

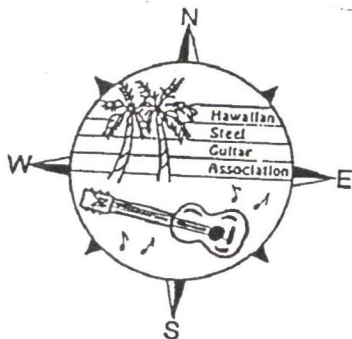
HAWAIIAN STEEL GUITAR ASSOCIATION

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HAWAIIAN STEEL GUITAR ASSOC.

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

APRIL 1993
VOLUME 8, ISSUE 30

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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)

MAIL AND PAYMENTS: Until June 25, 1993 send membership renewals in U.S. funds to: HSGA, PO BOX 3156, BELLINGHAM WA 98227 or to: 2090 WEST 44TH AVE, VANCOUVER B.C. CANADA V6M 2E9. Telephone 206-733-0234 in Bellingham, or 604-263-8944 in Vancouver (answering machine after four rings). After June 25, send membership renewals to: HSGA, at the Hawaiian address shown below.

MEMBERSHIP \$24.00 U.S. ANNUALLY PAYABLE AFTER RECEIPT OF APRIL ISSUE.
Submissions for the July newsletter must be received at HSGA, 949 Kapiolani Blvd, Ste 102, Honolulu HI 96814 before June 1, 1993. Phone 808-533-6165 FAX 808-533-2463

H.S.G.A. CONVENTIONS



*H.S.G.A.'S FIRST CONVENTION IN HAWAII, HELD AT THE WAIKIKI PLAZA, MAY 1987.
IT WAS SO COLD, MUSICIANS WERE PLAYING CHRISTMAS CAROLS, BUT WE HAD A GREAT TIME !*

LAST WORDS ON THE HONOLULU CONVENTION'

We put a "rush" on this newsletter, to make sure it went out EARLY so you'd get it in good time before departing for Hawaii. Probably the biggest uncertainty we have to clear up is whether or not Kaua'i is ready for us. Well, I'm happy to report — SHE IS !! Jess and Linda Montgomery who live in Kauai say that there is a special beauty that we'll all appreciate. ...It's not crowded with tourists!! Mother Nature has done a lot of repairing the severe pruning job she did on the plants, so the island is lush and green again. There are coconut trees with scruffy haircuts and there are many homes not yet rebuilt, but enough

restaurants and touristy places are open to meet our needs. The road to Waimea Canyon is open, as is the Kokee Lodge for lunch. The luau at Hanalei is not open and may never open, but we can make our own luau anywhere, at any time.

Attendance:

Registrations and rumors are rolling in. Pat and Arthur Jones of Powys, Wales are planning to come, but it will depend on Arthur's health. Leonard T. Zinn is coming, so is Scotty, so is (maybe) Kenny Kitching from Australia, and three from Cologne, Germany: Rudolf Barten, Harald Szybalski, and Paul Peucker. From Switzerland - Georges and Jeannette Chatagny are bringing

Pierre and Denise Berner. Somebody else is coming that is Scotty's surprise for Jerry which means I can't tell YOU either, and from New Zealand we'll meet Mick Walker, Colleen Brennan, Nola Beck, Doug Lomax, and Bruce Murray. Ken Kobayashi plans to come from Japan, and Jess Bishop and Lionel Fletcher from England. Duke Kaleolani Ching is going to fly his quadruple-necked Fender across the Pacific Ocean, so Hawaii.....look out, here we come!

We have a note from a good friend of Tau Moe, Alexander Neuhaus, who may be attending from Geneva Switzerland. And if Robert Kohli would come too, we'd have all our Swiss members attending! Very exciting!

HAVE YOU SENT IN YOUR HOTEL AND CLUB REGISTRATIONS YET? You might be too late to register with the hotels by now, but you could phone their 800 number and see what they say about late registrations. BUT, have you sent US your convention registration yet? Just imagine I'm down on my knees right now weeping buckets as I BEG you to register in advance. If you ever ask me, "What can I do to help you with all the hard work you do for the club?" my answer would be, "Register for conventions IN ADVANCE." As soon as we get to Hawaii the catering staff wants to know 'HOW MANY' to prepare the three daily lunches for. How can we tell them when YOU haven't told US?

When you send your check to us in Bellingham by mail, we have our record books, the computer, and the bank near by. It's so much easier to do the job here and mail the receipts and special announcements to you, than it is for us to do it after we arrive in Hawaii. That's why the registration fee is \$5.00 less if you pay in advance. In Hawaii, after the registration desk closes on May 3rd, everyone else is free to go and have fun. Art and I have to hole up in our hotel room, balancing and accounting for everything by hand on scratch paper on an 18" table that has an oversize lamp nailed down in the center of it. You know the kind.

By that time the bank has closed and it's a one-hour trip there and back anyway, on foot. Next morning the all-day music sessions start and WHEN are we going to get to the bank?? You can see the problem? And right after the lunch the caterer is handing us the bill, waiting for us to pay it by check. **Our last trip to Bellingham will be on APRIL 20TH** to empty the mailbox and make the final deposits and transfer all the convention money to a bank in Hawaii. Anything received after April 20th will be considered "Not Received" as far as the convention is concerned, and you won't have a receipt to show in Hawaii to pick up your lunch tickets. **PLEASE** register **NOW**, by mail. P.S. Members coming from overseas, we know the high cost of converting funds to U.S. dollars, it's OK for you to pay when you arrive, no penalty. Just tell us NOW how many of you are coming.

Bus Passes. In Honolulu, this might be your best bet. If you're over 65, go to the Honolulu Transit head office at 811 Middle St, phone 848-4500 or 848-4400 and you can buy a \$15.00 pass that lasts four years. From the Queen Kapiolani Hotel, you take Bus #2 to Beretania, then transfer to #1, to Kalihi. It's best to go early in the morning, they have line-ups.

If you're under 65, you'll have to settle for a monthly pass at any 7-11 or Foodland store for \$15.00, or pay 60¢ a ride. Buy a bus transit guide to find out what buses to take to your destinations. The Queen Kapiolani Hotel is situated at the beginning of the bus run to downtown, so you're guaranteed a seat when you leave from there. To get to the Halekulani Hotel to hear all that sweet steel guitar being played every evening you might just enjoy the walk - it's about 12 blocks - but the bus takes you within a block of it, too. Get a good street map and find out how to get to Kamehameha School, it's a bit of a distance.

Kamaka Ukulele Factory Someone asked me about this. Yes, you can get there by bus, it's past

the Ala Moana Shopping Center, on 550 South St, phone 531-3165. They're a very friendly family-operated shop, they do their construction and repair right on the premises. They often have ukuleles with slight flaws for sale at lower prices.

Rickenbacher frypan to be auctioned off at the Hawaiian convention, donated by Rudolf Barten of Cologne, Germany, proceeds to go to the club's general fund. Bring LOTS OF CASH if you want to bid on it.

ALAN AKAKA'S STEEL GUITAR HO'OLAULE'A

There are so darned many secrets about who the guest artists will be: Big name artists from other countries, but not 100% confirmed so I cannot break my oath of silence.

Remember four years ago when we held our celebration of the centennial of the invention of the steel guitar? A group of us went to Kamehameha Schools, put on a concert there, and presented the school with a commemorative plaque honoring their famous student, Joseph Kekuku. That plaque, in case you are wondering, now hangs in the Administration Offices of the school. Think about this: This is the year that Joseph Kekuku will be inducted into the Steel Guitar Hall of Fame as the inventor of the instrument. Will they even hear about it, back at Joseph's old Alma Mater? How can we bring that honor more effectively to the attention of the school's students and administrators? Wouldn't it be great if the Ho'olaule'a were held NOT at the Ala Wai Golf Course Clubhouse, but in the new 750-seat auditorium of Kamehameha School? Yes, we'll all have to figure out how to get there - it's on the map of Honolulu in the Kapalama Heights area. It's a beautiful campus on the foothills of the mountain range with a breath-taking view of the city. What an experience that will be! I don't know the "doors open at" time, Alan will let us know when we get to Honolulu.

"HAWAIIAN STEEL GUITAR AWARENESS WEEK" has been proclaimed by Honolulu's mayor Frank F. Fasi for the week of May 2nd. The proclamation will be presented at the Hawaiian Steel Guitar Ho'olaule'a on Monday evening, May 3rd. This gets better all the time!

HONOLULU CONVENTION TIMETABLE

It hasn't changed, so this is a repeat of last newsletter:

Sat. May 1 - May Day Concert in Kapi'olani Park 9:00 am - 1:00 pm., maybe longer. Showcasing steel guitarists of Hawaii. This is the Lei Day festival, you can walk over to the park early in the morning to see all the beautiful prize-winning leis on display and buy one for your honey. There is great pageantry that day with the crowning of the Lei Day queen at the Bandstand. Our band stand is on the grounds right along the route the royal procession will take, to view the leis. Last year we had a light canvas tent so the musicians would have shade. You'll see Merle Kekuku there, and Kamaka Tom, and many of our best-friends steel guitar players, maybe Walter Mo'okini and Buddy Hew Len. You never know who will turn out to play. Steel guitarists of the Islands, don't wait to be invited, just turn up with your axe and join in.

Hawaii Calls luncheon at the Hilton Hawaiian Village. I've found out more about it. There are two ways you can go. There's the \$22.00 Hawaiian style luncheon (seating opens at 11:15 am) or just cocktails for \$10.00 (seating begins at noon). IF you asked me to include you in our group reservations, I have done so by mail on April 1st. I booked all to the \$22.00 luncheon because I hadn't asked you your choice. If you prefer to be in the "cocktails only" section you'll have to phone 947-7993 when you get to Hawaii to change it. If you DID NOT ask me to reserve for you, it's too late to do it now. You'll just have to phone 947-7993 when you get to Hawaii and tell them that

you want to enlarge the HSGA booking by the number of guests in your party.

I'm sorry these two events overlap. When we started these arrangements we didn't know Hawaii Calls was so early. Anyway, I think both events will be a success and there will be enough of our group who can see Hawaii Calls at another time who will stay on at the park to finish the steel guitar show.

Sun. May 2 - H.S.G.A. steel guitar show at the Ala Moana Shopping Centre, Centerstage from 12:00 noon to 2:00 pm. Frank Miller will run this show, showcasing visiting steel guitarists with special attention to musicians from other lands. Special request: Those steel players from "other lands", other than the U.S.A., if you wish to be considered as an artist to play on that show, you must send Frank Miller a tape recording of your playing. People will be chosen on a "first come-first-served" basis. Frank and Donna don't arrive in Hawaii until April 15th, so you must time your mailing to keep it from arriving BEFORE April 15th, to: 444 Nahua suite 907, Honolulu HI 96815 ph 808-922-1589. Tell them when you plan to arrive in Hawaii and where you can be contacted in Hawaii.

Mon. May 3 - Registration desk set up in lobby of Queen Kapi'olani Hotel 12:00 - 3:30 pm. It is most important for you to be there to register for convention and pick up lunch tickets, name tags, information sheets, etc. and get your name on the playing schedule. **Donna Miller** will be looking for volunteers, phone her in Hawaii after Apr 15 at 808-922-1589 or in Mesa AZ before Apr 15 602-830-2496

Alan Akaka's Steel Guitar Ho'olaule'a in evening, get there early. There's a change of location to: **Kamehameha Schools**, in which case you need a map of greater Honolulu and some bus directions. Their address is listed in the phonebook as simply "Kapalama Heights".

Tue. Wed. Thu. May 4, 5, 6 All-day music sessions in the Akala Room, Queen Kapi'olani Hotel 9:00 am - 4:00 pm, lunch paid with your \$60.00 convention registration, tax and tips included. On Wed. and Thu. we'll open with a half-hour "beginner time" for those who want to play only 2 or 3 songs. This event is NOT open to the public but yes, do bring your non-HSGA friends and family in. Residents of Hawaii, the Kama'aina, yes we do very much want you to come, and enjoy with us. There will be a special "day admission" rate for you. Remember, the caterers have to know TWO DAYS IN ADVANCE how many to prepare for. If we have too many coming in unexpected there will be food problems. For the Kama'ainas who come in, if you want to just enjoy the music, then sneak out to MacDonald's at lunch time, NO PROBLEM. If you would like to enjoy the buffet lunch too, please phone the Queen Kapi'olani Hotel 922-2694 at least two days in advance and leave a message for Art and Lorene Ruymar (1) your name (2) which day you're coming, (3) how many people for lunch.

After 4:00, our people usually head straight for the Halekulani's House Without A Key to hear whoever's playing steel that night, 5:00 - 8:30 pm and then go for a late dinner. You can order anything from just one non-alcoholic drink to cocktails and pupus to a full-course meal at the Halekulani. It's expensive, but not really if you consider that the musicians must be paid. Bring your tape recorder, they don't mind. HSGA members always sit front row center, right under the steel guitar player's nose.

Fri. May 7 - no plans, what a relief!

Sat. May 8 - Bandstand show in Kapi'olani Park, probably 9:00 am - 2:00 pm. George Lake manages and MC's the show. It's a showcase for the local Hawaiian steel guitarists, a chance to show us and all of Hawaii what they can do. All steel players of Hawaii are invited to play in the show, especially the young and up-coming who

need to get their name established. To contact George and get yourself on the show, phone after April 27th to 808-922-0555, ask for "suite 2414, Tower 1". If you just arrive at the Bandstand with guitar in hand, that's OK too. Just let us know you're there.

Would Hawaii Calls be on again? Yes, the show is on every Saturday, but on the last Saturday of each month they move to another island.

This is a good day to fly to Kaua'i and check in at the Kaua'i Sands. You can get airline tickets from the Sand and Seaside Hotel reservation office, 2222 Kalakaua Ave. phone 922-5333. It's "Jeanie Adams" who handled the HSGA group reservations, so try to speak to her.

KAUA'I, "Prince" John Auna's plans

The plans might have changed, but this is the way I last heard them.

Sunday May 9 - Mothers' Day Brunch in Kauai
Monday May 10 concerts at Kapa'a High and Lihue High School (this would involve a small group of musicians, not everyone).

Tue May 11 Waimea High School, then see the canyon. Maybe cookout on beach in evening
Wed. May 12 Wailua River - play in the big complex where boats leave, to see Fern Grotto on Waialeale River, have dinner.

Also possibility of Kauai's Resort Luau, \$20 a head, ocean side of Wailua entrance. The luau in Hanalei is not open.

Thursday May 13 - no plans. Maybe farewell poolside party.

All of the above is NOT FOR SURE, it's just a rough outline that John's working on. By the time we get to Honolulu he'll have it firmed up and he'll let us know what to expect. Hang loose! Be flexible!

Are any of you going to Maui? If you are looking for somewhere to play your steel guitar in public, the welcome mat is out at the Ka'anapali Beach Hotel, 2525 Ka'anapali Parkway, Lahaina

Maui phone 661-0011. Phone and ask for Luana Pa'ahana, the Sales Manager. She'll advise you.

One thing we have to remember in all our dealings in Hawaii - we have to be careful not to get "on the bad side" of the Musicians Union. We must not go there and play FOR FREE, taking a job that a local musician should have had. And if you're going to take a job FOR PAY, you'd best check with the Union office first. Right?

JOLIET CONVENTION

Frank and Donna are on the job, preparing for another beautiful-music event. They've invited Herbert Kewiki Hanawahine to be our honored guest musician, and we're so fortunate that this most truly-Hawaiian steel guitarist will be able to arrange his holidays at the right time. We expect his beautiful wife Joanne to be there with him. Whenever I hear a recording of the great Gabby Pahinui playing steel guitar, or the late Rogers family, I think that they and Herbert were on the same wavelength. They're the most truly island-born in their playing style, since they didn't spend much time playing abroad, or being influenced by other music styles. Also, our dearest friends Merle and Ronnie Kekuku will be there. Dick and Ruth Sanft have promised to come, and it's too soon to say whether Prince John, Duke Ching, and Emperor Endaya will make it.

Timetable of events:

You want to arrive at least by:

Wed. Aug. 25 because during that evening people sign up for playing time and the performance schedule is decided on. Well, actually when you send in your registration form you should indicate whether or not you will perform, and if you have a special requirement as to morning or afternoon on a specific day, you should say so in advance. We try to please everyone, but it's pretty difficult to do. We like people NOT to request the afternoon of the last day (Saturday) because it's best to close the show with lots of bells, whistles,



HSGA'S VERY FIRST CONVENTION,
 SEPTEMBER 1986, CLARION HOTEL, ST. LOUIS
 CAN YOU NAME ALL THESE FACES?
 WALTER SCHUCH WAS THERE, NOT PICTURED

and fireworks. By that, of course, I mean our guest artists by that time are all tuned up with the locals and they're ready to show us a few new licks, so we like the professionals to take over and wind up the show.

Thu. Fri. Sat. Aug 26, 27, and 28 are the full days of music at the Holiday Inn. On Fri. and Sat. we'll start the day with a half-hour "beginner time" for those who want to play only 2 or 3 songs.

Sunday Aug 29 is usually going-home day, but this time it's different. We're hoping you've all arranged for your holidays so you can stay on and head for Scotty's convention in St. Louis to give lots of Hawaiian presence at the Hall of Fame ceremonies when Joseph Kekuku will be inducted.

SCOTTY'S CONVENTION :

Wed. Sept. 1 Hall of Fame Fund Raising Show 7:00 - 11:00 pm.

Thu. Sept 2. Talent search 7:00 - 11:00 pm. This is open to anyone who wants his/her chance on stage. But it's very popular, you have to line up with your guitar early and wait your turn.

Fri. Sept. 3 Seminars through the day, opening ceremonies at 6:30 pm.

Sat. Sept. 4 Steel guitars in concert from 10:00 am to 2:00 pm. Presentation of awards from 2:00 - 2:30 pm, and that's when the induction ceremony takes place, when the inventor of the Hawaiian steel guitar, Joseph Kekuku, will take his place of honor (posthumously). Merle and Ronnie Kekuku will be there to represent the family. It's back to steel guitar playing again, from 2:30 to 6:00 and then again from 8:00 to midnight.

Sun. Sept. 5 Church service 8:30 - 9:30 am. Steel guitars in concert 10:00 am - 6:00 pm. End of convention.

Jerry Byrd and "his boys", Hiram Olsen and Kalani Fernandes, will be there and so will Alan Akaka for sure. There may be other Hawaiian steel guitar "greats" coming, I know Scotty is working on it. Scotty plans to be in Hawaii in May for our convention, so there's a chance that more deals will be made then. We're also trying to arrange for some media coverage so the folks back home in Hawaii can witness the honor being bestowed on their native son.



