiian TV in 1989, in connection with the steel guitar centennial. Jerry says it was shown again recently, for the 5th or 6th time. That is happy news, because that show was steel guitar all the way and it's not often that steel guitar gets the spotlight in Hawaii. It brought a new



wave of phone calls asking for steel guitar lessons. But there's only one Jerry. Auwe!

**CBS-TV, Channel 9** Alan Akaka did a special show, I believe it was , Feb. 12th and 13th. In it he re-told the story of the invention of the steel guitar by Joseph Kekuku. Did you lucky people living in Hawaii get to see it?

**WHAT'S JOHN AUNA UP TO NOW??** We haven't heard from John in such a long time we're beginning to worry about him. But not to fear! Merle Kekuku tells us John is planning a steel guitar concert in Honoka'a, about 15 miles from the Parker Ranch on the big island of Hawaii. I don't know the dates, but even that much information is good news.

**THIS ITEM'S PACKED WITH NAMES.** This comes from a phone conversation with Alan Akaka who told me that steel guitar is getting along quite nicely in the islands. **Eric Kinilau** is making plans to perform with his group in Japan. At home he does gigs for the Gonzalves Agency. **Greg Sardinha** is still playing in the **Karen Keawehawai'i** show. In April Alan is organizing a dazzling group of stars for a **four-day tour of Japan**. In the group are: the **Jerry Byrd Trio**, **Genoa Keawe** and her group, **Myra English, Ed Kenney**, and **Gary Aiko**.

**ALOHA WEEK, SEPTEMBER 1992** Alan has a steel guitar show planned. More news about that in later newsletters.

**OCTOBER 1992** - at the Maui Intercontinental Hotel, Alan and Henry Allan have plans for a steel guitar show.

**EARLY OCTOBER TO JAPAN** Alan will take his steel guitar Ho'olaule'a to Japan, including the foremost steel guitarists of Hawaii. They will join with Japanese artists in the same format as the famous Hawaiian ho'olaule'as have used.

**ASSOCIATION FOR HAWAIIAN MUSIC.** This prestigious group of Hawaiian musicians made a wonderful statement in their last newsletter. They said, "How do we achieve our goals of preserving the music and culture of Hawai'i and encourage its resurgence throughout the world?? Simple: with the Hawaiian steel guitar!. Beginning in early 1991, Hawai'i Public TV, KHET, produced and broadcast two "Spectrum Hawai'i" programs; one with our President, R. Alex Anderson (96 years old) , his music and his ukulele, accompanied by Jerry Byrd on steel guitar and Benny Kalama on guitar and bass. The second "Spectrum Hawai'i" was an all steel guitar TV show featuring Jerry, along with Barney, "The Chief", Isaacs, Alan Akaka, along with more wonderful players. Jerry, Barney, and Alan gave some fine narration about instruments, tuning, and styles. We understand that both programs will be broadcast from time to time throughout this year."

Also. "We have received word that the men of the very popular "Merrie Monarchs" Hawaiian Glee Club who sing with Bandmaster Dant's Hulihe'e Palace Band want to become members of AHM. This from the steel player and new member John Auna. Welcome, all Big Island members."

They also tell of a book of old Hawaiian songs, written in the 20's, 30's and 40's by Helen Desha Beamer which has just been published. The songs are in Hawaiian with English translation, about the people and places of Hawaii, particularly the Big Island. The pictures alone would make the book worth buying, they're of all the old homesteads and people and places of the Big Island. See the "Makemake" sectionr.

**10TH ANNUAL KA HIMENI ANA (OLD FASHIONED SINGING)** This takes place August 14 and 15th , 8:00 pm, at the Orvis Auditorium, University of Hawaii, Dole Street & University Ave. This unamplified pre-World War II Hawaiian music competition is open to all amateur or



professional groups. Judging takes place the second night. This year the Kapalakiko Hawaiian Band of San Francisco will be the first out-of-state group to take part. This is definitely an event that should have steel guitar included. Pre World War II music was always performed with steel guitar. I understand that "unamplified" is true for all other instruments but for the steel guitar there is an exception. Please, someone, tell me you played steel guitar there. I'd like to write it up in the next newsletter. Contact. Marge

Hansen 808-842-1133.

**LEDWARD KA'APANA** has changed the personnel of his group "I Kona". His sister Rhoda Kekona is now on ukulele and Joe Uahinui on bass, with Ledward on lead instruments of course.

**HO HO!** If you're looking for Don Ho next time you're in Honolulu, he's no longer at the Hilton Hawaiian Village dome, but in the smaller Hula Hut.

## KUMAKAGAB

**MISCHIEF? OR MALICE?** This article in the last newsletter contained a mis-quote which I want to correct today. It was on page 14 where I said, "One damaging statement is attributed to Pulu Moe who, says Life, was married to Joseph Kekuku's daughter and she stated in no uncertain terms that her father DID NOT invent the steel guitar." Thank goodness I didn't put it in quotation marks. I was quoting from memory since all my reference material for the steel guitar book was piled up in a corner of this office (used to be our kitchen dining area, now given over entirely to club stuff). I had stopped work on the book in order to turn out the January newsletter which comes right in the middle of Christmas preparations. So, the book reference material was lost in the mishmash until the holidays were over and I just wasn't going to search for the proverbial needle in the haystack to get the quote right. The correct wording is the way Kealoha Life did say it in his research report on the origin of the steel guitar, as follows.

"My first doubts were sparked off by the remark by my lifelong dear friend and musical associate, steel guitarist Pulu Moe, like Joseph, living in La'ie, North Oahu, and son-in-law of Kekuku, (by virtue of his marriage to Kekuku's daughter Lei Lalana Kekuku) to the effect that many Hawai-

ians played steel guitar long before his father-in-law did."

**BILL SEVESI** says, "We're still playing extra hard at dance halls and hotels, I've completed 'Song of the South Seas', the life and music of B. Sevesi, a 30-minute documentary film for cinema and TV. I have found another Hawaiian guitar player, a female named Beryl Smith, an extra good player. She plays one man band style, her feet controlling drums and bass, etc. I believe she gets \$300.00 a night. **Trevor Edmondson** and **Bill Wolfram** are both OK."

**WHATEVER BECAME OF....?** Club member **William Cheorvas**, North Hollywood CA. His newsletter was returned "Moved, left no address."

**Elsie Jagers**: Jimmy Hawton says she was in a town about 25 miles from Napa, named San Pablo CA working with a church, but has moved on. I don't know how long ago that happened, but thanks for keeping the trail hot, Jimmy. I'm happy to say the following prodigal son has returned to the fold. **Chris Woltmann** has finally turned himself in. It seems he got tired of big city





living, loaded up his goat, chickens, girlfriend, cats, and guitar and headed for the wilds of Oregon. But, beurocracy reared its ugly head even in the wilds of Oregon, causing them to camp in their pickup truck for a month until they could get settled in their new home. As soon as he can find some good steel guitar contacts in Oregon, he will continue his diligent pursuit of excellence. And then, I think, we're all going to hear something astonishing coming from the hinterlands. Keep us posted please, Chris, and don't ever get lost again. Mother worries.

**Also missing:** "Looking for a steel guitar player **Lyle McGuire**. We played together for dances and night clubs in the 1930's. He was an instructor for Honolulu Conservatory of Music (Oahu) in Grand Rapids MI. He left there in 1938." Contact: Herman Lindley, 3170 82nd, Newaygo MI 49337. 616-652-1454

**THERE'S GOLD IN THOSE OLD HAWAIIAN SHIRTS**. Your OLD Hawaiian aloha shirt may be worth plenty of coconuts, maybe up to \$1300.00 for a shirt made during the 40's and 50's. They're valuable because they represent a lost art form, ranking with the finest of American folk art. Each shirt was sewn individually. Special inks and brilliant dyes, raw silk and quality rayon, dazzling patterns and illustrations were all integrated to reproduce these works of art.

How can you tell if your shirt is valuable? Check the label. Among the most valuable are: Kahala, Champion, Kamehameha, Paradise, Royal Hawaiian, Waikiki, Watumull's, and Shaheen's. Collectors also pay top dollar for shirts featuring: rare designs and color combinations; two-flapped pockets and pockets that don't break up the fabric's pattern; large sizes; long sleeves and buttons made of copra seeds, bamboo, coconut shells or metal emblazoned with the Royal Hawaiian crest. If you think you own one of these treasures and would like to have it evaluated, take a good close-up color picture of it and mail it to: Animal House, 666 Windward Avenue,

Venice, CA 90291. Also, check your library for "The Hawaiian Shirt: Its Art and History" by H. Thomas Steele.

