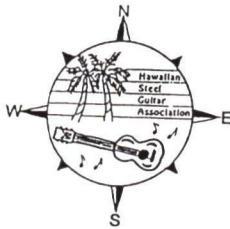


HSGA QUARTERLY

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by The Hawaiian Steel Guitar Association

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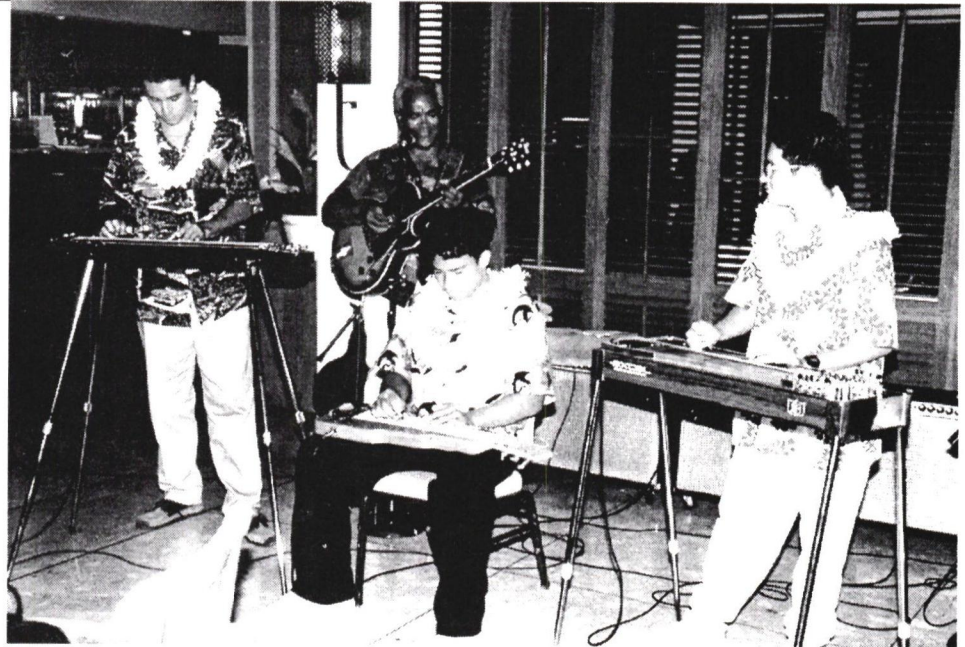
Hawaiian Steel Guitar Association is registered as a non-profit corporation in the State of Hawai'i, and as tax-exempt in the U.S. under IRS tax code 501(c)(3). Its purpose is development of a global communications network of players and lovers of Hawaiian traditional music as performed on all types of steel guitars & related instruments, and to encourage the study, teaching, performance, manufacture of all types of steel guitars. Its primary financial goal for donations & bequests is to provide scholarship assistance and opportunities to steel guitar students who demonstrate intent and skill to become accomplished performers.

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\$26. Membership year begins July 1. Members receive HSGA Quarterly and other group benefits.

Mail letters and editorial submissions to HSGA Quarterly, P.O. Box 1497, Kailua, HI, 96734-1497, USA. Or e-mail <hsga@lava.net>. Our Website is <http://www.hotspots.hawaii.com>. Phone/Fax: (808) 235-4742;

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HSGA's "Superteens" Al Greene, Jr., Konapilihi Lau and Benjamin Cheney.

HSGA PROUDLY PRESENTS THE NEXT GENERATION OF HAWAIIAN STEEL PLAYERS!

A new generation of Hawaiian steel guitar performers made its debut at the Halekūlani this past September. During Aloha Festival's Second Annual "Steel Guitar Week" September 13-20, at the "House Without A Key, four teenage steel players, whose combined age is only 67, took on the "pros" with style and confidence. Nobody beamed more proudly on HSGA's "Superteens" than Alan Akaka, Casey Olsen, Hanalei deWilligen, and back-up musicians Hiram Olsen and Gary Aiko.

The spectacular steel guitar week started with the Aloha Festival Parade. Ed Punua played steel on a float with his family and the wonderful young hula dancers from St. Andrew's Priory School for Girls. (Many of you saw them during HSGA's "Hot Lix Hawaiian

Style" Ho'olaule'a last May). This is the first time, however, that steel guitar has been played in one of Honolulu's festival parades, so far as Ed knows.

The Halekūlani's Second Annual "Steel Guitar Week" was launched on Sept. 13, to a packed house, by the Master of Touch and Tone himself, Jerry Byrd. As always, when Jerry plays, conversation stops. Not even a glass clinked. Jerry says this happens in St. Louis, too, and he feels like he's performing at a funeral, it's so quiet.

Sunday, Sept. 14 was the exact opposite when Alan Akaka, Hanalei deWilligen and John Ely all swung out on steel in a jam session. The more profound Hanalei's Big Band swinging rhythm on steel, the more pure jazz was

Continued on pg. 2



from Alan Akaka, President Aloha Folks,

We covered a lot of ground at our Summer Board of Directors' meeting, the most important item of which was Ed Punua's financial report for '96-97, and budget for '97-'98, both of which got unanimous approval from Board members.

We ended this past membership year in the black, with cash received over expenses paid of \$5,400! We did good, considering that from July 1, 1996 through June 30, 1997 we purchased a bigger computer to handle our Internet entry, produced TWO HSGA conventions, May Day Festival and Aloha Festival concert events here in Hawai'i (for which invited musicians are always paid), began our Internet website, produced four Quarterly magazines and a new information brochure, and gave Al Greene, Jr. a scholarship to continue his steel lessons.

All of YOU deserve thanks. HSGA members are largely responsible for the referrals that gave us 65 new HSGA members and Associates during the '96-'97 year. Special mahalo nui loa to HSGA's Japan Coordinator, **Tom Ikehata**, for bringing in 24 new members, **Lorene Ruymar** for 22 referrals, and **Doug Lomax** for adding 10 members from New Zealand, ALL of whom showed up at the Hawai'i convention.

Our originating Internet Webmaster "Rabbett", and more recently the skilled, colorful and well-linked additions to our website by **John Ely** have produced another 24 new HSGArS to date. Others of you sent us business cards or wrote to us with names of folks to send inquiry letters to, and most of them joined, too. Director **Mike "Malihini" Scott**, our

Membership Chairman has some great ideas about how to provide public acknowledgment to those of you who continue to enroll new Hawaiian steel lovers to our club. More about that in the Winter issue.

And, if it weren't for **Don Weber, Lorene Ruymar, Wally and Alma Pfeiffer, Frank and Donna Miller, and Doug Smith**, on site at conventions, our annual Joliet convention, and bi-annual Honolulu convention would never happen. I know there are many other volunteers I should be naming here — in fact, every one of you who shows up at convention to participate in many more ways than performing.

Our approved 1997-'98 budget includes funds for an expanded steel guitar educational program and scholarship assistance, some new "goodies" for HSGA members, and a new and much-needed bass amp for HSGA performances. For now, my personal thanks to each of you for making it fun and constantly gratifying to be your President.

NZ STEEL TO HOLD DECEMBER CONVENTION
Travel alert, for you folks looking for SUMMER and great Hawaiian steel. The New Zealand Hawaiian Steel Guitar Association will host its 7th Annual Convention, December 6 & 7 at "The Old Homestead" in Auckland. Performing will be such great steel guitarists as Bill Sevesi, Doug Lomax, N.K. McKenzie, and many others. This year's event promises to be Da Bes so far. For more information, contact: N.K. McKenzie, 3 Barberry Lane, Te Atatu, Auckland 8, New Zealand. Phone 834-5689.



B.B. Shawn and Bobby Ingano capture the crowd

Continued from pg. 1

heard in John's intervals, and the more creative Alan's steel licks. The crowd got carried along for the ride, and didn't want the session to end.

Monday and Tuesday's guest spots were filled with Hanalei's steel ride-outs, and Alan grinning and challenging on his steel. The two of them even perfected a satisfying performance of "Moonglow" and the theme from "Picnic" played in tandem on steel guitar, ala Steve Allen's top-of-the-charts hit of the 1950s.