*JOLIET, 1990. WAS THIS THE BEST CONVENTION WE EVER HAD IN JOLIET?
MERLE AND RONNIE KEKUKU WERE THERE, ALSO JOHN AUNA AND THREE LOVELY LADIES FROM KONA.
ALAN AKAKA WAS GUEST ARTIST, JERRY BYRD FLEW IN, ALSO DICK SANFT, AND MINNIE MORE.*

I don't think you have to join Scotty's club in order to attend his convention, but if you don't normally receive his brochure you will have to send Scotty your name and address, to be put on his list. Do it right now. DeWitt Scott, 9535 Midland Blvd. St. Louis MO 63114 ph 314-427-7794.

HOW TO GET FROM JOLIET TO ST. LOUIS??

We WERE thinking of organizing something, but I don't think it would have worked. Folks who are driving will get on the highway and "do it" at their own pace. There are three days - Aug. 29, 30, and 31 between the two conventions. Maybe you'd like us to arrange a "meet-each-other" time and place in the evening in Joliet so those who are driving can plan to mosey along together?

Those who are flying MIGHT just hop a plane from Joliet to St.Louis, and home from there OR they might have a return flight between home and Joliet, which leaves them with the question "How do we go Joliet-St.Louis-Joliet?" The most

convenient, lowest priced way would be by bus. Somewhere between \$80 and \$90, I think. Again it would be nice for us to have a "meet-each-other" time arranged some evening in the Holiday Inn so we can see who else is busing it, and do the trip together. Frank and Donna, take note: we need a meeting time in the Towpath room.

Incidentally, the Clarion Hotel in St. Louis is now under new ownership, has been regally renovated, and goes by the name of **Regal Riverfront Hotel** AND, the best news is that they fired the cook in the hotel restaurant and the new Chef will be all that you dreamed of.

A TIP FOR PERFORMING STEEL GUITARISTS:

You know, we always ask you to bring at least two sets of chord charts for your back-up musicians. I guess it's a compliment to tell the band to "Just wing it" because that implies that we're so professional we know all the harmonies to all your

songs. Well.....MAYBE! But if you want your performance to be as good as it possibly can be, don't take a chance on it. Even professionals like to see if there are a few unexpected chords in your particular arrangement. AND, if your back-up people do get into trouble they'll throw you off too. OK, now that I have convinced you to bring back-up charts, the next point is: Expect your back-up crew to be nearly blind and totally deaf. Your charts must be very CLEAR and neat. They have to be readable from - maybe six feet away, maybe with poor lighting. You should indicate how you want the introduction played, what tempo you want, and how many verses you will play. Are you going to count them in? Or, will you lead off with the steel, or do you want them to start first?

Just a copy of your sheet music will be fine, but if the chord symbols are little beensie things, take a black-ink pen and write them in, at least 1/4 inch tall. If you want to write out the words of the song and just have the chord symbols printed (large and clear) over the words, that's good too. If your song is two or three pages long, hinge the pages together with Scotch tape. Stack the charts in the order that you will play them.

I know you're hoping to have a practice time with the back-up people you've chosen but that's not always possible once the convention gets going. Most likely the first time you get to play your numbers with your back-up people will be COLD TURKEY, on the stage. Maybe you've asked Huey, Louie, and Duey to be your back-up people but when it's time to go on stage Huey can't be found, Louie's guitar just broke four strings, and Duey has a violent case of hiccups, so you end up performing with The Three Stooges. Take my advice - bring VERY GOOD easy to read charts!

I can hear Frank Miller yelling at me, "Tell them to get ready to go on stage, at least five minutes

ahead of time." Yes, round up your backers, get your steel guitar out of its case and silent-tune it, and be standing there "in the wings", ready to go on. You might even consider asking a friend to assist you onto the stage with your guitar and your music. You have to change things around on the stage to suit your group, get seated, your guitars plugged in, the amplifiers adjusted to your liking, knock over a few music stands.... And when you're FINALLY ready to start, Frank says, "OK, your time's up!" and you haven't played anything yet!! Think about it. 20 minutes goes by so fast.

BACK-UP CREW ETIQUETTE

We usually have a very good supply of excellent back-up musicians, all wanting some time on stage. It's the steel guitarist's privilege to choose his/her bridesmaids. Some steel players have already made arrangements with certain back-up people, others have no idea WHO will back them when they go up on stage. How are you supposed to know the difference, especially if the steel guitarist is not an assertive person? You have to be VERY SENSITIVE to the possibility that someone might be wanting to play that bass guitar you're holding onto, so if you feel someone pulling at it, you have to let go. Let's put the onus on the steel guitar players to speak up if they have a different crew in mind. You can do that now, steel players, because after reading this all back-up players will be going around being VERY SENSITIVE.

Back-up people, please remember who asked you to play for them, and watch the program so nobody has to go searching for you when it's time to line up "in the wings" to go on stage.

Oh, it's going to be SO PERFECT this time!

STEEL GUITAR FROM ROTUMA



JOHN FATIAKI PLAYS STEEL WITH "SOUTH SEA BAND"
IN SUVA, FIJI. WINNERS OF SOUTH SEAS BAND FESTIVAL
"BEST STEEL GUITAR BAND" AWARD.

In 1991 John Fatiaki attended his first HSGA convention, in Hawaii. He was so excited to meet so many other steel guitarists and to hear all that beautiful music. Everyone was saying, "Who is that handsome dark-skinned young fellow on the stage? He plays EVERYTHING! and does it so well!" John and Caroline live about two miles from our house so we have good music and good times together. We often team up to play gigs, and every second year when Kalaya Nilson puts on her huge Polynesian "Save The Children Fund" show John's band "The Outriggers" and our band "The Kona Serenaders" get together to do the show. There is NOBODY in Vancouver who plays the native drums like John and his sons do.

Since John and Carol will be with us all in Honolulu and Kaua'i this May, I thought it's time to introduce them properly to you:

John Kamoe Fatiaki was born in Rotuma August 29, 1934. Rotuma is a group of volcanic islands consisting of one main island and eight small rocky islets surrounding it. Rotuma island is in the group of Tonga, Samoa, and Fiji.

"I started playing and singing Polynesian music before I was seven years old. My father was a medical doctor in the islands, and he travelled to other villages and islands in his big outrigger canoe. People did not have money to pay my father, so they traded doctoring with food and goods. One time he was given an old ukulele which I inherited. Sometimes he took me along and I wiled away the hours by playing the ukulele and singing Polynesian songs. My mother was a midwife, which meant she travelled almost as much as my father did.



"THE OUTRIGGERS"

L - R HOMER BENTLEY (COUSIN OF JOHN),

KAMOË FATIAKI (JOHN'S SON), JOHN FATIAKI (GROUP LEADER),

MARTIN TANAKA

GIRLS: LOREA DELAIN, MAUREEN BOUDREAU, CAROLINE FATIAKI

"The outlying islands like Rotuma had no schools, so when I came of age, I had to go to a boarding school in Fiji and I could no longer travel with my parents. At school I became interested in Hawaiian music and steel guitar by listening to recordings of Sol Ho'opi'i. I would borrow a steel guitar from my brother-in-law Alf Bentley. He had a six-string guitar which he built in the 1930's and he helped me to learn, using the E13th tuning. As I remember it, the first songs I learned and heard were Twilight Blues and Hula Blues.

"I joined the Merchant Navy in 1954 at the age of 19 and during those years I travelled to Japan, India, Australia, Hawaii, California, and Canada. I bought a 6-string Gibson steel guitar while our ship stopped in Vancouver and then formed a band with the crew of the S.S. Suva Freighter. We played at clubs, hotels, and house parties while docked in different countries. In 1955 while

docked at New Westminster, B.C. we played for radio station CKNW. The reporters came on board ship, interviewed us, and recorded our music. On my return to Fiji, I played with my brothers and cousins and entered the South Seas Band Festival competition and came first for 'Steel Guitar Band'.

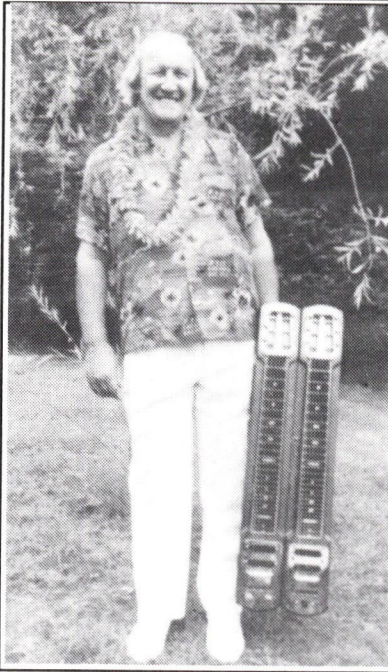
"Of all the cities we had travelled to while in the Merchant Navy, I left my heart in Vancouver B.C., and I decided to live there. I was one of the first Rotumans to ever become a landed immigrant, in 1960. Everybody loves Hawaiian music and steel guitar and it wasn't long before I formed a group in Vancouver with my beautiful wife, hula instructor Caroline. Our group is called "The Outriggers" and has a full Polynesian show. We play in all the clubs, luaus, and hotels in Vancouver and around British Columbia. Our group was, in the early days, the only authentic Polynesian group. Now there are others."

DOUG FAIRFAX, ENGLAND

Doug lives in Sheffield, S. Yorkshire, England. Some time ago he sent us this newspaper clipping from a local newspaper. I'm glad we've FINALLY gotten around to publishing it. Sorry for the delay, Doug.

MIAMI TRIP BECKONS FOR VETERAN MUSICIAN DOUG

"Even at pushing 67, Sheffield entertainer Doug Fairfax has hopes of fulfilling an ambition to go on a working cruise. The veteran musician, who has made countless appearances for charity, is an exponent of the Hawaiian guitar and may have a chance of taking his grass skirt sounds to Miami. Doug, whose rare instrument is worth about £2,300, (a twin-neck Fender) was lined up for a cruise once before, but wife Emma was taken ill. Hopefully, if the latest plan takes shape, she will be fit enough to accompany him.



"The Highfield-based performer has been making Hawaiian music for 37 years and has owned his coveted guitar for almost as long. As a friend of Lol Auty, former landlord of the Ball Inn, Crookes, he played many shows for Cancer Research, but has also accompanied well-known stage performers in cabarets at venues like the old Greasbrough Club, Rotherham.

"Doug has worked with Winifred Atwell and Lita Roza, once stood in for Lynne Perrie, of Coronation Street fame, and helped provide the sounds for a production of South Pacific at Sheffield City Hall.

"You have to be devoted to the instrument," says Doug, who still practises three hours a day and gives lessons to anyone who can stay the course. Playing Hawaiian guitar has brought him into contact with enthusiasts worldwide and he has many friends in exotic Waikiki."



TARO PATCH TALK

JOHN AUNA, HSGA'S SPECIAL REPRESENTATIVE TO HAWAII is hard at work representing HSGA to Hawaii, what else?? This time it's a steel guitar concert set for March 20th in the downtown center stage, Hilo - right in the heart of it all. He has 12 artists lined up to play steel guitar and he's hoping Walter Mo'okini and Buddy Hew Len will come over and put some big-time showbiz sparkle into the event. AND, John's going to

try to round up the whole bunch and bring them to Oahu and Kaua'i in May. Hey, I think the party's starting already! If I yell "Yahooo!" I'll sound like a cowboy. So how do you give a big cheer in Hawaiian??

ALAN AKAKA TO WASHINGTON. Nice heading, yeah? Well, yes, he DID go to Washington for the inauguration of President Clinton. He went as bandmaster with the Kamehameha

Schools band. You can be sure that after marching in the great parade there were social events in which the beautiful strains of steel guitar were heard, with ukulele and acoustic bass and slack key guitar and magnificent Hawaiian voices. So ono!

WANNA GET HITCHED ELVIS PRESLEY STYLE?

It can be arranged at the Coco Palms Hotel, Wailua, Kauai. Showman Larry Rivera dreamed it up while watching the filming of "Blue Hawaii" and he told the story to Gladys Warburton who reported it in her PMDA newsletter, Jan. 93. You can order the "Blue Hawaiian Wedding" to either get married or renew your marriage vows at the Chapel in the Palms. Then there's a beautiful wedding procession involving a decorated double-hulled canoe with the groom riding down the lagoon in the very location that "Blue Hawaii" was filmed. Two girls hold up flower arches, two men paddle the canoe, and one blows the conch shell horn. Larry rides along with the groom to pick up the bride who is waiting on an island. He sings "Ku'u Ipo", and then "Ke Kali Nei Au (The Hawaiian Wedding Song)". Phone Larry at 808-822-4921 to make arrangements. Just imagine, if someone in our group decided to do it. We could provide such a wonderful steel guitar show to go along with it. C'mon, SOMEBODY do it! Elmer? John and Ginger??

HAWAII CALLS. Here's a note from Bill Bigelow, "We have just started our 5th month of 'Hawaii Calls' broadcasts, and the reception by listeners and stations is terrific! We should have a good long run of several years back on the air. We've more than doubled the number of stations carrying our show since returning last October, and have good big stations in your area...KEZX in Seattle and CHQM in Vancouver, B.C. Both carry us Sundays.

Enclosed is a photo taken at our January 2nd show, showing me presenting a koa calabash bowl to Auntie Genoa Keawe, who was the

recipient of our first 'Hawaii Calls' Living Legend of Hawaiian Music award. Joe Recca is at her right with lei, and our Orchestra Leader Barney Isaacs at far right on the steel guitar. Genoa's son Gary Aiko plays bass and is our baritone singer in the group.

We hope to honor some of the key leaders in Hawaiian music, about every other month, and present them with this 'Living Legend' award.

Enclosed is an updated list of stations that are now carrying 'Hawaii Calls' on the Mainland, in Canada, and elsewhere. We are going to be making a major drive this month and in March to add stations in small and medium sized markets...perhaps you have a favorite or two in your area. Let me know, and we'll see if we can't get them to start carrying the program."

ED: Do you have Hawaii Calls broadcast in your area? Phone your local radio station and tell them it's FREE, all they need to do is talk to Bill on his toll free line 1-800-HI CALLS. Overseas stations must phone 808-944-9494 or write to 1600 Kapiolani Boulevard, Suite 1428, Honolulu HI 96814. AND, if you want to order tape recordings or need information from Bill Bigelow, write to Hawaii Calls Inc., Box 2457 Honolulu HI 96804, I believe they have a catalog. Maybe there's a station in your area that carries the show and you don't know about it. Ask Bill for his list, send self-addressed stamped envelope. Try to cover the cost of whatever you ask for, we don't want him to go broke answering HSGA questions.

Here's something you can do to help: If you're happy that we finally have our favorite show back on the air, you must do something to keep it there. The radio stations may be carrying it on a "let's see how it goes" basis. If they don't hear from YOU, (and all your friends, several times) they may cancel it because they believe nobody cares. Bill has put his money on the line to produce the

show, we have to pitch in to help and it doesn't cost us anything to make a phone call, 29¢ to write a letter.

RUTH SANFT visited Hawaii Calls recently. "It was our best experience and we had a buffet meal that would have fed our entire club. The music with Barney playing steel was beautiful. I was saddened to see such a small audience in attendance, but heard nothing but praise for the show afterwards. I talked with Bill Bigelow after the show, about our problem with the inadequate advertising at the Hilton. When we checked in I asked about the show, and was met with blank stares, and they had to send for the Supervisor of Activities before very sketchy information was

received. All week I kept asking everyone that worked at the desk and activities information center, so that they would be aware of the show and promote it to the guests. It is a shame to see a showroom that seats hundreds, filled with less than 30 people. It got my pride of Hawaii and the steel guitar in full motion. I hope the Hilton and the media will get together to promote Hawaii Calls."

Good work, Ruth. There's a worthwhile target for us all to aim at. Dick and Ruth, by the way, will attend a family reunion in Tonga this summer. Dick hasn't been home since he left there as a young boy.

STEEL GUITARS IN MALAYSIA

TWO STEEL GUITARISTS OF MALAYSIA are members of HSGA. Each of them has written a letter to tell you something of his musical background.

First, let's hear from **JIN HOCK YEOH** of West Malaysia, in a letter dated June 30, 1992.

"At a very young age some time in 1953 (I was around 20+), I was crazy about Hawaiian music when I started to collect Hawaiian records by famous artists like Felix Mendelssohn and all the British steel players, all on 78 rpm. Later on, LP's were available by Jerry Byrd, Johnny Pineapple, Tau Moe, the Kilima Hawaiians, Ray Kinney, Danny Kuana, Dick and Lani McIntire, Webley Edwards "Hawaii Calls" and many many more great Hawaiian players. Up to today I am still collecting Hawaiian music but now in CD's and tapes.

"First, I borrowed a Gibson steel guitar from a friend and all I could play was "cat calls". I refused to give up and in time I managed to

produce my first song (single string) 'Now Is the Hour' and it sounded quite pleasing to me. Then I became close friends with a Hawaiian guitar player who helped me learn by ear. This friend of mine induced me to buy a National New Yorker steel guitar from him, and up to now I have no regrets buying the guitar. This Hawaiian guitar was brought back to Malaysia by my master's friend who went on tour to America. He ordered two of the same back to Malaysia and sold one to me. After a short period of learning to play the Hawaiian guitar (about three months) my teacher went on transfer to another town and I was left to myself without anybody to help or guide me to play. I refused to call it quits and kept on plugging on, listening to the Hawaiian records. Up to date I am still playing by ear, without any music background. Talking of music notes, I was once asked by my friends, 'Hey, Yeoh, how come you play the Hawaiian guitar without having the music score in front of you and do you really understand anything about music notes?' All I could reply was, 'Sorry, I cannot understand music notes but I am willing to play for you or anybody else depending on the

colour of the notes you or anybody are willing to pay me!

"I have a group of boys who all play by ear - one guitarist, one bass, one keyboard, one mandolin, a drummer, and myself and we meet every Friday at my house to have our music session. We play old favorites of the 70's and some recent songs. On your recommendation I wrote to Jerry Byrd and he sent me the PAL format of his "Hawaiian Steel Guitar Seminar". I noticed that I have not been playing the HG the way it should be played and I made an attempt to correct my playing - it really did sound better. I am now 58 years of age and I wish I were 20 years younger so that I can master the guitar well. I have tuned my guitar to E13th. Besides the National New Yorker, I own a British made Pro-Electric_ with 6 strings, and a Selmer. Have you heard of them? I have a DeArmond foot volume control but something has gone wrong with it. When I step on it to increase the volume, the tone does not sustain at all. I just don't know what the correct ohms are for it.