We have a letter from a collector who is offering to buy old aloha shirts. The gentleman, Richard Smith, is the author of the Rickenbacker guitar book. See "Makemake" section.

**CONGRATULATIONS TO MARGIE MAYS** who played in "Festival91", Burghclere, Newbury, England last November. It was Margie's first trip to the United Kingdom and she won their hearts with her excellent steel guitar playing and her lovely personality. They teamed up with **Mary** and **DeWitt Scott** to make the trip.

**THREE CHEERS! GEORGES CHATAGNY** of Switzerland and his wife **Jeannette** plan to be in Hawaii in May of 1993 for our next steel guitar convention. You've got to appreciate what distance they must travel and the expense of the trip to know this is an announcement to celebrate. Great news, Georges! We hope your plans come true.

**PATILANE AND ROBBIE** sent a lovely Christmas card saying "We have happy memories of the hospitality and beautiful music. Thinking of you 'Arohonui'" Do you remember who that is? They're the delightful New Zealanders who came to our 1991 Hawaiian convention with **Ken Kitching**. Patti did the poi ball dance with electrically lit poi balls, their own invention. I urged her to put them on the market, they are so effective! Wow! I hope they come back in 1993.

**TRINI HEW LEN** sent her love and best wishes to all of us, as she does every year. It is so good to hear from her, it always makes the two of us go put on a recording of that great and beautiful spirit known as **Billy Hew Len**. No one ever teased so much out of the steel guitar as did Billy, in his own joyous way. Maybe some of our new members, the younger ones, don't know that Billy lost his



whole left hand in an accident when just a teenager, yet his courage and his love for music made him one of the best to ever play steel guitar. How could that possibly be, you ask? With a glove, (not even a prosthesis) with a steel bar built into it. Order one of his recordings from Hawaii, it will make you feel very humble.

**PHILIP GRANVILLE** has a few more stories to share with you. You'll remember him as the concert violinist who kicked his bad habits and took up the steel guitar. We told his story in the last issue.

"We were playing an all Mozart concert. There you are, on a stage in a hall heated by some 2,000 bodies in the audience compounded by bright hot lights, a tight monkey suit, and your exertions. The sweat runs down your cheeks to your shirt collar, until it is wet through and you can't stop to wipe your face. Also, when playing violin, an invisible dust rises from your bow and strings. It dries up your nose and throat. So, I would suck a life saver to keep my throat moist. This particular time, I put a stick of gum in my mouth and chomped on it. We started the opening bars of Mozart's longest symphony, 45 minutes of playing time, and that darned gum got stuck on the back of my dental plate and was gagging me. I could hardly breathe, and didn't dare work on it with my tongue in case it got worse. So there I was, in agony, couldn't do anything but suffer, until the symphony ended and there was an intermission. I was first off the stage and have never chewed gum since.

Another time, a large inn with a huge ballroom was built, and in order to promote it and the orchestra, a Viennese Night was scheduled, where small tables were placed around the dance floor, cheese, crackers and wine were served, and the patrons danced at will to the orchestra. The tickets were a terrific price but all were sold. For some reason, I was late for rehearsal, as was a charming lady member of the violins. As we

drew out our violins, the orchestra was playing 'Blue Danube'. The lilt and beat were compelling and, as at that time I could shake a wicked hoof on the dance floor, I asked her if she would like to dance. She said yes, so we glided onto the floor in a Viennese Round Waltz. The rhythm was magnificent, you couldn't go wrong if you tried. The conductor, a Viennese himself, was glancing at us and smiling. It's quite an experience to dance to a full orchestra (110 members). It must have been great at those Old Time Balls in Vienna. We must have been forgiven for being late (a horrendous crime) for nothing was heard of it."

ED: Delightful stories! Encore! Encore! What an experience, to play with 110 other musicians, and non-stop for 45 minutes to boot! It boggles the brain.

**ELMER, WORLD'S OLDEST TEENAGER** took time between flights to everywhere to report on his visit to the National Association of Music Merchants convention in Anaheim, CA. He says electronics are "in" bigger than ever and recording studios are going from reels to discs. "Only Sierra steels were on display and I saw a rock steel guitar player who played a cheap double neck 6-string that sounded like the bottleneck slide stuff. Fender had a blonde doubleneck Stringmaster steel guitar like mine and Frank's on display. I never did find out why, there was no price on it and not on their price list. Someone said Fender was selling them in Japan. I'm glad somebody's selling them!" And before he went flapping off to Vegas, he added, "I will be 80 next year and like Grandma Moses I expect to be discovered as a great artist at that time." Signed: Elmer W.O.T.

**WALTER P. ALLEN** says, "Back about 1973 I played with a band at the home of a wealthy family in North Salem NY. There were many celebrities present. The most notable was **William Randolph Hearst**, one of the most wealthy people in the world, no doubt. I was playing my



3-neck stand-up Fender (no pedals). I noticed Mr. Hearst watching me very closely. I wondered, "Why is he looking at me so much?" When we took our break he came to the bandstand and led me by the hand to the side and sat me down. He looked at me and said, 'You know, when I was a kid I played something like you play, but I laid it down on my lap and slid a steel bar up and down, etc.' My reply was, 'I play the same thing but instead of on my lap it's on three legs.' He looked at me and said, 'I love this instrument.' That made me feel good, so I offered him my picks and bar, but he wouldn't accept my offer. He said that he's only a listener. Several more times that night, I noticed him watching me. He gave me a few smiles. I knew he was a steel guitar lover, no doubt about that."

ED: Great story, Walter. Thanks for sharing with us. Gee, we could use an ally like that!

**JOHN MARSDEN**, Sheffield England, has some information to share with you about certain items in the last newsletter. John has a vast store of information about Hawaiian music and musicians, so when he goes to the trouble to write to us I am VERY PLEASED. Here's John: "Page 36 'Da Good Kine Stuff' - **Barney Isaacs** plays on the two "Hawaiian Slack Key" albums on Waikiki. I think most of the Waikiki albums are still available on disc, but perhaps not for much longer..."Songs Of the Golden People" is not a Hawaii Calls broadcast, but studio tracks....all except for the final one by **Pua Almeida**, which DOES come from a broadcast. They added strings for the LP. I don't know if any other individual tracks come from the show, but doubt it.

Interesting to see on page 31 the mention of **Telu Mansfield**. I had a letter from her many years ago, and also have an old 16mm sound film where she sings. So nice to know she's still alive and well.

Since, to me, reggae is the most irritating form of music of all, with its off-beat, I'm horrified that it has become popular in Hawaii! I don't think I should like 'Jawaiian'! I hope the fad soon passes!

Two further news items: The autobiography of **Peter Hodgkinson**, who led the Hawaiian Islanders, a very popular British recording and broadcasting group during the 1930's, will shortly be available. It has been edited and appendices added, and makes a useful reference to this interesting group of four brothers. Peter composed "Tiger Shark", a very popular steel guitar solo over here and in Europe and New Zealand. The price will be £10 plus postage. All money is being donated to Peter's wife, Joan. "

**ED KIRKMAN** of Essex, England says, "I wish you a lot of luck with the book. In case you don't have this, **Roland Peachey** is still alive in Hollywood; he had his 80th birthday on January 10. As far as I know, **Roy Smeck** is still alive; I have an interview with him dated March 17, 1988 in which he plays three ukulele numbers." Great stuff, Ed. Send more.

**MIKE PERLOWIN** says, "I've located a Mosrite 12 string electric Dobro. To my knowledge only 50 of these were ever made back in 1964. I've been looking for one for years. I will use it on my next recording. It's been sitting in the closet of a collector for the last 15 years or so." ED: I've asked Mike to send us a picture for the steel guitar book. I've never even heard of a Mosrite 12-string electric Dobro! What music it must make!!!

**BOB BROZMAN** has a lot of good news for us. I'll let him tell it. "No, I have no tour to the northwest this year - - too busy! Also, the principle guitarist of the Broz-O-Phonic Orchestra is currently on a 3-month African journey. It's amazing how things are working for me—I am fully booked up for 1992, but this will include only



5 or 6 dates in North America. I have over 90 concerts booked across Europe this year! If I had to depend on the U.S. economy and state of cultural appreciation, I'd starve.

