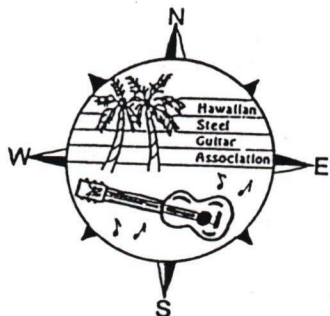


HSGA QUARTERLY

Published four times a year in Honolulu, Hawai'i
by The Hawaiian Steel Guitar Association

Volume II, Issue 40

FALL 1995



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STATEMENT OF PURPOSE

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

MEMBERSHIP

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

MAILING INFORMATION

Mail all correspondence and submissions to HSGA Quarterly c/o:
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Kailua, HI, 96734-1497, USA.
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HSGA Quarterly is mailed by U.S. Bulk Permit to Hawai'i and U.S. Mainland; by "Printed Matter" classification to all non-U.S. addresses. Outside Hawai'i, please allow four to six weeks for delivery.



Mike "Malihini" Scott, HSGA's Membership Chairman, and his lovely wife Vera are on hand with aloha lei greetings for incoming convention attendees in Joliet. (This year we called it what it truly was "Joliet Hawai'i"!)

JOLIET JOURNAL HSGA Convention Round-up

from Lorene Ruymar

ED NOTE: So that we wouldn't be too late getting this Quarterly to you, Lorene sent her handwritten notes. They're so interesting, we've left them as is, except for necessary editing to fit all of this column into the same issue!

Thursday, 8/24 - Convention was opened in a grand style by **Duke Ching**, **Prince John Auna** and **Emperor Bernie Endaya**, along with **Bob and**

Julie Waters. Bob Waters gave the *pule* (prayer) and yours truly greeted the gathering, recognizing new faces, **Ken Ufton**, dad of Ian Ufton, in particular. Ken, now retired, was a great and well-known professional steel player in England, and then in Canada.

Heard at the Music Session: We see Bernie Endaya play back-up so often,

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we forget he's also a fine steel player. Then there's **Charlie Hosack**, a Joliet first-timer. Charlie plays with his own back-up. Can you imagine steel guitar and keyboard at the same time? Strongly suspect he was playing with his feet, too; there was a skirt on the keyboard table, so *anything* could have been going on. Charlie gets first prize for ingenuity. He says "with my right hand, I'll play the keyboard, and with my other two hands, I'll play the steel guitar." Perhaps his terrific rendition of "I'm Confessin'" says it all.

Another first timer, **Frank Nardell**, played a 14-string, single neck lap steel built by Ed Watson. He plays Alkire method very nicely. Back-up was provided by **Virginia Grzadzinski** on bass and **Art Land** on rhythm guitar. Then **Lorene, Hilda Olsen, Prince John** and **Emperor Bernie** backed **Art Ruymar** on his own composition "Opus #2" (Opus #1 was so bad he scrapped it). Art also played lots of Gabby Pahinui goodies.



Mae Lang gave us some excellent stylings both Hawaiian and standards. Once again Virginia G. backed on bass. Boy can that gal play! We had another set from the Duke, the Prince and the Emperor with Bob and Julie Waters on vocals and guitar and 'ukulele. Always sound so good when they play. In fact,

a young Country pedal player, Brent Clauson, was busy recording us, because he wants to come back next year and play Hawaiian songs. See how we are?

So MANY great steel players this year - how do we describe them all. "Shorthand", I guess - here goes: **Jack Montgomery** gave such an *ono* performance. He has a touch that everyone — Jerry Byrd included — says is the best Dick McIntire style they've heard. Ian Ufton on rhythm guitar and the great Ken Ufton on 'ukulele, with Virginia G. on bass rounded out the group. **Ron Simpson** playing a double 8 Fender, relative beginner, very good now, excellent Hawaiian touch; **Maurice Junod** - fine steel playing.

Then there's our guest professional from Hawai'i, **Bobby Ingano**. Very shy to start. Lets his steel do all his "talking". Came on stage with an old Rickenbacker 6-string frypan. But guess what? Not a sound in the house when Bobby plays, which doesn't surprise those of us who've heard him play in Hawai'i. Bobby was born on the island of Lana'i, the "Pineapple Island". Do you s'pose that's where he got his *nahenahe* (sweet) styling? At our Al's Steak House evening "relaxer", Bobby did his slack-key-played-on-steel-guitar number. (Even Jerry Byrd is awed by this performance.)

Friday, 8/25 - Convention goes into full swing. We applaud **Ralph Fortney**, a relative beginner, who was brave enough to play his set *solo*, because he has no one to practice with at home. Boy has he improved. **Frank and Donna Miller** are program standards, except who pays attention to ol' what's-his-face on steel, when Donna sings in that sexy, torchy low voice with that sensational smile on her face! **Lorene and Art Ruymar** followed with lots of good stuff, but ended with "Beer Barrel Polka". (Lorene claims it was her "badness gland" working overtime, because someone dared her to prove that steel guitar is versatile for all styles of music.)

More Music Session Views; Bob and Julie Waters, backed by our "Royal 3",

Prince John, Duke Ching and Emperor Bernie, did everything in true Hawaiian musical tradition, ending with Alvin Isaac's great "Analani E". No hapa



haole stuff. Always a real treat. **Frank Della Penna** played *everything* - first 'ukulele solo work, then acoustic guitar, on to his valuable vintage metal-bodied National Tricone steel guitar with great versions of "Moana Chimes and "Kohala March", then switched to other acoustic guitars made of wood! Very entertaining, as Frank likes to put a peppy novelty twist to his songs. His performance was so sizzling, in fact, that any such maneuver by other players in the future will be called "doing a Della-Penna".

Bernice Honold and her Coral Islanders are such a cute group, and Bernice does a superb job on her National New Yorker Double 8. She also sings while playing. Now that's talent! Jack Moore plays a special steel guitar designed by Eddie Alkire. It's called an EHARP, from the Hawaiian word "*ehā*" (four), because the player uses thumb and *three* finger picks. Sounds different too — more full chord rather than single note. Ray Gaitsch played next, and then back to Bobby Ingano, and a totally attentive audience.

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HAWAIIAN MUSIC HALL OF FAME INAUGURATED IN HONOLULU

Joseph Kekuku Among the Ten Giants
Honored in Reception at Governor's Home

On September 6, while people on the mainland cheered the opening of the "Rock 'n Roll Hall of Fame", honoring a post-WWII change of style in America's popular music, Hawai'i brought into reality a whole new context in which to hold and honor more than two hundred years of a music culture, known around the world. The inauguration reception sponsored by the year-old Hawaiian Music Hall of Fame and Museum, Inc. was hosted by Governor Benjamin Cayetano in his residence, Washington Place, once the home of Queen Lili'uokalani. The date was especially significant for the Hawaiian people, since 100 years ago on that date, the Queen was freed from her imprisonment in Iolani Palace by the Territorial government, and returned to live out her years at Washington Place.

In her welcome to the 150 invited guests, founder and president, Marjorie Scott said "Tonight, we celebrate the freedom which Queen Lili'uokalani's patronage, and that of her brothers and sister, gave to Hawaiian composers, instrumentalists and vocalists to establish a musical culture which today is loved and perpetuated around the world." The queen, along with King David Kalākaua, Princess Miriam Likelike and Prince William Pitt Leileuho'kū were dubbed "*Na Lani Eha*" (The Royal Four) by Hawaiians for their contributions to Hawaiian music. Both Governor Cayetano and Mayor Jeremy Harris, through City Managing Director Robert Fishman, read proclamations designating September 1995 "Hawaiian Music Hall of Fame Month".

HALL OF FAME DISPLAY UNVEILED

The real star of the evening was a beautiful koa wood, five panel, free-standing display containing pictures, memorabilia and history of each of the Hall of Fame inductees. Each side of the five panels portrays one of the inductees. Display space on the interior koa panels of the center hub depict and describe the importance of Monarchy patronage to



"Ahh! so elegant and respectful ... makes us very proud to be Hawaiians", was the reaction of guests to the Hawaiian Music Hall of Fame and its koa wood display.

Pictured left to right: Marjorie Scott, President of Hawaiian Music Hall of Fame and Museum; Dr. Michael Chun, President of Kamehameha Schools Bishop Estate; Nalani Olds, well-known vocalist with the Royal Hawaiian Band and the evening's host, Hawai'i Governor, the Honorable Benjamin J. Cayetano.

the emergence of Hawai'i's musical culture, and describe the organization's mission to establish a permanent Hawaiian music museum.

During the inauguration, Master of Ceremonies, Harry B. Soria, Jr. gave the musical history of each honoree, while a video showed pictures of each of the inductees and the audio portion played priceless old recordings of these great Hawaiian legends singing their own songs. Aaron Mahi led the Royal Hawaiian Band in a tribute to Henry Berger, and a specially prepared steel guitar medley of "Hilo March" including Jerry Byrd honored Joseph Kekuku. Representatives of each inductee's family were then presented with Award Certificates. HSGA member Ronnie Kekuku, widow of steel player Merle Kekuku, accepted the Award for inductee Joseph Kekuku.

