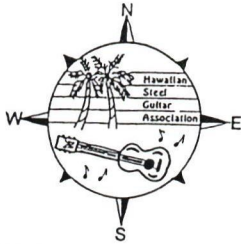


# HSGA QUARTERLY

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by the Hawaiian Steel Guitar Association

Volume 16, Issue 60

FALL 2000



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## STATEMENT OF PURPOSE

Hawaiian Steel Guitar Association is a registered non-profit educational corporation in the State of Hawai'i and 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 performed on all types of steel guitars & related instruments, and to encourage study, teaching, performance, manufacture of steel guitars. Its primary financial goal for donations and bequests is to provide scholarship assistance to steel guitar students who demonstrate intent and skill to become accomplished performers.

MEMBERSHIP is 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 & other benefits.

Mail letters and editorial submissions to HSGA Quarterly, P.O. Box 1497, Kailua, HI 96734-1497, USA. Phone/Fax: (808) 235-4742. Email:

<hsga@lava.net> Website: <http://www.hsga.org>. HSGA Quarterly is mailed 4 times a year by US Bulk Permit to USA; by "Printed Matter" Surface to foreign addresses. For US First Class: \$2 yr; Europe/Pacific Rim, \$6 yr. added to annual dues.



HSGA'S newly-elected Board of Directors in their "Director 2000-'02" shirts (courtesy of Duke Ching). L to R back row: Bernie Endaya, Don Weber, Duke Ching, Doug Smith, Mike Scott and Betty Bahret. In front: Julie "Hauhani" Waters and Isaac Akuna.

## WELCOME NEW OFFICERS & DIRECTORS

Joliet, Illinois, Oct. 6, 2000 - At noon today, HSGA's Board of Directors chose its new Officers to serve for the next two years. Elected by acclamation were **President, Don Weber; Vice President, Doug Smith; Secretary Wayne Shishido; Treasurer, Isaac Akuna.** All agreed to serve.

At the Annual Meeting preceding the Directors meeting, Election Supervisor Lorene Ruymar announced the official election of Isaac Akuna (who was appointed to fill a vacancy last Winter) to a first term, the election of Directors Bernie Endaya, Mike Scott, Doug Smith and Don Weber to a third and final term, and welcomed new first term Board members Betty Bahret, Duke Ching, and Julie Waters. HSGA's Bylaw Amendments were also approved by membership vote.

Alan Akaka will continue, as his busy schedule permits, to respond to steel guitar questions sent to the HSGA office by members. To members gathered at the Annual Meeting, Alan said "As for me? I'll always be there, in the wings so to speak, when needed. I have many per-

sonal music projects I want to pursue, and the time has come for me to do them.

"When you're in Honolulu, you'll still find me at the Halekūlani "House Without A Key", on Monday and Tuesday sunset hours, and playing with Auntie Genoa Keawe on Thursday evenings, at the Hawaiian Regent hotel. Do come up and say hello during the breaks."

ED. NOTE: The three well-attended "after hours" workshops presented by Alan, on steel guitar, Joanne Hanawahine on hula, and Fred Fallin on 'ukulele, as well as Joliet convention photos and stories will appear in the Winter Quarterly.



Myrel Carr presents Alan with a card covered with HSGA members' signatures. "I really appreciated it", Alan said.

# FULL MOON AT KALAHUIPUA'A

From Momi Greene,  
Kailua-Kona, Hawai'i

SATURDAY, JAN. 22, 2000 – (Here) on the property of the Mauna Lani Bay Hotel in Kohala, Hawai'i (Big Island) it was cold, very windy and dry. We were all at a small cottage, the former home of Eva Parker Woods.

It is fronted by the ocean and backed by the ancient fish ponds of King Kamehameha I. Today, this forest green and white trim plantation-era cottage houses Hawaiian artifacts and replicas, and is the place where **Danny Akaka, Jr.** teaches and practices Hawaiian cultural activities and customs.

On or around each full moon, the Mauna Lani Bay Hotel generously provides a place, some food and drinks, music, hula, singing and "talk stories" for whoever shows up to celebrate this special nocturnal event.

Danny Akaka, Jr. shares his time, immense knowledge of Hawaiiana (*a phrase coined by Auntie Nona Beamer for Hawaiian "things ongoing"*), musical gift, vocal grace, chanting, voyaging insight, and love, to everyone. Every month entertainers either offer, or Danny asks, for someone to play, sing, hula or tell a story.

This was a gathering for the first full moon of the new century. We were treated to one of Hawai'i's living treasures, **Sonny Kamahale, Jr.**, and his "high C vocals" (falsetto) and rhythm guitar. Along with uncle Sonny was the richest voice today – **Gary Aiko**, playing stand up bass. Of course on steel was our pres' **Alan Akaka**. Although he started with half-frozen fingers from the wind chill, Alan just keeps

on getting to a higher plateau of steel guitar mastery.

Our master of ceremonies, Danny, Jr., always makes everyone feel at home. He has that Hawaiian heart that just keeps on giving.

Full moons are mostly impromptu gatherings, and sometimes have surprises. The group began to play "Waipio", when uncle Kenny Brown (nephew of Francis I'i Brown) jumped up on stage to sing this song which was written for his grandmother Irene I'i. (*ED NOTE: Another I'i, the Hawaiian Music Hall of Fame composer, singer Victoria I'i Rodrigues is the mother of vocalist Nina Keali'iwahamana with whom Jerry Byrd has recorded over the years.*)



Near the end of the evening, **Al Greene, Jr.** arrived from his gig up the road at the Mauna Kea Beach Hotel, and joined everyone on stage with his new "toy", a blonde double-neck Canopus steel guitar. This was the very first time that student and teacher, Alan Akaka, dued on stage

## EVENTS: PAST & FUTURE

### COMING UP NOVEMBER

**11 & 12 - Pedal Steel Guitar Ass'n. annual celebration** at the Doubletree Hotel in Norwalk, CT. Joe Wright presents a steel instruction seminar on the 11th, followed by a day of concerts; steel guitar concerts again on November 12.

Bob Maickel says "lap steel players confirmed include DeWitt "Scotty" Scott, Jack Hamlett and Herb Remington. "Scotty" and Herb always feature Hawaiian selections in their programs." More info at PSGA's website: [www.psga.org](http://www.psga.org), or from Bob via email at <bobpsgal@pb.net, or PSGA, P.O. Box 20248, Floral Park, NY 11002-0248. Phone or Fax: 516-616-9214.

### THIS PAST SPRING, 2000 –

First Annual **Sacred Steel Convention** in Winter Park, FL. HSGA member Robert Stone wrote "masters of the most compelling American musical tradition to be 'discovered' in decades, traveled from throughout the US to showcase their fiery steel guitar work" at this first-of-a-kind assemblage, convened at Rollins College. Among the Sacred steel guitar artists were the Campbell Brothers, Aubrey Ghent and Willie Eason.

The Quarterly reviewed the first of the Sacred Steel CDs from Arhoolie Records in the Summer 1997 issue. To be kept informed of Sacred Steel performances and recordings, contact Bob by email [bobstone@atlantic.net](mailto:bobstone@atlantic.net), or phone him at 352-375-5461 in Gainesville, FL.

playing "A Million Moons".

If I had to use just one word to describe these Full Moon events, it would be "*manuahi*" (something freely given) from the hotel to the audience, sitting on the grass by the edge of the sea.

# TECH TIPS • QUESTIONS ANSWERED

From Michael:

Could someone give me advice on the round bar vs. the type with indentations on each side?

Alan Akaka answers: I've rarely seen artists using anything other than a round bar. This includes the "biggies" in Hawai'i and in Country music. It takes a while to get accustomed to the round bar in the beginning. With the proper technique, however, a player will be able to accomplish the slant bar work easier than with any other type of bar.

From HSGA office to John Tipka: We're getting more orders for your book "So You Want to Build A Steel Guitar" from the UK and Europe. Where can the materials

you recommend be purchased in those countries, or must a person order from the United States?

