



Quarterly
Newsletter

HAWAIIAN

STEEL GUITAR ASSOCIATION

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Please Contact Us!

Send news, comments, photos, email changes or change of address to:

HSGA

**2145 Tiffany Walk
Manteca, CA 95336-9555.**

Send us an email at hsga@hsga.org.
Photos will be promptly returned on request.



Malie Lyman headlines our 2023 Festival in Cupertino, California

HSGA Festival 2023

2023 Festival Planned for September, 2023

By Roberto Alaniz

The Festival Planning Committee is moving forward with plans for a second HSGA California Festival in September of 2023. Our first decision was to keep the Festival in the San Francisco/Bay Area, as several members who help to organize the event and manage the logistics live in the Bay Area and Northern California region. The Bay Area has the advantage of having three major international airports (San Francisco, Oakland and San Jose). In addition, public transportation throughout the region is ample and accessible.

Malie Lyman, an 19 year old up and coming Hawaiian steel guitarist and vocalist from Oahu, Hawaii, has accepted our invitation to be our Special Guest Performer for the 2023 Festival. Malie is the great-granddaughter of the legendary Auntie Genoa Keawe and a student of Alan Akaka's Ke Kula Mele.

... continued on back cover



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Lorene Ruymar (1985)

STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a tax-exempt, nonprofit educational corporation in the State of Hawai'i under Section 501(c)(3) of the Internal Revenue Code. Our primary purpose is to develop a global network of players and lovers of traditional Hawaiian music and to encourage the study, teaching, and performance of the Hawaiian steel guitar. Our primary financial goal is to provide scholarship assistance through donations to steel guitar students who demonstrate the ability and intent to become accomplished performers.

MEMBERSHIP

Membership is open to all steel guitar players and non-players around the world who support the perpetuation of the Hawaiian steel guitar. Annual dues are US\$30. The membership year begins July 1. Members receive the HSGA Quarterly and other group benefits. The Quarterly is mailed four times a year First Class to addresses in the United States and by Air Mail to foreign addresses. Members can obtain an Associate Membership for a spouse or family member at a cost of \$10, added to the annual dues; an Associate Member is entitled to discounts at certain HSGA functions and can vote in HSGA Board elections.

SUBMIT ARTICLES & COMMENTS TO:

HSGA Quarterly, 2145 Tiffany Walk, Manteca, CA 95336-9555 USA; E-mail: hsga@hsga.org. In addition, email submitted items directly to the editor at Mike Wittmer webmaster@hsga.org. Letters to the president and general club comments should be sent to: Christo Ruppenthal at 552 Apollo Way, Madison, WI 53718 or emailed to christo@christoruppenthal.com.

VF4-Virtual Festival 4 this February/FosterCity Highlights

By Roberto Alaniz

HSGA will premier its 4th Virtual Festival on a Saturday, February 4 at 4:00 PM Eastern Time. The program will feature video from the Foster City, California festival that was held in August of 2022, and specifically the Saturday afternoon session and the Luau Dinner Show. Players and artists featured in this segment include: Roberto & Jorge Alaniz, Christo Ruppenthal, Mikiya Matsuda, Patti Maxine, Bobby Black, Alan Akaka, and our Special Guest Performer, Greg Sardinha. Some portions of these individual performances have already been posted on YouTube. However, VF4 is a more complete presentation of the program in its entirety.

VF4 is a four-hour program presented in two-hour segments. (4:00 PM to 6:00 PM and 7:00 PM to 9:00 PM, Eastern Time).

(NOTE: Video of member sessions from August 11, 12 and the morning of the 13th, will be posted on the HSGA.org website under the Membership tab, then under Member Portal. The password to access the member portal is HSGA_aloha_member. We missed a few performers due to camera operator (me) error, and I do apologize for that.)

Call for Member Videos

By Roberto Alaniz

HSGA has adopted a general strategy for producing and presenting Video Festival programs two times per year. The summer program will feature videos produced by members and invited guests, as well as selections from our video archives. The winter program will feature selections from the In Person Festival held in the fall.

We invite HSGA members to submit their videos at any time during the year. As they are received, our video festival team will edit and compile the videos into the next available program. The video entry and consent form is available on the HSGA.org website.

Thanks to all the members who have contributed videos to previous festivals. Your efforts to record your performances and share them with all of our members are very much appreciated.

Are you reading the printed copy of the newsletter?

We offer the current and past issues on our website, hsga.org. There is a members portal page that requires a password, HSGA_aloha_member, it will take you to the newsletters page. There you will find the latest newsletter as well as many past newsletters. More will be added from time to time. The online version is in COLOR. They are Adobe Acrobat files (PDF) you can read on line or print out on your printer. You can print the whole issue or just select pages. Adobe Acrobat reader is free, <https://get.adobe.com/reader/>

Mahalo, Members!

Keep those great emails, letters and photos coming! If possible, send original photographs or digital camera output. We cannot use grainy or washed out photos. Please send news, comments, or photos to:

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Email us at hsga@hsga.org.

Would you like to advertise in the newsletter?

Various ad sizes are available.
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for a rate sheet.