The first ten inductees were chosen from a long list, after much deliberation by

the Hall of Fame Advisory Board whose members are themselves living legends of Hawaiian music. Members are Irmgard Farden Aluli, Haunani Apoliona, Mahi Beamer, Nina Keali'iwahamana, Kahauanu Lake, Aaron Mahi, and Harry B. Soria, Jr. is the Board's archivist.

Hall of Fame inductees this year are the early chanter/prophet **Keaulumoku**; matriarch of the musical Beamer family, **Helen Desha Beamer**; Royal Hawaiian Band director, **Henry Berger**; "Dean of Hawaiian Music" **Charles E. King**; steel guitar inventor **Joseph Kekuku**; "Hawai'i's Songbird" **Lena Machado**; the "Golden Voice of Hawai'i" **Alfred Apaka**; "Hawaiian Cowboy" **Sol K. Bright, Sr.**

Hall of Fame inductee **Vicki I'i Rodrigues**, in addition to her recording career with "Hawai'i Calls" was responsible for writing down the words and music to many old Hawaiian songs

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which, until then, had been passed along verbally. Five of her children are still active musicians. **Mary Kawena Pukui** is the tenth honored inductee, recognized in her lifetime as the greatest living authority on Hawaiian culture. Kawena co-authored the "Hawaiian-English Dictionary", composed more than 50 songs, and was sought out by song writers to authenticate Hawaiian lyrics right up to her death in 1986.

THE DISPLAY BEGINS ITS TRAVELS AND MEMBERSHIP IS INVITED

"Our immediate goal is to carry the history, the significance, the sound of Hawai'i's music into the neighborhoods and into the schools," Marjorie Scott said. "Our purpose is for the children of our Islands and their families to learn about and take pleasure in Hawai'i's musical heritage."

The first stop for the Hall of Fame traveling display is the library of Midkiff Learning Center at Kamehameha Schools, where more than 1500 high school students study and work, daily. The Association of Hawaiian Civic Clubs has requested the display for their November regional conference in Kailua-Kona on the Big Island, and plans are being discussed by the Governor and State Board of Education to take the display, along with the unique video tape presentation by Harry B Soria, Jr., into the public schools on all of the Hawaiian Islands.

Hawaiian Music Hall of Fame and Museum, Inc. is a federally tax-exempt membership organization. Members of its Board of Directors are local business and community leaders. "We are open for membership now, and invite any individual or organization interested in Hawaiian music to join with us, to breathe life and strength into our being." "Founders Circle" membership is being sought now, to provide the organization with its first \$50,000. The money will be used to complete payment for the display, and begin the Hall of Fame and other projects for next year. Membership information and a descriptive brochure is available by writing Hawaiian Music Hall of Fame and Museum, Inc., P.O. Box 1619, Kailua, HI 96734.



Above, Ronnie Kekuku receives the special Award Certificate honoring Hall of Fame inductee, Joseph Kekuku.

Below, Victor Bright and his daughter, who came from Sacramento, California for the reception, view the pictures and narrative on the display panel honoring Sol K. Bright, Victor's father.



HSGA'S 1995-'96 MEMBERSHIP LIST IS READY.

If we received your dues before the end of September, your name is included, and you're reading this notice. (*Delinquent members do not receive Quarterlies after July 1, the beginning of our membership year.*) List is available ONLY to current members, for the cost of postage and handling: U.S./Canada: \$1.50 airmail; Overseas: \$3.00 airmail.

JOLIET - continued from pg. 2

Next, we held the great Song Writers Contest (covered fully in a separate article), and on to our General Membership business meeting (also covered elsewhere).

Saturday, 8/25 -Crowds on hand for music, auctions, raffles and THE LŪ'AU. Only **John Auna** can open a session that brings out a crowd to listen *on time!* It was a nice, bright and cheerful beginning to our last day —especially after so much good time the night before. (Duke would have played all night, if even just one listener had stayed up that long.)

More Music. More Players. More Fun. Leave it to **Don Woods** to "out-neck" Duke. Don brought two double necks on stage to do his show; Duke came with only three this year. And guess who showed up to our delight? **Vern Cornwall**, whose doctor had ordered "no 3-day convention this year" after Vern's recent heart surgery. (But the doctor never said anything about just *one* day, did he?) So Vern "fudged", brought his guitar and looked so happy to be up on stage. Yes, music IS the best medicine.

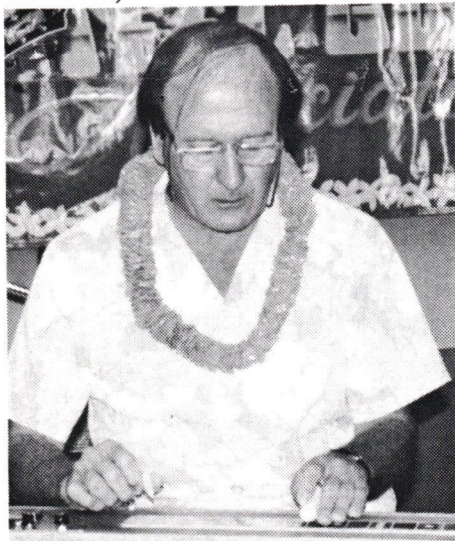
Secret is out: the "T" in **Leonard T. Zinn** stands for "trouble", the fun kind of course. L.T. is mischief all the time, when he's not safely on stage playing excellent steel guitar. **Doug Smith** played his metal body National Tricone, a vintage guitar with superb tone, and he also sang. We heard some wonderful "Jerry Byrd style", soft and mellow steel from **Dick Lloyd**, who had excellent technique on some most challenging arrangements.

Our auctions get better every year. **Russell Parks** donated a very old acoustic guitar and Stevens bar to help re-fill the convention bank account. Then **Mike Scott** decided to hold an auction on the 52 LP records he had for sale. Bidding was hot and heavy between Dick Lloyd and Paul Weaver, who won the lot for \$51. What a bargain! If you're a collector, that alone was worth the price of the convention. Mike says he will split the proceeds between HSGA and Jerry Byrd's scholarship

fund. Either way, steel guitar wins again!

It was Leonard T. Zinn's turn on stage, and we're fortunate to have him in our show. LT plays pedal steel with a totally Hawaiian sound; he's a top-rated Country music player as well. As for good humor? Never know when LT is going to stop in the middle of a song — "does anybody have a pencil? I'd like to erase my mistakes" — and start the tune all over. Then to top it all off, he called Bobby Ingano on stage to play his "Boogie in G", and the two jammed it together on two steels. Absolutely mint stuff.

Guess you've figured out by now that we have some very committed people in HSGA. **John Pearse** donated 12 bottles of wine from his own vineyards for the lū'au tables. They were sold off at \$5 each and HSGA's fund gained another \$55. (Ohio State law prohibits the hotel from selling wine not bought from the hotel.)



Ian Ufton is a great steel player. We all rave about his ability on other instruments, he's so willing to play back-up, but we sometimes overlook what fine steel playing he does. More, next year, Ian, more. We had a delightful and unexpected surprise when professional entertainer **Fred Fallin** of Chicago showed up at our door. He's played the Don Ho show, "Uncle's" and many other clubs in Honolulu, and is a terrific 'ukulele player and singer. Fred took time out of his regular gigs to come down and see what we were up to.



Howard Foreman and Greg Wong treat the convention audience with a steel guitar duet.

Guess what? He joined HSGA. Are you surprised? I'm not. You can't imagine the comraderie and good times at our Joliet convention, until you've attended one. If you haven't been to Joliet, plan to come *next* August, 'cause HSGA's convention gets bigger and better every year, as new members join us. We've got a lot of talented players *and* listeners in our club.

Back to "short hand", or I'll never get everything covered: **Mike Scott** - always good, sound steel playing; **Howard Foreman** did steel duets with **Greg Wong**. It was Howard's first convention. Greg, who's just starting steel, gets better every year; he brought three other Hawaiian friends from Wisconsin. Greg is better known as our Lu'au hula dancer. Also, this year we were treated to fine dancing by **Gloria Murawsky** and Gloria's mother Laverne. Fond memories of the Islands for everyone. **Don Weber** played a few Hawaiian numbers — he's new to Hawaiian music, but he's catching up nicely.

Another auction? Of course! Russ Parks got \$50 for his 31 LPs, and small items donated by **Donna Lloyd**, Donna Miller and Hawaiian music CDs and tapes donated by **Michael Cord** of Cord International earned HSGA more proceeds. Then another bargain: **Wally**

Pfeiffer won another acoustic steel donated by Russ Parks. (Good chance this steel guitar is a 77-year-old National, in which case it should have some very real value.)