John answers: I don't think there's any need for a non-U.S. builder to try to get parts from the United States. The bridge and nut are made of aluminum or stainless steel that should be available in any developed country. I would think that the machine tuners, strings, pickups, jacks and plugs are locally manufactured, or imported by musical instrument dealers, as most developed countries have rhythm guitar players. The volume and tone controls are standard items from radio and television repair shops.

From the many who've asked

where to find a stand for a JB Frypan or other lap steel guitars, Jerry Byrd answers: I can suggest a couple of things that a few of my students came up with. (1) try a Keyboard stand. They can adapted in various ways but will work in a pinch. (2) A snare drum stand. The stands that Harry's Music in Honolulu imported from Japan worked well, but as stated in the newsletter, too expensive. The Yen to Dollar ratio is the problem, and I even had Shot Jackson several years ago look into making them when they were US\$65. He said then that he couldn't make them for

**See TECH TIPS - Page 7**



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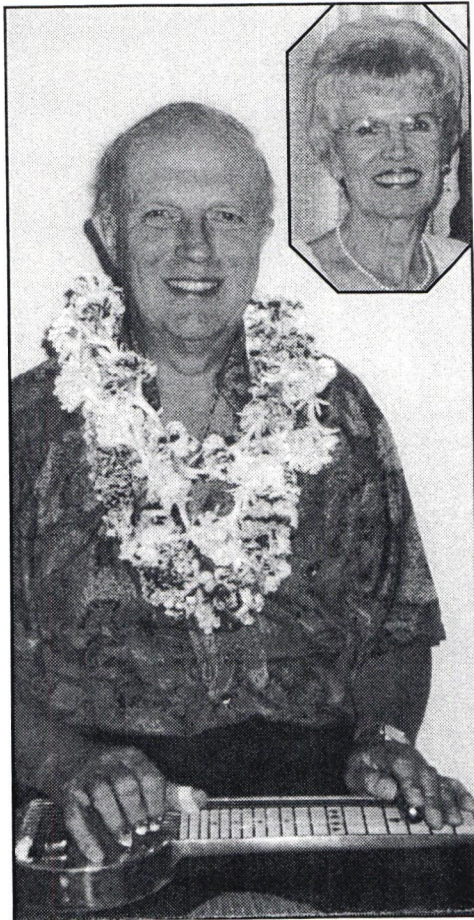
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## GETTING TO KNOW YOU - Canada's George "Keoki" Lake, an HSGA "Veteran"

*("Keoki" signed on in 1985, and is one of HSGA's original members, and a current member of the very active New Zealand Hawaiian Steel Guitar Association, HSGA's "sister club". "Keoki" has been contributing his steel guitar playing professionalism and wise words to the Quarterly ever since. If you're on his e-mail "joke" list, you hear from him regularly, as we do. We asked for his profile, because many newer members don't know him. He and his lovely wife, Mary celebrated 48 years of marriage in August. Here's Keoki's story.)*

I commenced Hawaiian guitar under much childhood protest in 1942, when I was enrolled into a class similar to the old O'ahu

System. I didn't know what it was until I heard "Honolulu March" played on an old 78rpm. I quickly realized this was the instrument my Mom had enrolled me to learn.

My teacher could hardly play steel, but was a fine violinist. Within a short time, I quit these lessons and listened to every 78rpm I could find, in order to learn to play the kind of music that was so exciting to me: Hawaiian.

In 1949, I landed a 13 week radio show titled "Hawaiian Sunset" (steel, vibes, r/guitar, 'ukulele and bass with vocal.) The 13 weeks extended to four years, until Elvis came along changing music tastes forever. During those four years, many of the transcribed shows were shipped to Australia for broadcast

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on a cultural exchange program between Canadian and Australian networks. The show also ran for a few summer months on the CBC TransCanada radio network (Vancouver through to Toronto.)

Playing Hawaiian music in this area was a very easy way to starve to death. Therefore, in order to stay with music which had become so much a part of me, I pursued other formats: country, jazz, etc., and taught myself to play whatever instrument those gigs required. I became a "Jack-of-all- master-of-none" on steel guitar, bass, guitar, 'ukulele, vibes, banjo, organ. Through whatever miracle, I managed to make a very comfortable 58 year career playing music, most of it on bass.

I joined AFM Loc. 390 in 1947 and am now a Life Member. For ten years after that I taught steel and Spanish guitar, and also became involved in retail music sales for the next 33 years until my retirement in 1983. I resumed teaching steel in 1992, but this time to seniors. Last semester I had 17 students, of which four are now HSGA members.

In the early days of HSGA, I served on the Board of Directors, and Mary and I have visited Hawai'i on 20 occasions ...each year a memorable experience. Unfortunately, our 21st visit in May 2000 lasted only one day. I fell in the hotel lobby, spent a day in hospital, and day three flew back home, and as of this article (*written in June, 2000*) am still recovering from severe injuries.

Over the years, being the pack rat I am, I have accumulated LPs, tapes, transcriptions, and 78rpm recordings which fill my music room. In 1983, I produced an LP "Keoki, Music for Your Lū'au"

(Maple MA-1015) and played steel on four CDs in Hawai'i, the latest being "Ukulele Lady" with my good friends, Keith and Carmen Haugen. On Bud Tutmarc's LP "To You, Sweetheart, Aloha" album, I played bass.

At 72, I am still very active in music ... too active, possibly! I have a groovy Jazz trio with vocalist, (play bass); a swinging Dixieland 7-piece band (play bass and/or banjo); founded a 17 piece Big Band in 1991 which is still going. I play r/guitar and am not the leader. Finally, I have for six years, played steel guitar with a wonderful Polynesian Show Troupe called "Cane Fire". The bass player and I are the only haoles! I am also involved with my groups playing for shut-ins, Alzheimer, Parkinson, MS and Cancer patients. My Jazz trio in particular, "Three Guys and a Gal", is composed of top professionals who decided five years ago to do these gigs which we know bring a lot of happiness to folks far less fortunate than ourselves.

(Internet surfers, take time to visit "Keoki" Lake's Home Page at <http://lake.incentre.net/keoki/home.html>. Our "Interfret" column, which appears irregularly, was named by Keoki - such a brain!))

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Peavey "Studio Pro" 40 amp, like new. \$225.  
Selmer Alto Sax, \$500.  
Call Tomi Dinoh in New Jersey: 856-374-2886.

## IS HONOLULU CONVENTION WORTH YOUR TIME AND MONEY?

Here's what HSGA conventions "veteran" **Wally Pfeifer** wrote about being in Honolulu last May, when there was NO convention.

"We (*Wally and Alma*) had a terrific time. That should make next year all the better.

We were able to hear **Jerry Byrd** play, and spend a lot of enjoyable time with him. We were also treated "royally" by **Isaac Akuna** who didn't seem to be able to do enough for us. He was always checking to see if we were okay, and always offering to pick us up, give us a ride to the airport, etc.

"We got re-acquainted with **Wayne and Brenda Shishido**, who are a terrific help to the HSGA, and we really appreciate it. In addition to all the good things mentioned above, we got to enjoy meeting a lot of our fellow HSGA members and friends again. We always look forward to that part of our Hawaiian trip."

*ED. NOTE:* This office is already getting notes and email from members in Europe and the Pacific Rim who say they plan to be at the 2001 HSGA Honolulu convention. And you can count on Wayne and Brenda to schedule outstanding public sites around town for members to show off their fine Hawaiian steel guitar playing - just like this past May.

**Moving? Please tell us EARLY, and save HSGA the 50 cents charged by the Post Office for each address change, every time they have to inform us.**

## INTRODUCTION TO BAR TRACKS (Part 2)

By Alton Braun

*Part 1 of Bar Tracks appeared in the Summer Quarterly*

**SIX STRING STEEL BAR TRACKS, DEMO C2C6TH TUNING, C MAJOR SCALE SHOWN AT FRETS 5, 6, 7, 8, 9 TUNING STARTING WITH THE FIRST STRING: E, C, A, G, E, C**

Notice now that we have moved down 4 frets from the twelfth or C6th chord fret to the first C note on the eighth, or G#6th fret. This will give you an idea of the versatility of this beautiful instrument.