Regarding the **Tau Moe Film**, we did receive a small additional grant (\$8,000), but unfortunately another \$75,000 is needed for editing, processing, completion and promotion. This figure includes zero salary for the director (Terry Zwigoff) and producer (me) for our 2 years of work. At this point that is okay with us—we just want to get this film done before it is too late for Tau to see it. It's frustrating naturally since I know Tau is living for the premiere, and the Moes and all of us worked very hard on it."

Later, in discussing the recording Bob made with the Tau Moe Family, "You may not be aware that the album we made together received a very prestigious U.S. national award: we are on the Library of Congress Select List—only 34 albums per year (all types of music) make it onto this list! Yet in Hawaii, the album was nominated for a Hoku award in the Traditional category and amazingly did not win! Can you think of a more traditional Hawaiian album! So I think some insider politics must go on in Hawaii's music scene. Feel free to quote me about this—Tau and I were rather insulted.

Alas, I haven't been to Hawaii since I last saw you there and I can't go this May either. I have a tour of England from March 21 to June 21—and that's a long haul. But every night is in a packed theater in a different town. For 1993 I plan to make the convention if possible. I really need to see Tau and Rose soon--Tau is like a godfather to me and a great mentor as regards music AND the human side of show business."

Wow! There's one steel guitarist who is definitely busy! Yes, we felt very unhappy about the album not winning a Hoku award, too. We wrote letters to everyone we knew of who had anything to do

with the Hoku awards, and invited our members to do so as well. I guess public support didn't carry the day.

We're VERY HAPPY to hear that you plan to be in Hawaii in 1993. Frankly, I think it will be the biggest ever, the most exciting convention since there's no war threat and everyone has had years to save up for the costs.

**HAROLD BOGGS** played a luau for over 300 members of a recreational vehicle club. They all met with their rec vehicles and Harold and his group transported them across the seas. He says, "They really seemed happy. The president of the club was there and is having us for the national convention in October. There are 800 members in the club. We play at every opportunity and love it. I purchased a # X20 Yamaha rhythm unit and it's truly helping me with my timing. See you in Hawaii next year." That would be in 1993, right? Harold has the right spirit, he puts his best foot forward. You'll never get asked, you know. You've got to volunteer your music. A rec vehicle club is a great idea.

**RALPH KOLSIANA.** You know, if this kanaka weren't such a good steel guitar player, I'd say he should have been a writer. He has so many memories to share. In the last newsletter I had an article about Telu Mansfield which triggered off happy memories for several people. Ralph is in the mood to talk story, so I'll let him take over.

"Yes, I was one of the first members of the Polynesian Society. Yes, that was the same Bill Wislin Ornales Kale (Kaleiali'i) and I spoke of. He was our bass man and M.C. and the father of Bill Jr. Also, Telu Mansfield later after divorcing Nick Oreb, owner of the Hawaiian Gardens drive-in restaurant and night club in San Pedro. Harry Batey was also a paratrooper during World War II, and came home unscathed. He was also a very fine guitarist and vocalist. When he had the



"Polynesians", Eddie Bush was the steel man and Sam Kaapuni was the rhythm guitarist and Harry played bass. They appeared there at Pete's Place for several years while we were at the Tahiti Hut in Santa Monica. Lee Naala Reid was Chief Max Reid's wife and a great dancer. Max was the leader of the band at the Tahiti Hut and Kuulei Reiner, also a fine hula dancer and classical voice singer, appeared with us and Mel Peterson at the Zamboanga Club near Culver City where Benny Nawahi appeared, called "King's Tropical Inn".

I hope these names bring happy memories to some of you as well. Ralph has a picture of this group that he plans to share with us. Maybe next newsletter, Ralph??

**WHAT'S "DAT"?** Mike Perlowin wants to tell you about the ultimate in tape recorders. "Dat" is a Digital Audio Tape. "The format has become the new recording industry standard for mixing and all the major studios are replacing their big \$10,000 decks with these little things that look like cassette recorders. DAT tapes look like tiny VCR tapes. They are a little more than half the size of regular cassettes and the recorders range in size from the same size as a standard cassette deck to one that is the same size as a Walkman. Prices range from \$600 to \$12,000. I paid \$2000 for mine three years ago but the same deck is now available for around half that. It is absolutely the best. Nothing else even comes close to the superb quality of these things." ED: Well, you might not want to lay out that kind of cash to record our conventions, but if you see someone

using one, you can say, "What's DAT?" without looking stupid.

**CHRIS TEMPLETON** of Kauai must have been practicing. Carlos Minor just sent us a tape recording of Chris and his group playing the "Mosquito Hop" and we were delighted to hear the maturity he's developed. Chris uses a few tricks to make you hear the mosquito and changes the tempo and the mood to show how he suffers from a mosquito attack during the night. Between attacks there's the serenity of "now I don't hear 'im, maybe I can stick my head out again" and then the dive bombers go back to work. Pretty cute. Who wrote it, Chris?

**JOHN ELY** just phoned to say he and the group "Asleep At The Wheel" are leaving in March for a tour of Norway and Germany. He hopes to meet club members over there. When he gets a four day break from the tour he'll try to get to Lund to visit with Thomas Malm. They'll have a great time, I'm sure. John owes us a big write-up about their trip to Brazil and their experiences being in Dolly Parton's latest movie "Wild Texas Wind". They played the part of Dolly's back-up band, so were on screen quite often, with John playing a lap steel. The film was made for television, it's to be shown in April on NBC. Watch for it! I'll try to get this newsletter to you early enough so you'll know about it.

Also, did anyone see Bill Stafford's movie "My Own Idaho"?? I haven't heard from anyone about it. Bill is not seen in the movie, he's playing steel in the background.

## ***NEWS OF OTHER CLUBS***

**R. ALEX ANDERSON**, president of the Hawaiian Association for Musicians, turns 97 years young this spring. Would you believe he still plays golf?

**AIKANES O HAWAI'I** Boy, they're the go-gettin'est group! They've hardly organized themselves and they've already entered a float in the St. Petersburg Times' Santa Parade, they have a



benefit luau organized for April 4th, and now they have a 12-day cruise on the S.S. Constitution planned, which departs July 11, 1992. You fly to Waikiki where you board the S.S. Constitution and cruise around the Hawaiian islands in total luxury. Final payment is due by April 27, but maybe you can call them in a big hurry and join up! Call John DeBoe, board member for both HSGA and Aikanes O Hawai'i, 813-577-2911, to see what can be done.

John just sent us an up-date of their activities. "Aikanes O Hawaii is well and GROWING! Our January meeting was held at a private residence as usual, but there were at least 50 persons attending and the place was packed and there were other members that were not present. The talk now is that we will have to make an effort to find a suitable hall somewhere. The luau in April is the big thing being planned now, with TV and other media coverage, we expect a big jump in membership. Musicians and dancers are coming out of the woodwork. Lopaka Brown is the entertainment director, guitarist, singer, chanter, rhythm, and lead. A guitarist and bass player, formerly with Johnny Lum Ho of Merrie Monarch fame, is here and also Kimo Bright, guitarist and oldest brother of Teresa Bright. A lot of things going on as our newsletters will let you know. Who needs Hawaii? No Jawaiian around here!" Great news, John. I wonder who was the first person to say, "Hey, we have enough Hawaiian musicians and entertainers in this area to start our own club!" That was a SMART PERSON. Who gets the credit for the idea?

**THE PEDAL STEEL GUITAR ASSOCIATION** of Floral Park, New York, did us proud in their latest newsletter, volume 18 number 10. Clay Savage did a great write-up of our Joliet convention, including a collection of stunning pictures, especially the one of Barney Isaacs on the front cover. For me, it was a super treat to read and reminisce, seeing the write-up done from someone else's point of view. Clay Savage, "you done

good, kid!" Now you've got me all enthusiastic for the coming convention in Joliet. A big "Mahalo" to Clay and Lois and to Bob Maickel.