To wind down our final music session, the steel guitar playing wound way UP. Duke with Julie Waters on 'ukulele, Ian Ufton on rhythm guitar, Bobby Ingano on 'ukulele and Emperor Bernie on bass brought the audience to silence showing their awesome playing skills. Very *nahenahe* steel, Duke Ching. Bobby wound it up, but not before the "Energizer Bunny" stomped through banging on a drum in the middle of the show. L.T. Zinn, of course. But does that faze Bobby Ingano? It would take a road construction crew to jack hammer the grin off his face. Incidentally, Bobby said he's had so much fun, he's coming back *next* year — on his *own*. We sure enjoyed you, too, Bobby.

Our annual Lū'au brings everybody out. This year we even had a reporter and photographer from the Chicago Tribune. Our tables were graced with fresh anthurium and Ti leaves, shipped direct from Hawai'i, and excellent food, well displayed by the hotel's new chef. Of course, there was a "wee hours" party in the bar afterwards, and everyone was full of suggestions for supporting HSGA

and improving convention even more for next year. Oh — for a few *lolo* (crazy) members, “wee hours” meant moving to the hotel lobby to play until 4 a.m. with just the security guard and desk clerk in attendance! Can you guess? Duke, Bobby, Ian and LT, of course.

Round-up: exciting new talent joined us this year, and promise to return next August. Don and Donna Weber are great convention leaders and promoters, as is Betty Nelson of the Corridor Visitors’ Bureau. Wally and Alma Pfeiffer will take over the convention support roles, relieving the pressure for Donna and Frank Miller. Betty will help convention goers have some “down time” R&R in the area after convention, as many like to stay on a day or two.

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Did we have a great Hawaiian steel guitar and friendly fun three days? Come to Joliet next year and decide for yourself!



Julie Waters adds a graceful hula to the music on stage.

IT'S NOT TOO EARLY TO PLAN YOUR '96 JOLIET CONVENTION VACATION! There's LOTS to enjoy in the 97-mile long Illinois and Michigan Canal National Heritage Corridor, the first linear park in the U.S. National Park Service. (Joliet sits in the middle of it.) Don Weber is working on hotel discounts for a few days before and after HSGA convention, so you can come early or stay on and relax a while. For brochures and personal trip advice and costs, contact HSGA member Betty Nelson, c/o Heritage Corridor Visitors Bureau, 81 N. Chicago St., Joliet, IL 60431. Phone: 1-800-926-CANAL.

3-WAY TIE WINS “THE GREAT HSGA COMPOSER’S CONTEST”

In the Summer issue we printed Myrel Carr’s poem “The Man with the Steel Guitar”, and announced a “Best Melody” contest, to be held at Joliet convention, and voted on by HSGA members. First place was a tie by three of our most prestigious HSGA members: **John Auna**, whose composition showed real Hawaiian sincerity; **Nancy Gustafsson Rittenband** (a long-time composer with many tunes to her credit), whose very nice entry was performed by “The Coral Islanders”, and one comedian, **Lorene Ruymar**. Now, we expect “Hawaiian” from Prince John and appropriate and well-composed tunes from Nancy, but *really* Lorene!

“Two gorgeous blonde gals were the singers: Duke and John Auna in wigs, gowns and leis, carrying more flowers — *tres chic*. They sashayed across the stage first, then the “mystery steel guitar man” wearing Art’s shirt, pants held up by braces, shoes stuffed with socks and a big black hat pulled down low over the face, complete with moustache, goatee and bread stick “cigar”. ‘He’ slashed that guitar to ribbons in a fanciful flight of prestidigios pickin’ and slithery sliding, clearly inspired by the stylings of Frank Della Penna.” (*Lorene wasn’t “discovered” under her hat and behind her whiskers, until the business meeting, when, to bring the meeting to order she called out “this is your president speaking — Sit Down and BE QUIET!”*.)

Thanks John, and especially Nancy (who was not at convention) for your talent. As for Lorene? We’ll take the “Fifth” on that one. “Fifth what?” you ask. Amendment or bottle, take your choice; either way, we’re out of it!

Buy \$ Sell

UPDATE: The J.B. Frypan, long scale (designer: Shot Jackson) **GIFTED TO HSGA by Ivan Papineau, was won by Jimmy Hawton.** HSGA puts a “\$350 or best offer” price on the guitar, and the proceeds will go into HSGA’s Scholarship fund, per Ivan’s wishes. Jimmy was highest bidder, offering \$575. Thanks, Jimmy. Enjoy!

FOR SALE by HSGA Board member, J. T. Gallagher: Collector’s items: (1) the Rickenbacker 1954 (Revised 1960) “Jerry Byrd Instruction Course for the Steel Guitar.” Mint condition books. \$30, \$5 goes to Jerry’s scholarship fund; (2) “King’s Book of Hawaiian Melodies” (old copies). \$60 (\$10 to JB’s scholarship fund; (3) Johnny Noble’s “Royal Collection of Hawaiian Songs” (some autographed by “Johnny Pineapple”). \$60 (\$10 to JB’s fund); (4) for another \$5, you get mint condition lead sheets of Johnny Pineapple’s “It Happened in Honolulu” and “Along the Pineapple Trail”. (\$2 to JB’s fund). All items include shipping and handling.

FOR SALE, also by J. T. Gallagher, 2 mint condition never used **Kamaka Soprano Ukuleles.** \$200 plus shipping/handling/insurance. (\$20 to JB’s fund.) For ALL of JT’s items, send check payable to J. T. Gallagher, 590 16th St., Brooklyn, NY 11218. If you want more information, you can call him at (718) 768-6182. (*Folks, J.T. has some serious eye problems which are severely and progressively limiting his sight. We know he’d appreciate some cheerful phone calls, cards, taped messages from HSGA members. It’s a helpless and depressing feeling when the world’s best-known eye specialists can’t determine what’s wrong.*)

WANTED TO BUY by new member Kitson Leong (see “E Komo Mai” listing): Single or Double neck non-pedal steel guitar with 8 strings on each neck, and legs. Kitson says none are available in West Malaysia, and he would be grateful even for a catalog with brand and price details you could send him, so he could order one. **STEEL PLAYERS PLEASE HELP THIS MAN!** He would also like to know if there are any Videos (NTSC-different from U.S.) available of steel guitarists playing in concert. (*Kobayashi-san and Kamiya-san, can you help him?*)

DISKS APLENTY! SAVE THIS COLUMN, FOLKS. It's as thorough an answer as possible to your questions on WHAT recordings have steel guitar; WHERE to buy them, with a few reviews thrown in.

CORD INTERNATIONAL/HANA OLA RECORDS, a small record company owned and operated by Michael and Maryann Cord, a husband and wife team. Recordings available at record stores throughout Hawai'i, at mainland and international Tower Records and Virgin Mega Stores, and by direct mail catalog from Cord International, P.O. Box 152, Ventura, CA 93002. (Write to Cord for catalog, is my advice.)

Michael has been an HSGA member since 1992. His "Classic Collector Series" and "Vintage Hawaiian Treasures Series" are giving new life to some of Hawai'i's most classic and unforgettable recordings. Most of the "Classic Collector" recordings have been unavailable for as many as twenty years; "Vintage Hawaiian Treasures" recordings have been unavailable for decades!

Michael, originally a bass player, landed in the Islands in 1968. He was part of successful groups such as "The Sun & The Moon" and "Golden Throat". Eventually he became a record producer for the late Irv Pinensky of Mele and Trim Records. In 1976, Cord decided to produce his own brand of music, and "Hana Ola" (Work of Life) Records was born. He signed the popular vocalist Nohelani Cypriano and produced her self-titled debut album. Cord left Hawai'i in 1991 to pursue other ventures, and in 1991 rejuvenated Hana Ola Records to bring a long-time dream into reality: bring back to life classic "lost" Hawaiian recordings.

Hana Ola buys or leases rights to old

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DISC 'N DATA

and/or defunct record companies. The recordings are digitally remastered and, as is the case with every "Vintage" recording, extensively restored. After new packaging, new artwork and historical liner notes, the recordings are re-released in CDs and cassettes. It would take the whole issue to review all of Michael's recent output, which incidentally, never has a chance to gather dust in the record stores. We've chosen just a few of our favorites for this issue.

From the "Classic Collector Series": **Vol. 6 "Shells" by The Surfers** is a melodious and well-mixed combination — Michael calls it a "time capsule" — of hapa-haole and Hawaiian language favorites, done with the beautiful seamless harmonies for which The Surfers were known. The group began performing together in the mid-1950s; this was

recorded near the end of their career in the late 1970's. **Jerry Byrd is on steel guitar.**

More Jerry Byrd on Vol. 7 "Hawai'i's Greatest Instrumentalists"/New Hawaiian Band. This was recorded in 1971, when Jerry first came to Hawai'i. Jerry and Barney play steel duets, Atta Isaacs plays "down home" slack key solos, Ohta San plays smooth, imaginative 'ukulele. All are backed by creative rhythms and harmonies of Jimmy Kaopuiki, Sonny Kamahele, Benny Saks and Pua Almeida. This one's loaded, folks, and a joy to the ear.