The same, less one, notes you played in the C Major Diatonic Scale are also available right here at

and around the 7th fret. Only the BARTRACK pattern is different. This is the second and last BARTRACK pattern you are asked to learn, and it also will never change.

The same instruction applies: the solid bar tracks to the right of the fret will give you the same notes as the dashed BARTRACKS to the left. Again, learn them both coming and going, but LEARN THE NOTES FROM THE PAPER.

It won't help you much to memorize just the BARTRACKS. Mix up the tracks if you will, use the short bar moves, and discover which way you feel is better for you.

**LEDGER LINES** are intro-

duced in this Demo. The staff can only accommodate nine notes from top to bottom. Notes higher or lower are located above or below the staff, on or above and below on short *ledger lines* spaced the same as the lines on the staff.

I have confined these drawings and lessons to the *treble* or "G" clef staff. Unless you are playing bass on your steel guitar, you won't use the bass clef staff. For this reason you'll see a lot of ledger lines but maybe we can explain most of them away.

I heard a superpicker say "Learn your notes blindfolded." I guess that if you had perfect pitch and perfect coordination, you could do this. I've tried it and have wound up sliding into or back to a note, regularly. I would need to develop

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BARTRACK C1: DIATONIC C SCALE ON AND AROUND FRET 12 (C6TH)  
 FRET 10 11 12 13 14

Key Signature: No Sharps  
No Flats

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a vibrato that covered about a half fret in both directions.

What will help you is being able to look over your guitar at the sheet music, including these BARTRACKS, at the same time your peripheral vision sees the guitar. You can buy a folding music stand very reasonably when you go to pick up that one-note songbook mentioned in DEMO C1.

**TABLATURE** was devised for folks who could not read music, or maybe anything else. Originally, Tabs were designed as "E-Z Guitar Method" and showed 6 lines with frets and showed little black dots where your fingers were supposed to go.

Steel tabs are essentially the same. They were designed to help people learn where to put the bar and which strings to pick. I am not knocking tabs. Tabs will help you copy someone else's licks on a limited number of songs. Then you can repeat those licks on songs that haven't been tabbed.

When you learn to read music notation, you can play the melody line on ANY song written and gain much more knowledge about the song, harmony, timing, tonality, and *WHEN* to play.

**MUSICAL NOTATION** has only seven literal notes plus five sharps or flats, not 26 like the alphabet you learned in school, which makes languages and communication possible, following the rules. You should be able to read the musical notation as fast as you are reading the 26 letters I'm writing here.

I'm not trying to sell you the idea that learning music is a piece of cake. It can get as complicated as one wants to make it. What I do want to get across to you is the fact that you can learn the one-note melodies, develop your touch and tone, and learn simple chord construction. When you can do this, then embellish your melody with all the harmony notes your heart desires.

**Remember, if you can't make one note sound good, adding two or more notes to it is not going to improve it. Have you read any good notes lately?**

(NOTE: For more information and questions about Bar Tracks, contact Alton Braun, 21394 Palatka Drive, Dunnellon, FL 34431. His phone is 352-489-1976.)

#### TECH TIPS continued from Page 3

that, so we dropped it. I know there are several members out there who are uniquely "handy" at designing things, and I'm surprised that someone hasn't come up with something in all this time. As for me – if it can't be done with Scotch tape or Krazy glue, I don't mess with it. (Ed. Note: Alan says he knows a player who uses a TV table; he puts nails in it to hold the guitar in place so it won't slide off.)

From Oakley – another response to the lap steel stand questions: You can purchase the "X" frame key board stands quite reasonably (from \$30 to whatever you want to pay.) I have now found a soft, non-slip fabric to lay on top of the key board stand. It's called "Slip-Stop." Mechanics use it in their tool boxes to keep their tools from sliding around; it's used on kitchen shelves to keep dishes from sliding. It comes in a roll about 12" wide, is very soft crème colored rubber fabric that feels a bit "tacky" to the touch. I cut about a 2" wide strip to lay on either side of the key board stand. The steel guitar really stays in place. If you try to slide it on the stand, I believe the stand would turn over before the steel would slip. The fabric is manufactured by CAMCO in Greensboro, NC. Their web site is [www.camco.net](http://www.camco.net).



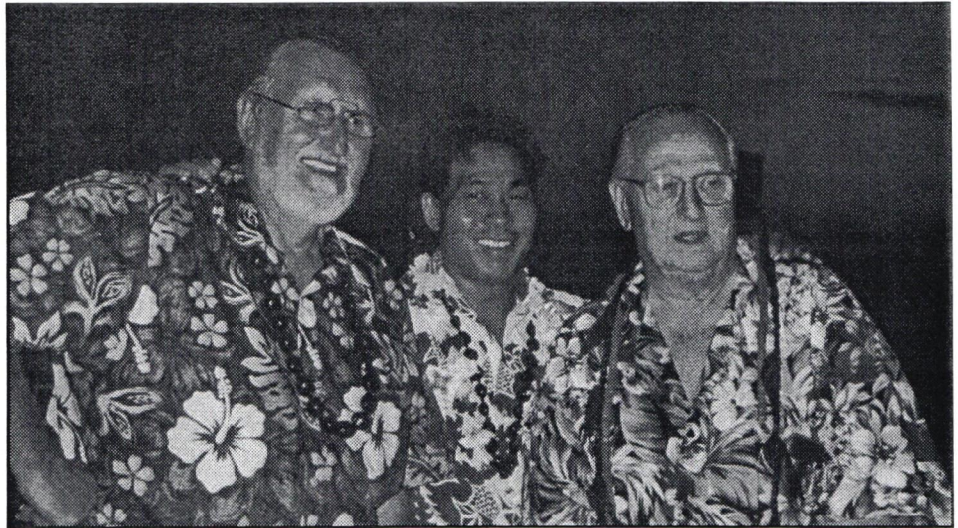
## MEMBERS CORNER



**George Ward, Inverness, FL** – "Dorothy (*George's wife*) and I met playing Hawaiian music in 1930 (Depression days) and married in 1934. I played steel and Dorothy played 'ukulele. We have been to Hawai'i thirteen times and hope to make it again for May Day, this year. I found this old newspaper clipping in her desk and was quite taken with it:

'Two steel guitars were interlocked in rapturous melody, and tender notes that rode the breeze enthralled the heart of me ... the surging strains like warm romance told me the story of an island where the palm trees sway, and where two lovers love... the picture painted by each sound that made me drift and dream was something sent from heaven, or at least so did it seem ... for there I was on silver sands beneath a tropic sky, sharing vows with someone dear while driftwood passed us by ... and all because two steel guitars were locked in melody, and tender notes that rode the breeze enthralled the heart of me.' (*Who wants to put this lovely poem to music???*)

**Frank Baum, Germany** – "**Rudolph Barten** says 'aloha' too. We both think about coming for (*Honolulu*) convention next year in May. **Mr. Igor Sinew**, the man who came to Germany from Minsk, Russia, took a few lessons on steel guitar. For him, it's not so easy to come to my house. He has no car, no driver license in Germany, doesn't speak our language so well, and his English is not so good either. He must come by train – about 5-6 hours to Amberg station, 25 minutes from where we live. He's a



**Get a load of those Aloha shirts! At the Halekūlani "Steel Guitar Week": Frank Baum from Germany, Alan Akaka of Hawai'i, Hanalei DeWilligen from Indonesia, Holland, and now California. Is HSGA international or what?**

very kind man, good in music theories, and very talented with the steel guitar, but he sure could use a better instrument. Another tuning would be good too. He uses his own tuning and plays good on it. I told him to buy a Double 8-string guitar and keep his old tuning on one neck, but he can't decide. I have several steel guitars for sale, good prices too. I will ask Bernd Mueller to come to convention in May 2001 also."