Letter from the HSGA President



Aloha Members,

I'm excited to announce that we've really made some headway on our in person festival plans and ideas for the coming year. The committee continues to work out the details and remains in contact with the venue, hotel, caterers, and guest performers. We hope to improve on our experience in Foster City in 2023. A number of changes are taking place for the coming year in terms of timing and location. You will find many details in this issue. And many more details will be published in the near future as we make firm commitments.

I wanted to take a moment to encourage members to donate to the HSGA. Your donations help the club thrive and further our mission of spreading the sounds of the Hawaiian steel guitar. They also help to offset the costs of our festival gatherings, website, and other related costs.

In many of the previous years, our festivals have cost more than they have brought in. The board has been discussing ways to make the mainland festivals we host expense neutral in the coming years. This would potentially allow us to reallocate our funds to more scholarships and other projects. It may even allow us to begin hosting HSGA events on the islands once again.

We've recently received a very generous donation from the Roeder Family Charitable Trust. I wanted to acknowledge it and thank Mark for his generosity. It will be allocated to help fund activities and offset member costs to attend our 2023 festival. Although Mark was able to make a sizable donation, we want to stress that any donation amount is most appreciated and will be put to good use!

I remain excited and inspired to have the opportunity to dedicate my time to our club. I look forward to working with the board, committee members, and other volunteers on the variety of upcoming projects we have to work on. If you have any thoughts, questions, or suggestions for the future of the club, I look forward to hearing them.

Christo Ruppenthal

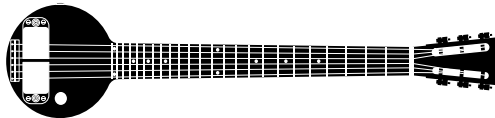
Mahalo

HSGA Member Marketplace

Do you have equipment to sell? Are you looking for something related to Hawaiian music?

Buy & Sell one-paragraph ads are free for paid-up HSGA members.

Look for a page on our website HSGA.org in the Membership tab. <https://hsga.org/member-portal/>



Steel Guitars For Sale:

- > Fender Stringmaster brown double-8
- > Fender Deluxe 6
- > Rickenbacker JB-8 Jerry Byrd model
- > and many more...

Please email:

roberto.alaniz@comcast.net
for photos and prices.

HSGA New Members

GERARD EGAN AND CAROLYN SILLS, Capitola, CA
GINGER HORNER, Albuquerque, NM

Financial Report

The Hawaiian Steel Guitar Association Treasurer's Report-1st Qtr, 2022-2023

Beginning Balance (7/1/22)	\$ 32,872.60
General Fund	\$ 17,448.56
Scholarship Fund	\$ 9,638.34
Ending Balance (9/30/22)	\$ 27,086.90
Japan Account Ending Balance	\$ 1,116.18 *
Expenses	
Printing	\$ 338.73
Postage	175.10
Web/Software/Subscriptions	\$ 151.16
Foster City Festival Hotel Expn	\$ 8,189.72
Festival Entertainer Expense	\$ 3,440.90
Stage Banners	\$ 967.03
Festival Supplies & Misc.	\$ 345.95
HSGA T-Shirts	\$ 823.38
Total Expenses	\$ 14,431.97
Income	
Dues	\$ 2,599.54
Donations (General)	\$ 1,460.21
Donations (Scholarship)	\$ 40.00
Foster City Festival	\$ 4,237.27 **
Virtual Festival 3 Donations	\$ 496.44
Total Income	\$ 8,833.46

* \$1,116.18 Dollars = 161,246 Japanese Yen

** Does not include Brown Paper Tickets
collections of \$5,960
(Posted in 2nd Quarter)

Aloha Margie Mays

By Chris Kennison (Jan. 2023)

We said goodbye to one of our HSGA members and friends - Margie Mays, on November 17th 2022. She was a passionate and dedicated musician and steel guitar artist who had been an HSGA member since the early 80s.



She performed on steel guitar for over 70 years, and in recent years had many students who were lucky enough to find her. I first met Margie at HSGA in Joliet over 20 years ago - and became an instant fan. At first listen, you knew she was a pro.



She was an audience favorite everywhere she performed. I was always inspired by her arrangements and her touch and tone on the steel - so smooth! And always professional - with a big smile and a twinkle in her eye - you knew she loved playing and sharing the music on steel. I would always practice harder after hanging out with Margie at steel guitar festivals. I was lucky to

be able to share the same stages with her in recent years at HSGA events, or larger shows like the Southwest Steel Guitar Assoc. convention, or the Texas Steel Guitar Assoc. in Dallas, or Scotty's in St. Louis. And also glad not to have to follow her performance!



She and her husband Don have lived in Mesa AZ for the past 29 years - where she taught steel and performed locally. She said "Don was my roadie" and he was - for all the time they lived together. He supported her 100%.



They were inseparable. I've been a resident in Mesa in the winter for over 10 years and I looked forward to our visits which were way too few because I was always "at a gig". When I'd visit we'd talk in her music room which is a tribute to her long career in music - with pictures of her sharing the stage with her sister in the early years - and well known steel guitarists like Jerry Byrd, Don Mays Buddy Emmons, Scotty, Speedy and many more. She and Jerry Byrd were great friends.