Cord's "Vintage Hawaiian Treasures", reviewed briefly in the Fall '94 Quarterly, is a wonderful collection from the 78 rpms of "49th State Hawai'i Records", "Bell Records of Hawai'i"

CONVENTION VIDEOS FROM CLAY SAVAGE

6939 Kingston Court, Port Richey, FL 34668; (813) 863-0804. Each Video, inc. tax is : \$15, U.S. & Canada; US\$17, Europe; US\$19 Pacific Rim (Japan, Malaysia, Australia, New Zealand, etc.)

HAWAI'I MAY '95

- Tape #1, Ho'olaule'a Part I:** Alan Akaka, Isaac Akuna, Yohko Shimizu, Mariko Seki, 'laukea Bright
- #2 Ho'olaule'a Part II:** Herbert Hanawahine, Kiyoshi "Lion" Kobayashi, Duke Ching, Casey Olsen, Jerry Byrd, **Hawaiian Steel Jam**
- #3:** Duke Ching, Art Ruymar, Jess Bishop, Al Greene Jr., Lou Pirikahu, John Auna
- #4:** Buddy Hew Len, Don Keene, Tokiyo Kamitono, Nola Bachelor, Bruce Murray
- #5:** "Lion" Kobayashi, Hal Smith, Bob/Julie Waters, John Auna/Bernie Endaya
- #6:** Leona Murphy, Buddy Hew Len & Alan Akaka, Doris Atkinson, Harold Boggs, Don Woods
- #7:** Lorene Ruymar, Stan Lomax, Jack Montgomery, Ivan Reddington, Elmer Ridenhour
- #8:** Dick Lloyd, Lou Pirikahu, John Fatiaki, Warren Slavin
- #9:** Frank & Donna Miller, Dick Sanft, Mike Scott, Duke Ching
- #10:** Bobby Ingano, Owana Salazar, Kamaka Tom, John Auna **AND End of Convention**
- #11: Royal Hawaiian Shopping Center.** Alan Akaka, Henri De Willigen, Dick Sanft, George Lake

JOLIET, August '95

- Tape #1:** Bernie Endaya, Charles Hosack, Frank Nardell, Art Ruymar
- #2:** Mae Lan, Duke Ching, Jack Montgomery, Ron Simpson
- #3:** Maurice Junod, **Bobby Ingano**, Ralph Fortney, Frank & Donna Miller
- #4:** Lorene Ruymar, Bob & Julie Waters, Frank Della-Penna, Bernice Honold
- #5:** Jack Moore, Ray Gaitsch, SONG CONTEST, **Bobby Ingano**
- #6:** John Auna, Doug Smith, Don Woods, Dick Lloyd
- #7:** Leonard T. Zinn, Ian Ufton, Mike Scott, Howard Foreman & Greg Wong
- #8:** Don Weber, Duke Ching, **Bobby Ingano**
- #9 Pre-Lū'au Music:** Frank/Donna Miller, Lorene/Art Ruymar, Ian Ufton
- #10 Lū'au:** Bob/Julie Waters, Duke Ching, John Auna, Dancers, **Bobby Ingano**

and "Aloha Records", from the 1940s and 1950s. All of these recordings have undergone extensive computer restoration and digital remastering. Harry B. Soria, Jr. is responsible for the extensive historical liner notes documenting each artist and composition. Except for Vol. 3, "Tahitian Drums & Dances", **every one of these albums contains steel guitar.** For example, Vol. 6 "Night Club Hula Hawaiian Style" has **Tommy Castro, Walter Wailehua, Pua Almeida, Gabby Pahinui on steel, Jules Ah See, Julian Gasper and David Keli'i.**

More next issue on Cord, since I'm not finished listening to all of them, and Alan's not finished naming all the rest of the steel players on them.

Now, especially prepared for HSGA by Alan Yoshioka, Harry's Music, 3457 Wai'ala'e Av., Honolulu, HI 96816, (808) 735-2866, or FAX 734-2951, as complete a list as currently available of recordings on which steel guitar is included. All cassettes \$9.95 except "Island Breeze II" @ \$8.95. US postage \$1.05 first tape & \$.65 each additional. CDs are \$16.95; postage in U.S. \$1.50 first CD & \$.75 each additional.

ISLANDS CALL/Alan Akaka and the Islanders (AIS 1006); MAGIC OF STEEL GUITAR (formerly "Memories of Hawai'i")/Henry Allen (AVL 90064); IN THE HULA STYLE/Genoa Keawe with Alan Akaka (AIS 1005); HULA HOU/Genoa Keawe with Alan Akaka (GK 110); E MAU - TAKE ONE/Barney Isaacs & The Kahala Surf Serenaders (Aloha Records 004); Jack de Mello presents STEEL GUITAR MAGIC (re-issue)/Barney Isaacs & Billy Hew Len (Mountain Apple 31000); Brand new HAWAIIAN TOUCH: ACOUSTIC STEEL & SLACK KEY/Barney Isaacs & George Kuo (Dancing Cat 38026); ISLAND BREEZE II/ Jerry Byrd w/Katsuko Okada (vocalist) (EECT 1002 - tape only); NĀ HIWA KŪPUNA O KU'U ONE HĀNAU/ Ku'uipo Kumukahi - 4 cuts w/ Greg Sardinha (Ho'oli Productions ICD 7800); HAWAI'I'S FAVORITE SLACK KEY & STEEL GUITAR - Vol. 1 (re-issue; formerly "Kanikapila"

Vol. 1)/ Maile Serenaders with David "Feet" Rogers, Eddie Kamae, Joe Marshall and Atta Isaacs (Hula Records 517) and HAWAI'I'S FAVORITE SLACK KEY & STEEL GUITAR - Vol. 2 (re-issue)/ Gabby Paninui, Peter Moon, Cyril Pahinui and "Baby" Kalima (Hula Records 531).

That should keep you busy for a while! Another good mail order source, according to HSGA members, is Kaleo's Music, 1142 Auahi St., Ste. 3100, Honolulu, HI 96814-4917. Kaleo's offers a complete catalog of Hawaiian music and monthly newsletters for US\$4.00 ("\$2 refundable w/first order").

Finally, folks a real zinger! Just released, as I write: "UKULELE STYLINGS #1 The Best with the Best" (Pa'ani Records PRD-10044). **Jerry Byrd is on steel back-up**, so listen close to Jerry's very "clean" playing of some fine bridges, key transitions and interludes — pro all the way, as it should be when you're "cutting" with such greats as Troy Fernandez, Moe Keale, Herb Ohta Jr., Kelly De Lima, Andy Sexton, Sonny D, Peter Moon and Daniel Baduria on 'ukulele solos. This is the first of Freddy Von Paraz's entry into the traditional Hawaiian field. The former singer-musician with "The Krush", "BBC" and "The New Generation" hopes to record a 'ukulele series; up to now he's produced contemporary sounds. CD or tape available from Harry's Music. Great mix of songs and arrangements.

Now, here's where it zings: the last cut on the album is **Jerry's steel solo of "Kaua'i Beauty"**, played (according to Jerry) David Keli'i style, for David's nephew Andy Sexton (the album's co-producer). Andy was so moved on hearing it, that it was left IN the album. You'll be moved too, when you hear it. Says Jerry "I didn't know they were going to do that — we just had some tape left, so they said 'Jerry play anything you want'." *Good start, Freddy and Andy. Especially like your liner note "Ukulele Stylings #1 says Jamming instead of Ganging. Reminding you to stay in school and stay out of violent gangs, play the uke." Best of luck for a fine series to "balance the act", so to speak.*

I was about to go into overload on slack key!

Don't throw this "Disc 'N Data" away, 'cause we ain't got room to print it again. (We'll pick up on HSGA members' albums, and more, next issue.)

IMPORTANT DATA, FOLKS. YES! you CAN hear Hawaiian music on mainland radio. The brightest new star on the horizon is **Aloha Joe Seiter's "Hawaiian Adventure Radio"** which plays nationwide on basic CABLE TV! Find your cable system channel (the one here in Honolulu lists the program schedules for all channels, by the hour. In some cities, the channel displays commercials). "Hawaiian Adventure Radio" is the AUDIO on THAT channel.

Joe, a former LA disc jockey, features both vintage and modern Hawaiian music, travel tips, Island and mainland Hawaiian events, celebrity interviews (last month it was Don Ho), contests, and the "hot Hawaiian Top 10". Something for everyone. We've heard a tape of the show, and it's GREAT listening. Very fresh and upbeat. Joe's a brand new HSGA member and LOVES steel guitar.