Editor: Here's a chance for some club members to help out. Does anyone know the secrets of the DeArmond volume control? Can anyone share E13th arrangements of the well-known Hawaiian standards songs? I am proud to know that the video instruction course produced by HSGA is out there helping a lot of people. It never was produced as a fund-raiser, as we explained in the "Business" section of our April 1991 newsletter. As soon as we had recovered costs of producing the 300 VHS and 35 PAL videos, the remaining cassettes became Jerry's property, because he had not been paid for his work as the instructor of the course. Without his work and his presence on the video we would not have been so successful in selling them. I think we HSGA'ers can give ourselves a pat on the back for producing the only instruction video for the Hawaiian style steel guitar. Right!



JIN HOCK YEOH
WITH NATIONAL NEW YORKER 6-STRING

Jin wrote again on July 8, 1992:

"Your newsletters, jammed to the latest issue, have widened my knowledge of the Hawaiian music world. I was surprised to know and to be able to see in photos all my favourite Hawaiian guitarists, such as Johnny Pineapple, Tau Moe, Billy Hew Len, Barney Isaacs, etc. and many more of the great players of our time. I am proud to be accepted as a member of the H.S.G.A. I feel that I need to start a similar HSGA in my city, Ipoh, to promote and scout for new talent and keep the Hawaiian music in this part of the country alive, just like way back in 1956 - 1970 when we had Hawaiian bands all over the country. Now it is what Jerry Byrd said, 'Too long swept under the carpet.' I seldom hear or know of any live band playing other than my small group, playing for the love of the Hawaiian music. I feel that there are plenty of talents in our country that are not tapped so by forming an HSGA in my area, I hope to revive the good old days of 1956-70 in our country."

BERTIE SAMUEL OF KUALA LUMPUR, MALAYSIA wrote this in August, 1990

"I am really very proud to be a member of the HSGA and enjoy reading your articles. It's really very nice and you guys are doing a wonderful job.

"I play the steel guitar in the C6 tuning on one neck and with B11 tuning on the other. I have been playing since 1954 as a rhythm guitarist in a Hawaiian band. In 1965 I took up the steel and was leading my own band, playing for dances, house parties, and charity shows. It's about 5 years now that I am not active playing in public, as my rhythm and uke players passed away recently. But I still keep in touch with my instrument and will be able to play with other musicians if the need be.

"I have sent a photograph of myself on the steel to Mr. Don Wright of Arlington WA and I hope he received it. I am not sure whether this place is in the U.S. or in Canada."

ED: Yes, Bertie, Don Wright did receive the photograph. He was helping me put our book together. It was his job to collect and organize all the pictures that I had requested, and now they are in my possession. Your picture does not appear here in this newsletter because it is in the collection that will be published in the book. I thank you very much for sharing it with us, it's a good picture. By the way, Don Wright lives in the U.S.A. He is about 70 miles (120 kilometers) south of the international border and we in Vancouver are about 30 miles (50 kilometers) north of the border. We visit and play music together whenever we get the chance.



HO'OMALIMALI

MY FAVORITE THREE-PUNCH-LINE QUASIMODO JOKE

Quasimodo was the hunch-back who rang the bells at Notre Dame Cathedral. The poor deformed creature lived high in the tower among the bells and the only thing he had to feel proud of in his life was the importance of his job, tending the bells. That's why he was quite perturbed one day to have another hunchback climb to the top of the tower and demand to be given a chance at the job. "It is very difficult and dangerous," said Quasimodo. "You have to jump across a great hole in the floor to catch the ropes, then swing violently back and forth to ring the bells. YOU couldn't do it, because you have no arms."

"Oh yes, I have it all figured out," replied the other. "I'll hang onto the ropes with my legs

and ring the bell with my face."

Before Quasimodo could object, the poor thing jumped across the great hole, twisted his legs around the ropes, swang violently back and forth, and smashed his face against the side of the bell.but the bell didn't ring! And worse yet, the creature was so stunned by the blow he let go of the ropes and fell down - down - down to his death on the street below. Two passers-by came nearer to see. "Who's that?" asked one.

"I don't know," replied the other, "HIS FACE DOESN'T RING A BELL!!"

A third one observed, "HE'S A DEAD RINGER FOR QUASIMODO."

By this time Quasimodo had hobbled all the way down the stairs, "I HAD A HUNCH BACK THERE HE COULDN'T DO IT !!!"

PROMOTING KĪKĀ KĪLA

TEXAS GOVERNOR ISSUES PROCLAMATION, January 1993 was proclaimed Steel Guitar Performers' Month by Ann Richards, Governor of Texas. Part of the wording is, "Houston will host the first steel guitarist convention and conference in 1993, dedicated to the promotion and appreciation of the steel guitar and the men and women who play it. The purposes of the convention are to gain support internationally for the steel guitar as a progressive musical instrument; to preserve the rights of steel guitar musicians, and to pass along knowledge about the steel guitar and its related industry....."

This promotion of steel guitar was arranged by Kenneth Fain who is planning his first annual "World-Famous Steel Guitarists Convention and Concert" at the Marriott Hotel, Greenspoint, 255 N. Sam Houston Pkwy E, Houston. I told you all about it on page 24 of the January newsletter. To get it straight from the source, contact Kenneth Fain, PO Box 73261 Houston TX 77273-3261. Sorry, I don't have a phone number. He is not a member of HSGA and I don't know him, so I really can't tell you much. The dates? June 4 and 5.

MISSES OLD HAPA HAOLE MUSIC This is the title of a letter published in the Honolulu Advertiser early in January. It was written by Helen Duryea Dietz of Honolulu. She said, "A constant complaint from Mainland visitors is, 'We don't hear any Hawaiian music.'

"Hawaiian music, in the mind of the tourist, is as much a part of our island magic as sand and surf, the hula and palm trees. With the exception of KCCN and their great Aloha Friday luncheons, there is nothing.

"Fine as they are in their own way, our Dannys, Kapenas, and Cazimeros are directing their ef-

forts toward visitors, modern haole and Jawaiian tastes. No more the lovely old Hawaiian songs that helped found our tourist industry. No one understood the Hawaiian words, but their meaning was clear and the old hapa haole songs were a joy to all.

"Our HVB could generate more travel to Hawaii with minimum expenses by flooding Mainland airports, train and bus stations with 'real' Hawaiian music. They all have piped music, and none of it Hawaiian. This would bring suggestive exposure to the traveler, who would think 'Hawaii' for the next trip."

ED: Bravo, Helen Dietz! And thank you for sending the item, Ray Aubrey. There was a reply from a Darrell Green pointing out that the Halekulani's House Without a Key and Keith and Carmen Haugen at the Royal Hawaiian, and the Willows' Poi Luncheons were additional sources of true Hawaiian music. I think I found D. Green and Helen Dietz listed in the Oahu phone book, so I will send them a comp newsletter and a letter. I like people who write good effective letters! Maybe they'll come to our convention in Hawaii.

"THE STORY OF THE HAWAIIAN STEEL GUITAR AND ITS GREAT HAWAIIAN MUSICIANS" As you know, I made 10 copies of the manuscript and took them to Hawaii a year ago, to be scanned by local musicians and historians. I've received a lot of additional information from them, so now I feel I've gone about as far as I can go with making the book complete and correct. The archivist at Kamehameha Schools is still checking it for accuracy, that's about the only item still to come in. The latest that I DID receive was Alvino Rey's statement about his part in the invention of the first marketable

pedal steel guitar. I enjoy getting these statements in the personal handwriting of the claimant. They are important now, but in years to come they become historical documents and they add to the high level of right-to-the-source kind of research that's been done in this book. Yes, I'm all excited about it.

We have two publishers on the mainland who are very interested, but it's always been my feeling that the book should be published in Hawaii. So, I took on the task of contacting every publisher of hard-cover books on the islands and we have narrowed it down to three who like the topic and

want first-chance at publishing it. That means we'll take the final run of the manuscript plus all the pictures with us to Hawaii and come back empty-handed. I wish we'd been able to have the book on the market by the time of Kekuku's induction into the Hall of Fame, but that's the way it is, folks.

With HSGA taking on 501(c)(3) status, we'll be able to issue tax-deductible receipts for donations to the club's scholarship fund, and proceeds of the book can be directed to the club's fund as well. There's a sense of "rightness" to the timing of everything now, yeah?

MEET FRANK MCPHALEN



*FRANK MCPHALEN PLAYS FRYPAN
AT H.S.G.A. CENTENNIAL CELEBRATION
IN HONOLULU, 1989 BACKED BY
BUD TUTMARC ON UKULELE (AND OTHERS)*

Here's a Canadian steel guitarist I'd like you to meet: Frank first heard the Hawaiian steel guitar as a young child, hanging around the Pantages Theater in 1925. It was there that he heard some of Hawaii's greatest as they passed through Vancouver on "the circuit". Names like Sam Ku West and Lani McIntire were not unknown to Vancouver and they inspired young Frank. There was "something on" there every week. Then it was decided that Frank's brother would take violin lessons, and an acoustic steel guitar was bought for Frank. He studied the A major low bass tuning in 1926 from Mr. Osborne at Broadway and Main St.. Then Frank's mother, taking big brother to his violin lesson, heard a Hawaiian giving steel guitar lessons in a studio down the hall. They wasted no time in getting Frank registered to study with George Aylett, lessons which later turned into a teaching position. Frank was just a kid then, and he left high school before completing his grade 12 so he could take over operation of the studio when George left for Chicago, in 1932. All of Frank's friends were musicians, so he soon joined a group doing radio broadcasts. There was lots of opportunity for musicians in radio then. In 1934 a new electric Rickenbacher guitar came into Frank's life and

changed it forever. Then, he says, "Two guys, the Norris brothers, blew in from Alberta. I joined with them to play the skid road bootlegging joints. In 1937 Harry Price came to town. Olie Olson was forming a band to go into the Commodore and he wanted steel guitar, so I joined. That was Vancouver's big ballroom dance hall and show place. During the four years I played there, I switched from E7 to C#m (the Sol Ho'opi'i tuning) , but instead of his low tuning, I had a B and a D on the low strings. I did some arrangements for Olie Olson's band, copying some tunes straight off the radio, in order to get 'the latest'.

"In 1942 the Canadian army broke up the party. I had started regular weekly radio programs on CJOR around 1937 doing Hawaiian music, then I joined another group playing western under Mr. Trudell I played clarinet in the army band and of course we had our own little group. In 1946 I got out of the army and back to radio CJOR, the Commodore Ballroom, and CBC radio. I was with three different groups, playing three radio shows a week, doing jazz, western, and Hawaiian. On one CBC show we broadcast from a flying DC3 airplane."

Contemporary music teachers and musicians later confessed they would wait to hear Frank playing on the air, then frantically copy in notation everything they heard him play. Students were demanding the latest and Frank had it.

During the 1930's Frank became fast friends with Paul Tutmarc (father of Bud Tutmarc) living in Seattle. Paul, a great inventor and builder of guitars and other instruments, was married to the famous Bonnie Guitar. Frank and his wife Monty used to drive down to Seattle almost every weekend to visit, arrange music, and jam with Paul. One day Paul phoned and said, "Come on down and meet Sol Ho'opi'i." They arrived around 7:00 pm and Sol wouldn't play until he heard Frank play. After that they played until 9:00 next morning. It was a great night! Sol was using one of

Paul's guitars. A great Spanish guitarist named Bill Osborne was there to accompany them.

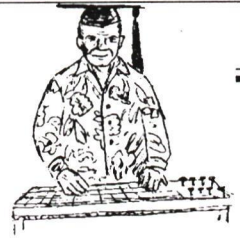
Frank stayed at the Commodore until the 1950's while he completed his education and became a music teacher. He then taught in the Vancouver public school system for 28 years, ending his career as a school principal. During those years he played occasional gigs and the odd radio show, but was no longer the high-profile musician of the past.

There are two high points of Frank's music career. One is the all-night jam with Sol Ho'opi'i, the other is the new Gibson Electraharp guitar he bought. He heard that Alvino Rey (with his band) was performing in Southgate Los Angeles. Frank and Monty travelled there to see the show. He was doing the "talking guitar" routine, using a throat mike with someone backstage voicing it. And he was playing the new Electraharp!! Alvino had the first one made by the Gibson company. Paul Martin had #2, and Frank McPhalen bought #3!! The guitar came without instructions, Frank had to figure out how to assemble it and how to engineer the four tunings. It was a wonderful instrument, and still is. Frank plays it today. He had owned several Rickenbackers, both singles and doubles, had sold them all, but stayed with the wonderful new Electraharp. On one radio show, a string broke during during the broadcast. Since then he stayed with Mapes, believing them to be the most reliable and to have the best tone. They're near impossible to buy now. Frank's health keeps him home most of the time now, but he still plays his beloved steel guitar and he still writes out music arrangements for close friends.

During his heyday, Frank was a big name in Vancouver music circles. There would be many whose faces would brighten into a smile right now if they could hear him just one more time playing his sweet steel guitar stylings. He is a real professional. Thanks for your help in doing this interview, Alec Kabool.

KĪKĀ KĪLA KĀLĀ KULA

KĪKA KĪLA = STEEL GUITAR. KĀLA = MONEY, KULA = SCHOOL



In the last newsletter we reported a balance of \$471.41. Since then Jose Herrera has donated \$16, making a new total of \$487.41. We have closed this account in Bellingham by sending the total \$487.41 to Jerry Byrd.

Jerry says Tom Snook is still taking lessons and is doing very well, also that Junior Lafaele is doing "just great". Gee I hope these two will bring their steel guitars to the Bandstand on Sat. May 8th??? so we can hear them.

In closing this account, we would like to say a great heart-felt "mahalo" to all those who donated to this account over the years. You are entitled to feel very proud of the fact that you had some part in bringing the Hawaiian steel guitar skills to some young Hawaiian people.



KUMAKAGAB

MAKALINA GALLAGHER is now employed at the Hawaii Visitors Bureau, Suite 808, Empire State Building, 350 Fifth Avenue New York NY 10118 ph 212-947-0717. She's the new Administrative Assistant. She says she gets the most amazing variety of questions from people and enjoys the job very much. Congratulations, Makalina! I'm glad it's not the World Trade Center where you work.

JESS AND LINDA MONTGOMERY live in Anahola, Kaua'i. They sent us the most astounding video you ever want to see. Hurricane Iniki during its wildest moments....and after! See the Kine Disc section for details.

Here's what they have to say about post-Iniki Kauai, in their letter of December 9th: "As far as the recovery goes, it's kind of hard to pin down, and mostly depends on just how many leaks you have in your roof at this point. There are still

hundreds of people living in tents at the beach parks and, while many damaged homes have been repaired, started, or bulldozed, just as many look like they did the day after. EVERYBODY is fighting with the insurance companies, at least one of which will go out of business before this is over. The beach area in Poipu is pretty much shot and, except for clearing a road along the coast, not much has been done. Some hotels, like the Hyatt, are a beehive of activity while others, regrettably Coco Palms, don't look to have been touched yet. Aside from dealing with insurance companies, there have been problems getting all the needed building materials onto the island, and then from the docks to the job sites. There are only two licensed carriers to take goods from the docks, so there is a big log jam.

"Some restaurants are open - maybe half - and a couple of golf courses, as well as some trips to the fern grotto, although there aren't any tourists. The county has just officially opened the island for day tours as an attempt to get tourism going again. Most available hotel rooms, at this point, are full of insurance or relief workers and con-

struction workers. The latest I heard was that the county was planning an official May Day, Lei Day opening for the island to tourists. I know my wife and I are out of work until at least mid-January.

"As for our house, we were very lucky, losing a couple of windows and having a bunch of big trees fall on it. The luckiest thing of all was that we left on vacation two days before the storm and were in Virginia. We did spend five anxious days trying to get through and when we did, our neighbor told us to just stay away. We stayed gone for seven weeks and returned just before electricity was restored in Kapaa. Since then we've been cleaning up debris and almost have it knocked. We will probably have to replace a couple of roofs in time, but they don't leak now.

"We hope to see the whole gang on Kauai in May. We appreciate your attitude about wanting to come in spite of the storm. Adios for now, Jess and Linda."

JESS!!!! It's "ALOHA, for now!" Sheesh!

Feb. 19th, Jess says the Kauai Sands looks ready to go from the outside, but that Tahiti Nui in Hanalei won't be open any time soon. The owner is having trouble with the insurance company and the restaurant is still boarded up. It's the location we had considered, for a luau.

JESS HURT AND RON RICHARDSON plan to put on a luau, to inspire a group of people to sign up with them to make a tour group to come to our Hawaiian convention. Good planning, boys! I hope it works.

Jess says that Hawaii Calls is on Detroit AM radio station W.C.A.R. 10:30 on the dial Sunday evenings at 6:30, Cleveland's AM station W.R.M.R. at 8:50 on the dial Sundays at 2:00 pm, and Cincinnati's W.C.K.Y., 15:30 on the dial Sundays at 5:30 pm. I hope all club members in

the area call in to the radio station from time to time to say, "Thank you, there are lots of us listening to the show", because even radio stations need to know they're appreciated.

MRS. BILLY HEW LEN sent Christmas greetings to all of you in HSGA. I know this is very late, to speak of it in the April newsletter. You see, the January newsletter is made up BEFORE Christmas so it's not until April that I can tell you about the Christmas messages we received. This is a good time for us all to remember Billy, and put on a recording of his beautiful steel guitar work. Great steel guitarists never die, they live on and continue to play their inspiring music in all our hearts. Billy was one of the greatest!

CHRISTMAS CARDS This is our first chance to thank so many club members for the beautiful Christmas messages they sent. I feel that we should have sent back a card to each one of you, but I'm sure you understand that just before Christmas is when I'm pounding this computer like blazes to get our biggest Christmas card off to you - our January newsletter! I like to have it in the mail by Dec. 10 at the very latest, but this year there were delays and delays - like the printer closing his shop for two weeks, and like impassable road conditions. We usually don't get much snow but this year our local TV station got a new weatherman who didn't seem to know which ropes to pull and what buttons to push. Next thing we knew the snow was piled high around us and we did a lot of staying home. So.....when we finally dared to drive the truck down to Bellingham (55 miles) to mail the newsletters, they were VERY LATE. AND, our mailbox hadn't been emptied since before Christmas. There was so much mail waiting for us the posties had to lend us a basket to carry it out to the truck. So Art and I are saying it now - "Thank you very much, to all who sent cards and messages, and the very best of good health, good music, and good fortune to all of you in the new year."