**Gerald Ross, Michigan** – "I just bought a new steel guitar – a 1938 Gibson EH-150 Sunburst 6-string, Charlie Christian pickup, all original, pretty good shape (a few dings on top), tweed case. The tone is incredible! Lots of sustain. Good chordal sound as well as clean individual note separation. Very inspiring!

"I'm pretty excited about my new fingerstyle guitar CD. It has a number of styles: swing, blues, and popular standards all played on solo guitar. Andy Cumming's "Waikiki" turned out very good. It lends itself to solo guitar – lush chords and a

beautiful melody line. I think I may be the first person to do this song as a solo guitar piece.

"I recorded the entire CD in my home studio with no overdubs or punch-ins. A local studio here in Ann Arbor mastered all the music. Their \$25,000 reverb and compression unit is a 'little' better than mine!" (*Ed Note: I'm waiting for your CD to review, Gerald.*)

**"Tom" Ikehata, Japan** – "On August 27, about 600 Keio University alumni and alumnae gathered in a Tokyo midtown hotel. Ten groups of them including professionals and amateurs performed Hawaiian music, including the one in which I played steel guitar with my old friends. This is 'Hawaiian Mita-kai' which I think is the biggest annual Hawaiian music party in Japan."

**Dale Nightwine, Kansas** – "Louise and I are members of "The Kansas Oldtime Fiddlers, Pickers & Singers". The 4th Tuesday each month is their meeting and performance time. In March, I think I

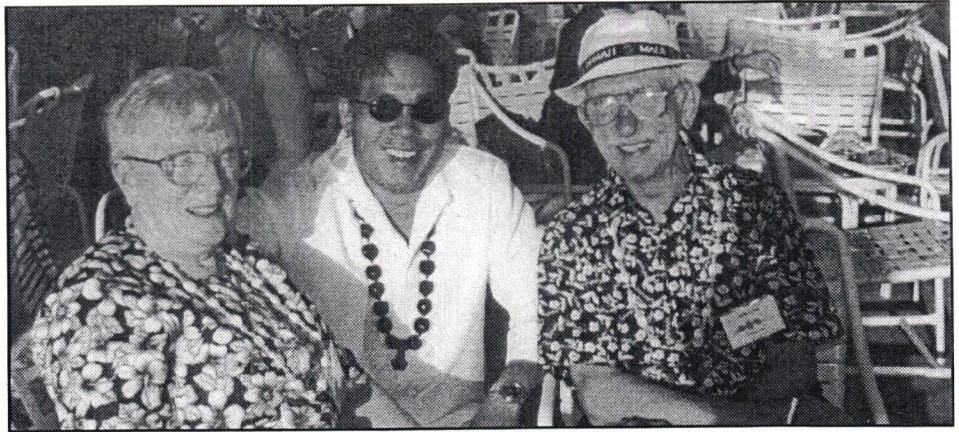


## CLOSING NOTES

In March, Alan and your editor met a wonderful fun couple, John and Phyllis Glynn at "House Without A Key". They were visiting Hawai'i from Massachusetts with an Elder Hostel group. We learned that John played steel guitar. Soon after, the Glynn's joined HSGA, and had registered for the October Joliet convention.

With great personal sorrow we learned that **John Glynn** died of cancer in August. Phyllis wrote "he was so looking forward to convention." In his card to Phyllis, Alan wrote "I know he will be with us in Joliet in spirit ... we'll all have a great time."

This past Spring, HSGA lost three of it's long-time members. George Lake informed us of the passing of **Jack Mooney** in March 2000. "Jack was one of Canada's foremost steel guitarists. At one time he was reputed to be amongst the top 10 jazz steel guitarists in the world. I knew him in the era from 1944-'48 when he played fantastic steel, long before he converted to



*Alan Akaka chats with Phyllis and John Glynn at "The House Without A Key". "I wish you could have heard John play his Gibson steel guitar", Phyllis wrote.*

pedals. He was my mentor before I had ever heard of Jerry Byrd in this neck of the woods."

Mary Sullivan wrote that **Terry W. Sullivan**, her husband, passed on peacefully in April. "He dearly loved Hawaiian music, playing his steel guitar, and his many phone and mail contacts with Hawaiian guitar people, including Ernest Kai'I, Don Summers, Jerry Byrd, Marshall Hall. He enjoyed your Quarterly. Thank you for the joy you brought into his life."

**Eddie Binder** also left us in April. Della Ann Binder wrote

"Jerry Byrd was his idol, and he also thought a lot of Scotty. He attended steel guitar conventions in St. Louis and Joliet, but never got to Hawai'i. His proudest moment was when he had a picture taken with Jerry Byrd. (She says he had "everything Jerry recorded".) Eddie never played in public, but just for his own pleasure."

A nice request was added at the end of Eddie's newspaper notice, which we add here, for all of HSGA's late members, in their remembrance: please do an act of kindness in their names.

### Members Corner Continued

surprised some members by playing "Mapuana" with the back-up of my lifelong friend, Frank Kuebel Beck, a lifelong professional steel guitarist. I think we got a good hand. We also played "Steelin' the Blues". It sure was a lot of fun for both of us." (DALE - so why isn't Frank Beck an HSGA member, hmmm??)

**Pat Jones, Brecon Wales** - (on her Summer trip to the U.S.) "I left home two days after the Brecon 2000 Convention, the 7th annual I've organized. There were musicians from all over the U.K., and from Texas and Vancouver

BC....we were interviewed by a very bemused young lady from Reuters TV who had no idea at all about Hawaiian music. We told her about John Marsden. They may visit him. Who knows, we could be appearing any time, anywhere in the world! (She adds that on her way to Winchester, she heard Cajun, Zydeco, Opera, and Bach! A very "united state" of music, there, Pat. Pat now has an email address - see E Komo Mai listing.)

**Keith Grant, Japan** - "**Malcom Rockwell** in Maui, as you no doubt know, is continuing with his magnum opus on Hawaiian music (a discography of all 78rpm records

still in existence). I am continuing to excavate the Japanese Hawaiian music side of things, and continually, material that is virtually unknown to the Western world has been unearthed; It never ceases to amaze and astound, the vast amount of material that has been released here in Japan over the years."

**Les Cook, England** - "**Ken Emerson** recently visited the UK, and played a number of pubs in the London area. He played mostly Blues with a good measure of Hawaiian tunes, and went over great. He was also featured on the Paul Jones radio show. At a gig, he did a Sol Ho'opi'i number, "Radio Blues" which made my night!"

C6th7th Tuning  
E-C-A-G-E-C#

# Sleepy Lagoon

Words by Jack Lawrence  
Music by Eric Coates

The musical score is written for guitar in C6th7th tuning (E-C-A-G-E-C#). It consists of eight systems, each containing a guitar chord diagram, a treble clef staff with a melody line, and a bass clef staff with a bass line. The music is in 3/4 time and features various chords, triplets, and melodic lines. The bass line includes a 'TACET' section and a 'dim.' (diminuendo) section.

**System 1:** Chords: Dmi7, G7, C. Melody: 3 7 7 5 4 | 5 5 5 4 2 | 3 - 5 8 - 7 6. Bass: 4 | 3 7 7 5 4 | 5 5 5 4 2 | 2 5 7 6.

**System 2:** Chords: G7, TACET, C, Cb, CMa7. Melody: 5 5 5 7 | 12 12 - 10 8 | 9 7 9 - 7 7 5 | 7 7 - . Bass: 5 5 5 7 | 12 12 - 10 8 | 9 7 9 - 7 7 5 | 7 7 - .

**System 3:** Chords: Cb, C, Am7, D7. Melody: 5 5 5 7 | 12 12 - 10 8 | 9 7 9 - 7 7 5 | 7 7 - . Bass: 5 5 5 7 | 12 12 - 10 8 | 9 7 9 - 7 7 5 | 7 7 - .