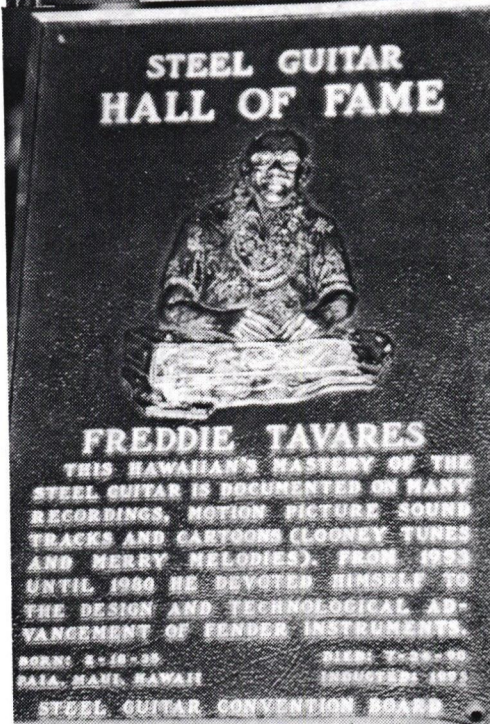
"Hawaiian Adventure Radio" runs Saturdays 8-9 am, Pacific time; 9-10 am, Mountain; 10-11 am Central and 11-Noon, Eastern. In Alaska and Hawai'i, it airs at 5 a.m. **YOU CAN CALL IN FOR YOUR FAVORITE HAWAIIAN TUNE, TOO: 1-800-288-4296.** Call Aloha Joe for a current station listing. As of July, the show was on 53 cable networks in 22 states from coast to coast. If your cable system doesn't have the show yet, call the general manager of your cable company and tell him you want to receive "The Cable Radio Network". He should phone: 213-734-8321; also the number to call if you want to be an on-the-air commercial sponsor.

"Ports of Paradise" is another radio newcomer. Produced in San Diego by J. Hal Hodgson, formerly of Honolulu, the show calls itself "the South Seas radio postcard" and aims to fill the void left when Bill Bigelow's show failed. Hal was previously with "Hawai'i Calls" — even with Webley Edwards — and was creative producer for "The

Continued from previous page

Sounds of Aloha". Hal explains "we're playing the actual performances by the artists from the 1920's to today, so listeners can hear what they actually sound like, not a cast doing a 'cover' version."

Hal explains that to avert an untimely demise, the show is seeking advertisers on the program. The show is programmed to air on weekends, and YOUR HELP IS NEEDED if you want to hear Hawaiian radio in your area. Here's what to do: contact the Sales Manager and Program Director of your local station and encourage them to carry our show. In fact INUNDATE the station with letters and calls, especially if you have a group of friends to do this with you. Have the station call 1-800-223-2564 and notify "Ports of Paradise in writing that they want the show. (ED. SUGGESTION: Find a business or businesses who'd like to be segment sponsors on the show, and let the station know who they are. Why? Because air time ain't free, and if you can help the station sell time on the show to pay for it, you've got a better chance of getting them to put the show on the air. For example, a New Orleans station is going to run the show just before the football game on Saturday. Smart scheduling.)



The "Master of Touch and Tone", Jerry Byrd was on hand at Scotty's International Steel Guitar convention in St. Louis over Labor Day, to make the induction presentation of Hawaiian steel great, Freddie Tavares, into the "Steel Guitar Hall of Fame" to Mrs. Tavares. Then Jeff Newman talked Jerry into playing at Jeff's closing performance. (Whew! Sure was a lot of steel guitar being played and honored last August.)



'95-'96 MEMBERSHIP CARD ALERT: If you paid your '95-'96 membership dues but have **NOT** received your new Membership Card yet, please call or write. We checked our "Receivables" list, but may have missed someone during the summer deluge of renewals and new members joining. Apologies in advance, and if you are paid and missing your card, we'll send you another.

**Have YOU invited a Hawaiian music lover to...
JOIN HSGA?**

In just 3 months, from June to September, eighteen new members have joined HSGA. The credit for referral (and '96-'97 membership discounts go to: Alan Akaka, Walt Allen, John Auna, Betty Bahret, Jerry Byrd, Michael Cord, Nancy Gustafsson, Frank Miller, Donna Miller, Bruce Murray, Karen Piper, Lorene Ruymar, DeWitt Scott, Bob Waters, Greg Wong, and Jin Hock Yeoh. And, by the time you receive this issue, we expect many more!

Remember: From now through June 30, 1996, YOU get \$5 off your 1996-97 membership dues for EACH new HSGA member you enroll! How's that for a membership drive? Just think: if you enroll 5 new members this membership year, your 1996-97 dues are FREE. (After the first 5, HSGA says mahalo for your kōkua).

How do we keep track? YOU do it, by making sure to write YOUR NAME on the HSGA Membership Application form (page 19) on the line at the top after "REFERRED BY", before you hand someone the application. Use the form in this issue to make copies for your own use, or, for people who want information about HSGA first, write us for the new HSGA brochure to give out. Our goal is to DOUBLE membership by this time next year, so we can provide MORE membership "goodies" for EVERY MEMBER. If each member enrolls JUST ONE new member, our goal is met (and you've reduced your 1996-97 dues).

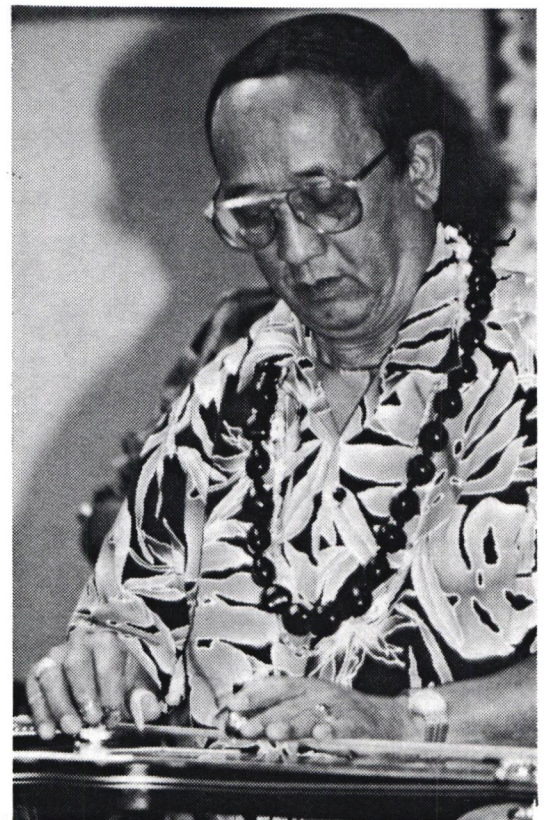


HSGA CALLS IT

Page 10 (Top to bottom)- WE START WITH REGISTRATION. Donna Miller, Beth Parks and Alma Pfeiffer are ready for the HSGA crowd. **OUR SOUND MAN** (just one of his talents) Doug Smith and friend Barbara do a great job every year. On to **SOME SERIOUS MUSIC** with Ray Gaitsch, and Jack Moore backing Maurice Junod on steel, and "Emperor" Bernie Endaya playing a *steel* solo for a change .



Page 11 (Top) The audience is quiet for guest **Bobby Ingano**, backed by **Julie Waters** and **Ian Ufton**. **HSGA CONVENTION REGULARS** Art and Lorene Ruymar (*left*), Frank and Donna Miller (*right*), Bob and Julie Waters (*bottom left*) and "Prince" **John Auna** with Bernie (*bottom right*) are always a treat to listen to.



JOLIET HAWAI'I!



SO YOU WANT TO PLAY STEEL GUITAR HAWAIIAN STYLE

THE QUARTERLY INTERVIEWS ALAN AKAKA

PART I - HOW TO START — AND KEEP GOING

In response to the many inquiries HSGA receives, especially from new members, about Hawaiian steel guitar lessons and teachers, the Quarterly has decided to interview HSGA's president, Alan L. Akaka. In addition to his early apprenticeship with Jerry Byrd, his subsequent and continuing accomplishments as a professional musician, and his intimate knowledge of Hawaiian cultural traditions, Alan is now Director of Kamehameha Schools Middle School Choral Program.

Q: Let's start at the beginning, Alan. Let's pretend I'm a fictional composite of someone seeking instruction: age 15 to 60+ with some musical background, perhaps vocal, who may or may not play another instrument, and who has a love for Hawaiian music. How do I *begin* to learn to play steel.

ALA: First you need to have a steel guitar. Doesn't matter what kind (a 6-string is preferred), and it doesn't have to be new. Someone probably has one stored in a closet or attic, or you can go to a pawn shop. Members can advertise for one in the "Buy & Sell" column free, and over the years many steel guitars have changed hands this way. Initially you don't need an amplifier; however, if you do continue to play steel you will need one. You need a bar, two metal finger picks (ask for .018 to .020 thickness) and a thumb pick. "National" and "Jim Dunlop" are good brands. The JB bar from "Jim Dunlop" is a good one, and John Pearse's bar is excellent.

Q: What if I don't read music — can I learn how to?