HAWAIIAN MUSIC ON GOLF COURSE

(Myrtle Beach, SC) This item appeared on page 30 of the October 1992 issue and Sam Floyd promised to tell us more about it. "It all came about when I was stopped at a stop light and a familiar steel guitar sound caught my ear. My first reaction was 'can't be, I'm hearing things', so I turned around and came back towards the golf course and by this time Jerry Byrd with Marty Robins were playing loud and clear. I stopped, found a seat under a big southern oak tree, and spent considerable time there.

"The golf course has a very good sound system with speakers in many of the palm trees. The tapes they play provide a range of old Hawaii and the more modern Hawaiian music - a very good selection, good listening. I made another trip to Myrtle Beach and this time I had the pleasure of meeting the owner and operator. It seems he spent time in Pearl Harbor and loves Hawaiian music and so far has enjoyed two very good seasons. There's always a crowd there and most times a waiting line. The visitors are very complimentary!! Myrtle Beach is the largest resort (year round) on the east coast and most music or so-called music there is rock and non-listenable NOISE. To hear this in such a large resort and doing so well is a real plus for my home town.

"My friends and family kid me that when I'm on the missing list their comments are, 'Go to the Hawaiian Golf Course, look under the big oak tree and there you'll find him.' That's my hang out!" Thanks, Sam. The pictures you sent are so beautiful, both Art and I promised ourselves we'll trek on down and play a round on that course SOME DAY, some how. If it's a private course, we'll sit under that big oak tree with you.

ANDY IONA (AIONA) LONG We received an interesting "inside story" from Mac Pavon who was there when it happened. This is a private story, to be kept among friends who will always remember Andy for his musical greatness but are

nonetheless interested in knowing more about him. This is not a story that I will include in the book, because it's private.

"I'm writing about Andy Aiona. I always had a feeling that Andy was the greatest musician and arranger from Hawaii, not as a steel player but as a saxophone player. He would be a great steel player if he had his thumb.

"Andy is from Waimea, Kauai. When I went to Waimea grammar school in 1914, I was 6 years old when Andy and another boy beat up the principal. Andy was sent to the reform school in Honolulu. I think he was 15 or 16 years old. There he learned to read music and play the sax. While at the reform school he lost his thumb in the machine shop. When I was 12 years old, Andy came to the school with a 4-piece band and he played for the whole school. A couple of weeks before that, his picture was on the front page of the Honolulu Star Bulletin as Hawaii's premier saxophonist. That was the last I heard of Andy until he made a recording with his band. The songs were Minihaha, and Hawaiian War Chant. They were terrific. Danny Stewart was the steel player.

"In 1939 I came to California, got lucky, and I became a steel guitar player. I was playing in Palm Springs and on my day off I went to L.A. I met Andy at the Hula Hut playing the steel with a trio. I was amazed to watch him play with no thumb. I asked him if he remembered about coming to the school and playing there. He said, "Oh, yeah." That was the last I saw of him. Time marched on.

"In 1957 I got a job playing Thursday and Sunday nights at the El Patio Ballroom with a 10-piece band. John Wolohan was the leader. One night Wolohan asked me if I had heard of Andy Long. I said, "Andy Aiona." He said, "Yes." Then he told me Andy was the greatest musician he had ever played with.

"In 1923 Wolohan had had a 10-piece band at the Sweets Ballroom in Oakland, and Andy was playing with Wolohan's band. When Andy would take a solo all the dancers would stop dancing and come around the bandstand. That went on for a couple of weeks. Then the owner of Sweets Ballroom told Wolohan to tell Andy not to mingle with the women. You see, Andy was a little dark. When Wolohan told Andy that, he just packed his sax and left. Wolohan told me he'd heard a lot of musicians but nobody was like Andy. He felt bad when Andy left.

"Andy used to arrange for big bands just with the ukulele. One of the big bands he arranged for was Raymond Paige. Andy wrote a lot of songs, one of the best was South Sea Island Magic. Bing Crosby recorded it. - Mac Pavan.

"P.S. I'll be going on the Rotterdam from L.A. to Honolulu to Western Samoa, Tonga, then to New Zealand and they will fly us home, 15 of us, the Spirit of Polynesia. On Jan. 19th we leave L.A., will be gone for 17 days."

ED: Thanks for the article, Mac. What a life you lead!

WALTER SCHUCH - Those of you who attended HSGA's first convention (in St. Louis 1986) cannot have forgotten Walter Schuch who came all the way from Duisburg, Germany because he loved steel guitar so much. Well, we lost contact with Walter for awhile after we heard he'd been hospitalized. I just got the surprise of my life - a phonecall from Walter! He says he's a very lonely man. He lives alone and plays his steel guitar all day every day. He even played a song or two for me over the phone and I was impressed at the improvement he's made. He would like so much to hear from YOU. He needs tablature for new songs. C6 is one of his best tunings, in the Jerry Byrd style. I'm sure recordings would bring tears to his eyes, please send them. His address is Box 130745, 41 Duisburg 13, Germany.

TONY FORD - WOUT STEENHUIS -

Wasn't it Tony who started this discussion? Tony speaks again: "It's taken me a month to find out there is one cassette tape still available of Wout Steenhuis and the Kontikis, from Australian music shops! HAWAIIAN PARADISE (24 Golden Hawaiian Guitar Greats) No: C-BUN-5. marketed throughout Australia by The Hughes Leisure Group Ltd, PO Box 148, Harbord N.S.W. 2096 Australia, OR to PO Box 71, 164 Avondale, Auckland N.Z. I have one copy and am willing to send for \$6.60 (Australian). Add to this our post for 80 cents. The tape opens with Beyond the Reef, Drifting and Dreaming, Lovely Hula Hands, etc.

"These tapes are put out on cheap 'commercial' tape, and I wouldn't vouch for their quality. Sometimes they have to be returned to the shop due to faults. If buyers wish to send for this tape, look up a large music shop in international phone books. Send about \$6.60 for tape and packet. Add postage for your part of the world. \$10.00 Australian should get it anywhere in the world. OR, H.S.G.A. members can send to me and I'll order the tape and post it on for \$10.00 Aust. Allow at least a month for the order. Note: I can't vouch for the tape's quality.

"Unfortunately this tape is all STANDARDS (i.e., you'd be adding another Sweet Leilani to your other various Sweet Leilanis). Wout did very many non-standards so it's a pity his final tape didn't cover these more."

ED: George Wiebenger says Wout's name is to be pronounced "Vout Steenhouse". He has submitted some excellent pictures to be included with the article, to be published soon. Thank you, Tony, for an excellent contribution to our newsletter. Tony is sending Wout's story to Scotty to ask him to consider him as a candidate for induction into the Steel Guitar Hall of Fame. If any of you support this request, write to Scotty at: 9535 Midland Blvd St. Louis MO 63114

JIMMY HAWTON wants to tell you: "Flash! Anyone going to Maui please don't bother going to Stoffer's Hotel. Kevin and Sheldon Brown who run the "Waiehu Sons" trio for 14 years have been discharged. For who!!! a rock-roll *beep*. No wonder these *beep* managers are so peeked in Hawaii, they all have *beep* *beep* *beep* (a mid-western term).

"Suggestion: As an on-going campaign, board members as well as members should write hotel managers about the indifference and stupidity of their F & B's. (ED: I was going to *beep* that, but Jimmy explained it's 'Food and Beverage managers' so I'll let it pass.) ...of their choice of entertainment and music. It would be outstanding to set up a meeting with the Hawaiian Tourist Bureau, Chamber of Commerce, Hotel managers, and F & B's.

"I also notice the Hawaiian singers, dancers, and musicians are exploited into exhibiting their entertainment for free in parks, shopping centers, etc. which the hotels capitalize on. Soon the only work the Hawaiian entertainers will get is their concerts over here - or on the road."

ED: I totally agree, Jimmy. I think we must step up our "Compliment and Complain" campaign and it's a great opportunity when we're over there but it can be done just as well by letter from home. Board members, take note. Always contact someone AT THE TOP when you complain.

PIPE SMOKERS TAKE NOTE: To date I have three pipe smokers who have identified themselves to me. Surely there are more out there. No matter. For our purposes three will do. The secret will be told on stage in the Akala Room on May 4, 5, or 6 and announced in the next newsletter. In the meantime, keep puffing!

LANE VIFINKLE You'll remember Lane from the write-up about him on P.17 of the last issue, and

his remarkable tape recording "Do You Know the Lord Loves Hawaiian Music?" Lane writes, "Thank you for your kind words about the 'Lord's' cassette. My first reaction was, 'I've got to hear that tape'. My second reaction was, 'I've got to practice to live up to that', which I immediately did. I would give my left arm to sound more like Jerry Byrd, but somebody told me that wouldn't work. It was nice to notice that George Chatagny's article about European steel players and my history confirmed some facts. In addition to that: I have seen Frans van Oirschot play in 1958 and remember being intimidated by him, and I have an L.P. of him made in 1960. The group I played with before I left Holland was the "Honolulu Minstrels". After I left I was succeeded by... Henk Braaksma, also mentioned in the Chatagny article. Small world. I continued for awhile to do the vocal arrangements for the group (by mail). I believe Henk Braaksma is no longer active.

"In answer to your question about playing at your conventions: having several careers going at the same time (I have the business cards to prove it) and learning to roller blade from scratch at the same time (I promise to eventually grow up) spreads me kind of thin. But I would love to get together with Hawaiian music lovers at any time this is possible. Thank you for being at your post and being so good at it."

GABBY PAHINUI PLAYING STEEL GUITAR In the last issue, pages 15-16 Brian Litman said he hadn't heard Gabby playing steel guitar. George Ward of 509 Hickory Road, Inverness FL 34450-4312 says he has two such albums, by Panini records. "Gabby Band" PS-1008 and "Gabby" PS 1002. Both list Gabby on steel and have his picture playing steel guitar on the cover. The two of you will have to get together about this. Gabby played in what I feel is the essence of Hawaiian style. You have two treasures, George.

LEIGH TRIGGS was recognized for his songwriting prowess in a special article which

appeared in the December issue of "You Magazine", a Transamerica Life Company newsletter which circulates throughout North America. It was his latest Christmas song "The Reindeer Hula" which earned him recognition when a number of vocal groups in the Santa Barbara area planned to perform it. Leigh generously shared the spotlight with HSGA in that the picture he gave them to run with the article was of himself presenting "HSGA's highest award", a framed certificate to advertising executive Mark Oliver and producer Bob Celicia for creating a television commercial featuring a steel guitar. Do you remember that? It happened several years ago. Thanks for the boost, Leigh.

SINCERE APOLOGIES TO CHRIS TEMPLETON

On Page 26 of the October issue I began my article about Chris with these words, "Chris Templeton has gone on a 'walkabout' as they say in Australia. He's travelling around the mainland picking up new contacts and new skills in his quest to be the greatest steel guitar player mankind has ever known. When we last heard from him he was spending time with the great pedal steel players around Nashville, taking lessons from Buddy Emmons and visiting with John Ely...." etc.

I just got a postcard from Chris, "In response to 'my quest to be the best steel guitarist the world has ever known' I would like to say that if the world has a consciousness, which I believe it does, I imagine it spends its time working on more important issues than who might be the best steel guitar players. As Jerry Byrd put it, music is a reflection of society. As a result of the ravages of over two hundred years of colonial influence and rule on Hawaiian culture, music and language are two areas where one may explore the culture. Through working, living and playing with Hawaiians, the thing that has affected me most has been the spirit of aloha. I have taken this to heart and I am saddened that my enthusiasm has been misconstrued as a form

of self aggrandizement."

ED: Sorry, Chris. I try to keep the newsletter interesting, easier to read, by putting a little humor, a little teasing in here and there. I feel like we're all friends, so I take liberties. I think we don't joke with people we don't like. Anyway, I am sorry that my remarks made you unhappy. They were not intended to do so. I had just now given Lane Vifinkle (third article before this) a razz about his rollerblades and why he couldn't come to a convention. I made my left hand spank my right hand, and both hands flipped back and erased the Lane Vifinkle tease. I guess I go too far with it. Sorry.

JOHN MARSDEN'S OBSERVATIONS.

I should come up with a neat title to use every time John makes comments. That way I could encourage him to do a regular column, he has so much to share with us. To start with, he has some questions for David Ka'ili, which I sent to David and he has answered, (see next article) then he discusses points raised by Georges Chatagny in his article beginning on p.5, January issue:

"Georges' article was extremely interesting. He's a very old friend, and we often exchange letters and tapes. Scotty's magazine recently stated that Bjørn Petersen has died, though I don't have full details yet. Vic and Nancy knew him. John Liem (p.7) is actually Chinese, born in Indonesia. He released three LP's, so far as I know, in Majorca. We shall have to try and put something together on Hawaiian music in Germany. It has quite a long history there, and they have their own very individual style. They seem to go in for orchestral arrangements, with lots of choirs, and some of the steel guitar playing is fairly basic, playing fills in these fairly complex orchestrations. Just to give you a few names, however, some of the better individual players: Willy Berendt, Otto Sachsenhauser, and Michael Danzi (actually an American) were recording during the 1930's. On LP in more recent years we have

Siggi "Hula" Gottschalk, Dick Schweppe, and Frank Baum, who plays pedal guitar and is one of the few who can play Country and Hawaiian equally well. German albums tend to be issued anonymously as Die Samoe Serenaders, or Waikiki Party Band, etc.

"I wonder if the German-Swiss player whom Georges had been unable to recall might be Erich Fankhauser, who did an LP with his Aloma Hawaiians? Hans Urfer played second steel. The sleeve has a nice photo of Erich dressed as a ship's captain, making the 'shaka' sign!

"So far as symphonic Hawaiian presentations are concerned (p.10) another item that comes to mind is a piece called "By The Blue Hawaiian Waters", written by Albert Ketelbey. He also wrote "In a Monastery Garden" and other pieces - rather out of fashion today, but symphony orchestras have recorded his compositions many times, and "By The Blue Hawaiian Waters" has Hawaiian guitar in the score.

"I was surprised you hadn't heard anything of Wout Steenhuis, as he was BIG over here, and pretty well known overseas. Even a minor household name! He was one of EMI/Columbia's leading recording artists, and did a lot of radio work - not just playing, but interviews too. He was also a star nightclub entertainer (i.e., a top-of-the-bill performer, not just a support act). Getting his name so widely known was a great achievement, and he had the musicianship to back it up. Tony Ford is quite right in suggesting Wout should be in the Hall of Fame."

ED: Thank you very much, John. Lots of good stuff there. Actually, we have a good article on Wout Steenhuis "on hold". It's written by a personal friend of his, George Wiebenger, and Marjorie will likely put it high on her priority list, to publish it soon. ALSO, thanks to Daniel Sim of Kilmarnock Scotland, we now have a recording with Wout playing Hawaiian style steel. It's called



DAVID AND HELEN KA'ILI
WITH GRANDAUGHTER

"Paradise Island", on the EMI/Columbia label. Yes, he definitely was a master technician, a perfectionist.

ANOTHER APOLOGY! THIS ONE TO DAVID KA'ILI. Do you remember the article about the world's oldest steel guitar player in the January newsletter? Well, one of the pictures was captioned "Mr. & Mrs. David Ka'ili". Not so! It was my carelessness, as the picture was clearly marked on the back side indicating that this was someone David and Mrs. Ka'ili visited on their last trip to Hawaii. Her name is Lilly Kalani. Well, David is a forgiving guy, he sent me a snapshot of himself and his lovely wife Helen, with their little granddaughter. Helen, I'm sorry to say, passed away in 1986.

Many people found David's story fascinating and wanted to know more. John Marsden commented: "The article on David Kaili was a tremendous scoop. Fascinating! Funny how attitudes change, though - that Mr. Sinclair would probably be arrested nowadays! John asked the following questions, which David has answered: (1) "Can you tell us what became of Pale K. Lua

and when did he die?" Answer: "I don't know." (2) "I have a 78 rpm recording which has always seemed stylistically that it might be you. It seems to have been recorded in England on January 17th, 1928. It is Radio 814: 'Wailana' and 'Hilo March' by the Hawaiian Revellers. Was it you playing?" Answer: "No, not me." (3) "It was interesting that you worked with Harry Owens. I have an early 78 by Harry, recorded in the Garden Court of the Royal Hawaiian Hotel. It is Royal 1: 'A Syncopated Hula Love Song' and 'I've Found a Little Grass Skirt'. Bob Cutter takes the lead vocals. This is acoustic steel guitar. Do you know anything about this recording?" Ans: "No, I'm not sure, can't remember." (4) Did you ever come across a husband and wife Hawaiian act, Kanui & Lula? They seem to have been resident in Paris in the early 1930's and recorded, but nobody knows much about them." Ans: "Yes, I knew them but do not know of their whereabouts now. They visited me in Des Moines in the late 1930's."

DUKE KALEOLANI CHING T-SHIRTS You've GOTTA know who the Duke is, so I won't explain him. He says, "I've designed a T-shirt with my own copyright silk screen. It's in the making right now and should be done in another week. If you think the members would want a T-shirt it will cost \$14.65 which includes shipping charges. The color is a green-tinted blue, sizes LG, XLG and XXLG. These are Hanes shirts and of good quality, pre-shrunk, 100% cotton. Normally those shirts with printings cost around \$15.00 to \$25.00 a shirt. I'm getting it at a price. It would be nice to have it in Hawaii to wear." You can catch the Duke at 2637 Mirada St., Highland CA 92346 Ph 714-862-8355. He sent one for each of us (Art and me) and we think they're great. Aside from looking "cool Hawaiian", they feel good to wear. On the front is a simplified HSGA logo, the words "Aloha Bruddahs and Sista's, HSGA Member" with related drawings. Right across the back in big letters is "Hawaiian Steel Guitar Assoc.,

Member" with a 6-string steel guitar drawing 11" long. These shirts would be a gas to wear in Honolulu, and the price is SO RIGHT. Duke says he'll donate \$1.00 to the General Fund for every shirt sold. Time is short, you should phone him to order.

A LUCKY DAY, POSSIBLY.

Here's a classic example of being in the right place at the right time, as told by Mike "Malihini" Scott. "My group, the Hawaiianaires, were working at Trader Vic's restaurant in the Hilton hotel in Toronto one day last fall when the assistant director of a movie company walked in to talk to the manager regarding renting the entire restaurant for a movie shoot. Upon completing the arrangements the movie director was about to leave the premises when he heard us playing. After watching and listening to us for a couple of minutes he went back into the manager's office and told her he wanted to engage the band as well.

A date of November 6th, 1992 was set and after completing the formalities we all arrived on the appointed day for what turned out to be a 13-hours on a movie set. It was an intense but absorbingly interesting day. The studio staff did a lot of hurried construction work right inside Trader Vic's, building gantries to accommodate the lighting and other equipment, removing and rearranging parts of the restaurant's decor, partitions etc.