**INTERNATIONAL STEEL GUITAR CONVENTION** - Scotty's "do", at the Clarion Hotel, St. Louis. It's set for September 2, 3, 4, 5 and 6th. It's the Labor Day weekend - and then some! Alan Akaka plans to be there again. Find out all about it by contacting DeWitt Scott, 9535 Midland, St. Louis, MO 63114 ph 314-427-7794

**STEEL GUITAR WEST** held its fifth annual jam session on the afternoon of Sunday March 8th. at the San Leandro Elks' Club, 350 Davis St. San Leandro, CA. The \$1.00 admission charge went to the Elks' charity program. We haven't had a chance to get a report on the success of the venture. It used to be engineered by Jimmy Hawton in Napa Valley CA, but Hollis Baker has taken it over, which explains the new location. If you want to be on next year's mailing list, contact Hollis Baker, 35829 Blair Place, Fremont Ca 94536. ph 510-793-1165

**ALOHA INTERNATIONAL STEEL GUITAR CLUB** has changed its annual convention date to July 16, 17, and 18th. It's a week later this year, to avoid Winchester's "Fair On The Square". I can't tell you who their guest musicians will be this year. I usually get their quarterly newsletter within the week after I close this newsletter, and this time I'm closing extra early so you'll have a chance at attending the eastern states get-together sponsored by Don Sweatman and Warren Slavin. See our "Conventions and Get-togethers" section for more details. To find out more about the AISGC convention, phone Dirk Vogel 612-533-7383 or write Box 24284 Minneapolis MN 55424.



## **WHERE THEY ARE PLAYING**

**THE KAPALAKIKO HAWAIIAN BAND** from San Francisco are planning to be in Honolulu for the month of August. They'll take part in the 10th annual Slack Key Guitar festival. Saichi Kawahara says the festival will not be held in the McCoy Pavilion as usual, but at Waimanalo. The band members, Saichi Kawahara, Keith Cockett, and steel guitarist Dwight Tokumoto, will be staying with friends and family in Honolulu. They'll be getting in all the playing they can manage while in the islands.

Back in Frisco, they usually play at the South Pacific Seafood Restaurant 2500 Noriega St. (at 32nd Ave) in San Francisco. Or phone Saichi Kawahara at 415-468-7125. They are a very popular group, so their schedule does change. Right now, the dates at the restaurant (7:30 - 10:30 pm) are: April 3, 10, 17, 24, May 1, 8, 15, 22, and 29th. Hey, that's every Friday! If you plan to take a little drive and enjoy the best that San Francisco has to offer, make special plans to hear this band. They are GREAT.

In February they held a fund-raiser for the Kapalakiko Hawaiian Calendar of Events which they publish. Auntie Genoa Keawe came over from Honolulu to be their guest artist.

**RUDOLF BARTEN** is still playing regularly at the Mai Tai Restaurant in Cologne, Germany. He plays with his own tape recorded back-up, which is excellent. Rudolf sent us a recording of 37 of the 60 songs in his restaurant repertoire. We're urging him to put out a commercial recording, as his work sounds like a winner to us. It's not totally Hawaiian, it's a mixture of standards, German, Latins, country, and Hawaiian. I dare say only club members would be interested in a totally Hawaiian recording, so Rudolf is being very pragmatic in mixing the interest and the tempos in such a way as to appeal

to the general public. That's what survival is all about and we can't do much about popularizing the steel guitar if we don't get to the public. Go for it, Rudolf!

**BARNEY ISAACS** plays at the Kahala Hilton Friday and Saturday evenings. He's busier than ever, having taken over the steel guitarist's chores with the Royal Hawaiian Band as well.

**VINTON CASTRO** is now an active musician, playing various gigs in and around Hana, Maui. He's in a group of his buddies, so I'll bet they're having fun with it. Vinton is a Jerry Byrd graduate student.

**KALAYA PRESENTS "A NIGHT IN THE SUN"** a Polynesian revue with a cast of 75. Steel guitarists Lorene and Art Ruymar will join with John Fatiaki's Outriggers band for the professional dancers' segment of the show. Saturday May 23 7:30 pm and Sunday May 24th 1:30 pm at the Centennial Theatre, 123 East 23rd St. North Vancouver. Tickets can be bought at the door. \$ 10.00 for adults, \$6.00 for children and seniors. Proceeds for the Save The Children Fund.

**GREG SARDINHA PLAYING WITH KAREN KEAWEHAWAII'S BAND** We've had some very good reports about this show, be sure to turn out and show your enthusiasm when you visit Hawaii. Check with the Pacific Beach Hotel, ballroom, to see when they play.

**VIC AND NANCY RITTENBAND** still perform Monday nights 5:00 - 7:00 pm at the Aloha Lounge, Outrigger East Hotel. They report: "Some of our old beach show visitors have found us through the Waikiki Beach Press publicity and we are also a favorite with Danish tour



groups.....They love it, and they buy our tapes!"

The Rittenbands are planning a tour of Scandinavia. They are scheduled to appear at the "Handverksmessen I Jondal", which is a folk music festival in the town of Jondal, near Bergen,

Norway. They are to come a week early so as to practice to perform with Olav Storesletten (member of HSGA) on steel. I didn't get the date on that, but I'm sure the festival is well advertized and people in the area may not have trouble locating it.

## **DA KINE DISC**



### **HOW TO ORDER RECORDINGS FROM HAWAII?**

**A.I.S. America Inc.** 949 Kapiolani Blvd. Ste 102, Honolulu HI 96814. Phone 808-533-6165.

**Harry's Music Store** 3457 Waiialae Ave., Honolulu HI 96815 Ph 808-735-2866.

**House Of Music** Ala Moana Centre 1116, Honolulu HI 96814. Ph 808-949-1051.

**On the Mainland: Scotty's Music.** 9535 Midland Blvd. St. Louis MO 63114. 314-427-7794.

Always mention HSGA when you order, it's good PR.

### **CHARLES K.L. DAVIS AND JERRY BYRD RECORDING**

George Ward and C.C. Johnson told us: The record is called "Hawaii's Yesterday" and Jerry plays on acoustic and frypan steels in the old style. Charles sings in Hawaiian, Benny Kalama ukulele, Sonny Kamahale guitar, and Norm Isaacs bass. All the songs are vintage. Hula Blues, Naughty Naughty Mai Nei, Honolulu Tomboy, Hula Vamp, He Ono, Aloha Sunset Land, Uheuhene/Eleu Mikimiki, Kukuna O Kala, Kakanui Hotel, Mai Poina Oe Ia'u, Palolo. It's on the Hana Hou label, H35001

**'TARGET - PEARL HARBOR'** television show available on video cassette. Order from VRC 1575 South Beretania St. Suite 105, Honolulu HI 96826 ph 808-946-1000. This film tells the story of the Japanese attack on Pearl Harbor and includes a section with Jerry Byrd playing 'How D'ya Do'. Price including shipping is \$32.95.

### **OLD MOVIES CONVERTED TO VIDEOS.**

Lewis Lee would like to buy some videos of the old movies that had steel guitar playing in the soundtrack. Can anyone tell him (and let me know too) whether there is a catalogue available that would list the old movies for sale, or how does one arrange such a purchase? Lewis is interested in "Paradise Isle" with Sam Koki, or "Paradise Hawaiian Style" with Elvis Presley, or "Hawaii Calls" with Bobby Breen, or "Hawaii" with Julie Andrews, "Hurricane" with Dorothy Lamour, "Hawaii, Dream Vacation", "Hawaiian Buckaroo", or "Donovan's Reef" with John Wayne.

Contact Lewis Lee, 20 - 37th Street, Toronto ON M8W 3L6 ph 416-255-6619

**OLD HAWAIIAN RECORDINGS** - "I have Hawaiian records, 78 RPMs from the 1940's. I have re-recorded them onto five 60-minute cassettes, with some surface noise as you would expect. A list of the artists; Andy Iona, Dick McIntire with Dorothy Lamour, Francis Langford, Dick McIntire with Bing Crosby, Lani McIntire with Bing Crosby, Harry Owens with Bing Crosby, David Kaniu - Hawaiians - Ray Kinney / Hawaiians, and Bernie Kaai." This is from Howard Steppat, 5325 Springfield Rd., Clifton Hts PA 19018, 215-026-0105

### **SIONE ALEKI JOHANSSON**

"Destination Tonga" (Hibiscus Records, TC HLS-4) and "Pacific Ukulele" (Hibiscus Records, TC



HLS-46) should be available from Reed Pacific Records Ltd., 182 Wakefield St., Wellington, New Zealand.

"Sione Aleki & His Magic Ukulele" (Armar Release, ARC 009) 22 songs from five different parts of the Pacific with Bill Sevesi playing steel guitar is available from Bill Sevesi, 3 Milliken Ave., Mount Roskill, Auckland New Zealand.