ALA: Yes. However in steel guitar, I use a diagram form because it's easier to learn. Many books, not necessarily Hawaiian music, are now written in diagram. You don't have to read music to play. What you need the most of is determination — especially if you play another string instrument — because you're going to have to re-program your brain and teach your muscles a whole



new playing technique. From my own experience, I know what Jerry Byrd means when he says you can't just pick up a steel guitar and start playing, like you can with an 'ukulele or guitar. Self discipline is essential to learning.

Q: What do you mean by discipline?

ALA: Go to school on the greats. Learn to be a copy cat. Listen to Jules Ah See, Sol Ho'opi'i, "Feet" Rogers, Billy Hew Len, Barney Isaacs and Jerry Byrd. Many Hawaiian recordings with steel guitar instrumentals, including a ton of re-issues are available. An HSGA member, Michael Cord, has bought the rights to some of the old recording labels like 49th State and Bell Records, and brought out digitized CDs and tapes from the past. Most of them have steel guitar. You can buy from him, Borders Music, Tower Records, Sam Goody. (See "Disc 'N Data" column). I used to wear out reel to reel tapes as well as LPs practicing Jules', Barney's, Feet's and Jerry's stylings. I would listen to a passage or bridge I didn't know, practice it, re-listen many times until I had memorized the passage. I used this method to expand my repertoire of styles and tech-

niques. Also, leave your steel guitar near your bedside. I do, because I never know when an idea may spring up on the way to sleep, and if I don't figure it out right then, I probably won't remember it the next morning.

Q: Boy do I know *that* one. Sometimes whole paragraphs for stories or articles get scribbled in my bedside notebook, just before sleep. But Alan, the rest sounds like lots of homework.

ALA: I can't stress it enough: listen, listen, listen. Copy, copy, copy. Practice, practice, practice. I guess I sound like a broken record, but that's what any musician, painter, writer does in the beginning, to learn his or her craft. Even J.S. Bach was a copy cat. He learned to write music by copying manuscripts. Incidentally, did you know that Gabby Paninui played steel guitar as well as slack key? I went to school on his steel playing, too.

Q: What's the easiest key to learn in?

ALA: The lower register is the easiest on the ear. Keys don't mean much at this point. Copy the key used by others. While there are many tunings, the most common in Hawaiian music are C6 (ECAGEC), C# Minor 7th (EC#G#ED B) also called E 13th. Also, E tuning (EBG#EBE) and A tuning (EC#AEC# A).

Q: How many lessons and how much practice until I can play a few tunes and learn others on my own?

ALA: Each time you pick up the instrument and practice, it's a "lesson", and you're going to get just as much out of it as you're willing to put in. Where have you heard *that* before! If you're diligent and willing to stay at your practice session until you get a "win", you can pick up a tune the first time. A good place to start is with any simple melody — any kind at all that's complete in 8 bars — and just learn it. See if you can play it in different positions — 2nd string, 3rd string. You'll start discovering patterns. Steel guitar playing is based on patterns. Maybe I should have said that first thing.

Q: Now, Alan, a question lots of members ask, and which has been covered conceptually in Quarterly articles in the past several years: what is that makes Hawaiian steel sound so different from Country, and what do you do when you play to create the distinctive Hawaiian sound?

ALA: Hawaiian steel guitar is a *playing* style. Style is always based on feelings. Listen to Sol or Jules or Jerry or Barney Isaacs. Through practice, their styles will become yours, and it's from this point you start developing your *own* style, and not before. Let's talk a little about the difference in feelings in Hawaiian and Country music.

The Hawaiian people learned Western music harmonies first, singing hymns, because it was the early missionaries who brought western music to our Islands. The songs they wrote had the same kind of verse and repeated chorus structure. Hawaiians composed songs about the flowers, the love they felt for the beautiful things around them, the places they loved, and songs dedicated to Royalty in celebration of special occasions. So the feelings you can read in the words to Hawaiian tunes are the ones that determined the styling — spiritual, loving, filled with praise or humor, very descriptive, lots of "talk story". And, did you know there is no word for either "death" or "goodbye" in Hawaiian? Side note - "Aloha 'Oe" was never intended to be a farewell; Queen Lili'uokalani wrote it as a love song, observing two young lovers in an embrace.

Now listen to the words in Country music. Lots of wistfulness, longing, loss, goodbyes in the love songs, and it shows in the way Country steel guitarists sustain notes longer than Hawaiian steel guitarists do. Much Hawaiian music was written for hula, and that rhythm is pronounced in early music especially. Sometimes it's almost the tempo of the surf rolling in. Even on fast tunes, the pace often seems leisurely. Notice also that solo Hawaiian steel guitarists tend to play off, rather than on, the beat.

Continued on pg. 19



MEMBERS: THIS "THANK YOU" BELONGS TO ALL OF YOU AT THE HAWAI'I CONVENTION

From the Greene Family: Alfred Sr., Momi, Alfred Jr., Ululani; Kailua-Kona, Hawai'i

"Alan, Marjorie, and HSGA members and supporters:

"Aloha! I feel a need to write this letter to all of you. Mahalo for the tremendous support that has been offered to our family, on behalf of our son Alfred Jr. Without each and every one of you who took the time out to contribute, Jr. would not be learning the Hawaiian Steel Guitar like he is now. It is the support shown toward him, whether it be by handshake, a few words of friendship, a monetary gift, an old story or two, or the many extra hours of time spent that has brought Jr. to where he is today, and where he may go in the future. We are overwhelmed and grateful for this support.

"HSGA's performance at Ala Moana Center State on April 29 was a spiritual (*na'au*) day for us. Jr. was honored to have had the opportunity to perform on the same stage with Alan Akaka, Jerry Byrd, Duke Ching (Uncle Duke), Harold Haku'ole, Buddy Hew Len, Bobby Ingano, "Lion" Kobayashi, Mariko Seki, Bernie Endaya and John Auna on that day.

"We all had more good times on May Day at the Hilton Hawaiian Village and at the Queen Kapi'olani convention. We want to thank all of the HSGA members that we met during the whole duration of our Honolulu visit.

"We feel blessed that our paths were able to meet here in Hawai'i with people from all over the world: from Scotland, Mr. Bishop; from Canada, the Ruymars and Fatiakis; from the mainland U.S., the Waters and the Millers and Mr. Boggs; and from our New Zealand cousins and Lou Pirikahu.

"Thank you all for this journey. *A hui hou!*" (signed by Al Sr., Al Jr., Momi and Ululani Greene)

HSGA member Al Greene, Jr. is 15, and a student of John Aunu on the Big Island:

♯6th tuning
(ECAGEC)

WAIKIKI

words & music by Andy Cummings

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Q. Q.
Sep 95

WAIKIKI

Waikiki, at night when the shadows are falling.
I hear your rolling surf calling...
Calling and calling to me.

Waikiki, 'tis for you that my heart is yearning.
My thoughts are always returning,
Out there to you across the sea.

Bridge:
Your tropic nights and your wonderful charm,
Are ever in my memory.
And I recall when i held in my arms,
An angel sweet and heavenly.

Waikiki, my whole life is empty without you.
I feel that magic about you...
Magic beside the sea.



(Top to bottom)
FOR THE SONG CONTEST,
Bernice Honold on steel, and the “Coral
 Sea Islanders” concentrate on a contest
 tune for Myrel Carr’s “The Man with
 the Steel Guitar” but then — comic re-
 lief as our HSGA “Mystery Trio” come
 to the stage for *their* version! (See
 “Joliet Journal”) **AS FOR BOBBY?**
 All broke up, but never misses a note
 when the “Energizer Bunny” comes
 stomping through. Who else but
Leonard T. (for “trouble”) **Zinn.** (**Duke
 Ching** and **Ian Ufton** try to keep play-
 ing.)

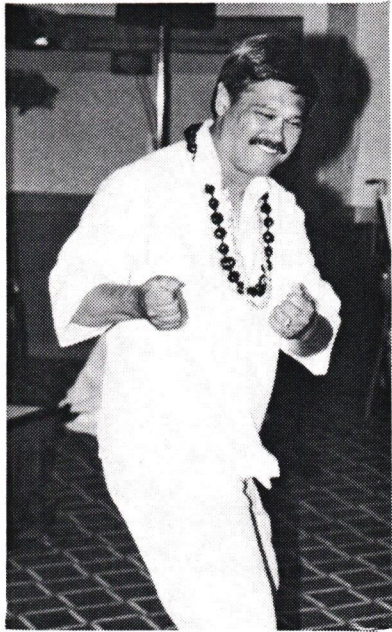


**“I NEVER HAD SO
 MUCH FUN IN MY
 LIFE!”** *B o b b y
 Ingano*

Easy to see why! Come convention, our
 HSGA *ohana* gets down, cuts loose and
 ENJOYS with true Hawaiian-style
 spirit.

Thanks to **CLAY SAVAGE** (with a few
 goodies from **Paul Weaver**) for all of
 HSGA’s **GREAT** convention photos.
 Plenty more coming in the Winter issue
 of the Quarterly.