The scene to be shot was of a Polynesian restaurant/club with the band playing and patrons eating and drinking, zeroing in on a somewhat animated conversation between two young people seated at one of the tables. We were 'shot' from many different angles doing the same scene over and over. The young actor in this scene enters the restaurant, walks by the band and is shown to his table. The title of the movie is 'Life with Mikey' starring Michael J. Fox. It is expected to be released sometime later this year.

MIKE MALIHINI SCOTT AND
THE HAWAIIANAIREES
'ON SET' AT TRADER VIC'S,
TORONTO
NOVEMBER 6, 1992
AT THE FILMING OF
"LIFE WITH MIKEY"
STARRING MICHAEL J. FOX



I would hasten to add that Mr. Fox did not act in this particular scene but all in all it was a very interesting and enlightening day and possibly, just possibly, Mike Malihini Scott and the Hawaiianaires might make it into the feature movie. On the other hand, bright and early one morning we may be somewhat unceremoniously swept off the studio's cutting room floor. Time will tell. But we still feel November 6th was a lucky day."

BOB SCHAEFER JUST SENT A HEART-WARMING LETTER which spells out what HSGA is all about. I'll give you just a few sentences, "A few months ago, I bought a 4-track recorder. Mike Perlowin, bless his heart, gave me guidance on this. He recommended a Porta 03 which is a cheapie but does a good job. I bought it from Musicians Friend Co., only paid \$239.00. It's opened up a new era of enjoyment for me, that is to play a melody on one track and then to chord, or play harmony along on the other tracks. It's fun! Now I wish that I had learned to play rhythm guitar, but I am chording along with my steel." - - "Thanks to Clay Savage, I have also recently been put in touch with another Eharp player, her name is Mae Lang and I found out she's a member of HSGA."

Beautiful letter, Bob. Yes, several years ago we put out a call to find "**Where Have All The Eharps Gone?**". Only one identified himself to us. But the call is still out - would any OTHER Eharp players in the club please identify themselves to Bob? His new address is on the back cover of this newsletter.

HOW MANY STEEL GUITAR PLAYERS ARE THERE IN JAPAN? I had heard that there were MANY, but Ron Richardson has been telling me about a video cassette which he received from Mr. Furukawa of Chiba-Ken, Japan. It was shown on TV in Japan in August of 1992. There are 14 different Hawaiian groups on the video, each doing just a few numbers. EVERY group has an excellent steel guitar in it, and they all are so perfectly authentic in their singing, dancing, Hawaiian pronunciation, and so on, that you would believe these were born-and-grew-up-in-Hawaii people. Ron named just a few of the steel guitarists: Hiroshi Wada, Kiyoshi Kobayashi, Gunichi Yamaguchi, Poss Miyazaki, Eikichi Nagashima, Buckie Shirakata, and Alan Akaka. **ALAN AKAKA?!?** Yes, he was the guest artist.

But, can you imagine that sort of thing happening in the U.S.A., or in Canada, or in Switzerland, etc? Getting that many top-flight groups together

on one video, and then having it shown on national television? I think it could only happen in Japan, and it's a sad fact. Here, our media people and "show biz" people tend to sneer at music that's romantic or beautiful. They prefer something more violent. I would guess that Japan has more Hawaiian steel guitarists and Hawaiian music groups than all the rest of us on planet Earth put together. Does anyone care to enlighten us further on that subject? Another question: Is that video available for sale? If so, let us know how we can order it, and the price. Thanks for a good article, Ron.

BIRTHDATES - For everyone who's keeping track, we now have the exact date on which Alika Herring turns 80 in 1993. It happens on July 17th.

BIGFOOT IN HSGA? Must be, because Alika Herring says so. He said, "It will take some big feet to fill your kama'a." (or something like that). Hey, it's true! I just looked at the picture of the wahine on the front cover and she has some t'eeng beeg wāwae.

TIPS AND TECHNIQUE

BUILDING YOUR OWN PICKUP- by Ron Whittaker. This article appeared on page 31 of the last newsletter and I must apologize to Ron for making the following errors in transcribing the text. On page 31, col. 2, ten lines down. The sentence "This was the start of my experiments with the use of horseshoe magnets." should be "This was the start of my experiments with the making of pickups to obtain the same tone as the Rickenbacher but without the use of horseshoe magnets." On Page 33, there are two drawings. The indicator "FIG (2)" should have appeared with the second drawing. On Page 34 (the full page of drawings) at the very bottom, right column, I said "Overcoil pickups" the correction is "Dualcoil pickups."

USE A KARAOKE FOR BACK-UP? Just ask Frank Nardell. "I have what you might call the poor man's two-track tape recorder. I use it to make a tape of myself playing Spanish guitar chords of any song I want to practice. Then, while this taping is played back, I play the steel along with it, recording both the steel and the Spanish guitar parts on a second tape. You don't have to record the steel guitar part unless you want to, but for anyone who can't find another guitarist to practice with, I find it most rewarding.

"This one is made by CASIO, 570 Mt. Pleasant Ave., Dover NJ 07801. I bought it in the electronic tape/synthesizer department of a store called Fred Meyers - should even be available in stores like Payless Drugs. It's a completely self-contained unit which can be used as a regular tape player-tape recorder, except it has two tape decks, one deck for recording, the second deck can be used to play back whatever is on the first deck plus whatever you want to play or sing along with it.

"Actually what it acts like is an inexpensive 2-track tape recorder. For \$100 on sale (regular price \$150) the CASIO SONG STAR KARAOKE SYSTEM MODEL #S-1 is most flexible. (1) You can play or listen to any tape you may want to — Sol Ho'opi'i, etc. and play along with it - your electric guitar can be plugged right into the KARAOKE - since it acts like a 2-input amplifier - or you can make a second tape of YOU AND SOL!! leaving the original tape untouched. Crazy! (2) You can record your own accompaniment on one tape and play along with it or make a second tape combining both the original accompaniment plus your steel guitar efforts. I like it for many reasons. I can make a Spanish guitar accompa-

niment playing very slowly - and practice the steel along with it. Then when I've learned the steel part I make another taping of the Spanish guitar part playing a bit faster this time, etc. etc. I hope I've explained it OK. Feel free to phone if you like. 503-474-9472"

ED: Thanks for some helpful advice, Frank. If members would like to see the excellent manufacturer's diagrams (with explanations), I'm sure Frank wouldn't mind sending you a set as long as you supply a self-addressed stamped envelope. Frank Nardell 417 Colin Rd., Grants Pass OR 97527

AVE MARIA ARRANGEMENT - Bob Schaefer suggests a few chord changes you might like. First page. On the third line, last bar above the word "tecum" try an E Major 7th. Skip down to the last line, fourth bar, above "fru-ctus" try an A Major 7th. Second page second line, fourth bar instead of B7, try Am6. Third line, third bar instead of B7 try F#m7 with B7 on the fourth bar. On the fourth line, third bar try F#7, followed by a B7 in the fourth bar. That's it! Seems to me that this is the Alkire arrangement of Ave Maria which was sent to me by Jerry Alcock. Right, Bob? Actually, I had quite a few arrangements sent to me. I converted them all to the same key, then compared them. One was a piano score, one was a four-part choral arrangement, another was the Alkire arrangement, and the others were single-notes, handwritten, with chord symbols. All were different. I took what seemed to fit best on the steel guitar in the C6+A7 tuning, but in other tunings you might prefer different chords. I wonder if anyone will be able to play it well enough to make a good recording of it? If you do, I'd like to hear it.

Another point: We asked for a guitarist to make a tape recorded arpeggio back-up for "Ave Maria". Rudolf Barten has done it. For details, see "Kine Disc" section.

"DIGITALLY REMASTERED" RECORDINGS:

This is a bit off the subject of steel guitar, but I think many of you will be interested in what Mike Cord has to share with us about taking the old scratchy 78 rpm recordings and "digitally remastering" them to make them crystal clear again. Mike's company, Hana Ola Records, is producing the new Jerry Byrd album and has the great "Classic Collector Series" (digitally remastered recordings) for sale. Check page 39 of the January 1993 newsletter for a listing, also THIS issue, "Kine Disc".

To answer my question, Mike referred to John Golden of KDISC Mastering, Hollywood. Here are John's words: "The process of creating a compact disc requires any source to be 'digitally mastered'. That is, that the world standard for manufacturing CDs, as devised by the Sony Corporation, requires the program to be transferred to the 1630-Sony U-Matic DIGITAL tape format in order for the glass master-stamper to be made, to press the final CDs.

"During this 'transfer' process, one has the ability to greatly alter the sound. Once in the digital domain, the program can be processed to enhance the existing program into something that could be considered 'better' than the original recording. Removing such things as analog tape hiss, ticks, pops, thumps, cut-off endings, readjusting volumes of songs, as well as equalizing (the process of adding or subtracting various frequencies) to make the overall program sound like it did in the studio at the moment it was originally recorded. These are a few of the aspects of 'digitally remastering'.

"As you can well guess, this digital technology does not come cheap. A well equipped mastering room can easily cost more than a fully equipped multi-track recording studio. The capabilities of the equipment are only as good as the capabilities and the experience of the operator...the mastering engineer. This person must decide

when, where, and how much to implement these available changes in the program...or not to make any changes at all. These judgments are derived from experience and a well educated guess.

"The use of the equipment and the expertise of the operator is normally billed by the 'time' spent, on a per project basis. This cost sometimes goes as high as \$50.00 per recorded minute of program. This cost is somewhat based on how important the project is, as well as the budget, and how 'bad' the original source is to begin with.

"Old analog master tapes are generally much easier to work with than vinyl pressings. Sometimes though, the so-called master tapes have been lost or discarded, so we work with what we have and try to make the best of it.

"I hope that this quick and basic description has been of some help in understanding what 'Digitally Remastered' really means." - John Golden, Kdisc.

ED: So there's the answer Mike Cord was able to get for me. I had asked him to contact Alika Herring to ask Alika to submit some of the recordings he made in his heyday. Alika, in my opinion, is the undiscovered Sol Ho'opi'i and his recordings prove it, except they are on old scratchy 78's and I hoped Mike would be able to do something about restoring Alika's work to its former brilliance. I suppose the cost, at \$50.00 a minute, prohibits any consideration of polishing up - say, for example, 60 minutes of Alika's best. BUT, I want you all to put this project at the top of your list of things you'll do with the loot when you win the \$14,000,000 lottery.

Mike Cord adds, "By the way, if anyone needs additional information regarding this process or if they are interested in pursuing the possibilities of digitally remastering they should contact John Golden directly at 213-466-1323. UNLESS, of

course, they are interested in selling their rights to a particular catalog of recordings...then they should contact me. Thanks again." Cord International, 5518 Rincon Beach Park Drive, Ventura CA 93001

BACK TO SCHOOL. THIS TIME IT'S "INTERVALS".

It doesn't take much practice to learn to recognize intervals at first glance. An interval, by the way, is defined as the difference in pitch between two notes, or you could say "the number of lines and spaces between two notes if you include the lines or spaces the notes are on". The two notes can be played both at the same time. In that case we talk about the distance between them as a **harmonic interval**. If you play those same two notes one after the other, we would talk about the distance between them as being their **melodic interval**.

Let's look at how intervals are counted. A mathematician would shudder at the way a musician counts. For example: **thirds**. The first set of thirds shown in the example below is G with B above it. The mathematician would count G to A as step 1, and A to B as step 2. But the musician counts G as step 1, G to A as step 2, and A to B as step 3. So we say it's an interval of 3, an interval of a third.

Try counting **fifths**. In the first example, F with C over it, the mathematician would count F to G as step 1, G to A as step 2, A to B as step 3, and B to C as step 4. Total = 4 steps between F and C. The musician says F is step 1, F - G is step 2, G - A step 3, A - B step 4, and B - C is step 5. Five steps = an interval of a **fifth**. They have to count it that way, to make place for the interval of one, called **unison**. The mathematician would say that's no interval at all and then where'd we be when we want to sing or play in unison?

Refer to this interval chart as you read about

The diagram illustrates intervals on a guitar fretboard starting from the open string (E). The top staff shows intervals of unison, seconds, thirds, and fourths. The bottom staff shows intervals of fifths, sixths, sevenths, and octaves. Abbreviations (PU, m2, M2, M3, m3, m3, M3, P4+, P4, P4, P4) are written above the notes. Numerals (1-8) are written below the notes to indicate the counting method for each interval.

The numerals shown here indicate the way a musician counts the interval (line, space, line, space) in order to establish its name. These numerals DO NOT indicate the number of frets between notes. The abbreviations written above the notes indicate whether the interval is Major, minor, diminished, or augmented. These examples are all in the Key of C and they're shown from E up so that you can work out their distances apart, using the top string E on your guitar. Each set has 12 possibles, but I just chose three or four of each, to illustrate my point.

each of the interval examples below. Naming intervals is so easy, you have to suspect there's a catch. Here it is: Take a look at **seconds**. The first example is E to F. Play that on the first string of your guitar. That's E on the open string and F on the first fret. So you can say that the interval of a *second* is one fret apart. BUT, play the next example: D to E. D is at the 10th fret and E is at the 12th fret. Here's an interval of a *second* that is TWO frets apart. Try the third example, A and B. A is at the 5th fret, B is at the 7th, two frets apart. So we find out there are big and small *seconds*, one-fret and two-fret *seconds*. On the staff, they LOOK like they're the same distance apart, but measuring them on the fretboard we find they are not. Why is that true?

Remember the **major scale**. The distances between the notes on the scale are Tone, Tone, Semi-tone, Tone, Tone, Tone, Semi-tone. In guitar players' terms a Tone is a distance of two frets and a Semi-tone is a distance of one fret.

Translate that to the C scale, you have C - D (tone), D - E (tone), E - F (semi-tone), F - G (tone), G - A (tone), A - B (tone), and B - C (semi-tone). Does that explain it? It's the way our musical sense developed in western cultures. To us, that's the sound that felt "right", upon which our music evolved.

So, back to the interval of a *second*. We find there are two-fret *seconds* and one-fret *seconds* (whole-tone *seconds* and half-tone *seconds*). That means there must be a way of naming them. It is as you suspected. The large *seconds* are called **Major seconds**. The small *seconds* are **minor seconds**. We use a capital **M2** as a short form for saying **Major second**, and small **m2** meaning a **minor second**.

Check out the **thirds**. They all **look** the same. Either they're both on a line or they're both on a space. Easy to recognize. Let's measure the first set G - B on the guitar. Find G on the third fret

and B on the 7th fret, first string. How many frets apart? I suppose you're asking me, "Do you want me to count like a musician counts, or like a mathematician counts?" Answer: "Count like a mathematician from now on. It's only when we name intervals that we have our funny way of counting." So, it's four frets between G and B. Check the second set of *thirds*: A with C above. A is on the fifth fret, C is on the 8th fret. That's only three frets apart. Obviously we have *Major thirds* and *minor thirds*. True. Abbreviations **M3** and **m3**. I guess you'd like a **short-cut**, some way to recognize straight off whether the interval is *major third* or *minor third*, without having to measure it off on the fretboard. This is it: Remember the C scale - there are only two places where the notes are only one fret apart. That's between E and F, and between B and C. That's what you watch for. If the *interval of a third* contains either E-F or B-C, it will be a *minor third*. The two *minor thirds* in the example are the A-C and the E-G. The A-C interval is really A-B-C, the E-G interval is really E-F-G. Check the two *major third* intervals, they don't have B-C or E-F in them.

Now for the ***fourths and fifths***. Do you expect to find major and minor fourths? If you count the frets between on all examples of *fourths*, you'll find they ALWAYS total 5 frets. Count the number of frets between the *fifths*. They ALWAYS total 7 frets. So we call them ***Perfect Fourths*** and ***Perfect Fifths***. So nice to be perfect! Their abbreviations are **P4** and **P5**. OK, now let's get cynical. Whenever someone claims to be PERFECT, you get suspicious, yeah? In all that perfection there actually are two imposters. In the case of the *fourths*, it's F with B above it. They're not 5 but 6 frets apart. And in the case of the *fifths*, it's the B with F above it, which is not 7 but 6 frets apart. Don't forget, in this exercise we're working in the Key of C. It's true in all keys, with the 4th and 7th tones of the scale. In the key of C, it's F and B that are the "oddballs", who do the unexpected. Is their eccentricity somehow

due to the fact that each of them is connected to one of the two infamous semi-tones of the scale? That is, the E-F and the B-C??? According to the rules, F and B should take their place as partners in *fourth* and in *fifth* intervals, but if they are to have the correct number of frets between them, F insists on being partnered with Bb, and B insists on F# for a partner. Another point to remember: in the case of both the *fourths* and the *fifths*, those two odd-ball intervals look exactly like all the others, there is no visual clue (no sharps or flats) to serve as warning flags. Do you remember Page 40, April 1992 issue? I knew you would! The only one of the flat keys that didn't conform to the neat shortcut for recognizing the key was - guess. The Key of F. And the flat involved was B. These "differences" are the first evidence we've had that our system of notation is not based on a closed circle. It's really a spiral. We'll see more of that when we study chord construction and progressions.

Let's get back to the intervals. Count the frets between on ***sixth and seventh intervals***. You'll find they are like the *second* and *third* intervals. They have Majors and minors. *Major sixths* are 9 frets apart, *minor sixths* are 8 frets apart. *Major sevenths* are 11 frets apart, *minor sevenths* are 10 frets apart. The **short cut** for recognizing whether *sixths* or *sevenths* are major or minor would be - are there TWO semi-tone sets (E-F and B-C) in the interval? If so, it's a minor interval. When I'm trying to quickly establish whether an interval is major or minor I find it too tedious to figure how many semi-tone sets are in the interval. I'd rather just think of those notes as applied to the steel guitar fretboard, A Major tuning. I'll show you what I'm talking about, in the fretboard drawing a few paragraphs from now. For me, it's the best short-cut..

Octaves are always 12 frets apart and ***Unisons*** are always on the same fret, in other words 0 frets apart. These are called **Perfect** intervals too, abbreviated as **PO** and **PU**. I've heard of other

meanings for PO and PU, but not in the music class. THESE intervals ARE perfect, no messing around.

Wait! There's more to come. It's possible to stretch a major interval even larger. Just put a # (sharp) sign on the higher note and you've stretched the interval one fret (one semi-tone) larger. You would call that an augmented interval. You could also do it by flattening the lower note. That means we could have *augmented seconds, thirds, sixths, and sevenths*, written as 2+, 3+, 6+ and 7+. By the same token, you can make minor intervals even smaller by sharpening the lower note or by flattening the upper note. They would be called diminished intervals and their abbreviation would be 2°, 3°, 6° and 7°. You could go to ridiculous extremes by double sharpening or double flattening a note, thereby making 2++ and 2°. That's "in theory", but not in practice, I hope.