Then along came our first teenager, **B.B. Shawn**. Shawn and **Bobby Ingano** took the guest spot on Wednesday night. B.B., a 19-year-old up and coming slack key recording artist took on steel guitar at Bobby's urging, last spring. "He's a natural!" Bobby said. "He heard my 'Ho'opono Slide' one time, and he could play it!" The "House Without A Key" stage came alive with energy and joyful enthusiasm at Shawn's debut as a steel player.

Bobby grinned like a proud father. With BB, that's easy, because his own happy outbursts of laughter when he "gets it right" are contagious. Shawn may be blind, but his ears have better "musical sight" than most of us who can see. B.B. once played ten instruments, and started when he was four. Now he

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**“SUPERTEEN”
AL GREENE JR.:
HSGA’s JOLIET ‘97
GUEST STEEL ARTIST**

This year’s guest artist from Hawai‘i at Hawaiian Steel Guitar Association’s annual convention in Joliet, October 2,3,4 was “underage” to be a customer in the clubs where he has definitely come of age as a Hawaiian steel guitar player. Al Greene, Jr. of Kailua-Kona, on the Big Island of Hawai‘i, is seventeen and just graduated from high school.

“My Dad started it,” Junior (as he’s called at home) said. In 1993, Al Senior took his first steel guitar lesson, and Junior started “foolin’ around” with his dad’s 6-string Kiesel steel. He was thirteen at the time.

“I was just learning to play the ‘ukulele in my 8th grade Polynesian music class at the time,” Junior said. “My parents offered me the chance to learn steel guitar, too, so I took it, even if I thought it was only an ‘older people’s instrument at the time.”

Al Greene, Jr. learned differently, during his next two years of beginning lessons with John Auna, another Big Island HSGA member. Both John and Al’s high school music teacher had him playing before audiences, as soon as he had learned a short repertoire of Hawaiian tunes. “Those older people were very supportive of my playing and surprised at my age,” Junior said.

By the time he was sixteen Al says “steel guitar was part of my life — it would have been foolish to stop.” During this time, he has received several grants from Hawai‘i State Foundation on Culture and the Arts to continue his lessons. Several years ago, the whole Greene family, Al Sr., mother Momi and younger sister Ulu, became HSGA members. Junior is now advancing his steel guitar study with Alan L. Akaka.



Lesson time at “Greene Acres” in Kailua-Kona, for Al Greene, Jr. and steel kumu (teacher) Alan Akaka, courtesy of an HSGA Scholarship Assistance grant.

“HSGA gave me a Scholarship Assistance grant so that I can go on with Alan, learning music theory as well as the steel playing skills I need to be a truly professional performer.” Junior says his association with HSGA has given him many things, among them “a once-in-a-lifetime opportunity to play for big, public audiences and continue my learning experience with this difficult stringed instrument.”

Today, Junior says he finds that steel guitar is becoming more popular among younger people his own age, and he’s hearing more and more steel guitar incorporated in current recorded Hawaiian music.

“Now, when kids see me playing, they don’t ask ‘what kind of instrument is that?’. They know!”

Al Jr. was joined on HSGA’s convention stage at the Holiday Inn by his teacher, Alan Akaka, a “student” himself of the “Master of Touch and Tone”, Jerry Byrd.

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HARRY HOUGASSIAN, *Le Musicien Tour du Monde*

An “all around the world” steel guitar virtuoso

*Interview by HSGA member,
Christian Esther, Houilles, France*

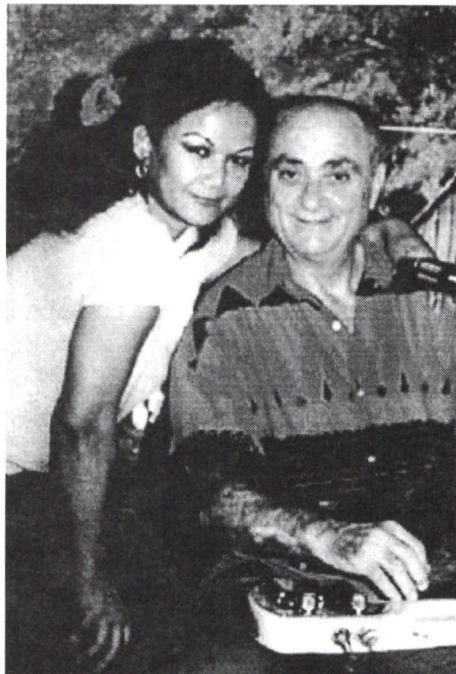
I first met Harry Hougassian last year at a Hawaiian Night in a suburb of Paris. The featured artist was the French guitarist Cyril Lefvre, who also used to play Hawaiian music on steel guitar, as well as blues, jazz, rock, classical and (of course) French songs. Talking with Harry was easy, if you started immediately with steel guitar, which is his passion and his life.

“Une vie en glissandi”

“A sliding life” was the title of a newspaper article about Harry. He was born in Dede Agatch (now Alexandroupolis in Greece, on the Bulgarian border), February 14, 1930. He is both Greco-Bulgarian and Armenian.

Harry started playing Hawaiian guitar at age 7, in his little village. His teacher was a hairdresser. Harry was 12 when he played his first gig, and the first tune he learned was “Aloha ‘Oe”, taught to him by some Jewish friends, which saddens him to remember; WWII came and Harry’s friends were never again seen. Harry had to learn steel by himself. He ordered Roy Smeck’s methods, and in 1944 got his first electric Hawaiian guitar, which he tuned: E C# A E A E. Harry says “I have twelve ways to tune my guitar, but my favorite one is E13 with 8 strings.”

When I recently read on the Internet Mr. Bud Tutmarc’s statement “I’m leaving for Greece next Wednesday, July 24, and have been invited to play at a church in Thessaloniki... I don’t think many Hawaiian steel guitars have been played there”, I wanted to tell him that another great steel guitar virtuoso, Harry Hougassian, was there long before him!



Harry today, and his lovely Tahitian friend.

Off to France, and the World

Harry arrived in France in 1947 and listened to the “Kilima Hawaiians”. In 1952, he gathered six Tahitian dancing girls, an accordionist, a trumpeter and a pianist into a mixed group, and he was off on world tours, and made his first recording. His long stay in Madagascar was very successful. He traveled through Africa, and was back in France in 1956. There, he played in Paris and American military bases, and became a teacher of Hawaiian guitar.

Curiously, Harry spent only one day in 1965 in Hawai‘i, on the way to Australia. During all of this time, he played 12 and 14 strings on double neck guitars: National, Fender and Gibson.

In France, many people remember Harry well for his dance music in popular French “bals” (dancing places).

“Around the World” Virtuoso

Harry says “I’m a specialist in ‘Tour du Monde’ music.” Harry can play all kinds of dance music: Latin, Italian,

French, Hawaiian, Tahitian, Russian, Armenian, Greek, Argentinean, Cuban, Tzigan, Slav, Jazz. He can even play difficult Django Reinhardt jazz tunes on his steel guitar. And with it all, Harry can sing in twenty languages.

When I was a kid in the ‘60’s, I remember Harry’s steel guitar playing on “Interlude Train”, between TV shows, as there were no commercials on French TV at that time. His music was everywhere — even on Elvis Presley’s Hawaiian movies and American TV shows set in Hawai‘i. His music is still used as soundtracks on French, Italian and American movies.

In 1992, he played in two songs in “Honeymoon in Las Vegas”. Soon his sound can be heard in a new Canadian film “Le Kid”, now in production. Unfortunately, like song composers before him, Harry has had to fight to get royalties. He is sad about the use of his music without getting paid. Indeed, all these songs and travels didn’t make Harry very rich in money, even though we’re sure he is rich with people who love his music everywhere in the world.

Harry has made hundreds of recordings, which have been sold around the world from Europe to Japan, and Morocco to Malaysia. He had a twelve year contract on RCA France, and later with Decca, Omega, A.F.A. Germany, Buda-France and Omega. During this time he also used pseudonyms: “Varoujean Hawaiian” and the well-known “Harry Kalapana”.

“Scotty is a brother for me”

Harry is retired now, from a government post in the French Ministry, and health problems have paralyzed his fingers, so that he can no longer play much. But, “I love to listen. DeWitt Scott is like a brother for me...I have two Excel double neck, 8 string guitars...I get all my stuff from him.” Harry was also excited to meet Bob Brozman, on Bob’s

tour in France, and is eager to hear all new, young groups and give them encouragement.