**System 4:** Chords: G7. Melody: 3 7 7 5 4 | 5 5 5 4 2 | 3 - 5 8 - 7 6. Bass: 4 | 3 7 7 5 4 | 5 5 5 4 2 | 2 5 7 6.

**System 5:** Chords: G7. Melody: 3 7 7 5 4 | 5 5 5 4 2 | 3 - 5 8 - 7 6. Bass: 4 | 3 7 7 5 4 | 5 5 5 4 2 | 2 5 7 6.

**System 6:** Chords: G7. Melody: 3 7 7 5 4 | 5 5 5 4 2 | 3 - 5 8 - 7 6. Bass: 4 | 3 7 7 5 4 | 5 5 5 4 2 | 2 5 7 6.

**System 7:** Chords: Cb, Eb dim., G7. Melody: 3 7 7 5 4 | 5 5 5 4 2 | 3 - 5 8 - 7 6. Bass: 4 | 3 7 7 5 4 | 5 5 5 4 2 | 2 5 7 6.

**System 8:** Chords: G7. Melody: 3 7 7 5 4 | 5 5 5 4 2 | 3 - 5 8 - 7 6. Bass: 4 | 3 7 7 5 4 | 5 5 5 4 2 | 2 5 7 6.

# Sleepy Lagoon

Handwritten musical score for "Sleepy Lagoon". The score is written on six systems, each consisting of a guitar chord diagram and a corresponding melodic line on a treble clef staff. The guitar part includes fret numbers, chord names, and a "TACET" instruction. The melodic part includes notes, rests, and articulation marks such as slurs and triplets.

**System 1:** Chord diagram shows frets 12, 10, 8, 9, 7. Chords: FACET, C, C6, CM7. Melody includes triplets and slurs.

**System 2:** Chord diagram shows frets 12, 10, 8, 9, 7. Chords: C6, C, C7, F6. Melody includes triplets and slurs.

**System 3:** Chord diagram shows frets 8, 9, 8, 8. Chords: F, Bb7, C. Melody includes triplets and slurs.

**System 4:** Chord diagram shows frets 4, 5, 5, 5, 4, 2, 3, 5, 8, 7, 6. Chords: A7, Dm7, G7, C. Melody includes triplets and slurs.

**System 5:** Chord diagram shows frets 5, 5, 5, 5, 7, 7, 6, 8, 7, 6, 8, 7, 7. Chords: G7, FACET, G7, C, Ab7, CM7. Melody includes triplets and slurs, ending with a circled "9/10" and a circled "X".

# LA GUITARE HAWAIIENNE - BY COLIN BOLTON, PLYMOUTH, ENGLAND

*(In a cover note, Colin wrote, in part "although this particular project of locating French steel artist, Ida Brun, was time consuming, and not a little frustrating at times, I feel that I have covered in some small way, an area in the music that was sadly lacking in information. I have always felt that Hawaiian music is a world wide genre, in that the music benefits from all styles and flavours from different musicians, different countries.")*

After hearing one of our club tapes here in England, which had originally been submitted by HSGA member, **Barney Prendergast** in the 60's, I took it upon myself to try and find of the the players featured on the tape, namely the French lady, Hawaiian steel guitarist, **Ida Brun**. Barney had managed to purchase a 45rpm recording of Ida's whilst in the army in France.

I wrote to Barney and he told me that the recording was put out by Ducretet Thomson, an industrial group who made TVs, recorders and radios, but had closed up in around 1965. That was all the information we had. I soon found out how difficult it is to gather information nowadays on the periods 40's and 50's; many months of writing letters, sending computer messages, faxes, making many friends along the way.

(My efforts) finally brought an e-mail message to say that Ida was well, aged 73, and living in Provence, France. I felt like doing cartwheels around my house, but at age 52 and weighing 15 stones, I would have probably wound up in hospital.

Ida Brun started to learn the steel



guitar at age 6 years, after her father was expatriated to France with another celebrated Hawaiian steel guitarist, Gino Bordin, in 1920. They had grown up together in Vicenza, Italy, in the province of Venise. Ida, tutored by Gino, was then on the stage with him at the age of 8 years. Playing also with Gino was a guitarist who would later also learn steel guitar from Gino, Alex Manara, who was a much younger man.

Alex always lived in a retreat house in Angers in the middle of France. He still lives there today, at age 92, and is still in good health. Through the late 40's and 50's, Alex Manara and Ida Brun recorded together for Riviera, Alex previously having his own orchestra. Ida played also with many other artists of the period. (She made) a recording with Andre Popp which was to teach children foreign instruments. It was called "Passport to the Piccolo, Sax et cie".

In 1956, another 33rpm recording with Zizi Jeannaire, Roland

Petit, Jean Wiener and the Jacques Bros. She was not quoted on the sleeve of this recording, (instead it reads) "Trio Fontana". Ida played "Ukulele Lady" on this record titled "Charleston Time" which was a Jacques Canetti production. She also played Hawaiian steel guitar with the orchestras of Boris Sarbels, Michel Legrand, and with Chanteurs Luis Mariano and Tino Rossi.

Ida's recordings with Ducretet-Thomson featured one of "Airs of Dance Music" (no details), and the other with the tracks "Kona Love", "It Happened in Kaloha" and "Juka Hula (yaka Hula Hickey Dula)." The Hawaiian film "Knight of the Sky", produced by Pathe-Marconi also featured Ida Brun, and the stage production of this was done by Luis Mariano with Ida.

In my letters to Ida Brun, she has said that it has brought back some of her better memories of the Hawaiian guitar and its musicians, and this has made her very happy. Ida's own favourite French Hawaiian steel guitarist of the period was Marcel Bianchi. Although he lived only 78kl from her, she never got to see him. We know the feeling well.

*(Colin plans a future article on another French artist and troubadour, Sam Letrone.)*

## 2000 - 2001 MEMBERSHIP LIST AVAILABLE

Send HSGA US\$1.50 to cover postage/handling. *Many new members this past year make previous lists obsolete. Both foreign and US lists have e-mail addresses.*

## Just heard from JB, the author:

Jerry says his book is finished. He now has someone in the "know" hunting down the best publisher for it. If we know **Jerry Byrd**, that'll be a great "read"! There's a well-known record company exec here in Honolulu who said he'd like to make a recording of Jerry's stories, they're so good. So – how many HSGA members would buy Jerry's book? Send us your "yes" cards and e-mail, and we'll pass them along. It's always good to go to a publisher with a ready-to-buy count. Progress reports as we get them.

**Gracia Mulligan reports** that her great-grandson JJ was privileged to play her electric steel guitar on his 4th birthday this year. She says "hopefully the guitar will survive his first lesson".

**Steel guitar player's "vacation" for Alan Akaka** was a few days off on the Island of Kaua'i. What did he do? Went to the Bankoh *Ki Ho'alu* (slack key) annual concert! Alan said that although there were a number of excellent musicians, the real entertainers were Brother Noland, Amy & Willie K., and Cyril Pahinui. He said Brother Noland was the best. "He's not a great singer or instrumentalist, but he knows how to reach the audience." To be expected – he teaches grade school music classes, and you can guess what *their* attention span is!

**In its July 31 issue "TIME" magazine** ran an article on steel guitar legend, King Bennie Nawahi. In it, the author referred to the sound as "mooring". We like **John Marsden's** remark about it in his letter to the Editor: "... the notion of the instrument 'mooring' is frankly ludicrous and incomprehensible." *That's* the spirit, John, though we doubt the magazine will publish it.

**HSGA'S performing artists:** In July **Donna Miller** sang with



## COCO WIRE



*The "Kapalakiko Hawaiian Band" of San Francisco who played 11 concerts on O'ahu in August, plus 2 radio shows and the McKinley High School class reunion, in seven days! Whew! If you want to stay in touch with Hawaiian music and hula events around Hawai'i and the U.S., sign on with HSGA's friend, and editor, Saichi Kawahara (pictured 2nd from left) to receive the thick quarterly "Kapalakiko Productions Calendar" (just a \$10 annual donation in the U.S.; \$50 Overseas): 800 Meade Av., San Francisco, CA 94124-3554. HSGA member Bobby Black (2nd from right) is their steel guitar player.*

Genoa Keawe's group at Hawaiian Regent. The audience loved her (but of course!); **Dick Sanft**, from Florida, on vacation in Honolulu with his wife, played fine steel guitar on stage at Halekūlani's "House Without A Key"; **Herbert Hanawahine** played his 6-string Bakelite Rickenbacker with the *Nani Ola* Hawaiian Dance Company from Las Vegas, NV at the summer hula competition in Long Beach, CA; new member **Pete Kahele**, played his 8-string, double neck 1950 "D-16" Deluxe with the *Kanani Kalama* Hula Studio of Gardena, CA in the same competition. (*If we left you out, it's 'cause we didn't know.*)

**Many mahalos to Nancy Rittenband** for another fast solution to a call for help. **JT Gallagher** called us. The "Tiny Bubble Band" has added the song "Shells" to its repertoire for the gigs it's contracted to play for VIP corporation parties. JT says they're

now handing out shell leis during the performance to the audiences, who love them; so does the gig contractor!