What about the perfect intervals: the *unison, perfect 4, perfect 5, and octave*? Can they also be made augmented and diminished? Yup! Double augmented and double diminished too, if you MUST!! It would be ridiculous! You'll remember that we discovered there are two imposters in the *perfect fourth* and *perfect fifth* sets. In the case of the *fourths*, the F with B above it is really one fret larger than all the other *fourth* intervals, so it is properly called a **P4+**. In the *fifth* intervals, the B with F above it is one fret smaller than all the other *fifths*, so it would be called a **P5°**.

At the risk of making this lesson more tedious, I have to answer that question I hear buzzing around inside your head. You're saying, "If a *Major third* is 4 frets apart and I stretch it to 5 frets by sharpening the top note, I've really made it into a *Perfect fourth*, haven't I? (*Perfect fourths* are 5 frets apart.) So why would I call it an *Augmented third* when it's so much easier to call it a *Perfect fourth*?" Answer: It's a matter of appearances.

All *thirds* look alike. All *fourths* look alike. When two notes are on adjacent lines or on adjacent spaces, those two notes form the interval of a *third* whether it be fat, skinny, disobedient, or whatever. *Fourths* have their own peculiar appearance, so do all of the other intervals. You have to name them by their appearance, then qualify the name as major, minor, augmented, diminished, double diminished, etc.

Let's relate the intervals more closely to the steel guitar. Remember, we always use the old A Major high bass tuning in these exercises. In the bar positions shown below I'm not talking just Key of C. These positions apply to ALL keys.

(SEE PICTURE OF STEEL GUITAR FRETBOARD. NEXT PAGE)

Major seconds can be played with a reverse slant, first and second strings. This is true anywhere, at any fret. You'll always get a *major second* by reverse slanting on the first and second string.

Minor thirds. *Thirds* played on the first and second string at any fret (not just on the fret shown in this example) are always minor thirds. So if you want to identify a *third* (is it major or minor?) think of whether or not it can be played on the first two strings, same fret.

Major thirds. These are played on the second and third string at any fret on the fretboard.

Perfect fourths can be found as a forward slant on the second and third strings at any fret, OR on the third and fourth strings at any fret. Watch it!! Check the odd-ball duo, the F with B above it. It won't work in either case. If you apply it to the fretboard, you find it would work only if the B were a Bb. F wants to go to a Bb, not to a B, to form a *Perfect fourth*.

Perfect fifths are always on the first and third string, any fret. NOT!! Again the oddball couple B with F above will not comply. They insist upon being Bb with F (or B with F#).

Minor sixths are on a forward slant, first and third

The diagram shows a guitar fretboard with six strings labeled E, C#, A, E, C#, A from top to bottom. Frets are numbered 1 through 12. Notes are circled and connected by lines to show intervals. Below the fretboard, intervals are listed: D-E Major 2nd, E-G minor 3rd, Db-F Major 3rd, D-G perfect 4th, B-E perfect 4th, F-C perfect 5th, F#-D minor 6th, D-C minor 7th, E-E octave, D-D octave, B-B octave.

string, at any fret.

Minor sevenths can be found on the second and fourth string, forward slant, at any fret.

Octaves are at any fret on the first and fourth string OR on the second and fifth string OR on the third and sixth strings.

What other intervals can you find?

It's my opinion that all students of steel guitar should know the A Major fretboard perfectly. It's the best reference for understanding music theory.

Oh-Oh! Another question. (I'm glad you're such an enthusiastic class.) "Is the octave (*eighth*) the largest interval?" Answer, "No, you can go on to ridiculous heights if you want to. Take the top note of an *octave* one line or space on the staff higher, and you have a *ninth*. Go another line or space higher and you've made an interval of a *tenth*, and so on to *elevenths*, *twelfths*, *thirteenth*s.....and on and on into the night. Another **short cut** is needed here. If you're trying to figure out what the note would be that's a *ninth* above a given note, just subtract 7 from $9 = 2$, and that tells you the note you're looking for is the

same as the *second* interval note (but an *octave* higher). Example: Above C, what is its *ninth*? $9 - 7 = 2$. That means it's the same note as the *Major second interval* above C, which is D (but an octave higher). What would be the *thirteenth* above C? $13 - 7 = 6$. The *sixth* interval above C is A, so a *thirteenth* above C is A (an octave higher). The *eleventh* above C is $11 - 7 = 4 = F$. Clear as mud? Good. That's progress."

Are we ready for CHORD CONSTRUCTION next issue? Memorize your A Major fretboard in the meantime. If you're a Dobro player, tuning (6 - 1) G,B,D,G,B,D the notes on your fretboard are placed in exactly the same formation as those of the A Major tuning, except your notes are two frets higher. All the exercises we're doing work in exactly the same way on the Dobro fretboard.

CLUB GET-TOGETHERS



*RALPH ADAMS
ON STEEL GUITAR,*

*RAY SMITH
PLAYS
BACK-UP*

*MAPLE RIDGE, B.C.
GET-TOGETHER,*

JULY 1991

VANCOUVER AREA, MAPLE RIDGE GET-TOGETHER. OK, all set to go again, on **Sunday, June 27th.** . We'll start the music at 10:30 am and go until 4:00, then have dinner together. Last year the restaurant was able to arrange tables for 18 or 20. Much friendlier. This event is always organized by George Wiebenger 604-467-5726 and Frank Meier 604-463-6427. Last year we asked everyone to be a bit more generous in paying for coffee and do-nuts, the result being that a little "extra" money piled up. George's daughter Anne will use it as a start-up fund to have sandwiches and goodies for sale this year for the lunch-time break.

Where? Maple Ridge Legion Hall #88, 12101 - 224th St, Maple Ridge, right in downtown Haney, bordering on the Extra Foods shopping mall. When? Sunday June 27th 10:30 am. For those who want to stay over night, the closest is the

Best Western at 21735 Lougheed Highway in Maple Ridge, phone 604-463-5111. We-all hope you-all can come. Bring your family and friends.

SIG VOGEL, NAPA CA says, "Steel guitar concert in **Simi Valley** on **April 4th** at the **Simi Valley Radisson Hotel**. Limited seating, so make reservations early. Send \$20.00 to Sig Vogel, 1101 Casa Grande Rd., Simi Valley, CA 93063. Call Sig Vogel at **805-526-1837** ASAP, ASAP, ASAP, ETC.... Guest musicians are Geri and Bud Isaacs. Bud on steel and Geri on rhythm. Both sing along. Play Hawaiian, country, and pop. Great!! You all come. Other players on steel guitar during the day. Luau in the evening with more music, 8:30 until ??? Luau price \$25.00 extra."

I hope this newsletter gets to you fast enough to catch this great event. Phone Sig right away.

NOT!!! Just received postcard from Sig today (Feb. 16) saying "4th April steel guitar concert is cancelled! Not enough interest." Hey, what's happening down there in sunny California? Maybe you need some rotten weather to keep you indoors playing your steel guitar. Thanks for trying, Sig. This just wasn't the right year.

HAWAIIAN COMMUNITY CENTER ASSOCIATION. Their steel guitar festival, scheduled for March 20th with Alan Akaka as their honored guest was also cancelled "for lack of interest".

HAWAIIAN SONG COMPOSING CONTEST, HONOLULU 1993
was set for March 14, 1993, now cancelled due to "insufficient number of entries received." **W H A A A T'S HAPPENING??**

NORTHEAST AREA HAWAIIAN STEEL GUITAR CONVENTION I know this announcement arrives much too late, but I'm going to tell you about it anyway, because this may develop into an annual event and you can check it into your mental calendar for next year. It took place on March 21st at the Holiday Inn, Somerset NJ, 9 am to 9 pm. Admission \$15.00 per person or \$25.00 husband and wife. Steel guitarists and Polynesian singing/dancing groups were invited to take part. Bob and Julie Waters were the star performers. Without being there, I know it was a beautiful day because they are beautiful entertainers, beautiful people. The people who arranged the event were: Warren Slavin, Russ Martin, Don Sweatman, and J. T. Gallagher. I'm sure Sig Vogel would love to have such a fine team helping him with his event in Simi Valley. We need more of these one-day events. Not everyone can get to the big conventions.

HAWAIIAN STEEL GUITAR WEST. This is Hollis Baker's "do", their 6th annual steel guitar jam session. The date was March 7th, at the San Leandro Elks Club, 350 Davis St. San Leandro CA. I'm sure it was successful, haven't heard any

reports yet. Next year, call Hollis early in January to see what his plans are 510-793-1165. This is a continuation of the meets that Jimmy Hawton used to arrange.

1993 PEDAL PARTY. Wayne Link of the Linkon Guitar Co. announces his fourth annual musical festival. It's to be at the Airliner Inn, 1740 Ellice Ave. Winnipeg, Manitoba, in Canada. The date is Friday May 14th, beginning 7:00 pm and going to 1:00 am, then Saturday and Sunday all day. He's offering an E9th seminar, and a Bar-B-Q. How can you resist? Some of the big stars he's using as bait to lure you in are: DeWitt Scott, Tex Emery, famous symphony artist Doris Atkinson, Al Brisco, Red Wagner, John Lacey, and Minnie Minnie More. Check with Wayne right away to get his brochure. 1549 Charleswood Road, Winnipeg MB, R2N 1X4 or better yet phone 204-895-0115. (You remember Wayne, you met him and his wife Joan at our last Joliet convention.)

MEANWHILE DOWN IN NEW ZEALAND.....
They're not lacking in enthusiasm. Doug Lomax says, "The Hawaiian steel guitar workshop and jam session that we held in December was a great success with many familiar faces and quite a few new ones. Our good friend Bill Sevesi was there as was Robin Jolly, a fine young steel player too. Their presence and their music added greatly to our enjoyment. Also with us was Jim Sutton who is a 'talk back host' on radio IZB, the Saturday Evening Nostalgia Show. His program that night just happened to be of Hawaiian music, a fitting end to the day's activities. Many people phoned in to request their favourite Hawaiian music or to otherwise express interest. Jim has offered his help in future events. Our next event is a two-day convention to be held in June in Whangarei."

From Whangarei we hear from Colleen Brennan and Mick Walker, "We have been organizing a steel guitar convention in New Zealand for the last six years, meeting in a Youth Hostel. We get up to 50 steel players; lap, Hilos, Dobros, pedals, we

have helped a lot of players to get out of their corners and meet other players.”

ED: These kiwis are so keen, there are five of them (F-I-V-E) coming to our convention in Hawaii.

NEWS OF OTHER CLUBS

AIKANES O HAWAI'I, INC John DeBoe is ecstatic over the growth of this club and the good music and friendship he is finding among the club members. They're planning their second annual benefit luau "Hawaiian Kingdom: Celebration of Its Monarchy" on May 8th at the Egypt Shrine Temple, 4050 Dana Shores Drive, Tampa Florida. The event starts with registration and a crafts display at 4:30, cocktails at 5:00 pm, then from 6:00 - 11:00 pm dinner, show, and dancing. Throughout the evening John's musicians will alternate with the band of Lopaka Brown. Tickets are \$35.00, call 813-634-2588 or 813-327-4880. There will be door prizes and raffles.

After a long process of filling out forms, writing letters, and "showing just cause", they proudly announce that they have gained 501(c)(3) status with the I.R.S. Congratulations!! Ho'omaika'ii!! We're presently involved in the same sort of dialogue with the IRS. More about that in the "Business" section.

THE POLYNESIAN MUSIC AND DANCE ASSOCIATION On Saturday May 1st they're holding their Spring Luau at Our Lady of the Assumption Church Hall, 2565 Bathurst St., Toronto at 7:00 pm Artistic Director Mila Tan is presently conducting hula lessons for relaxation and exercise as well as show dancing. If interested, contact Mila at 416-293-4862.

The following is a bid for your subscription to a new magazine, "Steel Guitar World Referral and Exchange" which covers all forms of steel guitar.

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THE ALOHA INTERNATIONAL STEEL GUITAR CLUB has announced its 1993 convention dates as July 15, 16, and 17th. The location: Willard School, Winchester Indiana. To find out more, contact the club's president Dirk Vogel PO Box 24284 Minneapolis MN 55424 ph 612-533-7383

STEEL GUITAR INTERNATIONAL Scotty's annual "bash" takes place in the newly renovated Clarion Hotel, St. Louis MO, now called the Regal Riverfront Hotel. The dates: Sept. 1 to 5th. For more information, read "Conventions" in this issue and then contact: DeWitt Scott, 9535 Midland Blvd. St. Louis MO 63114 ph 314-427-7794.

WHERE THEY ARE PLAYING

ON OAHU:

DUKE'S CANOE CLUB (formerly "Canoes" in the Outrigger Waikiki Hotel) has begun a show format series called "Aloha Friday" and "Aloha Saturday" from 4:00 to 7:00 pm on those days, no cover charge. They are expected to feature Hawaii's top artists of Hawaiian traditional and contemporary music. Your phone call to 922-2268 to find out who's being featured this week could include a request for steel guitarists to be invited to perform. You've got to show that THERE IS a demand.

RADIO STATION KCCN in Hawaii, 100.3 FM and 1420 AM features Hawaiian music all day long. It's the only station that carries traditional Hawaiian music. It deserves your support.

LANAKILA AND NANCY RITTENBAND - Monday 5:00 - 7:00, Outrigger East (150 Ka'iulani Ave), the "Aloha Bar", Hawaiian music and hula. For info phone their home, 923-1644 or the bar 922-5353. Club members invited to join in.

LEDWARD KA'APANA presents the musical side of the Frank DeLima comedy show "Tropical Madness" at the Polynesian Palace, Outrigger Reef Towers Hotel, 227 Lewers St. Phone 923-SHOW to find out show time and confirm that Led is still there. Ledward has taken up playing the acoustic steel and does a wild and sweet job of it. Whenever you're in his audience, ASK him for a

couple of numbers on the steel guitar. You'll be glad you did.

-Thanks for the above items, Nancy.

LEDWARD KA'APANA, THE NEW I KONA play two places: at Jubilation, and they hold a local Hawaiian jam every Sunday afternoon at Scuttle-butts at the Pali Lanes in Kailua. He plays acoustic steel SOMETIMES. Phone ahead and warn him to BREENG.

ED: I put these two Ledward Ka'apana items together so you can see that I don't always know what I'm talking about.

WALTER MO'OKINI tells us that The Islanders and the Hiram Olsen Trio are still holding down the fort at the Halekulani and Walter occasionally helps Barney out at the Kahala Hilton Hotel.

STEEL GUITAR EVERY NIGHT at the Halekulani Hotel's ocean-side lanai, the House Without A Key, 5:00 - 8:30 pm. Bring your tape recorder and sit right up front so the band members can't help noticing how keen you are. That's where the HSGA gang hangs out. If the three regulars, Barney, Casey, and Alan aren't able to play there, you'll be delighted to hear Walter Mo'okini or Harold Haku'ole, maybe Merle Kakuku, and on the rare occasion even the great speckled Byrd has been known to fly in on wings of (strings of) steel. It's expensive but WORTH IT!

KEITH & CARMEN HAUGEN - Tuesday to Saturday, Royal Hawaiian Hotel's "Mai Tai Bar", 5:30-8:30. Normally, no steel just good traditional Hawaiian singing, strumming, and dancing BUT when HSGA's in town you will probably hear George "Keoki" Lake playing steel guitar. Reservations 923-7311.

OWANA SALAZAR - Tuesday to Friday 2:30 - 5:00 pm at the Hyatt Regency, "Harry's Bar" near the waterfall. Maybe Owana will bring her steel guitar during the two weeks HSGA - types are likely to drop in on her. She studied steel with Jerry Byrd, and she's better than he is already. Res. 923-1234.

"PUAMANA" WITH IRMGARD ALULI at the Willows Restaurant. All Hawaiian lunch Thursdays. No steel guitar, but good Hawaiian music. Res. 946-4808.

BUDDY HEWLEN evenings with the Elaine Ako Spencer trio at The Willows Restaurant, 901 Hausten St. Honolulu, ph 946-4808. Phone for reservations, ask why Buddy's not playing steel guitar. Actually, they serenade patrons by strolling, singing, and strumming but they COULD pull Buddy along in a little red wagon playing his steel, couldn't they?

BARNEY ISAACS - "KAHALA SURF SERENADERS", Scott Furushima and Aaron Mahi, at the Kahala Hilton's "Hala Terrace" Friday and Saturday 4:00 - 7:00pm. Res. 734-2211 for dinner, or just have refreshments. No reservations needed. Hey, Scott was taking steel guitar lessons from Barney, I wonder how he's doing??

DANNY KALEIKINI show at the Kahala Hilton every day of the week except for Friday and Saturdays when Barney Isaacs takes over. The steel guitarist with Danny is **Lemuel Aweau**. Res. 734-2211

LEM AWEAU - On Fridays you can hear him at

the Hilton Hawaiian Village Hotel with the Clyde Lono group.

KCCN HAWAIIAN LUNCHEON AND RADIO BROADCAST Fridays at the Beachcomber Hotel 12:00 - 1:00. Res. 922-4646

KAREN KEAWEHAWAI'I show with steel guitarist Greg Sardinha (grad student of Jerry's). Friday and Saturday dinner show 6:00 - and cocktail show 10:00 pm Res. 921-0134. I've also heard the name of Edwin Andresen as steel guitarist with Karen's show. I know this item doesn't say where. You'll have to phone and ask.

ALAN AKAKA (grad student of Jerry's) **AND "THE ISLANDERS"** (Benny Kalama and Sonny Kamahale) Territorial Airwaves KCCN radio show, last Wednesday of every month. 1:00 pm at the Surf Room, Royal Hawaiian Hotel. It's a lavish brunch, beautiful ocean view, great music. So ono! Res 923-7311

PAUL KIM (grad. student of Jerry's) last heard of, playing steel guitar with Clyde Lono group. Where?? When??? I don't know.

ANELA KAHIAMOE (grad student of Jerry's) plays steel on one of the cruise ships. Maybe Leigh and Viola Triggs will hear him on the U.S. Independence.

SONS OF HAWAII, with Eddie Kamae on uku-
lele, now and then have steel guitar. Wednesday nights (not on a regular basis) at Beacon's, a family restaurant at Pearl Kai, makai of Pearl Ridge Shopping Center.

ART PARELIUS plays steel at Germaine's Luau in Honolulu..

JIMMY HAWTON has been invited by Ainsley Halemanu to sit in with the trio while he's in Hawaii for the convention. I believe that's in the Reef Lobby Bar, and I THINK they start at 7:30.