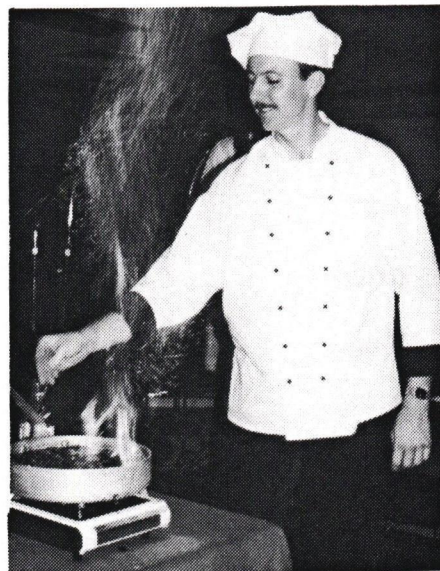
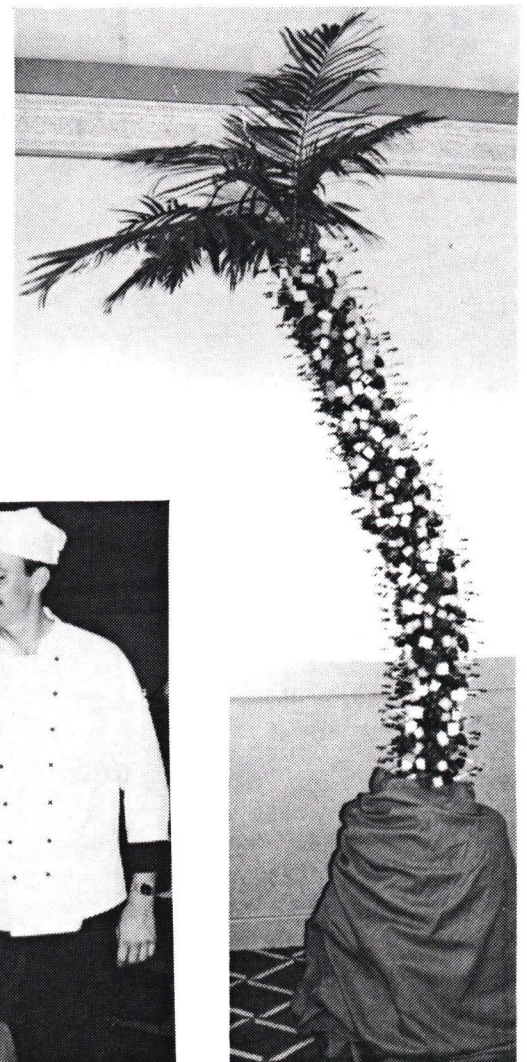
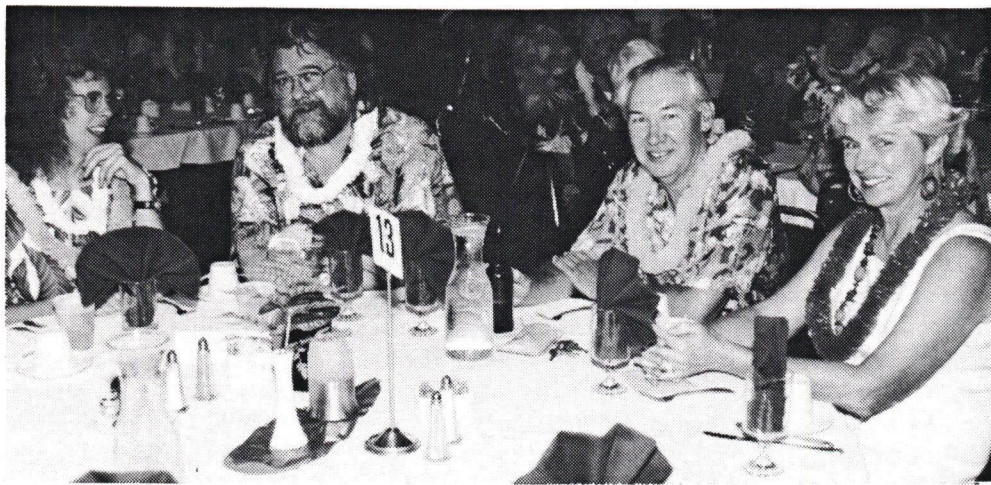


(Top left & right) **Greg Wong** shows us how it's done at the "Hukilau", and **Bobby** has *more* fun, playing a steel jam with **L. T.** (T for TALENT, this time) **Zinn**.

HELE ON TO THE LŪ'AU

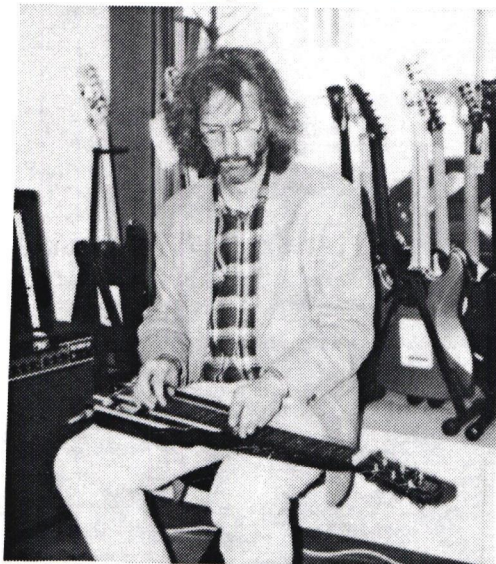
WE'RE HUNGRY AFTER ALL THAT GOOD STEEL MUSIC.

Doug Smith's friend **Barbara** chats with **John Pearse** and **Don and Donna Weber** listen to the pre-Lū'au steel concert on stage, at "Al's Steak House", while absolutely *ono*-licious food is served. **AT THE HOLIDAY INN?** *Nobody* went hungry at the buffet meals prepared by the hotel's new chef.



MEMBERS' CORNER

Werner Bauhofer, Bozen, Italy - (in response to our request for his wonderful "guitarman" drawings) "I worked as a teacher and during a test I did an elaborate G clef on the blackboard. The students (ages 11 and 12) liked it, so during every test, I had to draw a new one. When I came to the "guitarman", the students said 'hey teacher, that's you', so I used it for my business card."



Werner Bauhofer demonstrating his 1947 National New Yorker in a music shop, and one of Werner's "guitarman" drawings. We'll print the complete band, next issue.



HAWAIIAN STEEL GUITAR
PLAYER

Werner
1/95

E. T. (Erv) Niehaus, Grove City, MN - "I look forward with extreme pleasure to be associated with this group of fellow pickers (Erv joined HSGA in February.) I have been a 'bar' guitar player for over 40 years. I started on the Hawaiian guitar in the early '50's by taking lessons from Pat and Evie Griffin, a couple who traveled to different towns around here giving guitar and accordion lessons. I learned on the various O'ahu and Bronson music courses available at the time. Jerry Byrd's course exposed me to some of the different tunings for the Hawaiian guitar. Up 'til this time, I only knew of the A Major tuning. A portion of Jerry's course was written for the #7th, C# Minor and C6th tunings. I thought I'd died and gone to heaven when I tuned up my guitar and heard the sweet sounds available in these tunings! Of course, this necessitated the purchase of a Fender triple neck Stringmaster. (You folks who ask us about steel lessons, LISTEN to the man.)

"Of late, I enjoy taking an old Baptist hymnal and working out arrangements for the steel guitar. There are hymns that have a Hawaiian background, redone with Christian lyrics, that are a pleasure to play. I am presently in the process of building a studio over my garage on the farm. I plan to get involved with MIDI so that I can provide my own accompaniment when playing, as it's difficult to find backup musicians in this neck of the woods. Steel guitar is a major interest in my life. If I can assist HSGA members with copies of old Hawaiian sheet music, they are free to contact me." (Look out, Erv! From the inquiries we get, you may get more mail than you can handle.) You can contact Erv by mail: 56561 US Hwy 12, Grove City, MN 56243; by phone at (612) 857-2859 or FAX (612) 693-7425.

Liane De Sitter, Downers Grove, IL - (another new member writing to Alan) "you told us about the Lū'au in Joliet (HSGA convention) and we went with two other guests. Enjoyed it very much, and joined HSGA. Hope to see you again (playing at the Halekulani) next spring."

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Grace Pi'ilani De Porter, Wailuku, Maui, HI - "Mahalo for the warm welcome letter to the HSGA. I feel honored to be invited to join such a distinguished group. Anytime (HSGA) returns to Maui, I would be happy to assist with arrangements — parties, food — perhaps in locating places to play? Please don't hesitate to write; I'll do my d...est to make it an enjoyable stay. I witnessed the gathering at the Maui Seaside and was embarrassed for Maui. I do hope someone contacted the managers or owners to file a complaint." (Grace is a professional hula dancer, whose membership was gifted by Bob Waters. Mahalo Grace, we sure HSGA members will contact you when they plan a Maui trip.)