JT had run out of leis at a reasonable price, and needed some immediately for a gig. His question: where in Hawai'i could he purchase massive amounts at the cheapest price? We did what we always do in these unusual emergencies – called Nancy. In less than 24 hours, she had found him a quantity supplier at less cost than JT quoted. Now that's the HSGA aloha spirit at work!

**More support for Hawai'i nei from JT and Makalina Gallagher.** In September, the "Tiny Bubble Band" played a benefit at Pier 63 in NYC for the New York Outrigger Club so they can come to Hawai'i to compete in the annual and challenging Moloka'i Channel race to O'ahu. (It is said that if you get caught in this fast current, you'll wind up in Alaska.)

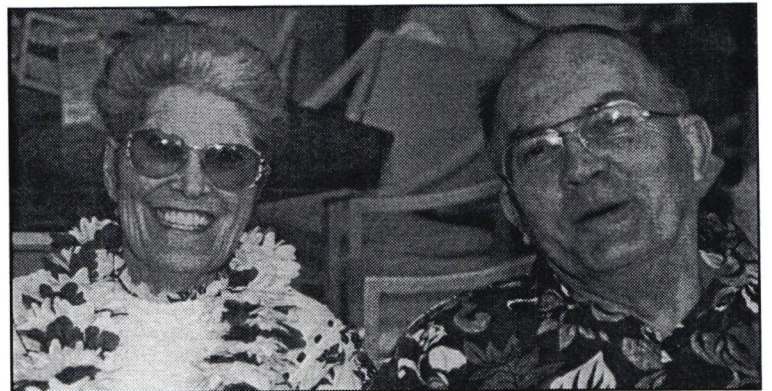


# THE MANY SMILES OF HSGA IN HONOLULU

*Left, Top to Bottom: HSGA's always-present Official Photographer, Paul Weaver, hard at work at the "Steel Guitar Ho'olaule'a", and every other place where members gather. (Shirley Weaver and Vivian Edwards are all smiles.) Even the "Ho'olaule'a" "working stiffs" have a good laugh in the back room – Alan, Harry B. Soria, a relaxed Jerry Byrd and Kiyoshi "Lion" Kobayashi. Dick and Donna Lloyd moved up to laughter, and Cathi LaForet Garcia enjoys some fun "talk story" with John Auna.*



*Right, Top to Bottom: HSGA's intrepid travelers, always to be found where the fun is – Donna Miller, Alma and Wally Pfeifer, and Frank Miller. Millie and John Tipka enjoying Hawai'i nei, and Vivian Bangs with her dear friend (and ours) Auntie Genoa Keawe. HOW CAN YOU MISS THE MAY 2001 HSGA HONOLULU CONVENTION IF THIS IS HOW YOU'LL FEEL?*



## Getting to Know You

CC JOHNSON returns Hawaiian steel guitar music to post-WWII Japan

(C C, who lives in Texas, was born in Mishawaka, Indiana, and is a frequent respondent in the "Talk Story Forum" at HSGA's Internet web site. He told us "this is strictly a Hawaiian bio, leaving out all other types of music I have been involved in." We thought you ought to know, however, that C C was inducted into the Texas Western Swing Hall of Fame this past Spring. He asked if he would be "shot down in flame" by HSGA members. Hey - you should hear Alan Akaka and some other Hawaiian "pros" play Western Swing ... and Blues, and Jazz.)

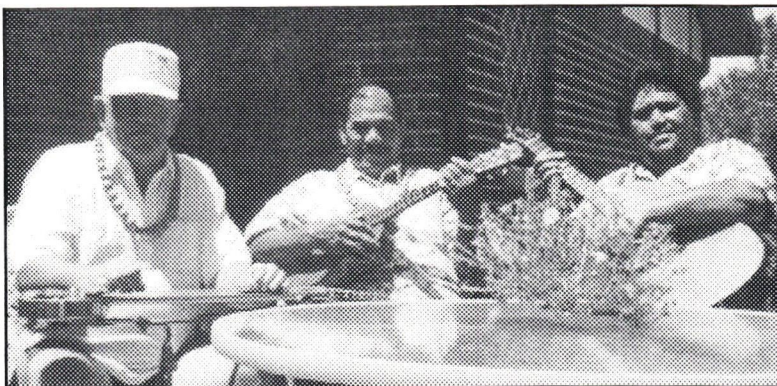
I started lessons on acoustic steel guitar from the O'ahu Publishing

Company at age 7. Herby Remington was about three classes ahead of me. When I became good enough, as others said, I played in various Hawaiian style bands in northern Indiana and southern Michigan. We moved to the St. Louis area in 1940, and there I also played in Hawaiian bands.

My dad was a tech rep, and we arrived in Hawai'i six months before Pearl Harbor. I spent all the time I could pestering and listening to David Keli'i, Benny Rogers, Pop

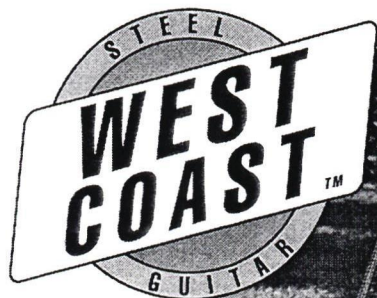
Rogers, and anyone else that would put up with me.

My dad foresaw a war starting, so we left Hawai'i about two weeks before December 7, 1941. Back in St. Louis, I continued playing with Hawaiian bands. In January 1946, I graduated high school and joined the



Left to right: HSGA members C.C. Johnson, Ed Maunakea and Ed Maunakea, Jr., relax after a jam session at C.C.'s house.

**Continued on Back Page**

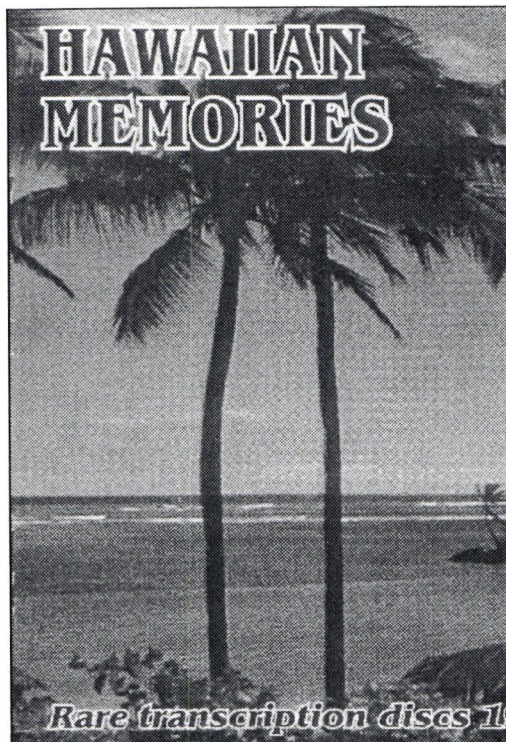


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# DISC 'N DATA



## REMEMBER WHEN?

**Calling all steel guitar players.** Autumn is a good time to sit back, relax, and do a "September Song" interlude of listening to Hawaiian steel guitar legends of the past. Two CDs from Interstate Music Ltd. in England should cover the better part of a chilly afternoon or evening.