Harry's favorite steel artists are, of course, Alan Akaka ("c'est un artiste vrai" - he is a true artist), Kealoha Life, Jerry Byrd ("numero un mondial ! — #1" - none better in the world), Roy Wiggins, Maurice Anderson. He also loves hula and traditional Hawaiian steel, from the beginning to Sol Ho'opi'i. "I love the true Hawaiian music — the most beautiful music in the world".

There is at least one thing that Harry doesn't like: "I don't like at all pedal steel guitar. For me it's the 'sabotage' of Hawaiian guitar. I love true, simple steel guitar.

Steel Guitar a World "Language"

Unfortunately, in France, Hawaiian guitar appears as a folkloric "stereotype" and people don't think it's a serious instrument, even when they know about it. Harry sadly, but realistically, says "in France, Hawaiian guitar is 50 years late and people don't like it much."

As a generous, human, and eclectic musician, Harry must be thanked for his virtuosity as an ambassador of French steel. He has given his life, energy and love for steel guitar music to audiences everywhere. With him, we can travel around the world and make the Hawaiian sun shine, even on a foggy day in Paris, and visit people everywhere with only a steel guitar as luggage — and language.



(L to R) Author Christian Esther on "lap steel Mandoline" and his "Captain Cook" band: singer Marie, Kelu "Pupule" Loyer, lap steel. Keoni "Kahiko" D'Ruot, guitar and Jacques "Kailua" Thierry, steel guitar. C'est bon, mes amis!

PLAYING HAWAIIAN MUSIC IN TODAY'S MUSIC WORLD

Roy Jenkins, Bournemouth,
England

As a very keen steel guitarist and Hawaiian music lover, I and my trios "The Kalua Hawaiians" and "Hawaiian Sound" have been playing engagements in various hotels, clubs, holiday camps, etc. around the South Coast of England, for the past 25-30 years. We play Hawaiian music in the modern style, suitable for dancing, listening and the like, and have had no worries in getting engagements.

I feel if more groups were to try to incorporate Hawaiian music in the style required today by the younger generation, I think people would begin to appreciate this beautiful music that so many people have never heard before.

Perhaps this may give players ideas to introduce Hawaiian music in today's modern world style (music with a beat). Judging by the increase in HSGA members, world-wide interest is very apparent. (Ed note: HSGA member **Beat Iseli** in Switzerland is beginning to add several Hawaiian tunes to the engagements he and his guitar player play near their home. Response has been good.)



For Sale: Gretsch Steel 6-string lap steel, \$300; volume control pedal (Ernie Ball) \$65. "Both items in excellent condition". Contact: Ernest Kurlansky, P.O. Box 1167, Kamuela, HI 96743; (808) 885-6555.

For Sale: Frypan (A 105) JB/Shot Jackson, short scale, plus chrome stand. "Excellent condition" \$775; **Fender (02481) Double 8, Deluxe Stringmaster**, early 1960, brown. "Good condition" \$285. Contact: Richard Jacksie, 10411 Georgetown Dr., Rancho Cordova, CA 95670-2216; (916) 635-3331.

Wanted by Collector: Hawaiian Label 78's & LP's. Also ALL models lap steel & acoustic guitars, amps & basses! Contact: Michael Cord, Ventura, CA; phone - (805) 648-7881. FAX- (805) 648-3855.

For Sale: MAC "Classic" COMPUTER by HSGA. Excellent for home, student, beginner. Inc. keyboard, mouse, padded case. **Loaded w/word processing, database software.** Asking \$350 OBO donation. Not recommended for Internet because of small screen, which is why we bought larger unit. Proceeds will go to HSGA's Scholarship Assistance Fund. Shipping extra.

MOVING?



LET US KNOW A.S.A.P. so you won't miss your issue of the Quarterly.

ON "BEING" HAWAIIAN



Children at Kamehameha Schools have been guided in acceptable personal and social behavior by an excellent list of 19 points developed by U.S. Senator Daniel K. Akaka when he was a teacher there many years ago. These guidelines are still in use today. We are honored to have Senator Danny's permission as well as Alan's, to share them here, as we move toward the Holiday season.

While Senator Danny's guidelines are titled "On Being Hawaiian", he points out that while "Natural Reality" mandates Hawaiian blood, "Reality by Agreement" is more important. "In living, it is more meaningful to be Hawaiian by practicing the Hawaiian Code of Being & Doing, (regardless of ethnicity) than by blood". ALL of us, children and adults alike, would stand very tall indeed, "being Hawaiian" in these ways.

The Senator explains that the concepts of what it means to be "Hawaiian" were "learned from four *kūpuna* (Hawaiian sages), Kawena Pukui, Pilahi Pahi, Margaret Starkey and Hannah Veary."

First of all, the goal is "Being Aloha". "Before a person can HAVE aloha, one has to DO aloha; before one can Do aloha, one has to BE aloha. Each person has a choice to be or not be.

"Being Aloha means being:

"**Akahi**" - kind and tender.

"**Lōkāhi**" - helpful & cooperative & harmonious.

"**Olu'olu**" - agreeable & pleasant.

"**Ha'aha'a** - humble & modest

"**Ahonui**" - patient & persevering.

On giving assistance to others:

"Assist another anonymously and don't brag about assisting another; don't push another down to pull yourself up. Have the sensitivity and awareness to assist

another before being asked. For example, if a person needs food, feed him without putting him through the shame or embarrassment of having to beg or ask for food. After assisting a person, thank the person for allowing you the privilege of assisting, and thereby experiencing good feeling for yourself."

On interacting with others: "If a person injures or insults you, you have a duty to forgive the person. Once you forgive, never raise the issue again. If you injure or insult another, you have a duty to apologize, and never injure or insult the person again. Do not make an agreement you cannot keep. If you must break the agreement, first get the person's permission. Before judging another, judge yourself. Your viewpoint or opinion of another is a reflection of yourself."

On personal behavior: "Be considerate, sincere and humble and respect and harmonize with nature. Daily respect and give thanks to the gifts of "*Hā*" (Divine Source) viz., persons, places, things, events, choices and experiences. Accept yourself the way you are and are not. All persons are constantly changing at different speeds."

On learning: "Learn by paying close attention and observing accurately with your senses and intuition. Be patient and give time to "*kukākukā*" (talk story) with another, especially the elderly and children. When a person shares anything with you, show your respect and gratitude by accepting at least a little bit. Do not be greedy, and always thank the person for such kindness."

On creating aloha in yourself: "Daily spend time in silence with "*Hā*". Before starting any project or attempting to resolve a problem, create a con-

text of "*Aloha*". Be like water, soft and persevering. The tree which is strong and flexible lives longest. The physical universe is *kumu loa* (great teacher)."

We wish you a Holiday season filled with the *Aloha* spirit.

HSGA JAPAN REPORT

**by Tom Ikehata,
HSGA Japan Coordinator**

Tokyo - June 17, '97 - Jerry Byrd and Alan Akaka have often talked about the fact that there are a great many Hawaiian steel guitar players in Japan. Yes, they are right! Every place in Japan you can find many, many "steelers" who all admire their own favorite Hawaiian steel "giants" from Sol Ho'opi'i to Jules Ah See, Jerry Byrd and Alan Akaka, who have influenced their playing styles.

On July 13, 1994, Buckey Shirakata "Steel guitar King in Japan" passed away at 82. He had a strong influence on many Hawaiian steel players in Japan. Buckey was born in 1912 in Honolulu to Japanese immigrants; he first came to Japan in 1933 and recorded "Akaka Falls" and Hui E" on Columbia Records. Ever since then, his playing style, using Am tuning, overwhelmingly influenced Japanese steel players.

In Shibuya, Tokyo, there is a Hawaiian music night spot called "Buckey". It is run by the late Buckey's son, and many steel playing fans of Buckey's gather there to play. If you slip your tongue (*sic*) talking bad about Buckey's sound, you can't get out of this bar in one piece. Watch out! In addition to "Buckey's", there are around ten other night spots where you can play or hear Hawaiian steel guitar. Among them are: Coney's, Mahalo, Hanalei, Tapa-Room, Tact and Halekūlani. You'll also find many "steel freaks" in Japan who use

double-necks, triple-necks with B11th, E13th, C6th tuning, and pedal steel guitar with 5 to 10 pedals plus 2 to 4 knee levers, foot volume, sound-effects and, Jerry Byrd says, “windshield”!