In recent years if you attended HSGA shows - you'd hear her play her prized Excell Double-8 - it was her main guitar. Don would always be there to help her get it on stage and set up. Jerry Byrd borrowed it once at a show in Indiana - she said "it

continued next page

HSGA Donations

Dee Reddington, Escondido, CA \$500
Delano D. Kruzan, Macomb, IL \$330
Hawaii Institute for Music Enrichment and Learning Experiences \$275
Meyer & Raena Hammerman Foundation \$250
Daniel Tremblay & Linda Mentzer, Honolulu, HI \$250
Mark Roeder, Milwaukee, WI \$200
Bill Rhyne, Sebastopol, CA \$200
Robert "Bo" Bahret, Cordova, TN \$100
John Limbach, Billings, MT \$100
Rick Collins, Claremont, CA \$100
Terri Cass, Ashkum, IL
Robert Backlund, Boulder, CO
Robert Clifford, Tumwater, WA
Jackie Luongo & Ray Franson, Lee's Summit, MO
Rich Wilson, Seattle, WA

Mahalo

Peter Burke, Shell Beach, CA
Mike Wittmer, Ft. Collins, CO
Roberto Alaniz, Manteca, CA
Keith and Carmen Haugen, Honolulu, HI
Beat Iseli, Winterthur, Switzerland
Margo L. Klundt, Sherrard, IL
Margie and Don Mays, Mesa, AZ
E. T. Niehaus, Grove City, MN
Roger E. Peterson, South Jordan, UT
Lindon O. Stoddart, Miami, FL
Donald and Donna Weber, New Lenox, IL
David S. Wier, Okeechobee, FL

Missed the Virtual Fests?
You can see them any time:



<https://hsga.org/2021-virtual-hsga-festival/>



<https://hsga.org/virtual-festival-2/>



<https://hsga.org/third-virtual-festival/>

Aloha Margie Mays continued from page 4



Margie Mays and 'Speedy' West

had his fingerprints on it for a long time". But she also played resonator, lap steel and was a great pedal steel player. Margie Mays was born July 28, 1935 in Los Angeles, CA. She had one sister - Virginia Thompson (Ginger) - and Margie was the oldest. She started playing steel guitar when she was 10 years old. She told us a man came to their door with a little wooden steel guitar and said he was giving lessons. After 2 years she was playing shows and soon joined a U.S.O. group based in L.A. The Air Force flew their troupe to many bases around the country. She met Don - her husband, on a blind date and they were married on March 1, 1959.

When they moved to Torrance CA for Don's work in aviation - she was playing in local bands where she met John Agar (movie actor) and started a new band called "The Freedom Train". She was hired as the 'girl singer' and steel guitar player. Margie told me she was especially proud of the Freedom Train - they performed all over Southern California. She said, "We always did our last number "America, the Beautiful" as a tribute to John Wayne and John Agar recited the poem "America, why I love her". It always brought the house down and got a standing ovation". When she lived in Georgia for a few years, Margie was in the warm -up band for the Gatlin Brothers when their tour



was in Atlanta. She told me: "I have loved Hawaiian and Country music all my life and Jerry Byrd was my hero. I was lucky enough to be friends with him for many years and appeared on the Ho'olaule'A May 7, 1989 in Hawaii. I have been a member of HSGA since the early 1980's and a member of the Texas Convention since about the same time." Margie will be missed. At her service the pastor told us to value the silence - because silence gives music its power. The pauses make what comes next more powerful and gives music, and life, its rhythm. Plato said "Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything". Thanks Margie for all the music!

July 2, 1935



November 17, 2022

TWO STEEL PLAYERS FROM EASTERN EUROPE and TURKEY



Sergei Krotkoff

By Les Cook

The steel guitar spread far and wide in the early twentieth century. As Hawaiian musicians began to travel around the world and 78 rpm records became widely available and heard on radio, more and more non-Hawaiian players took up the instrument. In this article we'll look at the careers of two such players ... Sergei Krotkoff and Stassi Tomboulis.

SERGEI KROTKOFF

In Russia Ivan Danker recorded many times and M.A. Petlichenko played and recorded on steel with Tchernorayoff's Balalaika Orchestra. Possibly the first Russian to play the Hawaiian steel guitar, however, was Sergei Nicolaevich Krotkoff – a skilful musician on both steel and regular guitar.

Sergei was born in Novgorod on 28 September 1896. Our earliest knowledge of him comes courtesy of Vladimir Alexandrov of the Slavic Department at Yale University. Alexandrov has researched the career of Frederick Bruce Thomas (1872-1928) later known as Fyodor Fyodorovich Tomas and in 2013 published his book "The Black Russian". Thomas was an African American from the deep South of the United States who had a remarkable rise to fame and fortune as an impresario in pre-Revolutionary Moscow. Following his flight from Russia after the revolution he settled in Constantinople (now Istanbul), where he was the first to import jazz to his clubs. Alexandrov's book tells us that Krotkoff performed in Thomas' Constantinople establishments in the early 1920s. One of these clubs was the "Rose Noire" where in December 1924 he was performing on the Hawaiian steel with a musician named Egoroff. We might wonder where he became aware of the steel guitar and how he learned to play ... perhaps from hearing records by Frank Ferera or a touring Hawaiian troupe

such as Kanui & Lula?