Bob Ramacker, Video Concepts, 1295 S. Kihei Rd., Suite 1, Kihei Maui HI 96753 808-879-1329 should have "Jesse's Polynesia", June 23, 1989, which includes Sione on ukulele. I phoned Bob and the only video cassette he found in stock was "Sione's Last Show", filmed before he left Maui on June 30th, 1989. The cost is \$30.00.

**WE'VE FOUND THE MOTHER LODE IN VINTAGE STEEL GUITAR RECORDINGS !!** It's a long time since we heard from Michael Lee Allen.

## ***HE AHA KOU MAKEMAKE?***

*( WHAT DO YOU WANT? )*

**HILO HAWAIIAN 6-STRING ACOUSTIC GUITAR**, This is definitely a collector's item, built in the 1920's, worth at least \$500.00. Pictures will be sent on request. Larry Petree, 5801 Pryor St., Bakersfield CA 93308 ph 805-392-1544

Ed: This is the same guitar (I've seen the pictures, and it's beautiful, looks like a Weissenborn) that Ledward Ka'apana found in San Francisco and now plays as his one and only steel guitar. Great tone, amazingly good sustain and volume for a non-electric guitar.

**HULA LESSONS?** It's always too late by the time I get the information, but you could write to these people and get your name on the mailing list. It's the Foundation for Pacific Dance, 7607 S. Newland St., Littleton CO 80123 Fax 303-933-2157. The kumu hula is Vicky Holt Takamine who teaches Hawaiian culture and dance at the University of Hawaii, Manoa campus. She teaches at the Foundation's annual seminar in Honolulu and at numerous workshops held by them on the mainland. The latest one was in February at the Shatuck Dance Studio, Portland State University. Sorry I didn't list it in the January newsletter, but the announcement arrived too late.

**UKULELE INSTRUCTION BOOK FOR SALE** - A new ukulele course is on the market, 176 pages of American standard tunes presented with single-note melody and chord diagrams in the G.C.E.A. tuning. It's also an instruction book in that it shows you how to tune, read chords, finger and strum,

He must have been scouring the country for instruments and recordings. If you want to hear any of the old masters, there's a good chance Michael can supply. Here are just SOME of the names: Alfred Apaka, Jerry Byrd, Tony Ku, New Hawaiian Band, Nani Wolfgramm, Buckie Shirakata, Sol Ho'opi'i, Bernie Ka'ai, Dick McIntire, Roy Smeck, Frank & Louise Ferera, Andy Iona, Hawaiian Quintette, Danny Kuuana, Pale K. Lua, Harry Owens, D.K. Stewart, John K. Almeida, and on and on. Write for a catalogue to: Michael Lee Allen & Michael Stuart Smith, Box 17001 Fresno CA 93744

**BILLY HEW LEN** - "Jack deMello Presents STEEL GUITAR MAGIC HAWAIIAN STYLE, Hawaii's Golden 16", MCP 31000. Billy is featured as a soloist, Barney Isaacs also plays steel on this recording.



and transpose chords. It's a great sing and strum book, but there are no Hawaiian songs in it. Mickey says it has "sophisticated power chords and arrangements - Jazz ukulele!!" There's a 10-day full money back guarantee that goes with it. \$20.00 includes mailing costs. Mickey Brown, 5477 Cochran - #16, Simi Valley CA 93063

**OLD ALOHA SHIRTS WANTED TO BUY** This collector of vintage Hawaiian aloha shirts asks if you have any old ones stuffed at the back of your closet that you want to unload. Please take pictures of the shirts and send them to: Richard Smith, 305 N. Balcom Ave., Fullerton CA 92632.

**THREE 8-STRING FENDER PICKUPS WANTED** "I have two double 8 Fenders; one a 24" Swingmaster and the other a Fender shorter scale job and both need tuning keys units and the Stringmaster pickups. I need three Fender 8-string pickups. Would anyone help me?" Lewis Lee, 20 - 37th Street, Toronto ON M8W 3L6 416-255-6619

**RICKENBACKER TRIPLE-NECK STEEL GUITAR WANTED. OR A DOUBLE EIGHT NATIONAL STEEL.** I would love to own a triple neck Rickenbacker, like the one David Keli'i is shown with. Contact Lewis Lee, 20 - 37th Street, Toronto ON M8W 3L6 416-255-6619

**A GREAT STOCK OF STEEL GUITARS, BOTH ELECTRIC AND ACOUSTIC, SPANISH GUITAR, ETC.** all for sale at very low prices. Write for catalogue and payment instructions to Michael Lee Allen & Michael Stuart Smith, Box 17001 Fresno CA 93744 They've got some rare and unusual pieces. To list a few: Alkire E-Harp, Carvin-Keisel, Clark Harmolin, Gibson BR9, Leilani Purple Pearlloid, Melobar 10-string, Supro Airline, and several Rickenbackers.

**WRITTEN MUSIC WANTED:** for "That Night in Avalon" (recorded by Andy Iona) and "On The Alamo" (Alvino Rey). Ed Kirkman, 4 Shell Beach Road, Canvey Island, Essex SS8 7NU, England

**BOOKS FOR SALE** Centerstream Publishing, PO Box 5450 Fullerton CA 92635 714-779-9390 has a great list of approx. 100 books they've produced, all distributed by Hal Leonard Publishing Co. Write to them if you wish to receive a list of titles and prices. Some of the interest groupings are: drums, Christmas, manuscript paper, harmonica, mandolin, banjo, dulcimer, piano, song books, fiddle, steel guitar, Spanish guitar, and bass guitar.

**STEEL GUITAR INSTRUCTION BOOKS** for sale. For the E7th tuning, ask for "Complete Steel Guitar Method" by Roger Filiberto. 94 pages. catalog number 02-93219, \$6.75. For the A high bass tuning, ask for "Nick Manoloff's Electric Hawaiian Guitar Method" catalog #29-21, \$8.50. Order from Elderly Instruments, 1100 N. Washington P.O. Box 14210, Lansing MI 48901-4210. phone 517-372-7890 Fax 517-372-5155 Shipping charges: for order up to \$10.00, add \$3.50. Orders \$10.00 - \$20.00 add \$3.75.

**DOUBLE NECK STEEL GUITAR WANTED,** in good condition. Anton Wimmer, Adalbert-Stifterring 20, 8080 Fürstenfeldbruck, Germany.

**TABLATURE FOR HILO MARCH** also wanted by Anton Wimmer. He didn't say what tunings he uses. Hilo March is usually played in the A tuning, so please supply him if you can. I would like to



write it as an arrangement for this newsletter but sorry, folks, I'm just too busy this time.

**NEWLY PUBLISHED SONGBOOK BY HELEN DESHA BEAMER**, of songs written in the 20's to 40's. See "Taro Patch" for discussion. To order: \$14.95 Marmie Ka'aihui c/o Creative Holidays, 1311 Kapiolani Blvd., Honolulu HI 96814. Put in something extra for the cost of mailing.

**STEEL GUITAR PLAYER WANTED** If you live in the Ventura County area in California and wish to play some Hawaiian songs for a happy group of ukulele strummers, contact our new member Mrs. Shirley Palmer 805-486-6971. They sing all kinds but love Hawaiian.

**TRIPLE NECK STEEL WANTED**. Triple eight, either Fender, Rickenbacker, or Magnatone wanted. Ed Cunningham P.O. Box 71, 33 Concetta Drive, Bridgewater MA 02324-2133. 508-697-8159.

**JERRY BYRD INSTRUCTION VIDEO CASSETTE**. Still available, but we're down to 32 VHS left in stock, all PAL sold out. The 67-minute video cassette comes with a booklet of scales and skill drills, plus an audio cassette with rhythm back-up. Price to U.S. residents \$57.95, to Canadians \$58.95 and overseas VHS \$61.95. All prices, quoted in U.S. dollars, include mailing costs. Order from H.S.G.A. Box 3156 Bellingham WA 98227

## ***TIPS AND TECHNIQUES***

### **MUSICAL SCALES - ALL YOU EVER WANTED TO KNOW BUT WERE AFRAID TO ASK.**

**Major Scales.** All music is concerned with two elements: pitch and rhythm. To understand pitch you must understand the concept of the scale. Our western music is built on the major scale pattern, which is the familiar *do re mi fa sol la ti do*. The pattern can also be seen as *Tone, Tone, Semi-tone, Tone, Tone, Tone, Semi-tone*, or another way to express it is *whole, whole, half, whole, whole, whole, half*. To demonstrate it on the C major scale, C.D.E.F.G.A.B.C., between C and D is a whole tone, between D and E is a whole tone, between E and F is a semi-tone, between F and G whole tone, G and A whole tone, A and B whole tone, and between B and C is a semi-tone. Let's call it T.T.S.T.T.T.S for brevity.