Knowing so many steel guitar players and Hawaiian music lovers in Japan has made recruiting 33 new HSGA members in the last eight months not too hard for me. I tried to invite all different styles of “steelers”, and also people who love Hawaiian music but do not play steel. I’m glad all of them instantly agreed to join HSGA with pleasure. And, I’m also glad that I found many Hawaiian steel players in cities of Kobe, Okayama and even Aichi Prefecture. Amazingly, there are ten Hawaiian music groups in Okayama city (population 590,000) in southern Japan.

I hope all of them will get together someplace in Japan in the near future, and be joined by many HSGA members from other parts of the world. *Ed. Note:* Buckie, born Tsutomu, was a rarity in Hawai‘i among Japanese boys of his time. Most of them aspired to be teachers, officials or law/medicine professionals. He had to shut himself in his room, out of earshot of the neighbors, in order to teach himself how to play the steel. At the University of Hawai‘i -Mānoa, he formed a group with two friends; the “Aloha Hawaiian Trio” won an audition by a Honolulu radio station which entitled them to a trip to Japan — Buckey’s first.



Uncle Johnny Akaka (middle) surrounded by Benny Kalama, your editor, Betty Bahret, Alan, Keola and Karen Akaka, Johnny’s grandson and his wife. Bo Bahret photo at the Halekūlani “House Without A Key”.



COCO WIRE



Busy, busy news from **JT and Makalina Gallagher**. Makalina’s “Hawaiian Express” and JT’s “Tiny Bubble Band” are playing frequently throughout the New York Tri-State area. Also, doing some cruise ships this Fall out of New York, and recently a PGA event at the Winged Foot Golf Club with Miss Universe (Hawai‘i’s own Debbie Lee). AND at the boathouse in Central Park in September. (Whew! Hard to keep up. No wonder we haven’t heard from you two lately.) If you live East of the Hudson River and know folks who want some *Hawai‘i no ka ‘oi* for an event, call ‘em: (718) 768-6182 or e-mail to <maka@chelsea.ios.com>.

Wonderful treat last spring at the Halekūlani. Alan’s uncle, **John Akaka**, along with his grandson and granddaughter-in-law came to hear The Islanders. Uncle Johnny, active in the Hawai‘i Musicians Association for many years (although he certainly could have retired long ago) upped and joined HSGA!

Bo and Betty Bahret took a break

from Hawaiian music (they come to Hawai‘i for almost every special gig — and both HSGA conventions) to roll up their sleeves for Habitat for Humanity. Betty got KP duty — over 900 sandwiches and tons of “rabbit food” each lunchtime. Bo handled Site Security. Bo tells that the 350 people there built houses for ten families in Appalachia in five days! If they just sat a lot during Joliet convention, you know why! Too bad you folks don’t play steel — but then, that might have slowed the work to six days. “Hawaiian style” does NOT hurry.

Aloha Joe says he has “Hawaiian Adventure Radio” listeners (on cable TV) “who have to use the pay phone ‘up the road’ to call in to enter contests! They live in southern Illinois in a trailer and have a satellite dish but *no phone!* He has folks in Florida who listen to his show on their houseboats, and a girl from Japan called to ask if he was funny. “Said she didn’t speak English too well, but she *thought* I was funny. I told her I was hilarious.” Joe’s one of HSGA best

Continued on page 18

HSGA MEMBERS

You're Invited To
STEEL GUITAR EXTRAVAGANZA
in Atlanta, Georgia

Thanksgiving Weekend/ Nov. 29, 30

Marriott Gwinnett Place/Georgia Ballroom • Sat-8:30 am-Midnite; Sun-8-6pm.
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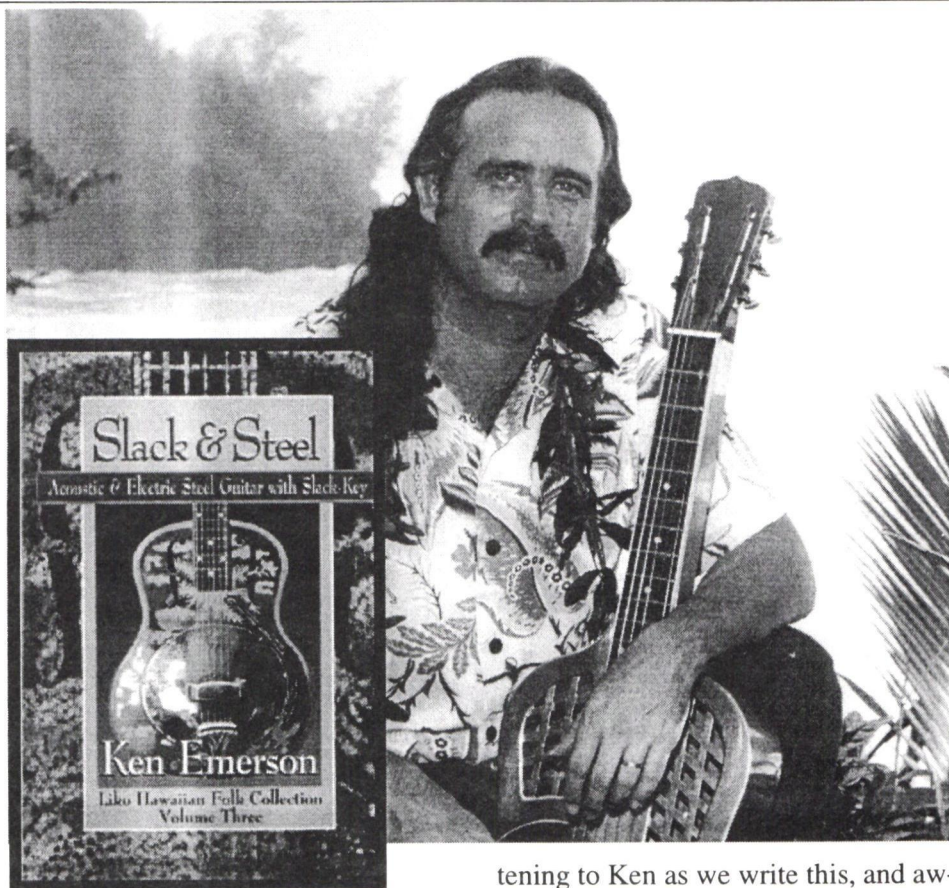
DISC 'N DATA

If you want to own a Hawaiian steel recording on which you KNOW the steel artist is having even more fun playing than you are listening to him, **Ken Emerson's first solo album "SLACK & STEEL"** is an absolute must! It's from Liko Records in Hilo Hawai'i (LR-2002), and is Volume 3 in their Hawaiian Folk Collection. Ken plays both acoustic and electric steel guitar, AND slack key on this gem, and he's definitely a Master musician.

It took this recording by Ken to make me really appreciate the old-timey sound of 1920s Hawaiian steel — both acoustic and electric. — and the jazz/blues stylings which prevailed then. "Slack & Steel" provides you with a sampling of different types of steel sounds: wood body acoustic, metal-body acoustic resonator and electric. The instruments Ken owns include a 1928 National Tri-Cone Resophonic Steel Guitar, a 1938 Regal Single Cone Resonator, and a 1937 Rickenbacker Electro, one of the earliest electrified steel guitars.

Four of the tunes on the album were composed by Ken; his "Hotel Street Blues" is a hoot! On Ken's "Puakō" Ken plays slack key on a 1955 Martin D-18 guitar in G tuning, accompanied by a wood body steel guitar in G 6th tuning. And Ken's weaving of steel and slack key instrumentation enriches the sound of BOTH guitars. I could go on for the whole album, as it's rich in wonderful stylings, on instruments that are mostly collected, but hardly played anymore; you can almost believe you're listening to them on an old Victorola.

Many of you may remember Ken Emerson from the late '70s and early '80s when he and brother Phil performed as the "Emerson Brothers". After their



debut on the 1978 "Homegrown" album, they became an active part of Hawai'i's music scene. Since then Ken has played lead, slide, steel and slack key with country, rock and blues recording artists such as Elvin Bishop, the Gatlin Brothers, Jackson Browne, Boz Scaggs and Charlie Musselwhite. As Ken's interest in Hawaiian steel grew over the years, he "went to school" on jams with Barney Isaacs, "Feet" Rogers, Billy Hew Len and Gabby Pahinui, as well as slack key masters Raymond Kane and "Aunty Alice" Namakelua.