June 1926 provides us with our next "sighting" of Serge (as he had now become known) Krotkoff when he sailed with Viatchslav Mestchersky from Cherbourg in France to New York. The ship manifest informs us that his last permanent address was Constantinople and that he and Mestchersky were travelling to the USA to study for 3 years at Columbia University. Mestchersky applied for US citizenship in 1936, giving his occupation as interior decorator and it seems that his connection with Serge was non-musical.

A few months later Krotkoff was heard on radio station WGBS. The Boston Globe newspaper on 31st August reported that he and a Russian prince who wanted to keep his identity secret were performing that evening as "The Two Guitars". The prince's identity remains unknown as far as I am aware.

On 28 May 1928 Krotkoff recorded for the first time, for the Okeh label in New York. His steel guitar was accompanied by Theodor Zarkevich on guitar on four sides (Caperucita, Lirios, Vernis V Sorrento and Poi Lastochka Poi). Two of these sides, including Lirios, saw issue in Okeh's Mexican series (Okeh 16283) issued under the name S. Cortez y sus Hawaiianos. When Lirios was reissued in the 1980s by the Rounder label this led to the incorrect assumption that the musicians were Mexican. This would not be the last time Krotkoff's recordings would be mistakenly attributed.

Zarkevich (1893-1977) was also a Russian émigré ... he was born in Odessa and moved to New York in 1923 from Constantinople where most likely he first met Krotkoff. Zarkevich's obituary tells us that he taught music in a New York school and college.

Whether Krotkoff's intention had ever been to study at Columbia isn't known but in any event by February 1929 he had

Continued on the next page ...

TWO STEEL PLAYERS FROM EASTERN EUROPE and TURKEY

left the United States and was in France, performing in Paris at Boïard's cabaret in Montmartre where he was billed as the Russian Eagle of New York. Boïard's was a Russian themed establishment with entertainment to match. Other Parisian venues it is known that Serge played in included Prado and Le Chateau Cabaret in Montmartre.

Russian cabarets were evidently quite popular in Paris and elsewhere in France, and guitarists including Hawaiian guitarists, were sometimes featured. Sam Ku played at Le Kasbek Russian cabaret in Paris and Serge was on the bill in December 1930 at Abrek Oriental Hall, the Famous Russian Night Cabaret in Monte Carlo.

While in Paris Krotkoff recorded once again, this time for the Odéon label. A total of twelve sides were made and judging from the matrix numbers it seems that there were three sessions. The first session, in around April 1930, featured him on Hawaiian steel with a rhythm guitar accompaniment. As always, his playing is perfectly executed, *Lover Come Back* (Odéon 238.0250) being a particular personal favourite. The second session probably in October 1930 saw another three sides recorded with just one having steel guitar. The remaining two sides show that Krotkoff was an exceptional player on non-Hawaiian guitar too.

For his final session Krotkoff was recorded with a cellist named Teplitzky with no Hawaiian guitar at all on the six issued titles. As with all his previous recordings these were all instrumental sides.

His Odéon records received good reviews in the press when they were released and were featured on radio stations throughout France and other countries too. Some of the sides were issued in Germany and Japan but curiously a few titles issued in Japan, erroneously credited to Krotkoff, were actually by the Greek steel guitarist Kostas Bezos.

What happened to Serge after the early 1930s is so far rather a mystery. He became a citizen of Argentina and his visa obtained for a visit to Brazil gives his occupation as a carpenter. He moved to the United States in the 1950s, settling in New York. He played guitar on two LPs of recordings by a Russian singer Marusia Georgevskaya *A Treasury of Russian Gypsy Songs* which seem to be his last records. He became a US citizen in 1964 and died in 1966.

STASSI DE TOMBOULIS

This musician was particularly popular in Germany and other countries in Europe from the late 1930s into the 1960s. He was born on 20 March 1908 in the city of Kotyora (now called Ordu) on the Black Sea coast of Turkey. His family was of Greek origin.

He was often known professionally as King Stassi Tomboulis or even simply King Stassi.

His earliest reported musical work was in the Royal Palace Orchestra in Bucharest during the reign of King Carol 2nd suggesting that this took place in the early to mid-1930s.



Among the various mysteries surrounding his early life and career is one claim that Tomboulis was part of the White Birds group led by the great Greek steel player Kostas Bezos. This, however, cannot be substantiated.

It is known that in 1937 he recorded in Bucharest as steel guitarist with the Hawaiian orchestra of Mihail Daia, a bandleader and actor in Romania. The recording company's file mentions Stassi's name on just one of the two songs but it is almost certain he plays on both sides. Sadly these H.M.V. recordings were not issued at the time, but test pressings found their way into the record collection of A.P. Sharpe (see note 1). One side was *O Casuta Mica* (In a Little Hula Heaven) and this was reissued on the CD *Steeling Around the World Hawaiian Style* (HQCD 182) released by Interstate in the UK. Stassi plays effectively on an acoustic steel guitar alongside accordion, guitar, violin, piano and mixed chorus of singers.