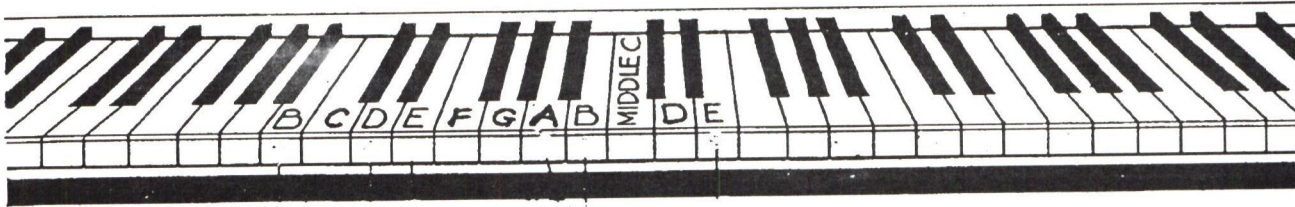
As seen on the piano keyboard, all whole tones (between C and D, D and E, F and G, G and A, and A and B) have a black key between them. All

semi-tones (between E and F, and B and C) have no black key. As seen on a guitar fretboard, all notes with whole tones between them are two frets apart. Those with half tones are only one fret apart.

Let's use the major scale pattern to figure out the other keys, as follows: (If you'll do this exercise on 5-line staff paper and not throw it away, I promise we'll use those scales in the next issue, when we go into building chords on every note of each scale.)

The G scale: Your first note would be G, followed by A,B,C,D,E,F, and G. The problem is, if you check out their tones and half tones, the pattern would not be correct. Between G and A is a whole tone, A and B is a whole tone, between B and C is a semi-tone, between C and D is a whole tone, D and E is a whole tone, E and F is a semi-tone, and between F and G is a whole tone. The pattern is T.T.S.T.T.S.T. and that's not what we want. We'll have to change some of the spaces between the notes to make it a correct T.T.S.T.T.T.S. pattern.





E	F	G	A	B	C	D	E	F
C#	D	E	F	G	A	B	C	D
A	B	C	D	E	F	G	A	B
E	F	G	A	B	C	D	E	F
C#	D	E	F	G	A	B	C	D
A	B	C	D	E	F	G	A	B
		3	5	7	10	12		

The first five (T.T.S.T.T.) are correct. The next step between E and F is a half tone and we must make it a full tone. We do that by moving the F forward one fret, in other words sharpening it so it becomes F#. That makes the space between the final two (F# and G) become a semi-tone, as it should be. So, we must conclude that the G scale must be altered by sharpening the F, to make it G.A.B.C.D.E.F#.G. In other words, the Key of G has one sharp - F#.

For a good review of theory, you should figure out the other scales in the same way. It's a good way to understand the scales more clearly. The next scale you should work out is D, then A, then E, then B, and F#. If you work correctly, you should come to the conclusion that D has two sharps, A has three sharps, E has four, B has five, and F# has 6. You should notice another pattern developing, involving the names of the sharps.

To work out the flat scales, start with F, then Bb, Eb, Ab, Db, Gb, and Cb. You should conclude that F has one flat, Bb has two, Eb has 3, Ab has 4, Db has 5, and Gb has 6. If you really enjoy pain, you can work out Cb which has 7 flats. There is a pattern in the way the flats develop, too. Let's do Ab together, just to make sure

you're on track. Remember that we must always come to a T.T.S.T.T.T.S. pattern. The Ab Scale: We know we must start and end on Ab, so that's a "given". So you'd write on the staff Ab.B.C.D.E.F.G.Ab and check what spaces are between them. The pattern would be: between Ab and B three frets which is really a tone and a half, then between B and C a semi-tone, between C and D a tone, D and E a tone, E and F a semi-tone, F and G a tone, and last of all between G and Ab a semi-tone. So that adds up to T and a half.S.T.T.S.T.S.

To adjust the first two, Ab and B, you aren't allowed to tinker with the Ab since that's the "given" that we're working with. The only way you can make the space between them equal to a tone is to move the B back one fret, to flatten it. So you move it back one fret and call it Bb. Now the space between it and the C is a full tone which is what we wanted anyway. Between C and D is supposed to be a semi-tone, so we'll have to move the D back one fret by flattening it to a Db. (This must have been invented by an orthodontist.) Now, between Db and E we have a tone and a half or three frets when we want only two frets. We shall have to flatten the E to correct that. Now, between Eb and F we have two frets and



that's a whole tone and we're happy about that. From F to G is a whole tone, hurray! and between the G and the Ab there's only one fret, a semi-tone, which is OK. What is the final score? Ab, Bb, C, Db, Eb, F, G, Ab. Check it, is it T.T.S.T.T.T.S?? The sum total of flats are Ab,Bb,Db, and Eb. You can't count Ab twice because although they are one octave apart they are the same note.

**Should we go on to minor scales?** Well, you have three months to recover before the next newsletter, so let's go for it. The **natural** minor scale starts on the 6th note of the major scale. If you think in terms of *do, re, mi, fa, sol, la, ti, do*, you would say the minor scale starts on *la*. If the C major scale is C.D.E.F.G.A.B.C, then the 6th note of that scale is A. Start the A minor scale on A and play A.B.C.D.E.F.G.A. You've done it! But you won't be hearing T.T.S.T.T.T.S., the spaces between the notes when they're lined up this way are T.S.T.T.S.T.T. You don't do any adjusting. That's just the way it is, and it has a different sound. So, what is the **relative minor** scale for any major scale? You get its name by figuring out what the 6th note of the major scale is. For the G major scale, count up to the 6th note and land on E. You can conclude that the relative minor scale of G is E minor. If the G major scale has one sharp, F#, so will the relative minor scale have one sharp, F#, and the same key signature.

I find it a bit of a nuisance to haul all my fingers out to figure out what note is #6 on the major scale, in order to name the relative minor. There's a nice short cut on the guitar fretboard of the A major tuning. Look for the first note of your major scale on the first string. If you're talking about the G major scale, you'll find G on the first string, third fret. Look below it on the second string, same fret. What do you see but the name of the relative minor, E. The E minor scale will have the same sharp as the G major scale, so it would be E.F#.G.A.B.C.D.E. Just like YOUR relatives, always hanging around your place and borrow-

ing your things, yeah? If you want the relative minor of the Bb major scale, find Bb on the first string, 6th fret. What's at the same fret on the second string? It's a G. Right. The relative minor scale starts on G and goes up to the next G (8 notes) and uses the same flats as the Bb major scale. It would be G.A.Bb.C.D.Eb.F.G., with the same key signature as the Bb major scale. Check the G minor scale and see if its pattern is T.S.T.T.S.T.T (the natural minor scale pattern).

**Key Signatures** **First the "sharp" keys.** I might as well throw in the relatives here as well, since they "borrow" the sharps and flats from their major scales (keys). I'll show the relative minor in brackets. **C (Am)** has none. **G (Em)** has one, F#. **D (Bm)** has two, F#,C#. **A (F#m)** has three, F#,C#,G#. **E (C#m)** has four sharps, F#,C#,G#,D#. **B (G#m)** has five sharps, F#,C#,G#,D#,A#. **F# (D#m)** has six sharps, F#,C#,G#,D#,A#,E#. **C# (A#m)** has 7 sharps F.C.G.D.A.E.B. The pattern that developed is F.C.G.D.A.E.B. It's a very useful one to memorize. (You saw the pattern in the sharps of each key, and you also saw it in the names of the keys. We started with the key of C, then went to G.D.A.E.B.F#.C#.)

**Now the "flat" keys,** with their relative minor scales or keys shown in brackets. **F (Dm)** has one, Bb. **Bb (Gm)** has two, Bb and Eb. **Eb (Cm)** has three, Bb,Eb,Ab. **Ab (Fm)** has four, Bb,Eb,Ab,Db. **Db (Bbm)** has five, Bb,Eb,Ab,Db,Gb. **Gb (Ebm)** has six, Bb,Eb,Ab,Db,Gb,Cb. and **Cb (Abm)** has seven Bb,Eb,Ab,Db,Gb,Cb,Fb. Again, a pattern has developed. B.E.A.D.G.C.F. Did you notice that it's the same as the "sharps" pattern, but backwards? Music is beautifully mathematical. Did you notice that the ORDER in which the keys are named up above follows the patterns? And there's more to come! On second thought, I'd say you MUST memorize those two sequences: B.E.A.D.G.C.F. and F.C.G.D.A.E.B.