"**Isle of Golden Dreams**" is a musical feast of 19 steel guitar greats, among them Dick McIntire, Andy Iona, Sol Ho'opi'i, Roy Smeck, Tau Moe, Bernie Ka'ai, etc., etc. Copious historical liner notes about each steel artist have been written by John Marsden. A discography of the songs on the album is included. John acknowledges Malcolm Rockwell, Brian Rust, Eddie McMullen, Dirk Vogel and Tau Moe.

Why has it taken so long to review this one-of-a-kind collection which we received in Fall 1999? Because Alan Akaka wouldn't bring it back to the office! "This is a fantastic collection of Hawai'i's great artists. I couldn't help but listen to it over and over again." Which says it all, folks.

A second CD in Interstate's series, "**Hawaiian Memories**" is another rare treat. According to the liner notes, this 1936 through 1947 collection is "unique in that it consists entirely of material recorded solely for the use of American radio stations, never before available for public purchase."

Twenty-seven tracks, this time, include – in addition to other tunes by some steel guitar artists on the Golden Dreams album – King

Nawahi, and the groups and orchestras of Eddie Bush, Johnny Pineapple, Lani McIntire, Danny Kua'ana, Harry Owens, and more. Again extensive artist background and historical liner notes. Acknowledgements this time to Bruce Bastin, Michael Biel, Richard J. Johnson, Lorraine Lewin, Malcolm Rockwell, Mike Scott and Dirk Vogel.

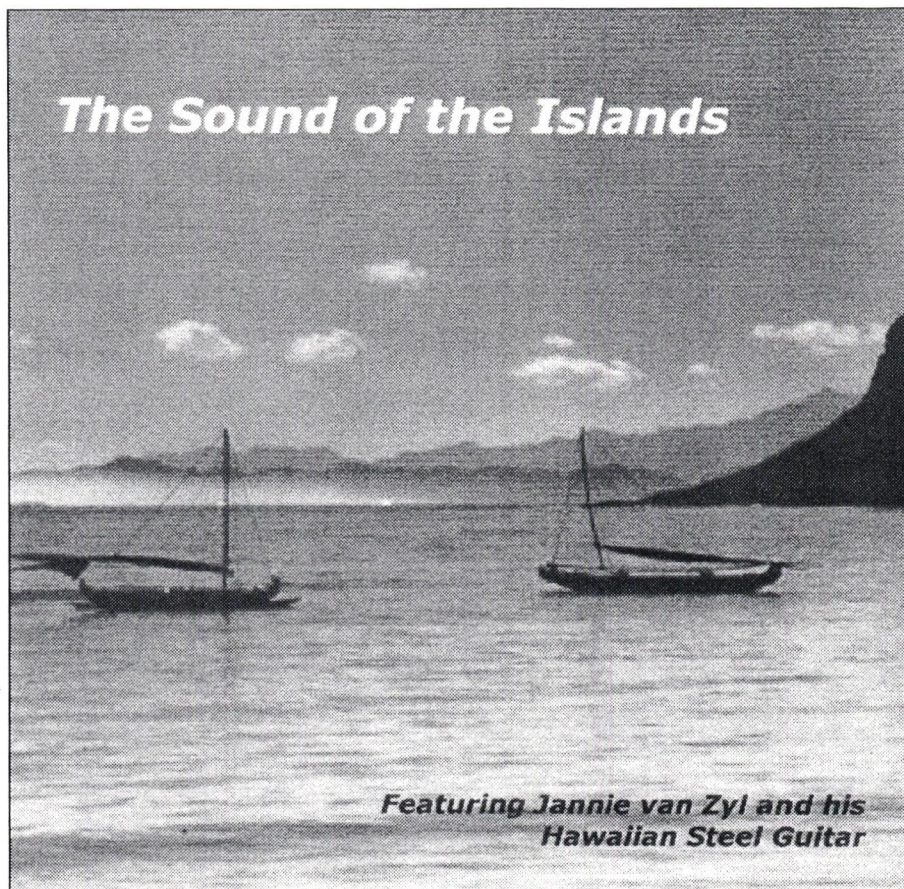
According to John Marsden, you can get both CDs in the U.S. from Worlds Records, 890 Tamalpais Ave., Novato, CA 94947. He says the U.S. price is \$17.00 (plus postage).

We'll leave all you "pros" and beginners to listen "over and over again", as Alan says. Have a satisfying Hawaiian-style steel guitar time.



And, from South Africa, Jannie Van Zyl's **"The Sound of the Islands"**, a CD inspired by his first trip to Hawai'i in 1997 for HSGA's Honolulu convention. Jannie writes in his liner "Palms blowing in the wind; an island breeze on your face; bronze bodies dancing to the rhythm; lots of beautiful flowers; add to this the island music and you know that you are in PARADISE." The sixteen lush and lyrical steel guitar arrangements Jannie plays depict all of the above. After a year of concern over mail "disappearing" in SA, Jannie rejoined HSGA this summer. We're happy to welcome him back! Cost including postage for US members is \$20.00. Overseas members will need to order directly from him. See *E Komo Mai* for Jannie's mailing and email addresses.

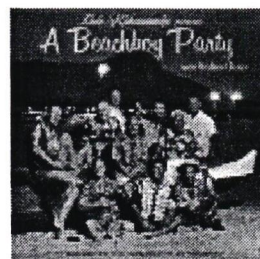
Here's a December **MUST WATCH TV program for your calendar:** On most PBS "Pledge Week" program listings in the U.S. and Japan, you should find a show entitled **"Hawai'i: Songs of Aloha"**. TV producer, Stephen Reed, has been in Honolulu since last winter putting together this music "Special", and we – among many who helped him – were privileged to be part of the "live audience" for the taping at Hawai'i Theatre. All the performing groups are HOKU Award winners (our recording industry's answer to the "Grammys"). And there's also wonderful hula performances. It's one of the best all-around music productions we've seen outside of Broadway. You'll hear **Alan Akaka** on steel guitar, too, during the intro interludes of "Waikiki", and the final "Aloha 'Oe" by the Kamehameha Schools Choral Glee singers. Stephen is well-known for his TV productions of the Newport Jazz Festival and many TV Network music specials. Of this production experience, Stephen said "this year I learned what the spirit of *aloha* really means."



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I am a:  Professional musician  
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# *E komo mai!* Welcome New Members

BARNEY AKUNA, 59-442 Alapio Rd., Haleiwa, HI 96712  
HANS APISALOMA, SR., 3364 Anuwano Pl., Makawao, HI 96768  
MARGARET & ROBERT BAILLIE, 41 Grimsby, ON L3M 3N1, Canada  
DONALD BRILLHART, 9016 Hwy. 59N, Marshall, TX 75670  
DANIEL DOLL, 1713 Carroll Av, No. Merrick, NY 11566-2901  
JOSEPH T ESPOSITO, 4097 College Hill Rd, Cambridge, OH 43725  
\*JOHNNY FARINA, P O Box 643, Great River, NY 11739  
ROLAND Q HITE, 421 W Rudisill Blvd, Ft. Wayne, IN 46807  
J.D. ISENHOUR, 3623 Oakwood Av., Charlotte, NC 28205  
DALE KREBBS, 16115 Gleneagle Dr, Fountain Hills, AZ 85268  
\*DR. JAMES MASON, 277 Aikahi Pl., Kailua, HI 96734  
JOHN NICKLESS, 7220 Sesame St., Columbus, GA 31909  
DR. JAMES PAPAYOANOU, 1754 Aka'aka'awa St, Kailua, HI 96734  
TOM PERSON, 1418 El Camino Real, Eules, TX 76040  
RUSSELL & KATHLEEN POLLOCK, P O Box 2864, Zanesville, OH 43702  
KAREN SAKUMA, 45-757 Hilinai St., Kane'ohe, HI 96744  
JEAN-DAVID SAUSER, 164 Saratoga Blvd. W. Royal Palm Beach, FL 33411  
KEITH E STODDART, 395 Kaplan Av, Hackensack, NJ 07601  
\*JANNIE VAN ZYL, Bx 1171 Kokaje Village, Nylstroom 0515, So. Africa  
LOUIS J ZERDONER, 1237 Bay Rd. 11-D, Webster, NY 14580  
\* Welcome Back! You were missed.