Daia also recorded *In Hawaii*, a tango credited as a joint Daia/Tomboulis composition on the Columbia 78 (DR 148). Stassi's name does not appear among the band names listed on the record label but more than likely he is the steel player. The other side of the record, *Tu Tu, numai tu*, also includes steel guitar, again probably by Tomboulis. (Readers should be able to find both of these recordings on YouTube).

In the late 1930s Tomboulis made his home in Germany, and he remained there for many years, living in Berlin and Frankfurt. He became popular on both stage and on radio with his own

Continued on the next page ...

TWO STEEL PLAYERS FROM EASTERN EUROPE and TURKEY



Hawaiian group and as a member of larger orchestras. In 1940 he recorded the first version of his own composition Traum von Haiti (Telefunken 10166) a wonderful tango which shows Stassi's abilities on his acoustic steel guitar. The record's other side, Sehnsucht nach Haiti, is a beautifully played Tomboulis penned instrumental waltz.

Subsequently Tomboulis toured and recorded with the popular orchestra of Juan Llossas from Barcelona, which was very successful in Germany. He recorded a second version of Traum von Haiti with Llossas and a female singer Margot Friedlaender (Tempo 5112). By now Tomboulis was playing an electric steel guitar and it's a fine version of his composition although with the orchestral arrangement the role of Stassi's steel is diminished.

It was while on tour in Spain in February 1950 that Tomboulis

was interviewed for the weekly theatre and music newspaper Barcelona Teatral. He explained that he took up the Hawaiian steel guitar in 1930 and ten years later acquired his first electric instrument.

Stassi claimed to speak eight languages and to have performed in theatres across Germany, Switzerland, Austria, Greece, Turkey, and Egypt. He was about to leave Spain for Berlin followed by Denmark, Norway, and Finland before touring with the Llossas orchestra to cities in Switzerland. Only then could he visit his family in Greece – for the first time in 14 years.

Stassi also claimed in the same interview that he had appeared on radio stations across Europe and made hundreds of records. The latter claim appears to be a significant exaggeration although it is quite possible that there were recordings with orchestras which I haven't traced. He did appear on one side of a 78 record for Telefunken (A 11360) with the Bela Sanders Orchestra and vocalist Horst Winter and a handful of recordings for the Pallas label. There was one further recording made with Juan Llossas, a version of Tabu, for the Brunswick label (Brunswick 82352).

Probably in the early 1960s Stassi made a few records with the quartet of Spiros Piperakis which appeared as 45 rpm discs on a Greek label (Greka). Copies have not been traced but some of titles sound interesting, such as Hawaii Stassi and The Island of Nisaki in Hawaii (Nisaki is a village in the Greek island of Corfu!). He also collaborated with Zak Iakovidis on an e.p for Odeon which included his composition Rumba Hawaienne.

Tomboulis was a religious man of the Greek Orthodox faith and had a special relationship with the historic monastery of Panagia Sumela (see note 2) in northern Turkey. The ancient monastery was abandoned following the mass population exchange between Turkey and Greece in 1923. In 1951 Stassi and his brother Kostas were among the first donors to the foundation of a new Panagia Sumela monastery in northern Greece.

Stassi Tomboulis died in Athens in 1976.

Notes:

1. Albert Percy Sharpe (1906-1968). Director of Clifford Essex Co., editor of BMG magazine in the UK, author and record collector
2. Most Greek churches dedicated to the Virgin Mary are called Panagia

Thanks to Sergio Del Rio, Tony Klein and John Marsden for their assistance in this article.

Changed Email?

Please send email/address changes to the staff at hsga@hsga.org

Changed Address?

Editor's note: Les Cook has contributed several articles and is a longtime HSGA member. He lives in Hyde, United Kingdom, ... and has quite an interesting story himself.

Look for Christo's interview with him in our next issue.

Coco Wire

From Les Thorne, Vero Beach, Florida

I have tried for a few years to find a lap steel or any steel person who teaches. The nearest person I found in Florida is in Pensacola, which is only 600+ miles from where I live. I've never had a lesson. Are you aware of any other teachers in the State?

Thanks, Les Thorne

HSGA Newsletter back issues available

by Roberto Alaniz

Special thanks to Bo Bahret and his daughter for contributing to our collection of Quarterly Newsletter back issues. Bo has been an active participant of HSGA for several decades and, at one point, was a key person involved in newsletter distribution. Bo mailed me his collection of newsletters, ranging from the years 2000 to 2012.

These back issues are made available at our annual festivals. If you are looking for a particular edition, contact me and I will check our stock. For a \$5 donation to HSGA, I will mail you a back issue.

Hawaiian steel guitar in Europe

By Roberto Alaniz

Earlier this year, I wrote to HSGA member John Marsden who lives in Sheffield, England, inquiring about resources for articles about Hawaiian steel guitar in Europe in the first half of the 20th Century. John responded and I am sharing his letter with our readers.

"Dear Mr. Alaniz,

What a nice surprise to receive your letter today. Of course, I know your name from the HSGA Board of Directors, and your photo was in the Spring Newsletter. The Association seems to be doing very well and is in thoroughly capable hands.