ED PALAMA - Here's a steel guitarist that's rarely heard of, yet I'm told he's VERY GOOD. Ruth Sanft heard him playing at the Hilton Hawaiian Village. When you get to Hawaii, give the people at the front desk, Hilton Hawaiian Village, LOTS of questions about Hawaii Calls and about Ed Palama. We'd like to know WHEN he plays there and IN WHAT GROUP. They must learn that if they have a steel guitarist playing at their hotel, that's a very important item to the tourist.

OTHER ISLANDS

RAY KNAPP still plays six nights a week at the Old Lahaina Luau, 505 Front St., Lahaina Maui, 667-1998 for luau reservations.

HENRY ALLEN. The Hotel Intercontinental, Kihei, Maui features a Hawaiian steel guitar trio poolside seven nights of the week. Henry Allen plays three nights, Monday - Wednesday 5:30 - 8:30 at the "Hula Moons" poolside restaurant and features a lovely dancer/vocalist. Another trio plays on Henry's "off" days, I haven't heard who the other steel guitarist is.

ERNIE PALMEIRA on the island of Kauai can be heard at the Coco Palms Hotel in Wailua (almost just across the road from the Kauai Sands) playing in the Larry Rivera show on Friday and Saturday evenings. Sorry, I don't know the show time. Go for dinner, enjoy the show after. Come early, see the torch-lighting ceremony at sundown. IF the hotel is repaired.

MICHAEL (KALAMA KU) KOANUI, steel guitarist with Dennis Pavao. I don't know their group name. They're on the big island. Ask around. I'd guess the fancy resort hotel at Waikoloa would be the best place to look. If you're going to the big island, you're going to drive there anyway. Tell us where you found him.

SAM KEANA'AINA also on the big island. I've lost track of WHERE. John Auna can tell you.

329-3230

IN MOST CASES RESERVATIONS ARE NOT NEEDED BUT THIS INFORMATION MAY NO LONGER BE CORRECT SO IT'S BEST TO PHONE FIRST. BE SURE TO MAKE THE POINT THAT YOU'RE COMING TO HEAR STEEL GUITAR AND IF THEY DON'T HAVE IT, PERHAPS THEY COULD DIRECT YOU TO ANOTHER LOCATION WHERE STEEL GUITAR IS PLAYED?? This is just another way we can carry out our "Compliment" and "Complain" campaign while in Hawaii. We have to show that there is tourist demand for steel guitar. Geev 'em!

MAINLAND

JOHN ELY is on the loose, having "retired" from playing with Asleep At The Wheel. He's been replaced by a blonde with a prettier face. John's looking for engagements and sessions, specializing in pedal steel, lap steel, and Dobro. Plays excellent Hawaiian style along with country, western, and contemporary. To hire, phone 512-444-9799.

J.T. AND MAKALINA GALLAGHER are playing the Prince Hotels promotions in New York. Call them for info 718-768-6175.

This many-talented couple danced, sang, and strummed at the 19th annual P.S.G.A. steel guitar celebration at Armonk, New York on the weekend of November 14th. When Herb Remington played his steel guitar in the Hawaiian segment of the show, Makalina and J.T. joined with him to make the 'good kine stuff' flow.

BEAU STERLING - still at the Kona Kai restaurant near the Airport in Chicago. I believe it's the Sunday brunch time, Hawaiian style music and a Polynesian dance show as well. Call Beau for location and times. 708-456-1522.

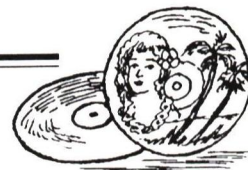
FRANK AND JEAN Niespodziany are very happy with their steady weekend booking at Tong's Tiki Hut, a restaurant in Glendale Heights, IL. Jean says, "We love every minute of it. What a wonderful feeling, watching heads turn when they hear the music." Frank and Jean, with the Kaua'i Surfriders, do two shows nightly with three dancers. You might have to phone them at home 219-272-0369 to find out the details, but we saw their show in Joliet last year and I'd say if you plan your holidays anywhere in the vicinity it's worth it to plan a detour that would take in the show. Frank's steel playing is a treat.

KAPALAKIKO HAWAIIAN BAND Dwight Tokumoto on steel guitar), can be heard at the Stanford University Hawaiian Club luau. The date is Saturday May 1st, on the Cowell Cluster

Lawn, 517 Cowell Lane, Stanford University Campus, Palo Alto CA, from 4:00 - 6:00 pm. There will be a dance show and entertainment beginning at 5:00 pm. Tickets are \$10.00. Call 415-497-7161 or 415-497-1012 for information.

FRANK AND DONNA MILLER put on a "Hawaii Calls" show for all the folks at the "Good Life Mobile Home Park" in Mesa AZ. As you know, Frank plays steel and Donna sings and strums ukulele. They had a few others to help, plus the "choir" and some dancers supplied by the good people who spend their winters there. They found a Scotsman, kilt and all, from Edmonton who was a natural entertainer. He sang and "danced" the "Hawaiian Scotsman". Och, Laddie, those be the good days!

DA KINE DISC



HANA OLA RECORDS (the company that will be producing the new Jerry Byrd album) has some classic digitally remastered cassettes and CD's, with a special offer for H.S.G.A. members: (1) **Nohelani Cypriano "Nohelani Around Again"** Nohelani has been one of the top performing artists in Hawaii for over 20 years. Players include Jerry Byrd, Kapono Beamer, Wayne Hobbs, Dennis Graue, Henry Kaponu, and Peter Moon. Songs include "Livin' Without You", "Lihue", "You Are So Beautiful", "Night Time", "Across The Sea".

(2) **New Hawaiian Band "Hawaii's Greatest Instrumentalists"** Recorded in 1971 and virtually unavailable for 20 years, this is a classic - complete with liner notes written by Jerry Byrd. Musicians: Jerry Byrd, Barney Isaacs on steel (duets too), Atta Isaacs plays "down home" slack key solos, Ohta-San plays smooth, imaginative ukulele, and they're backed by Jimmy Kaopuiki, Sonny Kamahale, Benny Saks, and Pua Almeida. Selections include "Green Rose Hula", "Haole

Hula", "Ke Kali Nei Au", and "Chotto Matte Kudasai" Yummmmmmy!

(3) **Makapuu Sand Band:** In the late 70's these young native Hawaiian musicians had a unique sound of their own. Crisp arrangements on acoustic guitar, slack-key, and string bass, with strong vocals and Hawaiian lyrics. (Advantage: if there's no steel on a recording, YOU can play along with the boys on YOUR steel, learn new Hawaiian songs.)

(4) **The Surfers "Shells"** By the late 70's the SURFERS - Al & Clay Naluai, Pat Sylva, & Joe Stevens were nearing the end of their career as a vocal quartet that dated back to the mid 50's. This is when they recorded "Shells". It is a time capsule of Hapa-haole and Hawaiian language favorites: "Hele On To Kauai", "Shells", "Waimanalo Blues", etc. plus hapa-haole classics such as "Waikiki", "Little Brown Gal", closing with "Aloha Oe".

Each is available to HSGA members as a cas-

sette for \$12.00 or as a compact disc at \$15.00, S & H included for continental U.S.A. International members add \$3.00 for airmail charges. Order from: Cord International PO Box 152, Ventura CA 93002 ph 805-648-7881

VCR VIDEO CASSETTE "INIKI" See Jess Montgomery's article in the Kumakagab section. To order this video recording of the great and terrible hurricane, send \$24.95 plus \$2.00 shipping, U.S. funds, to SmallCat Productions, P.O. Box 736, Kapaa, HI 96746 808-822-5124. Once they've covered the costs of producing these cassettes, it's a way for the producers to get something back from Iniki. You know the saying, "If life hands you a lemon, make lemonade!" The film was made by the crew of a TV station on Kaua'i and it includes some home video footage shot around the island during and after the hurricane.

MIKE "MALIHINI" SCOTT - has a new tape recording for your listening pleasure. It's called "Hawaii Gently Swings". The price is \$9.00 U.S. which includes mailing costs. Mike is the fellow who got to play steel in the Disney production "Life With Mikey" starring Michael J. Fox. Eh, collector's item right now, Eh? Yes, Mike knows how to play the sweet, sweet Hawaiian style. 45-C Chestnut Park Rd., Toronto ON, Canada M4W 1W7 Ph 416-922-7386.

GEORGE "KEOKI" LAKE has ten back-up rhythm tracs designed to help the solitary steel guitarist in practising at home. It is not good to work without rhythm back-up for too long, you develop bad timing habits. He asked me to put the announcement in "as is". We packed a lot of information into a few inches of column space, all you need to do is get your magnifying glass to read it.

HAWAIIAN STYLE KARAOKE DISC AVAILABLE. It's called "Hawaii's Favorites Volume H-2". (H-1 was the very first Hawaiian karaoke disc,

RHYTHM TAPES - (NO MELODY)

1 VOL. ONE: (HAWAIIAN)...SONG OF THE ISLANDS; SOPHISTICATED HULA; LITTLE GRASS SHACK; FOR YOU A LEI; LOVELY HULA HANDS; MAOLE HULA; TWILIGHT BLUES; BEACH AT WAIKIKI; BEYOND THE REEF; PAGAN LOVE SONG; A FLOWER LET; RED SAILS IN THE SUNSET; MALIHINI MELE; THERE'S NO PLACE LIKE HAWAII; ALoha O'E.

1 VOL. TWO: (HAWAIIAN AND OLD STANDARDS)...HULA O MAKE'E; ANGRY; SWEET GEORGIA BROWN; STARS FELL ON ALABAMA; LOVLIEST NIGHT OF THE YEAR; I'M FOREVER BLOWING BUBBLES; YOU TOOK ADVANTAGE OF ME; MY LITTLE CHICKADEE; SENTIMENTAL JOUJOU; BEAUTIFUL KAHANA; I'M CONFESSING THAT I LOVE YOU; TILL WE MEET AGAIN; LET THE REST OF THE WORLD GO BY; MEMORIES; WHEN I GROW TOO OLD TO DREAM; TIARE O TAHITI; AKAKA FALLS; COQUETTE; WALTZ YOU SAVED FOR ME; BLUE HAWAII.

1 VOL. THREE: (HAWAIIAN AND OLD STANDARDS)...THE SOUNDS OF THE ISLANDS; HONEYSUCKLE ROSE; MOONLOW; EXACTLY LIKE YOU; ROSE OF WAIKIKI; SAN ANTONIO ROSE; HAVE I TOLD YOU LATELY THAT I LOVE YOU; YOUR CHEATING HEART; FOOTY TIE; BACK HOME AGAIN IN INDIANA; YOU CAN'T BE TRUE DEAR; FIVE FOOT TEN; CRUISING DOWN THE RIVER; SOFT GREEN SEAS; BLUE HAWAIIAN MOONLIGHT; SOUTH SEA MOON; APRIL SHOWERS REACH HAWAII; ROSES OF PICARDY; DARKTOWN STRUTTERS BALL; BYE BYE BLUES; IT HAD TO BE YOU.

1 VOL. FOUR: (GOSPEL HYMNS AND SONGS)...IN THE GARDEN; HE TOUCHED ME; HOLD MY HAND; AMAZING GRACE; WHAT A FRIEND WE HAVE IN JESUS; JUST AS I AM; BEYOND THE SUNSET; IN THE SWEET BY AND BY; JUST A CLOSER WALK WITH THEE; WHISPERING HOPE; OLD RUGGED CROSS; SOFTLY & TENDERLY; BEAUTIFUL HEART; OF SOMEWHERE; ROSE OF AGES; OVER THE SUNSET MOUNTAINS; ABIDE WITH ME; WHOA AT MY DOOR IS KNOCKING; JESUS LOVES ME; FAITH OF OUR FATHERS; WHEN THE ROLL IS CALLED UP YONDER.

1 VOL. FIVE: (OLD STANDARDS)...TENNESSEE WALTZ; SAN ANTONIO ROSE; LITTLE COQUETTE; CRAZY; HAVE YOU EVER BEEN LONELY; MOONLIGHT SERENADE; SWEET GEORGIA BROWN; NOW IS THE HOUR; HONEYSUCKLE ROSE; ST. LOUIS BLUES; ONE ROSE; DREAM; RED SAILS IN THE SUNSET; HARBOUR LIGHTS; SHIEK OF ARABY.

1 VOL. SIX: (OLD STANDARDS)...MOOD INDIGO; TINY BUBBLES PEARLY SHELLS; ROSEROM; LOVLIEST NIGHT OF THE YEAR; I'M FOREVER BLOWING BUBBLES; PRETTY RED HIBISCUS; WHISPERING; AMONG MY SOUVENIERS; ALL OF ME; I CAN'T GIVE YOU ANYTHING BUT LOVE; MAKING WHOOPIE; BABY FACE; DO YOU EVER THINK OF ME; JEALOUSY; CAROLINA MOON; MY DREAMS; BLUE MOON.

1 VOL. SEVEN: (OLD STANDARDS)...WRAP YOUR TROUBLES IN DREAMS; MAYBE; WE'LL MEET AGAIN; FAR AWAY PLACES; SHANTY IN OLD SHANTY TOWN; APRIL SHOWERS; HOME; MELODY OF LOVE; FOUR LEAF CLOVER; TALK OF THE TOWN; FOR SENTIMENTAL REASONS; SPRINGTIME IN THE ROCKIES; CECILIA; I NEVER KNEW I COULD LOVE ANYBODY; DOES YOUR HEART BEAT FOR ME; PAPER MOON; SIDE BY SIDE; LET ME CALL YOU SWEETHEART.

1 VOL. EIGHT: (CHRISTMAS SONGS)...WHITE CHRISTMAS; RUDOLF THE RED-NOSED REINDEER; SANTA CLAUS IS COMING TO TOWN; SILENT NIGHT; I'LL BE HOME FOR CHRISTMAS; JINGLE BELLS; HERE COMES SANTA CLAUS; SILVER BELLS; O CHRISTMAS TREE; MELE KALIKIMAKA; THE FIRST NOEL.

1 VOL. NINE: (HAWAIIAN)...WAIPIO (BEYOND THE RAINBOW); THE ONE ROSE; NANI WAIKAI; KUU LEI; ADVENTURES IN PARADISE; RAINBOWS OVER PARADISE; ROSE OF WAIKIKI; LEHUANANI; MAUI MOON; MY HAWAIIAN HULA GIRL; LEI LOKILANI; KAUI ALONA; TO MAKE YOU LOVE ME KUU IPO; E UHENE; KONI AU.

1 VOL. TEN: (FAVOURITE WALTZES)...MY BUDDY; MEET ME TONIGHT IN DREAMLAND; MISSOURI WALTZ; TOGETHER; I'D LOVE TO LIVE IN LOVELAND; WHEN YOUR HAIR HAS TURNED TO SILVER; LOVE IS THE ONLY STAR IN MY BLUE HEAVEN; VAY CON DIOS; SOMEWHERE MY LOVE; IT'S JUST A LITTLE STREET WHERE OLD FRIENDS MEET; OH HOW I MISS YOU TONIGHT; MOON RIVER; MY BEST TO YOU; IT'S A SIN TO TELL A LIE; YOU TELL ME YOUR DREAMS.

1 TAPES ARE \$20.00 EACH. (ORDER 3 OR MORE, DEDUCT 15%). SHIPPED P.P. PLEASE ORDER BY "VOL. NUMBER". ORDER FROM GEORGE "KEOKI" LAKE. (SEE MEMBERSHIP LIST FOR ADDRESS) THESE TAPES ARE OFFERED TO CLUB MEMBERS ONLY...AND INTENDED FOR HOME PRACTICE USE. FULL RHYTHM SECTION INCLUDES: RHYTHM GUITARS; UKULELE; BASS; LEAD GUITAR, AND VIBES.

it featured various Hawaiian artists.) H-2 is multi-plexed, which means that in addition to having background music and video, you can flip a switch to hear the vocal portion. It features 28 songs. Contact Moon Surfer Productions, PO Box 953, Hauula, HI 96717. Ph 808-293-5778. All I know is that Lewis & Lewis Productions and Moon Surfer Productions are the producers of this karaoke and that it features "lots of local talent". There's no guarantee of steel guitar being included. You could write and ask the price and make it clear that if there's no steel guitar on the disc you're not interested. Every little bit helps.

JERRY BYRD ALBUM - Jerry reports it's "on hold" right now because of production complica-

tions. He's ready to roll on it whenever the strings are untangled. I'll keep you posted.

GOING TO HANA MAUI, by Pekelo Cosma, vocalist, is reported to be going over big in Hawaii, expected to win a Hoku Award this year. Iaukea Bright plays steel guitar, Ocean Kaowili on bass, Lopaka Smith on ukulele. Distributed by Hulali Records/KKP, Post Office Box 133, Waimanalo HI 96795. I don't know the price.

IAN UFTON's sweet steel guitar can be heard on his latest recording "Aloha Sunset Land". Send \$10.00 to: Ian Ufton, Box 36, Station A, Brampton, Ontario L6V 2K7. Ph 416-459-1986

BLUE CORAL is the name of a new recording by Jimmy Hawton, Bill Sevesi, and Bill Wolfgram, all steel guitar players. Jimmy says it's "duel steel guitars" on all songs. Jimmy and Beverly toured Australia and Tasmania, then ended up in Auckland New Zealand visiting with the two Bills and making this fine recording. "It was a great experience", says Jimmy, "working with these great guys and meeting the wonderful Sevesi family." Bill Sevesi still holds the title of "Best Legs On A Steel Guitar Player" which has never been successfully challenged. **BILL SEVESI** has a new album "My Polynesian Love" on the market with 8 of the 12 songs composed by himself. He also engineered the recording, did the mixing, and played the steel guitar and the rhythm part. That's quite an accomplishment. The tape recordings sell for \$10.00 plus \$1.00 mailing costs, order from Jimmy Hawton, 1222 Rubicon St. Napa Ca 94558 ph 707-226-6606. Jimmy says the tape is "203 years of love" because Bill S. is 69, Bill W. is 68, and Jimmy H. is 66.

DANNY KALEIKINI, "HAWAII'S AMBASSADOR OF ALOHA" Have you read Mike Cord's article (in the Tips and Techniques section) on digitally remastering old recordings? Here's what Mike says about this recording, "Danny

Kaleikini has become a legend in Hawaiian entertainment drawing audiences from around the world for well over 25 years. For this release, he sings in English, Hawaiian and Japanese. This 24 song collection of hits and classics from 'Hawaii's Ambassador of Aloha' includes such titles as 'Hanalei', 'Wakare No Isochidori', 'Hula Eyes', 'Hi'ilawe', 'Waipio', 'Kuu Lei Aloha', plus 18 others. Also included are extensive liner notes which cite the breadth and significance of Kaleikini's accomplishments over the last 25 plus years. This is the first Kaleikini recording available on compact disc. It has been digitally remastered and is volume nine of Hana Ola Records 'Classic Collector Series'."