Bob Pulevai Waters, Independence, KY - (from the Maui week after our Hawai'i convention, May '95) "John Ely played a truly great show at the Old Lahaina Lū'au. He had only been doing the show for six nights before we saw him. The show was very difficult, more pageant than a dinner show. Lots of ceremony, chanting, etc. Excellent musicians! John was superb! Half the time he was playing in the dark. I can't imagine a 'new' steel player tackling more difficult arrangements. We were proud of him."

J. A. Carter, Wellington, New Zealand - (YES! another NEW member) "I have been playing Hawaiian steel guitar for over 50 years, and until recently thought Hawaiian steel was dead. Some months ago I happened to meet steel player Bruce Murray (HSGA member). He revived my interest and made me realize that steel players (Hawaiian) are still around. He also helped me enlarge my small collection of Hawaiian recordings (some date back to the 1930's). Back in the '40's and '50's I played (steel) on about 20 recordings (and) I played in dance halls and hotels doubling ordinary guitar and steel for about 35 years... mainly weekends for extra dollars and enjoyment... The only times Hawaiian records are broadcast on radio now are from one or two Maori stations. The Maori are fond of Hawaiian steel and have produced some good players over the years... I think every Hawaiian steel player should get a copy of "Hawaiian Music and Musicians" by

JOHN LORENZ, 4829 Holiday Dr., Madison, WI 53711
 THERESA LOPEZ, 600 Bethel Dr., Joliet, IL 60435
 ALF MELLING, Bjerkeli. Vn. 8, 3080 Holmestrand, Norway
 SHARON O'FALLON, 209-1825 W. 8 Av., Vancouver, BC, CAN V6J 1V9
 TONY PHAM, 2278 Alerian Dr., San Jose, CA 95116
 CLARENCE RAMBO, 10501 8th Av., NE #117, Seattle, WA 98125
 T. MALCOLM ROCKWELL, P.O. Box 1064, Kula, HI 96790-1064
 ARTHUR SETO, 1162-102 Ala Kipa St., Honolulu, HI 96819
 CYNTHIA SOLTES, 593 Ranger Dr., Chicago Hts., IL 60411
 "ALOHA JOE" SEITER, P.O. Box 2140, Culver City, CA 90231
 SUE T. UNDERWOOD, 109 Franklin St., Ludington, MI 49431-1844
 WALT & DORIS WILKERSON, 9317 Stanford Ln., Durham, CA 95938

*MORE new members
 (cont. from page 20)*

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MEMBER PROFILE (to better serve you)

I play non-pedal steel I play pedal steel
 I don't play steel
 Other instruments I play: _____

I am a: Professional musician
 Amateur Novice
 I don't play an instrument, but sure
 love to listen
 I travel to Hawai'i: Every year
 Occasionally Seldom
 Never been there!
 My age group is: under 20 20-39
 40-59 60-over

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MEMBERS' CNR - continued from pg. 18

George S. Kanahale (Univ. of Hawai'i Press, 1971). It is crammed with fascinating information on all aspects of Hawaiian music." (ED NOTE: We agree, J.A. That book is OUR "bible").

Arnold E. Jones, Lumby, BC, Canada

- "I'd like to say how much I enjoy the newsletter and read every word. I am almost 80 now, but one of my happiest memories of my childhood was the big Fairs in the larger cities, and it was there I first heard Hawaiian music. I couldn't believe the sound that was coming from those guitars. That was long before the advent of electric guitars. There would be a dozen or more wooden guitars, 'ukuleles, a double bass and maybe a violin. And they would all sing. The men usually dressed in white and wore leis and sometimes colored sashes ... It set our imagination going about Hawai'i. I have always wanted to get to the Islands and spend some time there to meet the people ... I had to sell my National Tri-cone when I came out of the Air Force, and have regretted it every since. I'm going to order more tapes, hopefully some of the old timers that are still living." (You can have tapes of the "legends" too, now. See "Disc & Data" column.)

HAWAI'I BOUND IN MAY '96?

If so, reserve with Lorene Ruymar BEFORE December 1, '95, and you can get an HSGA member discount on your Queen Kapiolani hotel room, even though there's no "official" convention. Contact Lorene at: 2090 West 44th Av., Vancouver, BC Canada V6M 2E9 (Phone: (604) 731-2333.

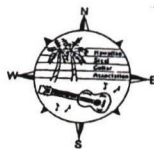
INTERVIEW - continued from pg. 13

Q: Thanks, Alan. Now, presuming I do all the things you say to do in the next few months, what instruction are you going to provide aspiring students in Part II?

ALA: Probably more detail on techniques. If members want me to cover certain things, they should write and ask, and I'll try to include them in future "lessons". For now, don't give up. Keep a regular schedule of practice, and — at the risk of repeating myself one more time — listen, and copy. Above all don't give up.

Every student goes through peaks and valleys. Then you reach a plateau — Jerry calls it "hitting the wall". Feels like you're never going to make it, that you're worse than when you started. Happens to writers, painters, skiers, golfers — any skill that's being learned for the first time. Push on through, because all of a sudden, when you least expect it to happen, there's a breakthrough; you've leaped to a new level. Very satisfying, and suddenly it's been worth all the work. If you reach that point before the Winter Quarterly comes out, try the arrangement of "Waikiki" in this issue. It's not really a beginner's piece, because of the key changes, so don't start with it — let it be your reward and preparation for Part II.

(Part II will appear in the Winter '95 issue)



E KOMO MAI! Welcome! New Members

Nine of you joined at the '95 Joliet convention; the rest of you were referred by HSGA members, or just "arrived" in our mail. Our 1995-'96 Membership list, available NOW, is full of new friends to write to, or exchange "talk story" tapes with. Enjoy!

JACK ABRAMITE, 14455 Karlov, Midlothian, IL 60445
SYLVIA ANDERSON, 11322 Vipond Dr. NW, Gig Harbor, WA 98329
JAMES V. ANDREWS, P.O. Box 1593, Port Macquarie, NSW 2444, Australia
ROBERT BAHRET, 30 Twin Hills Rd., Poughkeepsie, NY 12603
PHYLLIS BALLOK, 50 Kelly Rd., South Windsor, CT 06074
ANITA BRADLEY, 10101 W. Grantosa, Milwaukee, WI 53222
DORIS BRANNAN, 22204 Shirley Av., Sauk Village, IL 60411-5144
JACK D. CAMPBELL, 1804 Crestview, Danville, IL 61832
J. A. CARTER, 6 Ashleigh Cres. Miramar, Wellington, New Zealand
STEVEN K. CHENEY, 54-038 Kukuna Rd., Hau'ula, HI 96717
BRENT CLAUSON, Box 67, Coloma, WI 54930
GRACE PI'ILANI DePORTER, 81 Naniloa Dr., Wailuku, HI 96783
LIANE DeSITTER, 1143 Maple Av., Downers Grove, IL 60515
WILLEM G. DRIESSEN, Rhijnauwensingel 579, 3077 VJ Rotterdam,
The Netherlands
LEE DYBEVIK, 4880 Churchill St., Shoreview, MN 55126-5940
JODY EULITZ, 2725 1/2 Foothill Rd., Santa Barbara, CA 93105
FRED FALLIN, 11234 So. Langley Av., Chicago, IL 60628
JACK FROST, R.R. #1, Box 144, Coloma, WI 54930
STEVE HANCOCKS, 1 Cranham Close, Headless Cross, Redditch, Worcs. Eng.
E. HORGAN, 90 Eastleigh Rd., Heald Green, Cheshire, SK83EG, England
BOBBY INGANO, 9 South Judd St., Unit A, Honolulu, HI 96817
KONA LAU, 94-726 Kamalo St., Waipahu, HI 96797
KITSON LEONG, 6 Jalan Mutiara 5, Taman Mutiara, Kuala Lumpur 56000,
W. Malaysia

THE LAST WORD

Marjorie Scott, Editor

Fall and Winter Quarterlies are always fun, because we get to print Clay Savage's and Bill Weaver's great Foto Fun pages. Because of Hawai'i convention last May, you got a photo gallery in the Summer issue, too. HSGA Quarterly may become steel guitar's answer to "People" Magazine!

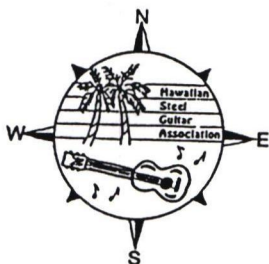
LOTS of enthusiasm from members — old *and new*. Thanks! But then I see this spirit every time HSGA has a convention. Whatever you have to do to get to Joliet in August '96, start saving now — even if you can only make it for a day or two. Don Weber and crew have even BIGGER plans for next year, and it looks like we need a bigger stage. So many new players are joining the fun.

As you can see, this is a very full issue. You'll find "Coconut Wire" in the Winter issue, and if your article or letter got left out, look for it next time, too. And don't *stop* — tell us *everything!*

HSGA QUARTERLY

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