Yes, a great deal of work has been done in recent decades concerning the spread of Hawaiian music, not just in Europe but to so many corners of the world. I do find it a fascinating topic, and each country had its own distinctive interpretation and "take",

I am sure you'll have the George Kanahale/John Berger book, HAWAIIAN MUSIC AND MUSICIANS (2012)? There's a great deal in this regarding the different countries and still more could be added. John Berger obtained excellent contributions from experts to cover

France, Germany, the Netherlands, Scandinavia and so on, and I had the honour of putting a few words together regarding the U.K., with a separate article on Felix Mendelssohn.

However, there's always more to learn, and the unceasing flow of fresh information expands our knowledge and corrects existing mistakes, of which there's no shortage! Ha!. I'm currently focusing on Mendelssohn, whose Hawaiian Serenaders were the dominant (though not the only) Hawaiian band in the U.K. during the 1940's. The aim is an eventual book. You've very likely heard some of their recordings, as several CDs have been released.

So far as the early period is concerned – and your letter specifically mentions this – I think the best source is my good friend Les Cook. He's also an HSGA member, and has written for the Newsletter, so you'll have his contact details on file. Les has just produced a wonderful book + CD about the pioneers Kanui & Lula, as well as Joseph Puni, their associate. I would highly recommend this book, and if that's the period you're interested in, then I'm sure it would be well worth asking Les.

The "seed" sown by those early pioneers

took root and as local musicians took up steel guitar and ukulele a fascinating array of styles developed. It's rather a complaint of mine that nowadays, Hawaiians never visit the U.K. and Europe. They do great business in Japan, but there's potential here, too. I was first attracted by hearing Hawaiian music on the radio, but today it has disappeared. How can new fans be "hooked" if it is never heard. The only thing the average Brit knows now about Hawai'i is that everybody goes about in grass skirts! That's it!

Anyway, I must jump off my soapbox! See what Les says, and of course I'm always happy to put something together for the Newsletter... though preferably advancing on what's already available in John Berger's book.

Very best wishes & aloha ne!

John Marsden

Thank you John for your informative response. I will follow up with Les Cook. Finally, if other members have information to contribute to this topic, please send me and email or letter. roberto.alaniz@comcast.net.

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ArthursMusic.com

Hello Hawaii, How Are You?

bpm = 113, bossa ballad

Jaen Schwartz, Bert Kalmar & Edgar Leslie - 1916

INTRO

C

G[#]

C

1 2 3 4

T 12 12 8 12 14 12 12 11

A 12 12 8 12 12 12 12 12

B 12 12 8 12 12 12 12 12

1

C

G

Em⁷ Ebm⁷ Dm⁷

5 6 7 8

T 12 11 12 14 12 6 7 7 6 5 12

A 12 11 12 14 12 6 7 7 6 5 12

B 12 11 12 14 12 6 7 7 6 5 12

G⁷

C

Dm⁷

G⁷

9 10 11 12

T 14 14 12 7 6 5 5 7 7 5 7 7 12 11

A 14 14 12 7 6 5 5 7 7 5 7 7 12 12

B 14 14 12 7 6 5 5 7 7 5 7 7 12 12

C

G⁷

G⁹

13 14 15 16

T 12 11 12 14 12 7 10 7 7 5 5

A 12 11 12 14 12 7 10 7 7 5 5

B 12 11 12 14 12 7 10 7 7 5 5

Hello Hawaii, How Are You?

2

17

G G# C G7 Dm7 G7

T 12 14 14 13 12 8 8 12

A 12 14 14 13 12 8 8 12

B 12 14 14 13 12 8 8 12

11

2

21

C C#7 D7

T 12 12 13 14

A 12 12 13 14

B 12 12 13 14

6 6

25

G7 C

T 7 7 6 5 7 7 6 5 7 12 12

A 7 7 6 5 7 7 6 5 7 12 12

B 7 7 6 5 7 7 6 5 7 12 12

Harm-----|

12

29

C#7 D7

T 12 12 13 14

A 12 12 13 14

B 12 12 13 14

13 14

Hello Hawaii, How Are You?

3

33

G⁷ C Am⁷ G⁷

T 14 14 13 12 5 7 7 6 5 11 12

A 14 14 13 12 5 7 7 6 5 11 12

B 11 11 12 12

37

3 F

T 12 14 12 14 12 14 12 14 12 14 12

A 12 14 12 14 12 14 12 14 12 14 12

B 12 14 12 14 12 14 12 14 12 14 12

41

Dm⁷ G⁷ F^{#7}

T 12 14 12 12 14 12 14 13 12 7 7 7

A 12 14 12 12 14 12 14 13 12 7 7 7

B 12 14 12 12 14 12 14 13 12 7 7 7

45

F

T 12 14 12 14 12 14 12 14 12 14 12

A 12 14 12 14 12 14 12 14 12 14 12

B 12 14 12 14 12 14 12 14 12 14 12

Hello Hawaii, How Are You?

49

Dm⁷ G G⁷

T 12 12 17 17 12 12 14 14 13 12 7 7 14 7 14 12 11 10 12 11 10

53

C G[#] C

T 12 12 8 8 12 11 . 12 . 12 .