**NEW & CHANGED/CORRECTED\* E-MAIL ADDRESSES**

US-AZ	Dale Krebbs	*letsridehorses@excite.com
US-CA	Duke Ching	*DukeManofSteel@webtv.net
US-CA	Robt. Carl Schenk	GoldenGrizz@NueWorld.com
US-FL	Jean-David Sauser	jaydee@Bellsouth.net
US-GA	John Nickless	steelman@Knology.net
US-HI	Hans Apisaloma Sr	htapisa@aloha.net
US-HI	Steve Cheney	cheney@byuh.edu
US-MN	Lee Dybevik	dybevik@USWest.net
US-NC	J D Isenhour	rh13623@aol.com
US-NY	Johnny Farina	zzzwalk@core.com
US-NY	Daniel Doll	ldoll@optionline.net
US-OH	Joseph T. Esposito	Joshire@aol.com
US-TX	Tom Person	tom@laughingbear.com
US-VA	Rick Aiello	LEILO@Brgnet.com
US-VA	Charles Rambo	*crrambo@Juno.com
SO. AFRICA	Jannie Van Zyl	jannievz@hotmail.com
SWITZERLAND	Beat Iseli	beat.ise@bluewin.ch
WALES	Pat Jones	PatJones@tyonnen.zx3.net

## **OPTIONAL WEEK IN KAUA'I, MAY 6-12, 2001**

HSGA has reserved 15 double rooms at the Kaua'i Sand hotel on the beach in Kapa'a, just a few miles north of Lihu'e and airport. Senior discounted rooms are \$64 per night + 11.41 tax. There is no need to register with the hotel at this time; all Kaua'i arrangements can be made during Honolulu convention.

We MUST however have a  
COUNT of members wishing to go to

Kaua'i after the HSGA convention. Please fill in "OPTIONAL" portion of the reservation form. During convention, there will be sign-up sheets where those wishing to form a group to get reduced flight rates to Kaua'i can sign up. Air tickets can be bought from the agent in the Queen Kapi'olani lobby.

Kaua'i is the beautiful "Garden Isle", and worth a visit of at least several days.

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1/2 persons	\$64 + 11.42% tx.	_____	3 persons	\$81 + 11.42% tx	_____
4 persons	\$98 + 11.42% tx.	_____	W/KITCHENETTES: subject to availability \$102 + 11.42% tx		

ONE DAY'S DEPOSIT ENCLOSED TO HOLD RESERVATION\*  Check/M.O. for \$ \_\_\_\_\_ herewith.

CREDIT CARD  Visa  MC  Amex  Diner's Club /# \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ EXPIRES \_\_\_\_\_

Name on card \_\_\_\_\_ Signature of Cardholder \_\_\_\_\_

----- CUT HERE AND MAIL FORM **ABOVE** TO THE CASTLE GROUP AT ABOVE ADDRESS. -----

MAIL FORM BELOW TO HSGA

## 2001 HONOLULU CONVENTION REGISTRATION

APRIL 30 THROUGH MAY 2, 2001 • QUEEN KAPIOLANI HOTEL

NOTE: Your 2000-'01 HSGA dues must be paid to participate

FIRST & LAST NAMES OF ATTENDEES \_\_\_\_\_

MAILING ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE/PROV/COUNTRY \_\_\_\_\_ ZIP/POSTAL CODE \_\_\_\_\_

Encl.: Advance Registration \$ \_\_\_\_\_ (\$65 PER PERSON). OVERSEAS members ONLY may register on arrival.

\*CHECK OR MONEY ORDER ONLY. REG. FEE **INCLUDES LUNCH** IN "AKALA ROOM", APRIL 30, MAY 1,2, AND IS PART OF HSGA'S "AKALA ROOM" RENTAL PACKAGE. VOUCHERS FOR 3 LUNCHES WILL BE ISSUED TO YOU AT HSGA CONVENTION REG. DESK ON FRIDAY, APRIL 28, 9AM-NOON. **There is NO fee reduction if you eat lunch elsewhere.**

PERFORMANCES:  I plan to perform.  I will play back-up for others, on  Guitar,  'Ukulele,  Bass,

Other (state) \_\_\_\_\_  I need to play at following time and day \_\_\_\_\_

Performers: plan 20 minutes on stage; bring 2 sets of chord charts for back-up players.  
Amps and mics will be provided on stage, but NOT available from hotel for private jam sessions

PLEASE answer following, so we know where to find you!  I am Registering at Queen Kapi'olani Hotel

Staying at following hotel/home \_\_\_\_\_ PHONE \_\_\_\_\_

## ++++OPTIONAL TRIP TO KAUA'I - MAY 6-12++++

YES, I / We want to go to Kaua'i (SEE ARTICLE- PG 18)  NO, I /We will not be going to Kaua'i

\*\*CONVENTION EVENT SCHEDULE WILL APPEAR IN THE WINTER QUARTERLY\*\*

**Getting to Know You**  
**Continued from page 15**

Army; I chose the 1st Calvary Division in Japan.

The Japanese had not heard any Hawaiian music (legally, that is) all during the war, and they loved steel guitar, so all my off-duty time was taken up playing in Tokyo clubs. You oldtimers that served in Japan –

**HSGA'S  
TOLL FREE  
PHONE NUMBER**

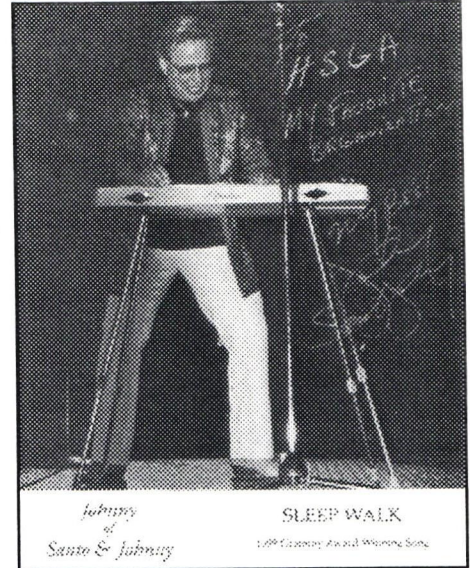
**If you're in the U.S. or Canada, and need to phone the HSGA office in Honolulu, use our toll-free number: 877-446-0457. Best times are Mon-Fri, 8 am - Noon, Hawai'i time (5 hours behind East Coast Standard time; 6 hours during Daylight Savings.) Or leave a clear message, and we'll call you back.**

remember the "Rocker Four:", "The Union Jack", etc.??

It was illegal for Americans to play in Japanese bands or to do anything that was deemed taking a job away from a Japanese. There were not too many steel players around, so I didn't feel that I was depriving anyone of a job. I did wear a black wig, and kept my head down so that no one could see my western features.

I transferred to Hiroshima and continued my music in my off-time. When I was leaving, in December 1949, I gave my National New Yorker and my Epiphone amp to a 16-year-old Japanese kid who would come to every gig I played and sit out of sight on the bandstand. I hope he found a teacher.

I was given the nickname "Pake" by the Japanese in the band, as I had spent about four months in Shanghai, China just before the communists took over. I am still



*Look who's back – our "zzzz" star, "Sleepwalk" Johnny of Santo & Johnny fame. What HSGA steel guitar player doesn't love to copy Johnny's styling on that forever-popular tune! And who of you listeners can't hum or whistle the whole song? See how you are, Johnny.*

playing Hawaiian gigs, mainly with Ed Maunakea and the Kama'aina Hila Troupe, in Texas.

## HSGA QUARTERLY

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

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X 6/01

## FALL 2000

- HONOLULU CONVENTION 2001- REGISTRATION FORMS
- #2 BAR TRACKS – Alton Braun
- AROUND THE WORLD OF HSGA MEMBERS
- "Sleepy Lagoon" arrangement by Alan Akaka