If you can't find "Slack & Steel" CDs or cassettes in record stores in your area, it's available mail order from Cord Int'l, or write or call Keoni Fujitani at Liko Records: P.O. Box 10445, Hilo, Hawai'i 96721-5445; Phone (808) 934-7584 or FAX (808) 969-9920. Just GET this recording! We're having a blast lis-

tening to Ken as we write this, and awfully glad he's just across the "creek" in Kaua'i where we can fly him over to O'ahu for HSGA's concerts.

"Hawai'i Calls" radio show lovers, hope you're on to Hula Records "Hawai'i Calls Collection" albums. We're listening to two of them currently: "Hawaiian Wedding Song", featuring vocals by Nina Keali'iwahamana, Alfred Apaka, Ed Kenney and Haunani Kahalewai. The album "Blue Hawai'i" features the most requested songs of the Islands.

You can get a Hawai'i Calls Inc. color catalog from Hula for US\$1.2290 Alahao Place, Honolulu, HI 96819-2283. If you're on the Net, Hula's "Maile Serenaders" recordings are also available from Auntie Maria at Hawaiian Music Island; her page is linked to HSGA's website.

New edition of "International Steel Guitar and Dobro Discography"

just out from **Joe Goldmark**. It's Joe's 8th edition in a project that's been evolving for 25 years. He states there's plenty of "new" 45,78 and LP listings, plus close to 100 pictures of record albums and labels. HSGA's **Keith Titterington** (Canada) is thanked for his contributions, and Joe welcomes any "steel guitar instrumental additions or corrections". Three sections cover "Pop & Country", "Hawaiian" and "Dobro", as well as cross-referencing sections. Available from Joe Goldmark, 2259 14th Ave., San Francisco, CA 94116 for US\$19.95 (spiral bound paperback).

Brand new book: "The Musical Compositions of Nancy Gustafsson and Victor Rittenband" Just in time for Christmas. This was definitely a work of love as well as "hard time" labor! **George "Keoki" Lake** did arrangements and musical editing for the 38 songs. Nancy and Vic have included pictures, stories and two pages of guitar

and 'ukulele chords as well, and the spiral-bound book opens flat so you can play from it. Available from Kokua Records, P.O. Box 8100, Honolulu, HI 96830. US\$20 inc. s/h. If you want air-mail: add \$1.50 in USA; \$4 every place else. If you have special questions, you can e-mail Vic at <VicRittenband@JUNO.com>.

And don't forget Da Book by Lorene Ruymar, for gift giving: "Hawaiian Steel Guitar and Its Great Hawaiian Musicians. We still get phone calls, e-mail, letters here in the HSGA office asking questions that send us scurrying to the book for answers. How else can we seem intelligent and "all-knowing"! Distributed by Hal Leonard Corp., it's available through Barnes & Noble Booksellers and Borders, AND Lorene. See HSGA's website for details or write Lorene at 2090 West 44th Av., Vancouver BC V6M 2E9 Canada.



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MEMBERS CORNER

Al Greene, Jr., Kailua-Kona, Hawai'i

- "I received my round-trip tickets for our Aloha Week performance and for the Joliet convention trip. I would like to extend my *mahalo* for these opportunities to perform. Without our club this would not be possible."

Ron Whittaker, Newcastle, England

- "I was terribly disappointed not to make it to Hawai'i (convention) this year. Keeping my fingers crossed for next year." (and to Alan) "A thousand mahalos for all your good work."

Bob Schaefer, Burlison, Texas - "I like the song in the Spring issue, 'At The House Without a Key', and very much appreciate that you include the musical notation along with the Tab. Please keep it up." (Kudos to Nancy Gustafsson, whose song it is.)

Masahiro Ujiie, Japan - "I saw many steel guitarists playing at Waikiki area when I visited Honolulu last winter. I never experienced this several years ago. I believe steel guitar is reviving steadily, and hope HSGA will progress steadily with many new members to keep steel music going.

"In Japan right now, it is very similar to the situation of a guy in the song 'Maui Girl'. What do I mean? 'Nui nui pilikia with us now'. Yes, a lot of political, economical "pilikia" (troubles) are abounding everywhere; depression syndrome is now prevailing. Here is a good idea: if only the Prime Minister would wear an Aloha shirt and dance hula, everything would get better!" (We're with you, Ujiie-san — good idea for the whole world! Apologies, please for editing your contribution, as necessary, for clearer understanding by English readers. Please do keep writing.)

Lorne & Ruth Cherneski, Manitoba, Canada - "Honolulu convention was our first visit to Hawai'i. (their two sons



Lorne Cherneski with Jerry Byrd and Kaleo Wood at HSGA's Honolulu convention.

came along). A most satisfying experience. We met and heard many Hawaiian steel guitarists, and I had a chance to do a few numbers on my Double 8 Fender. The family traveled around O'ahu and the Big Island after convention, so it was really a memorable holiday.

"It was a privilege to meet Jerry Byrd and, although I found myself somewhat tongue-tied in his presence, I realized what a friendly, down-to-earth person he is. He has a tremendous sense of humor, as was illustrated by the anecdote he related about a steel guitar fan who mistook him for Country steel guitarist Little Roy Wiggins." (True to form, JB played it out, and signed "Little Roy Wiggins" on this insistent fan's program!)

Eleanor and Don Sweatman, New York

- "We had a wonderful time in Hawai'i at the HSGA convention. We were amazed at how much steel guitar was

being played in the hotels and restaurants. When we were last in Hawai'i in 1987, you could hardly find any steel guitarists. We are sure the credit goes to Jerry Byrd and his students, to Alan Akaka, and to the Ruymars and Millers. We hope the momentum can be kept up." Ed. Note: Don suggests that at next Hawai'i convention, we make the Bulletin Board "Where to Hear Steel" list longer, so others can add additional local information. We'll do it, Don. Mahalo.

Pat Brunner, Indiana - "I purchased a Hawaiian Steel Guitar book from Lorene and sometime later found that MY picture is in Da Book on page 77. (In the picture, Carolyn Witte was the first Multi-Kord player next to the left side wall, and I was just behind her.) I purchased my new Multi-Kord, a pedal operated electric Hawaiian guitar, in 1953. I'm still very proud of the instrument and the Harlin Bros. There were my personal friends. The last brother passed away last August. They were very fine people and always promoted Hawaiian music. How I wish that some of their shows could have been filmed on video, but that was long ago. Their fine music is really missed by me."

Ronald Coulthard, Ontario, Canada

- "I enjoy reading about Hawaiian music and musicians, so I always look forward to your next newsletter. I have found Lorene Ruymar's book interesting. Over the years, I've always played as much of this type of music as I can work into the jobs I perform. I have a fairly large collection of Hawaiian records — recently bought a double LP "The Best of Alfred Apaka" at a yard sale for 50 cents. It's a bit scratchy, but still quite playable. You can't beat a bargain like that!" (See "Disc 'N Data" column - wonderful "Hawai'i Calls" re-releases including Alfred Apaka.)

Jannie Van Zyl, South Africa - "I've received "Postcards from Hawai'i" from

Nancy Gustafsson as a gift, and a letter from Jes Bishop in England. The world suddenly became very small since I became an HSGA member. "I must tell you this story about my wife Alice, when we stayed in Hollywood (*on returning home from Hawai'i convention*). We went into a gift shop and when the man behind the counter heard that we were from SA, he was so surprised that Alice was not a black woman (being from South Africa) that he immediately took a great interest in her. I'm still teasing her about it when we talk about our trip." (*Good thing Alice didn't get a tan! Unfortunately, Jannie, "black and white media" as we refer to newsprint in the US, is still stuck on black in major cities like LA, where racial problems still erupt, so that's all people know. Lucky to live Hawai'i where every group is an ethnic "minority", but we interact as one large family. "Color" is not an issue.*)

TAKIN' A HAWAIIAN-STYLE BREAK

(BELOW) Glamorous mother and daughter, Vivian Bangs (R) and Vivian Bangs (L). (TOP TO BOTTOM) Doris Atkinson has the right idea at Kapi'olani Park; (clockwise) the Jack Montgomerys, Jes Bishop, Vera & Mike Scott and Warren Slavin catch Duke Ching's "cameo" gig at the Outrigger Reef; settled in for an evening with Genoa Keawe (Alan's on steel) at the Hawaiian Regent are (clockwise) Donna Lloyd, Hanalei deWilligen, Dick Lloyd and Lily (da hat) deWilligen. Photos by Paul Weaver.