ED: There are a few things I haven't found out about this recording, such as its price, and who plays steel. You'll have to ask Mike Cord, 5518 Rincon Beach Park Drive, Ventura CA 93001, 805-648-5330

RUDOLF BARTEN has made an arpeggio back-up tape for anyone who wishes to work on my arrangement of Ave Maria, January newsletter. On Side A of the tape you hear the melody - strings and accompaniment, on Side B you hear only the back-up. Rudolf is asking \$8.00 U.S. plus postage and packaging. He says it's best for you to send cash as long as it's well disguised in wrapping, as it's too expensive to make a currency exchange on a small amount of dollars. Rudolf Barten, Ahornweg 11a, D-5000 Cologne 40, Germany. Ph 0221/501705. Bring along a few tapes to sell in Hawaii, Rudolf.

IT'S A SIGN OF EDITORIAL MATURITY
WHEN I DON'T FEEL I HAVE TO FILL
AN EMPTY SPACE LIKE THIS

HE AHA KOU MAKEMAKE?

(WHAT DO YOU WANT?)

RICKENBACHER 6-STRING ELECTRO For sale? Maybe. Rudolf Barten bought this vintage guitar many years ago and would like to know its present value. It's in excellent condition, a greyish figure-8 shaped guitar with volume and tone control both on the far side of the strings, where the player's little finger can control them. Rickenbacher started making the Electro model in 1934. If any of you have had experience with buying or selling a similar guitar, please contact Rudolf Barten, Ahornweg 11A, D-5000 Cologne 40, Germany ph 0021/501705. Bring your checkbook to Hawaii, you may be able to buy it there. Contact Rudolf to place an advance bid.

The above is the exact item you saw in the last newsletter except that Rudolf has definitely decided to bring it to Hawaii in May and auction it off with a very generous one-third of the proceeds going to the club's general fund.

8-STRING JERRY BYRD LONG SCALE FRYPAN FOR SALE. In brand-new condition, with case. Very small serial number. Asking \$900. Art Ruymar 2090 West 44th Ave., Vancouver B.C. V6M 2E9 604-263-8944

H.S.G.A. T-SHIRTS "ALMOST GIVEN AWAY" BY DUKE KALEOLANI CHING. See article in "Kumakagab" section.

LOW-PRICED SHO BUD STRINGS This ad was mailed to me from someone I do not know, not a member of HSGA. He spelled my name right, so I'll pass it on as a service to you. The sender says, "I have recently acquired an inventory of 40,000 Sho Bud guitar strings. After checking string prices on the market, I have discounted the prices on these sets as follows...." It looks to me like he's asking about 65% of the retail price. If you're interested, I'd suggest you write to him, enclosing a self-addressed stamped envelope, to ask for his price sheet. Cope McDaniel, 6261 Valley View Rd., Goodlettsville TN 37072. ph 615-859-3910

H. S. G. A. BUSINESS MEETING

This is the last newsletter of the 1992-93 membership year, so this is my year-end report, and we'll discuss our transfer to Hawaii.

WHY AM I (PERSONALLY) MAKING THE TRANSFER? I could sum it up as TWO good reasons: (1) the club has grown to such a size, it's too big, too successful to be handled by one volunteer worker, using a corner of her kitchen. It SHOULD be done as part of someone's job, in an

office, for pay. In Hawaii, HSGA will grow to become a truly fine world-wide organization because it will be much more AUTHENTIC, and that's what will attract more members. (2) If the club were to be headquartered in Hawaii with a Hawaiian executive, it would become eligible for funding. All we can do now is "compliment and complain" and we cannot have any real impact on education or on improving the visibility of steel guitar in Hawaii. Alan can do

those things.

WILL THE NEWSLETTER STILL CONTAIN MUSIC ARRANGEMENTS?

In Hawaii there are professionals who can write much more inspired arrangements than I do, so perhaps Alan will include some of their work in the newsletters. BUT, I'm not fading out of sight, far from it! When the heavy work of producing the newsletter is taken off my shoulders I will have time to be more creative. I enjoy doing arrangements and I will continue to submit them.

NEWSLETTERS - Your new editor will be Marjorie Scott. I must confess I advised her to try to get it back under control again. It's supposed to be 32 pages but I always ran over-size. Not good business. I'll be supplying Marjorie with articles, as long as I have something worthwhile to say. Maybe I'll finally get around to doing the statistics charts and graphs on steel players' choices of tunings, etc. Right, Del Hostetler?

CONVENTIONS: We still expect to do the Joliet convention every year, same as before. The Hawaiian convention might change. For this year, it's the same as we've always done it but Alan has two years to make plans for the next one. The same people who've always pitched in to make things run will still be there pitching.

GAINING 501(c)(3) STATUS

This is the key to the club's new format. Right now we have 501(c)(7) status, which means we're a non-profit society but only as a social club. Alan and I are working together to get the IRS approval on 501(c)(3) which means we will be able to issue tax-deductible receipts AND we'd be eligible to apply for financial grants from Hawaii's State Foundation on Culture and the Arts. HSGA must do three more things for a successful 501(c)(3) application: We have to change our by-laws to "tighten up" our operation, AND we must have more board members, and the executive, as residents of Hawaii. Also, we have to make a strong case for our club's new

purpose. We have to become much more of an educational force, a cultural preservation force, than we are now.

BOARD AND EXECUTIVE

Alan is a very busy person as band instructor at Kamehameha Schools and a steel guitarist very much in demand, plus his work with A.I.S. Entertainment. He needs board members who can pitch in and help. I put the case to our present board members and they do understand. Six of our board members: Vern Cornwall, John DeBoe, George Lake, Beau Sterling, and Art and Lorene Ruymar, have very unselfishly volunteered to give up their prized position on the board so that resident Hawaiians could be nominated to fill those spaces. This membership year-end is not an election year, so the nominated new board members will simply fill the six voluntarily vacated spaces until the election year (end of membership year 1993-94) when their names will be on the ballot for your approval.

According to our present by-laws, the board members select who is to be the president, vice-president, treasurer, secretary, and newsletter editor. Alan Akaka has been nominated as the new president. The new board members under consideration are: Jerry Byrd, Walter Mo'okini, John Auna, and Lemuel Aweau. Marjorie Scott has been appointed as the new editor. The remaining four board members who did not give up their seats are: J.T. Gallagher, Frank Miller, Vic Rittenband, and Don Woods.

BY-LAWS

When Alan and the board members have drawn up the new by-laws, they will be submitted to you, the membership, for ratification.

Services and objectives: At the Honolulu convention Alan will ask everyone to complete a questionnaire, to tell him (1) what members want HSGA to achieve in the future and (2) what members would like to see in print in their maga-

zine. Those who do not attend will see the results in print in the newsletter, and have a chance to add their choices before next year's "official" elections.

FINANCIAL STATEMENT:

We close this membership year with 42 complimentary memberships, 33 associate members, and 460 full-dues paying members, a total of 535. Last year our grand total was 521.

General Fund: Balance reported in January newsletter was \$5,594.64. Since then we have sold one seminar audio tape for \$10.00, received a \$20.00 donation from Duke Kaleolani Ching and \$6.00 from Wayne Link, and we earned bank interest \$20.65, for a new total of \$5,651.29. Of this amount, we gave Frank Miller an additional \$1,500 for his **Joliet Convention Fund** so he is holding roughly \$2,500 to ensure a strong healthy convention for many years to come. The remainder, about \$4,151.29 will be sent to Alan Akaka, and the account here in Bellingham will be closed.

Newsletter/Membership fund: Out of this fund, we have already sent \$5,000 to Alan. After the April newsletter has been mailed and all expenses for it paid, we estimate around \$2,000 will be left, which will be sent to Alan to fund the next year's newsletters starting with the July 1993 issue. It's the amount we've been able to save over the past years. The exact amount, and photocopies of all financial transactions, will be given to the board members.

You'll be wondering where to send your membership renewal dues. Well, our fiscal year ends June 30th so Art and I must keep the books until that date. SO, if you mail **before June 25, 1993**, draw your check payable to HSGA and mail it to HSGA at Box 3156 Bellingham WA, 98227. If you mail **after June 25, 1993**, draw your check payable to HSGA and mail it to HSGA at 949 Kapi'olani Blvd, Ste 102, Honolulu HI 96814. All membership renewal money received by us in

Bellingham will be deposited, recorded, and sent to Alan. Of this fund, we will keep a small amount in Bellingham to cover further mailings to Hawaii and to keep the post box open for one more year.

Some keen-bean members have already paid their next year's dues, some as far as 1995. Those people will be identified to Alan Akaka and their advance payment turned over to him, no problem!

Scholarship Fund: As reported in the "Kala Kula" section.

INTRODUCING MARJORIE SCOTT, OUR NEW EDITOR:

Ever since the 1950's, when she was busy writing advertisements, record album cover notes and guitar catalogs for Chet Atkins, while a



*THE RETIRING PRESIDENT AND
VICE PRESIDENT SAY "MAHALO TO ALL OF YOU
FOR YOUR GENEROUS SUPPORT".*

copywriter and advertising account executive for The Fred. Gretsch Mfg. Co., Marjorie Scott has been “hands on” in the music world as a writer and editor, and producer of special events. She has won marketing and creative awards for direct mail business campaigns, edited a 28,000 circulation bi-weekly tabloid family newspaper in Germany for English speaking people, owned and operated a retail book store. Most recently, Marjorie edited a monthly jazz music newsletter, and for relief, she writes stories for Children’s magazines! Marjorie has been an associate of Alan Akaka for nearly three years, and ever since her first visit to Hawai’i in 1972, she has been devoted to everything Hawaiian. She became a permanent “islander” in 1984, and lives in the country “on the Windward side”, commuting to Honolulu each day as a communications and special event consultant .

“True Hawaiian steel guitar music is the ‘soul music’ of these beautiful Pacific islands,” Marjorie says. “Played the Hawaiian way, steel guitar SAYS ‘Hawai’i’ to everyone in the world. I’m delighted to have the opportunity to assist Alan Akaka and the HSGA Board and members in building the awareness of Hawaiian steel guitar music, so that you folks get the benefit of more places to play and listen, more often, and more new Hawaiian music enthusiasts to join HSGA.”

Marjorie adds that she’s looking forward to meeting “as many of you as possible” at the May convention, “even if I don’t remember all your names, first time around.”

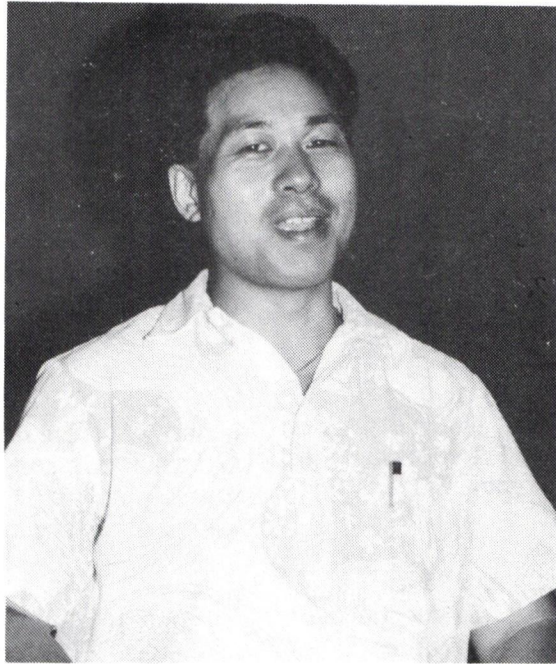
A MESSAGE FROM PRESIDENT-ELECT ALAN AKAKA:

“Aloha friends, I’m honored to be invited to serve as HSGA President, and concerned about whether my shoes are big enough to fit in Lorene Ruymar’s footsteps!

“Certainly my commitment to building Hawaiian steel guitar awareness, especially in Hawai’i, is huge. My promises to you, the HSGA members I will serve, speaks to that commitment.

“My mission, which I invite every member to share, is to see the organization grow in numbers and in recognition, around the world. Lorene’s years of devotion and dedication to HSGA as an association of integrity for steel guitar players and enthusiasts has given vitality and strength to HSGA. The possibilities for developing more opportunities for ALL steel players (students/professionals/“near-professionals”) to mix, mingle, and play in concert are great; the clearing for bringing more young, new Hawaiian steel guitar artists to the forefront is available.

“With your support and input, the direction will be to give greater attention to conventions, creation of more performance venues and activities, and a level of national credential that will permit HSGA to seek and get funding for ongoing steel guitar educational programs. I believe HSGA scholarships and programs can have much to offer aspiring professionals. I would also like to see the steel guitar and Hawaiian music highlighted in our schools. Can you imagine what the future would be like for our steel guitar?



OUR NEW PRESIDENT-ELECT, ALAN AKAKA

"There is much to do to bring all this about. For starts, my stand for HSGA in 1993 is to increase HSGA's paid membership to 1,000 by this time in 1994. Shall we go for it?

" I look forward to greeting many of you at convention, and receiving written comments and creative input from the rest of you, in the mail. Me ke aloha, Alan Limaikaika Akaka"

Your old editor speaking: Both Alan and Marjorie make me very happy. HSGA couldn't be put into better hands. With their enthusiasm, expertise, and connections I believe HSGA is just at the beginning of its years of greatness. I think the timing is perfect too, I have given the club about all that I've got to give, so it might have started a down-hill trend from here on. Now, the sky's the limit! and I know you'll all pitch in, in any way you can, to put Hawaiian steel guitar music back "on top".

ALOHA PUMEHANA

GEORGE KAINAPAU - I told you of his passing in the January newsletter, but I didn't have much information about him. Walter Mo'okini has kindly given me a better insight into the life of this great musician:

"George Kainapau, considered one of Hawaii's foremost falsetto singers of all time, died recently in Seal Beach, CA. He was 87. Kainapau, an entertainer and recording artist for more than 60 years, was born in Hilo in 1905. He was known as "The Golden Voice of Hawaii" here and throughout the country.

"In 1937 he helped open the Hawaiian Room of New York's Lexington Hotel. Kainapau returned to the Islands in 1941 and was the headline attraction on 'Hawaii Calls' for the next six years. From 1947 to 1952, he performed at Honolulu's Show Place Hotel as one of the 'Royal Hawaiian Serenaders'. He traveled throughout the country (mainland) singing the Hawaiian Wedding Song for movie stars, newspaper publishers, and even opera star Lili Pons. He was featured with Bing Crosby and others in films and recordings." Gone, as Walter says, "to the Ultimate Band in the Big Sky". Thank you for the article, Walter.

We were discussing the Ultimate Band with Jerry Byrd one day. I said I was positive that steel guitars will have equal status with harps, and Jerry said, "Yeah, and with my luck you'll be in charge of tuning them." Oh - oh! That wouldn't be heaven then, would it?

PAUL AND BESS KERLEY have been with us for conventions, maybe you met them last year in Hawaii? Paul is no longer with us, and that's a good pal gone. Bess wants you to know something of their musical life together. She was 13 when she was given a 3/4 size Martin guitar and took lessons from Harris Ingram, leader of the Honolulu Strollers. Bess played in a trio called "Maui Maids", the other two girls being Amanda Schwenke (90 years old now) and Mary Denman on standard guitar. Handsome young Paul Kerley was her neighbor who began taking steel guitar lessons too. They were married 55 years and 8 months when Paul died. He had served in the Marine Corp and requested a military funeral. Bess would like to stay in touch with other HSGA members. Can any of you spare a moment to write to a lady steel guitarist and share your musical moments with her? It's an advantage to being "older", you have so many memories to share. Bess Kerley 1811 N. Hitching Post Rd., Tucson AZ 85745



ALOHA, MALIHINIS

"MALIHINIS" MEANS "NEWCOMERS"

Please join with me in greeting these new members and welcoming them to H.S.G.A. 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.

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410-549-4825
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CHANGE OF TELEPHONE: WIEBENGER, GEORGE 604-467-5726

CHANGE OF ZIP CODE: WARD, GEORGE 34450-4312

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G65 8DP SCOTLAND
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DENNIS, WENDELL E. 6663 JENNIFER LN FRANKLIN OH 45005
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SHARBER, MONTY 830 FLEURY ST REGINA SK S4N 4W6 CANADA
WALKER, MICK PO BOX 168 WHANGAREI NORTHLAND NEW ZEALAND

C6+A7
TUNING 1- E,C,A,G,E,C#CA-8

HULA O MAKEE

Arr: L. RUYMAR

D7

10 12 12
12 12 14 14 12 11 12 14 14 17 - - 14 15 - - - Au
14 14 12 - 12 14 14

C G C G D7

he - a i - ho nei. la O Ma - ke - e? aka Ma - lu - la - ni lae Huli

4 4 4 5 7 7 5 5 5 5 4

G A7 D7 G C G

he - le ne - i. A - ia a - ku

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

G C G D7 7

nei, Kahi I Ka - pa - a Kawai - i - hoka - pa - ka - hi I ka a - pa - pa -

2 - - 4 3 4 2 - 2 - - 7 7 5 5 5 5 - 4 5 7 9 -

G A7 D7 G C G

Oke ka - ni ho - ne hone. Ake

8 9 7 - 14 14 12 14 13 14 12 14 14 15 - R R 10 12 12 10 10 7 - - (12) 12

C G D7 G

o - e - o - e Ae ha - ima - i a - na, la - i ka lo - no.

8 12 10 - 7 - - 12 12 R 17 - - 16 17 15 -

A7 D7 G C G C G

Oka ho - la u - mi fa Oke a - u - mo -

9 11 12 14 13 14 12 14 14 15 R 14 13 12 11 12 10 10 7 - - 12 12 12 12 14 R 14

D7 G A7

e Ka a - lo Ma - lu - la - ni Ma - wa - ho po - no

11 - - 14 14 13 12 14 14 12 13 - 12 14 12 14 12 14 12 14 21 - - 20 21 19 - - 9 7 5

D7 G G C G C G

Ha - ina ia ma - i, a - na ka pu - a - na Au

5 6 7 - 14 11 9 7 14 10 9 7 7 9 - 7 7 4 4 - 9 5 9 7 - 4 - - 7 7

D7 Eb7 G A7 D7 G

he - a i - hone - i, la - O Ma - ke - - e!

9 9 7 R 7 5 5 - 4 5 7 9 - 10 - 11 - R 7 7 5 6 7 - - 6 7 5 6 7