Something else you might have noticed is: Key of C has no sharps, Cb has 7 flats.  $0+7=0$ . Key of G has 1 sharp, Gb has 6 flats.  $1+6=7$ . Key of D has 2 sharps, Db has 5 flats.  $2+5=7$ . Key of A has 3 sharps, Ab has 4 flats.  $3+4=7$ . Key of E has 4 sharps, Eb has 3 flats.  $4+3=7$ . Key of B has 5 sharps, Bb has 2 flats.  $5+2=7$ . Key of F has 1 flat, F# has 6 sharps.  $1+6=7$ . Key of C has 0 flats, C# has 7 sharps.  $0+7=7$ . Beautifully mathematical. Do you want a shortcut for recognizing the name of a key? It's really better that you put your brain to work and memorize the works, but if you'd rather use the shortcut, here it is.

**Shortcut for recognizing "sharp" keys.** Look

at the last sharp written in the key signature. Think one step higher and you have the name of the key. Example: If you see three sharps, F#, C#, G#, think one step higher than G# and you have it as Key of A.

**Shortcut for recognizing "flat" keys.** Take a look at the flats in the key signature. The one second from last is telling you the name of the key. Example: If you see four flats they'll be Bb, Eb, Ab, Db. Second from last is Ab, that's the name of the key. "Yeah but, yeah but, yeahbut what if there's ONLY ONE flat?" That would have to be a Bb. Tough toenails, Hot Shot, you'll have to memorize that one. It's key of F.

**To be continued.**

## ***H.S.G.A. BUSINESS MEETING***

**KEONE'S PUPU PLATTER** hasn't been served to us for awhile. John DeBoe faithfully came up with a good article for the newsletter under the heading "Keone's Pupu Platter" from the time I took over publishing it, and his contributions were so gratefully received. John has put in his years "in the field", having had the chance to study the work of steel guitarists when he was stationed in Hawaii during WWII, and being a very active steel guitarist in Hawaiian shows ever since then. John knows his stuff and it was generous of him to share with us. Lately, he has found the pressures a bit "much" since he is now on the board of the new Hawaiian association in his area, as well as on our board. Health problems and personal pressures have caused him to temporarily suspend the Pupu Platter. If there's anything you'd like to say to him regarding the column, any new ideas for topics or any comments on the material he has already covered, I'm sure he'd be pleased to hear from you. John DeBoe, 9216 37 St N., Pinellas Park FL 34666. At any rate, I wish to say my heartfelt "mahalo" to John for the way he helped me get established with this newsletter and the support he gave me since 1987 in keeping the newsletter interesting and informative.

**YEAR-END REPORT** Yes, it's that time again. This is the last newsletter of the 1991-92 year. Before you get your July newsletter, I hope you will pay your membership renewal dues. Don't wait for me to send a reminder, that's just more work for me and I'm at my limit right now, writing the book. Last year we "upped" the dues from \$20.00 to \$24.00 and that turned out to be just fine. I'll be giving a report later on that subject. What can we point to with pride as our big achievement of the year? Well, the production of the video seminar by Jerry Byrd was the previous year's venture and we haven't taken on anything of that sort since. As you know, we sold enough cassettes to pay back all the costs of the project, then turned over remaining cassettes to Jerry. Without him as the "star professor" we wouldn't have sold five of them. In stock right now we have 32. It's still my aim to get those into the music libraries of the Hawaiian high schools, because that's where the future is. I just haven't had time to do all the letter writing that it would involve.

The big project this year is the writing of the book, The Story of the Hawaiian Guitar. The project was begun under Dr. Mantle Hood's direction,



working with his student, Frank Vice. When they turned it over to us we decided to expand the topic and take in the human element as well. As we say, the steel guitar is played with the head and hands AND with the heart. Well, the beautifully expressive hearts were those adventure-some Hawaiians who toured the world over carrying their spirit of aloha and their fascinating new instrument. I have thoroughly enjoyed the writing of it. I've been living the stories of those adventurers and I keep hoping the book will find its way into the hands of school teachers and school kids in Hawaii. It's a wonderful history story. Besides that, we got the stories of the major guitar manufacturers and added some very good technique instruction. We want this book to speak long after we're silent. There is so much misinformation in print about this instrument, we'd like to set the record straight.

Many members of HSGA sent in their stories and parted with their treasures in order to make this as complete and correct a story as we can assemble. I've worked hard every possible day, right up to midnight every night and has my computer speed increased! Also I squint more now and I look more like a beluga than I used to. We figure we'll have the manuscript ready to take with us to Hawaii. We'll give copies to quite a number of people in Hawaii to read and correct or add more information. At the time I'm writing this I have all the text complete and proofread. I have all the pictures roughly in correct order, but not written into the text (captions and credits) yet. I have to stop work on the book to write this newsletter, then I'll clear all the unnecessary stuff out of the computer so I can give all the 40 megs of space to the book. I'll have to flow the words from the Word Processor into the Desktop Publisher and then comes the tricky task of making an index. I've never done that before and I'm looking forward to it.

**BOARD MEMBERS.** This is the year we should be putting out ballots for a board election. As you

know, each board member serves four years but half the board comes up for re-election every two years. This year the names that come up for re-election are: Fred Barnett, Vern Cornwall, George Lake, and Beau Sterling. Fred Barnett has decided not to run for another term, he's served since the club began in 1985 and he finds the daily rat-race just too demanding. He's been an invaluable help to us in setting up the Bandstand shows and the Lei Day concert. We owe him a huge "Mahalo" for all the cheerful help he's given us. And don't forget the production work he did on the video cassette!! Without him, it would have been tough sledding.

There has been only one nomination for the board, so that person will just be put in by acclamation, if that is OK with you? Let me introduce to you our new board member. In his acceptance speech, J.T. Gallagher says, "I guess I could handle this assignment. The only other board I was on was a surfboard! Maybe this will improve my playing!. Anyway, I'll do my best to help out on the board of directors. Makalina says Hello." Great Scott, man, I hope you're not going to make a motion that all board members must do time on a surfboard! I can see we'll have to perk up now, we've got a live one on the board!

**SCHOLARSHIP FUND** as reported separately in this newsletter.

**MEMBERSHIP FUND** We expect to lose about 50 members each year when renewal time rolls around. Because of the \$4.00 increase in dues (I think that's why) we lost a few more than usual, but we've had so many new members join our count has topped 500 at last! Three cheers and a Yippee! I asked you to bring in all your best friends and I guess you did. Our grand total is 521, made up this way: 31 are associate members, 42 are complimentary, 448 are paid memberships. Your membership dues are used to produce the newsletter and to cover all the office correspondence that goes on and on and on all



year. We paid for the membership cards out of this fund, we cover the book expenses, and we still have the costs of this last newsletter to go, but we estimate we'll have about \$2,000 left, to go toward next year's expenses. It's a good feeling to have a few extra dollars in the account. We've never had a breakdown or even a service call for the photocopier, but if there's trouble with it or the computer, we like to have a reserve to meet it.

overages, if there are any. The purpose of this fund is to cover any shortages we might have with conventions, and it's for projects the club might decide to take on. I think I'll be using some money to have the book manuscript laser printed and to make multi-copies to distribute to different people in Hawaii for their assessment. I have no idea what that will cost. I expect to have about 200 pages of text only (not counting pictures) and I'll make perhaps 8 manuscript copies.

**GENERAL FUND** This is funded by donations, by associate memberships, and by convention

Balance shown in last newsletter:		\$4,792.58
Donations:		
Louis K. Lyttle	\$26.00	
Interest	<u>17.04</u>	
<u>Total rec'd</u>	<u>\$43.04</u>	43.04
<u>Sub-total</u>		\$4835.62
Less \$20.00 record checking fee		<u>-20.00</u>
<u>TOTAL ON HAND</u>		\$4815.62

**JOLIET CONVENTION FUND:** It's managed by Frank Miller and it's used to run the Joliet convention: rent the hall, cover guest musicians' expenses, correspondence and phone calls, that

sort of thing. At the moment, Frank is holding \$1,170.62 in the fund.

I'd say the club's in pretty good shape, wouldn't you?