TECH TIPS

A note from Alan Akaka: Although John Tipka feels there are many HSGA members “probably more qualified to address some technical topics than I am,” we asked him to launch the Quarterly’s “Tech Tips” column. As John does, we hope this space can become a regular feature, filled with contributions from HSGA members who have restored old instruments to their original condition, or know a lot about winding pickups, or have re-created a missing part no longer available to purchase, or whatever Hardware solution might interest other steel players.

Because John’s very clear building instructions are tied directly to a “blue-print” he has provided, we plan to put the details into a booklet which also lists sources of supplies, and shows close-up photos of the pieces and parts you’ll be using. It’s simply too much material to present clearly for the builder, here in the Quarterly. Please let us know if such a booklet is of interest to you, so we can determine how many to print.

The Board of Directors, with John Tipka’s “blessing”, has voted to request a \$10 donation for such a booklet, not only to cover printing and postage costs, but to be an additional funding source for HSGA’s Scholarship Assistance Fund. As you know, this money is held aside to provide assistance to serious Hawaiian steel students who need a financial “foot up” to advance to the next level of their learning, or instrumentation.

Mahalo nui loa, John, for sharing your expertise. John has built a much-needed bass amp for HSGA, and, as I write, is building a steel guitar to gift to our new steel loving friends on Moloka‘i, met last Spring on a convention “concert day trip” to the Island, arranged by Lorene Ruymar and John Auna.



So You Want to Build A Steel Guitar!

By John W. Tipka

Copyright 1997 Hawaiian Steel Guitar Association

So you think you want to build a steel guitar? Well, it really isn’t too hard to do, especially if you are handy with your hands and can find the materials and tools needed to built it. How you want it to sound is a function of the wood used, the pickups and where they are placed on the guitar, the scale length, and, of course, the amplifier used.

In my experience in building more than a dozen steel guitars out of wood, I have found the following characteristics about the different species of wood used to build them. Using the same model of pickup on each of them, with all other conditions being equal: Honduras mahogany - a Gibson EH-150 full, mellow midrange to slightly bass sound; white

oak - a smoother midrange to bright Fender Stringmaster sound; curly or bird’s-eye maple - a brighter sound than the Fender sound; American Southern yellow pine - a sharp, biting, bright sound.

These woods range from porous to dense and vibrate at different frequencies than each of the others. This is the reason for the differences in sound. It’s your choice, and of course that depends on the type of finish to be used and what is available to you.

If you want to see the grain and color of the wood, then probably a clear (transparent) nitrocellulose lacquer would be used and would require a clear (free from blemishes and imperfections) piece of wood for the body. Water-based and alcohol-based dyes are available to make the body any color you want. The lacquer also can be tinted to almost any color desired.

My detailed instructions and schematic (in the booklet Alan mentioned above) are for a lap style steel guitar, not a table-type with legs.

ABOUT JOHN TIPKA A Profile

as told to Marjorie Scott

John says he started building steel guitars about fifteen years ago, and generally built one a year. "Each new building experience brought insight in the easy way and the hard way to do it. It taught me "fret" arithmetic." John says he learned about winding pickups and even made a device to wind them that used a 45 rpm phonograph motor, a mechanical counter, and the level wind mechanism from a bait casting fishing reel!

The quality hardwoods he wanted were easy to find, he says. His lovely wife, Millie, can attest to that, as John

TECH TIPS- continued from pg. 12

Before you start, you'll need to make two decisions:

- (1) Scale length for guitar: short (571.5mm~ 22 1/2 in) or long (622mm~ 24 1/2 in);
- (2) Number of strings to be used.

To make your guitar, you will need the following parts (a Supply Source list will be in the booklet): (a) Tuning machines (Grover's Kluson's, three or four in-line, etc.); (b) Magnetic pickup (6 string or 8 string); (c) Two 250,000 ohm audio taper potentiometers for volume and tone controls; (d) A capacitor for the tone control, .02->.05 microfarads; (e) An output jack, open circuit, for 1/4 inch plug.

Don't worry, if you get stuck or have questions after you get the "how to" booklet and blueprint and begin, you can email me at <jtipka@coil.com> or write me: 1577 Southwood Av., Reynoldsburg, OH 43068-2644. My phone is (614) 864-0567. For a steel player, building "your own" can be a very enjoyable avocation, and you certainly "learn" your instrument along the way!

has built "the most beautiful furniture" for their home. Since John has been an amateur radio operator since age 12 "back when 'hams' made their own equipment", and the WWII and later, Korean war surplus market was gorged with parts and equipment, he was able to build all his own transmitters, speech amplifier and modulators.

"I extended my experience into guitar amplifiers. I still use many of the techniques, circuitry and components (vacuum tubes) from back then in all the amps I build." John says he does this in order to achieve "a sound most of us are looking for.

In answer to my question about how he first got interested in Hawaiian steel John said "when I was 9 or 10, I tried never to miss a Sunday program from Toledo, Ohio, featuring two Hawaiian-style steel guitar players". John, who was born and raised in the Cleveland, Ohio area, told himself he was going to learn how to play "that instrument, and *Nā Lei O Hawai'i*, the radio program's theme song, the way it was played on the radio."

Cleveland was the home of O'ahu Publishing Company in those years, and the brother-in-law of John's neighbor turned out to be Alex Hoapili, a well-known steel player, teacher, and arranger of Hawaiian music for both O'ahu, and Bronson Music Publishing in Detroit. "Needless to say, I started taking steel guitar lessons from him," John said. As John remembers it, he played "on what seemed to be a jumbo-sized Gretsch square-neck acoustic wood," and later a Gibson EH-150.

John lost his teacher to an early death, found another teacher, and over a number of years played with a small group of steel and Spanish guitar students to learn accompaniment, harmony and arranging. Then, as he chronicles it "I was off to college, marriage, three

children, a long stint in the Army, retirement and another almost twenty years career with Ohio State University."

For twenty-five Army years, John says he didn't play at all. "Suddenly, here I am, 50 years later, occupying my idle time enjoying my family, playing Hawaiian-style steel guitar and building electric steel guitars and vacuum tube guitar amplifiers!"

We're delighted that John decided to join HSGA last year, bring his wife to Honolulu convention last May, and say "yes, I'd be glad to" when asked if he would share his expertise in these pages.

SNEAK PREVIEW

In the Winter '97 issue, **JOHN ELY TALKS TUNINGS**, the technical side of playing steel, and we profile his multi-style steel career.

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SO YOU WANT TO PLAY STEEL GUITAR HAWAIIAN STYLE

THE QUARTERLY INTERVIEWS ALAN AKAKA



PART VIII - BACKGROUND WORK, FILL-INS

If you play with a group — or want to — how you handle background and steel guitar fill-ins is essential to the overall group performance. For me, some of the most memorable Hawaiian steel guitar of the past has been the steel artist's enhancement of a tune, as part of an instrumental group.

Here is a set of guidelines for playing background fill-ins:

(1) your part as the steel player in a group is to supplement the lead and cover the empty areas in the music; fill-ins must be teamwork between the lead and background lines;

(2) background fill-in must not overpower the lead line or melody; the purpose of fill-ins is to enhance and not detract from the music;

(3) sensitivity to the music being played — lovesong, march, playful — is essential; to be appropriate, the steel background must match the overall theme of the song.

As you gain playing experience with a group, you'll feel more comfortable with timing at a variety of fills. But first, you need a base to play from. Knowing the chord positions on the steel guitar is paramount information whether you're picking or chords in a solo spot, or as your guide when supporting the melody in back-up position.

The chart below will give you an idea of where you find the major chords in each listed tuning. To use this chart simply follow these steps:

- 1) locate the desired tuning on the far left column.
- 2) choose the chord you want to play.
- 3) place the bar over the fret line indicated under the chord.