TAG

57

C G[#] Em⁷ Ebm⁷ Dm⁷ C⁶

T 12 8 7 7 6 5 5 5 5 5 5 12 12 12 12 12 12 5 12

The 'Oi No Ka 'Oi Steel Guitars

Kevin Gillies, 'Oi Acoustic

INTRODUCTION

The 'Oi ~ No Ka 'Oi Hawaiian Steel Guitar is the result of a conversation with Alan Akaka and a dream, and were introduced just 6 months later at the 2022 AISGC & HSGA Festivals. This is the first part of series of articles that explored the reasons behind and the process of developing the steels. To read the rest of the articles, please visit <https://oiacoustics.com/hsg-design/> and find out much more about Design, Sound & Tone Production, Strings & Intonation, Signal Chain, Ergonomics, Aesthetics and Finding Your Tone.

PART I: THE PROCESS OF DESIGN

The process of design for me is very similar whether it's a piece of furniture, a home, a community, or an instrument. It is logically working through a set of criteria and ideas to achieve a particular goal and, in particular with instruments, involves a lot of back and forth – if I try one thing, does it affect another? That process at the beginning is expansive – it's exploring all the things that COULD be done – and then reverts to a reductive focus of deciding which things SHOULD be included to find the essence, or cleanest resolution, of the design. No one design of anything can achieve all possible goals... which is why there are many alternatives of everything.

Previously I'd been focusing on acoustic instruments; originally that was inspired by Herb Ohta Sr. and Lyle Ritz at the Maui Ukulele Festival and Slack Key Festivals. I loved both slack and the jazz influences, and in particular on the baritone uke, but couldn't find an instrument I liked. I have a deep background in furniture building, and all the tools, so I built my own with some generous advice from a luthier from Tasmania. From there it's been a natural progression into various instruments including acoustic lap guitars – Weissenborn and teardrop.

Those instruments are primarily tuned in Taro Patch open G tuning or similar, and readily adapted from 6 string guitar tabs. But I had become enamored with C6, which is a lovely tuning with the relative Am over C chord, and is useful in other genres such as country and jazz. With 6 strings it's a close tuning, spanning only an octave and a half from A to E, and I was thinking about building an 8 string for a wider tonal range.

At last January's Los Angeles Slack Key Festival, I asked Alan Akaka what he thought might be the best tuning for an acoustic 8. Having the 5th (G) on top seemed good to me, with an A on the bottom to have two identical Am7 sets or with a low Bb for the 7th. Alan recommended a wider range with a low C on the bottom, then with a Bb for the seventh.

Accomplishing that successfully in an 8 string acoustic would be rife with conflict as a battle between structure and tone; that's a high wire act between building the lightest, most responsive instrument and it collapsing under constant string tension – for an 8 string, more than 200 lbs, and for a ten string 250 lbs – on a fragile soundboard. There is also a limitation on how much acoustic response you can get at the deep end due to the limitations of producing a long wave length on a

relatively small body size.

And critically, if you are going to play live, you must have amplification, which with an acoustic instrument is another battle – between tone and feedback. The growth and explosion of popular music in any genre cannot be separated from the ability to amplify good sound for large audiences; professional musicians depend on it for their livelihood.

A NEW BEGINNING

From this single short conversation with Alan, I went away considering taking a different tack: creating a new instrument from the ground up, focusing on sound production from the strings to amplification and eliminating all the middle ground.

The fundamental questions became:

- * Since professional players need amplification, and the acoustic guitar is fraught with complications of producing a full range of sound and then amplifying it, why not skip as directly as possible from producing the notes on the strings to the amplified output?
- * Can I produce a tone that is equal or superior to that of an acoustic, with a much deeper low end and crystal clear highs?
- * Would a steel then be more adaptable to different genres to have a broader appeal?
- * Can I devise a single design concept, readily adaptable to 6, 8 and 10 strings, different scale lengths, open to various tuning possibilities, and with a variety of interchangeable pickups and other electronic components to adjust the sound to suit different applications?

This essentially meant designing and building an electric based steel, but approaching it from the back end forwards, focusing on tone from the amplifier through the signal chain, and playability, stripping away the unnecessary to see where I

Continued on the next page ...



HSGA Scholarship Recipient

The HSGA Scholarship Committee is pleased to announce the award of a \$550 music lesson scholarship to Thandie Makamae Lyu-Napoleon. Thandie is a 15 year old student who resides in Kailua, Oahu, Hawaii. Alan Akaka has recommended Thandie for the HSGA Scholarship Program because of her great progress during her first nine months of lessons, as well as her positive attitude and friendliness.

As part of our new scholarship application process, we asked applicants to submit a statement of interest. Here is what Thandie had to say:

“My hobbies are paddling and hula. I've been dancing hula since I was three and paddling since I was 4. I have had music lessons before when I was a cellist for 2 years at my grade school.