## ***ALOHA PUMEHANA***

**OUR LAST ALOHA TO JACOB P. HOLCK** who passed away Dec. 7th. This is hard for me to believe. He was so strong and healthy when he played and entertained us with his humor at last year's convention. He played his steel guitar for us and backed others with his sizzling ukulele and vocals. We have a lot to thank Jake for, he was a keen supporter of HSGA and the work we are doing. Jake was the steel guitarist for the Sterling Mossman group, the last one to play steel with Sterling in the Barefoot Bar. Jake's wife Therese is a designer and dressmaker. She makes muumuus and aloha shirts. Don't forget her now that Jake is gone.

**REG FIDLER** of Launceston, Tasmania left us in September. Reg's wife Beverly tells us, "Reg loved Hawaiian music most of his life and we played some of his favourite melodies at his funeral, what else could we play? He made several beautiful steel guitars of his own. He truly loved that music. I wonder if ever a cure for cancer will be found. It will be wonderful if that day ever arrives. Thank you for the enjoyment membership in HSGA has given Reg over the years."



**CHARLIE HYND** of Ayrshire, Scotland, died peacefully after a long stay in the hospital.

avourite tuning.

When the Hula Boys retired from playing, Charlie became an enthusiastic member of the B.M.G. (Banjo, Mandolin, Guitar) tape club. John Marsden knows all about this, as he was at the hub of what was a very big wheel over here at one time. The last time Charlie played in public was at the Palace Theatre, Kilmarnock during 1988 when the Lani Hokea band came together for what was to be their last performance. I was there that night and they brought the house down. There were continued cries for "More! More!~

Danny Sim will tell us about Charlie. "Just before World War II Charlie started playing steel with Lani Hokea's Hawaiian Hula Boys. He left the band to serve in the Royal Air Force as a radio engineer. He said he learned a lot playing steel guitar in service shows. After the war he rejoined Lani's band which became very popular at dances and shows around central and southern Scotland. For many years they were the resident musicians in the Grand (dance) Hall, Kilmarnock. Charlie was a very accomplished musician, playing not only steel but bass, ukulele, and plectrum guitar. He had something we all try for and most of us never achieve, which was a touch and true feeling for Hawaiian music. I've tried many times to match his easy relaxed manner while playing, but as yet I can't do it. He played in B11th sometimes, C6th rarely, and E13th was his fa-

Charlie and Jerry Byrd were great friends and taped each other regularly. I suppose it was a measure of Charlie's musicianship that he could discuss various aspects of music with a musician of the calibre of Jerry Byrd. Charlie's daytime job was as a school teacher and he rose to be an



CHARLIE HYND ON STEEL GUITAR AND GORDON HEPBURN ON RHYTHM GUITAR.

OCTOBER 1987

--DANNY SIM PHOTOGRAPH



Assistant Rector at James Hamilton Academy,  
Kilmarnock.

Charlie was the last of a group of top-class players I enjoyed playing with here: Jimmy McCulloch who played with Felix Mendelssohn, Gordon Hepburn on pedal steel, Charlie Smith on acoustic steel. All had great talent but Charlie Hynd had the true Hawaiian touch. Many people can gain respect or be liked. Charlie achieved both, as was evidenced by the large turnout at his funeral. I miss him very much and I know others do too. He was such a gentleman, who relished helping where he could."

John Marsden had this to say, "Charlie Hynd passed away on Jan. 18th. He appeared at the Winchester convention, and came from Scotland. He was a very popular personality over here, but had been ill for several years. Aloha nui!"

Jerry sent his regrets too. He said, "Charlie was a beautiful person and a loyal supporter; lover of steel guitar and club member."

ED: Thank you, Mahalo, gentlemen. You did Charlie proud!

## ***ALOHA MALIHINIS***

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.

### **NEW MEMBERS:**

JAMES E. DUNN, 6355 CORBLY #3 CINCINNATI OH 45230  
FRED S. ELGERT, 9839-81 AVE. EDMONTON AB T6E 1W4  
EVA HANSEN, 424-C AVE CASTILLA LAGUNA HILLS CA 92653  
GEORGE K. NAINOA, 144 MUN KWOK LANE STOCKTON CA 95202  
MRS. SHIRLEY PALMER, 3111 SO. E. ST. OXNARD CA 93033  
LARRY PETREE MUSIC, 5801 PRYOR ST. BAKERSFIELD CA 93308  
DARRELL ALENE SOPER, 402 FLORENCE ST. BLOOMINGTON IL 61701  
FRANK H. WOOD, 141 BEDFORD ST. SE MINNEAPOLIS MN 55414

### **CHANGE OF PHONE NUMBER:**

EDDIE CUNNINGHAM, CHANGE AREA CODE TO 508-697-8159  
BEAU STERLING, CHANGE AREA CODE TO 708-456-1522

### **CHANGE OF ADDRESS:**

WALTER P. ALLEN, 40 BISSELL RD. COVENTRY CT 06238  
EVERETTE M. BOYER, P.O. BOX 4403, SALEM OR 97302-8403  
FELICIA DEININGER, SUITE #1106, SAME ADDRESS FT. MYERS FL  
TOM AND SET IKEHATA, RM 505 4-1-9 HIROO, SHIBUYA-KU TOKYO 150  
JAPAN  
CORLISS R. JOHNSTON, 2723 CENTRALIA ST. LAKEWOOD CA 90712



C13TH TUNING

Slowly, with expression

# Mauna Kea

Arr. A. W. Ruyman

E  
A  
D  
G  
C

Chords: G A7 D7 D7 G Gb G

Chords: G A7 D7 D7 G G D7

Chords: G A7 D7 D7 G C G G D7

P.H.

Chords: G A7 D7 D7 G G D7 G Gb

P.H.

Chords: G A7 D7 G D7 G

P.H. Trem

Chords: G A7 D7 G G C G G D7

Chords: G A7 D7 D7 G

Chords: G A7 D7 D7 G C G G D7

Chords: G A7 D7 D7 G G Gb

Chords: G D7 G C G G D7 G G



C6+A7 tuning

# Polynesian Memories

WRITTEN BY BILL SEVESI AND GENE O'LEARY

Arr: L. Ruymar

Moderate tempo

E  
C  
A  
G  
E  
C  
C  
A

D A7 D D tacit- - -

blos-soms fair Ex - o - tic frag-rant air par-a-dise for

10 9 - 10 9 10 (2 10 9) 10 R 10 9 7 6 2 2 3 0

9 9 9 7 5 2 2 3 2 2 2

D D A7 A7

mem - ories re - call them a - gain in your heart they re-

2 2 2 - - (R1) 2 2 2 3 4 5 - R 3 2 3 7

2 2 2 2 2 4 4 - R 6 7 5 7

A7 A7 D D

main aten - der part of e - ry dream. Sent - iment - al

9 R 8 7 6 4 - 2 2 2 (R-1) 2 2 2 4 2

9 7 4 2 2 2 2 2 2 2 3 2

D D A7 A7

mem - ories re - call them a - gain and a - gain like a

2 3 2 - - (R1) 6 6 6 7 8 9 - R 7 6 4 - R 3 3

2 4 2 5 5 5 9 4 4 3

A7 A7 D D7

haunt - ing re - frain deep in your heart. White gin - ger

5 R 4 3 6 4 - 6 6 6 2 - - (R1) 0 6

4 4 4 5 4 5 5 5 2 5 5 5

G G D D

blos-soms fair Ex - o - tic frag-rant air par-a-dise for

7 5 7 - (R1) 7 7 7 9 10 12 - 12 12 13 10

7 7 7 10 10 10 10 10

E7 E7 A7 D

all to share keep beck-on-ing you. Pol-y-nes - ian

11 R 7 7 - (R1) 7 7 9 11 12 - - - (R1) 14 14 14 13

10 7 7 7 7 12 12 14 14 14

D D A7 A7

mem - ories re - call them a - gain and a - gain like a

14 14 14 - - (R-1) 14 14 R 15 16 17 - - R 15 14 12 - R 14 15

14 14 14 14 14 16 13 13

A7 A7 D 1. D A7

haunt - ing re - frain sweet memo - ries Sweet ten - der

17 R 16 15 14 12 - 12 14 12 (R1) 0 1 1

16 16 12 14 14 2 0 2 0

Ritard.....

2. D G D A7 D

haunt - ing re - frain deep in your heart. White gin - ger

(R1) 2 0 2 7 11 9 7 6 7 4 6 3 - 2 2 2 - 14

2 2 2 7 10 8 7 5 7 3 5 2 2 2 14