MAJOR CHORD (by frets)	C	D	E _b	E	F	G	A	B _b	B
T C(6th)	0/12	2	3	4	5	7	9	10	11
U E(13th) & C#m	8	10	11	0/12	1	3	5	6	7
N A(6th)	3	5	6	7	8	10	0/12	1	2
I B11th (top 4 strings) <i>(notice that the A and the top 4 strings of the B tunings have similar chord positions)</i>	3	5	6	7	8	10	0/12	1	2
N B11th (bottom 4)	1	3	4	5	6	8	10	11	0/12
G									
S									

DEVICES TO USE:

Example A: one fret glissando - strumming first chord (leading into the next chord)

Example B: one octave glissando - strumming first chord (leading into the next chord)

Example C: picking notes in a chord one after another - known as an arpeggio (played after the chord is established)

Ex. A	Ex. B	Ex. C

**if playing the B^{11th} tuning, use the top four strings only.*

As I said, way back in Lesson I, “going to school” on the work of other artists, through their recordings is an important part of learning to play any instrument. You'd be surprised where you can get background and fill-in ideas that are adaptable to steel guitar — from jazz, country, classical artists as well as steel guitar performers.

Listen carefully to the work of some of the great steel players, and you'll begin to hear familiar riffs and bridges from other music genres. I still pick up fill-in ideas from other instrumental artists. If you have questions about any of this material, please write to me, and I'll do my best to provide answers in future lessons. For now, same old, same old: “practice, practice, practice.”

arranged for E Major Tuning
by "Keolu" Lake

HAOLE HULA

The musical score is written for guitar in E Major Tuning (E4, A4, C#4, E4, G4, B4). It consists of seven systems, each with a guitar tablature line and a treble clef staff. The tempo is marked "moderato tempo".

System 1: Tablature: 6 - 3 5 | 7 - 7 | 5 - 5 | 3 - 3 | 3 3 3 4 | 6 - 6 6 | 4 - 4 4 | 3 - 3 | 3 3 3 4 | 6 - 6 6. Chords: G, D7, G, G.

System 2: Tablature: 5 - 5 | 3 - - - | 3 3 4 6 | 8 - 8 8 | 7 - 7 | 5 - 5 | 5 5 5 8. Chords: D7, G, G7, C, E7, A7.

System 3: Tablature: 10 - 10 8 | 7 - 7 5 | 3 - 3 | 3 3 3 4 | 2 | 3 - - - | 3 3 5. Chords: D7, G, D7, G, variation.

System 4: Tablature: 7 - 10 8 | 7 - 7 5 | 3 - 3 | 3 3 3 4 | 7 - 10 8 | 7 - 2 5 | 6 - 10 8 | 6 - 1 4. Chords: G, D7, G, G, D7.

System 5: Tablature: 3 - - - | 3 3 5 7 | 8 - 10 8 | 12 - 12 12 | 5 (R) | 2 | 3 - - - | 3 3 4 5. Chords: G, G7, C, E7, A7.

System 6: Tablature: 5 5 5 8 | 10 - 7 8 | 7 - 7 5 | 3 3 3 3 | 0 (R) | 3 3 3 1 | 2 3 - - - | 3 3 3 3. Chords: D7, G, D7, G.

05/08/97

THE CHRISTMAS SONG

(Chord Progression has been Simplified)

Arranged for E Major Tuning (or E7) by "Keoku" Lake

The musical score is written for guitar in E Major Tuning (or E7). It consists of several systems of music, each containing a guitar tablature line, a chord diagram line, and a standard musical notation line. The tempo is marked "slowly". The score includes a "must repeat" section and a "ritard" marking. Chords are indicated by letters and symbols above the musical notation. The tablature includes fret numbers and techniques like bends (marked with 'b') and repeats (marked with 'R').

If you are reading notation, (/) indicates a forward slanted bar position

05/07/97

on-the-air promoters of all our events. Could he possibly be a steel guitar fan?

Casey Olsen has gone high *muka muk* on us, one night a week. He plays at John Dominis Restaurant with Francis Ho'okano on vibes, Sundays during the 4-7 hour. Kid's got class .. or expensive tastes.

Got many phone calls and notes in August about the great picture of Kanoe Miller dancing with **Alan and "The Islanders"** at the Halekūlani on the front cover of HAWAI'I Magazine (August issue). I've also learned that a few California folks are canceling their Aloha Magazine subscriptions and subscribing to HAWAI'I instead. Yes! While it's a bi-monthly, rather than a monthly, the upbeat features and colorful photos are in-depth Hawaiian — not just tourist tales. John Berger writes excellent music features. Lots of cover-to-cover goodies in this magazine, if you get starved for Hawai'i from time to time. Sells on newsstands and in bookstores, too.

Please direct your prayers to **Ivan Sinclair** and his wife Lorraine, who suffered a stroke after a serious bout with pneumonia, and has been paralyzed on the left side for most of this year. Bless, her, she's determined to "beat this thing" with therapy. Ivan's days are have been filled with care giving; he hasn't had much time to play his steel — too tired, "but I do wave at it as I go by". Strength, endurance, and God Bless you both. We'll be listening for your sweet steel, Ivan. (You can send cards and letters to RR #2, Belleville, ON K8N 4Z2, Canada.

New singing star at the Halekūlani "House Without A Key" early this summer. Senator Danny Akaka, home in Hawai'i from DC on a visit, joined the "Islanders" on stage to sing his favorite song "Old Plantation". What a great



England's **Ed Kirkman**, (right) came to Hawai'i with his wife **Jessie** for their 40th wedding anniversary earlier this year, and made the rounds of Hawaiian music. Pictured with **Vic and Nancy Rittenband**.

voice — he missed his calling, or rather the voters' call for him to serve Hawai'i in the U.S. Congress was stronger.

"SUPERTEENS" - continued from pg. 2

says he plays only six instruments. When asked why, he answered "I'm trying to cut back."

John Ely was in the "Guest Artist" spotlight on Sept. 18, and treated us to a round of traditional Hawaiian favorites with a modern, yet most mellow touch, right out of his Grammy-award winning days playing Western Swing. When his group "Asleep at the Wheel" toured in Hawai'i, John fell in love with the Hawaiian steel stylings of Barney Isaacs and others, and carried Hawaiian style back to Texas. He finally got his chance to move to Hawai'i permanently two years ago, and HSGA gets the benefit of another fine professional presence in the world of steel guitar.

Then came Friday's highlight — HSGA's "Superteen" Happening. **Al Greene, Jr., Benjamin Cheney** (both 17) and **Konapilihi Lau** (15) took the "House Without A Key" spotlight, and boy did they ever! Kona is the third generation of the famous Rogers family; his grandpa was George "Pops" Rogers, his granduncle was Benny Rogers and the distinctive steel styling

of his uncle David "Feet" Rogers is now safe in Kona's hands.

Ben Cheney already plays professionally at Polynesian Cultural Center, on alternate nights with his dad, popular steel entertainer Steve Cheney. And if you just returned from the Joliet convention, you know how far Al Greene Jr. has progressed in his steel performance over the past few years. Each of the three played a few numbers solo, but the hit of the evening was their final jam session: an awesome three-steel-at-once rendition of "*Noho Paipai*". It even caught Alan and Casey by surprise, because these three teenagers didn't even know each other two hours before they played together! While the "House Without A Key" crowd was still hooting and clapping, Alan could be heard whispering to Casey "Maybe we better look for work — I may be out of a job."

Jerry Byrd came back to close out "Steel Guitar Week" on Saturday night, and let everyone know through his playing that Hawaiian steel guitar is here to stay in Hawai'i.

And what's ahead for the perpetuation of Hawaiian steel guitar? Ulu Greene, Al's 14-year-old sister, on hearing the "Superteens" play, said to her mom, "Gee, I can do that! I want to learn to play steel guitar." *There you go!*

E komo mai!
Welcome! New Members

Here we go, AGAIN! Reminder: **send your e-mail address, if you have one**, so others can talk story with you. MEMBER LIST UPDATE OF OCT. 1, '97, AVAILABLE @ \$1.50 TO COVER S/H COSTS, PLEASE.

UNITED STATES

- CLIFF & BARBARA ADAMS, 17 North St, Huntington Sta. NY 11746
- LEIGH BELL, 255 Mayfair Dr., Aurora, IL 60504
- CHUCK BINGHAM, 6430 Freeport Blv. # 1, Sacramento, CA 95822
- JACK D. BREWER, 15519 Floyd, Overland Park, KS 66223-3025
- TERRY HAAS, 3113 E Granite Woods Ln, Sandy, UT 84092
- SAM LABA, 811 Kerr St., Ambridge, PA 15003
- BILL LEFF, 160 Rickards Rd., Aptos, CA 95003
- GREG K. LIBRANDO, 1346 Gager St., Pacoima, CA 91331
- JIM MCGINNIS, 4516 Barlow Dr., Bartlesville, OK 74006
- BONNIE MCGOWAN, 6101 Daylight Pt., Colorado Spgs. CO 80918
- ROBERT A. RIEDER, 9107 Dartbrook Dr #1, San Antonio, TX 78240-1489
- KATHLEEN G. SHIMMIN, 1074 Cragmont Av, Berkeley, CA 94708
- BILL STAFFORD, Rt 3, Box 110, Luverne, AL 36049
- ED WALDRON, 912 E. Pike St. #203, Seattle, WA 98122
- STAN WEINSTOCK, 6508 Coldwater Canyon #1, No. H'wood, CA 91606
- JAMIESON K. SR & JOBY WONG, 73-4188 Kahi Loop #A,
Kailua-Kona HI 96740

ALL OTHER COUNTRIES 'ROUND THE WORLD

- RAYMOND BOUTHILLETTE, 42 Nelligan, Kirkland, QB, Canada H9J 3W9
- BARRY WM. HOMAN, 153 Vermont Rd, Launceston, Tasm. Australia 7248
- RYOJI OGURI, 3-6 Matsuba-cho, Joyohashi, Japan 440
- GEORG SCHULTES, 23 Esesdile St, Claremont, Glen., Tasm. Australia 7011
- TAMAO YAMASHITA, 1-125 Soga-cho, Handa, Aichi, Japan 475-0801

NEW HSGA E-MAIL ADDRESSES (ALERT: show DIFFERENCE between CAPITAL and lower case letters, or mail WON'T send!)

- | | | |
|-----------------|----------------------|---------------------------|
| US-California | William Cheorvas | tangito@cris.com |
| US-California | Brad Norris | gomezadms@aol.com |
| US-California | Kathleen Shimmin | kgspider@aol.com |
| US-California | Stan Weinstock | musxpix@primenet.com |
| US-Hawai'i | Randy Lewis | randy@kapaa.com |
| US-Illinois | The Lundstroms | DonAndKathy@earthlink.net |
| US-Illinois | Dave Stewart | STewJn316@aol.com |
| US-Michigan | Merrill T. See | MTSEE@complink.net |
| US-Oklahoma | Jim McGinnis | jwmcgin@bvemx.pppo.com |
| US-Pennsylvania | John Pearse | JOHNPEARSE@aol.com |
| US-Virginia | Charles Rambo | crambo@juno.com |
| US-Wisconsin | John & Aleina Lorenz | lorenjc@dhfs.wi.us |
| CANADA/BC | Wm. J. Nicolson | nicolson@octonet.com |
| CANADA/QB | Raymond Bouthillette | RAYMON@MICROTEC.NET |

OOPS! CORRECTION:

- | | | |
|-------------|-------------|---------------------------|
| US-New York | Joe Jeavons | joejeavons@global2000.net |
| CAN/AB | George Lake | glake@superiway.com |

GUITARISTS:

Good News & Bad News

(via e-mail from George "Keoki" Lake)

Two good friends — both guitarists — talked a lot about whether or not there would be guitar music in heaven. Finally they agreed that whoever went first would find some way to let the other know. One died. A week later he contacted his living friend and said "I have good news and bad news, which do you

want to hear first?"
"Give me the good news," said the living friend.
"There is guitar music all over Heaven," said the first-to-go. "Beautiful slack key guitar, jazz guitar, blues guitar, Hawaiian steel guitar, flamenco, classical, everything you would ever want. All the former Greats are here."
"What's the bad news?"
"You're playing 'lead' tomorrow."

'97-98 MEMBERSHIP APPLICATION

REFERRED BY: _____

NAME _____

ADDRESS _____

CITY _____

STATE/PROVINCE _____

ZIP/COUNTRY CODE _____

PHONE (____) _____

FAX (____) _____

EMAIL: _____

Enclosed is: check, cash,
 money order/US\$

ANNUAL DUES (US\$26)

"Quarterly" AIRMAIL (Foreign-US\$6yr.)

"Quarterly" AIRMAIL (U.S.-US\$2yr.)

ASSOCIATE MEMBER (US\$10)

Name _____

DONATION: Scholarship
 General Fund

BACK ISSUES (US\$3 ea): *If available*

Spring Summer Fall Winter of 199 _____

Spring Summer Fall Winter of 199 _____

TOTAL ENCLOSED: \$ _____

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

**NEW MEMBERS WILL RECEIVE THE
LATEST "QUARTERLY" WITH THEIR
MEMBERSHIP CARD.**

Address all mail to:
HSGA
P.O. Box 1497
Kailua, HI 96734-1497
Phone/Fax: (808) 235-4742
Email: hsga@lava.net

Introducing INTERFRET

E-mail: <hsga@lava.net>

Web: <<http://www.hotspots.hawaii.com/hsga.html>>
"Linked" by Marjorie Scott, Editor

Welcome to the Quarterly's NEW column about and from our Internet website and interesting e-mail messages we get daily, from HSGA members.

Mahalo nui loa to George "Keoki" Lake for the name of our new column, and to all our HSGA Netizens for your messages and your contributions to our open Message Forum bulletin board. And most of all, for the tremendous new energy you give to expanding HSGA's Steel Guitar Universe. It's working!

In just the first eight months of 1997, 22 new Hawaiian steel lovers and players have joined HSGA through our Internet Member Application Form! Surfers, John Ely will be

updating our "E mail Addresses" page regularly. Check it. If you're NOT listed, e-mail John at <johnely@panworld.net>, so folks can talk story with you. AND check out John's own website, linked to HSGA.

AWESOME credentials. Are we lucky or what that he's playing Hawaiian-style?

NOT YET ON THE NET? Do you type — even a little bit? Then you can do Word Processing on a computer, and communicate via e-mail around the world. Plus surfing the Net! Massive amounts of GOOD stuff for musicians and "world travelers". Especially if you're at home a lot. **Why should your kids and grandkids have all the fun?** Get on HSGA's E-mail "Party Line" and you'll be in touch with the WHOLE world of HSGA steel guitar and Hawaiian music!

Once you're connected, John Ely can be helpful in answering questions. Best of all, it's a very FAST way to order Hawaiian CDs and tapes wherever in the world you are. See "Ha-

waiian Music Island" at <<http://www.mele.com>>, Auntie Maria's website. She's got a LONG list of Hawaiian recordings for you, including Hula Records' "Hawai'i Calls" albums, and takes credit cards.

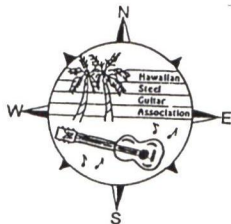
HINT TO SURFERS: If you want to get a "Laff a Week", get in touch with Mike Perlowin/ <MPerlowin@aol.com>. Don't know where he gets the stories and jokes, but some of them will crack you up. (He only posts the "clean" ones to us.) Like this one, from a recent "Murphy's Laws": Minton's Law of Painting - Any paint, no matter what the quality or composition, will adhere permanently to any surface, prepared or otherwise, if applied accidentally; or Lemar's Parking Postulate: After you've parked six blocks away, you'll find two new parking spaces right in front of the building entrance.

Aloha, all pau, "ten-four", and "forty" for now. **Coming in the Winter '97 Quarterly:** some e-mail messages from members, and more.

HSGA QUARTERLY

The Hawaiian Steel Guitar Association
P.O. Box 1497, Kailua, HI 96734-1497

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- **NEW!** Tech Tips • **NEW!** "Interfret" • **NEW!** Japan Report
- Profile - France's Harry Hougassian by Christian Esther
- PART VIII - "So You Want to Play Steel Guitar - ALAN AKAKA
PLUS: New Recordings, New Steel Arrangement of "The Christmas Song"
AND MUCH MUCH MORE!