One of the reasons as to why I was

New HSGA Scholarship Recipient:
Thandie Makamae Lyu-Napoleon
By Daryl Brooke, Chair-Scholarship Committee



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<https://hsga.org/donations/>



interested in playing the steel guitar was because of the sound it gave off. Whenever I listen to Hawaiian music, the sound of the steel guitar was playing in the background. I always wondered what that sound was because it was a distinct sound. So it couldn't be a ukulele or a bass. The sound was very different. Then my tutu received a magazine about Kumu Akaka and the steel guitar. She showed me and I told her I wanted to learn about the steel guitar. After I read the article, I searched up the sound of the steel guitar and I found out that the sound came from here and made me want to learn it even more.

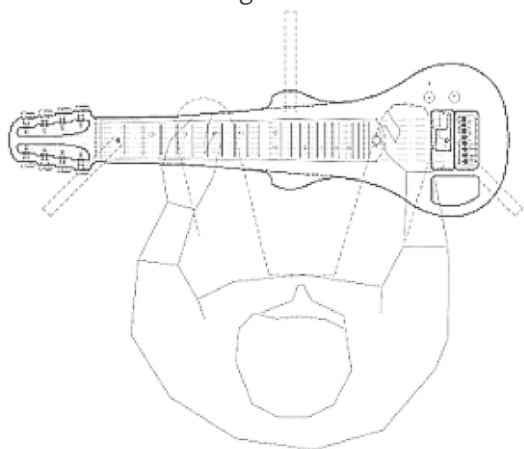
After a couple lessons, Kumu Akaka asked me to be part of NextGen. My first performance was nice but I was a little nervous. After my second performance, I felt more comfortable. The steel guitar has now changed my life.”

The 'Oi No Ka 'Oi Steel Guitars

would arrive.

There are steels that primarily originated in the heyday of the 50s and 60s, primarily for country, which can be pretty twangy with a hum prone single coil pickup. There are also newer designs with active electric guitar sounding pickups. The Hawaiian guitar has had a huge and perhaps underappreciated influence on country, blues, jazz and pop/rock music; I was looking for as natural or organic Hawaiian sound as possible, while at the same time making it as adaptable as possible for other genres while preserving the warm acoustic sound.

Certainly a lot of ground to cover for one instrument. In addition to satisfying all the fundamental questions, the two aspects to focus on were tone production and the ergonomics of playing position. And as happens when I design, I dream design solutions; frequently when working through a solution, I wake up in the middle of the night with an Ah-Hah moment. That resulted in this drawing:



The rest of this treatise continues through the process of designing the steel to help you Find Your Tone, as ultimately it's about making music: <https://www.youtube.com/watch?v=k-VHH2ufx90> (7:00 to 8:30). Feel free to send any questions through the contact form at <https://oiacoustics.com/hsg-inventory-specs/>. Ahui hou!

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Brown Paper Ticket Payment to HSGA Resolved

By Roberto Alaniz

Brown Paper Tickets is an online ticket sales service based in the State of Washington. The Hawaiian Steel Guitar Association has used this service for the last seven festivals, including the most recent festival in Foster City, California.

As a matter of course, tickets to the event are sold online, and revenues are collected by the company and held until after the event has concluded. The company guarantees payment to the organization within ten days after the conclusion of the event.

As some of you may know, Brown Paper Tickets failed to meet this payment deadline. As we investigated, we learned that Brown Paper Tickets had been in legal trouble since early 2020 for failing to meet its payment obligations. During the months of September through early November, our efforts to communicate with the company were fruitless. We also worked through the State of Washington's Attorney General's Office/Consumer Protection Division and the Better Business Bureau, with no resolution.

We are pleased to report that on November 21, 2022, we finally did receive full payment of \$5,960. What a relief!

Island Festival News

Please go to steeltrappings.com for lots of information on these festivals, workshops, radio programs and monthly features.

Hawaiian Steel Guitar Festival at Ka Makana Ali'i

February 18, 2023 – Ka Makana Ali'i Shopping Center, Kapolei

Kona Steel Guitar Festival

March 23-25, 2023 – Outrigger Kona Resort and Spa, Keauhou, Hawai'i

Kaua'i Hawaiian Steel Guitar Symposium

May 3-4, 2023 – Sheraton Coconut Beach Resort, Kapa'a, Kaua'i

Kaua'i Steel Guitar Festival

May 4-6, 2023 – Sheraton Coconut Beach Resort, Kapa'a, Kaua'i

May 7, 2023 – Kukui Grove Center, Lihue, Kaua'i/Hawaiian

Steel Guitar Festival at Windward Mall

June 10, 2023 – Windward Mall, Kane'ohe

Royal Hawaiian Center Presents Waikiki Steel Guitar Week

July 10-15, 2023 – Royal Grove Stage, Royal Hawaiian Center, Waikiki

Royal Hawaiian Center Presents Japan-Hawaiian Steel Guitar Festival

July 14, 2023 – Royal Grove Stage, Royal Hawaiian Center, Waikiki

Royal Hawaiian Center Presents Waikiki Steel Guitar Festival

July 15, 2023 – Royal Grove Stage, Royal Hawaiian Center, Waikiki

Hawaiian Steel Guitar Festival Keiki Kine at Kāhala Mall

August 19, 2023 – Kāhala Mall, Honolulu

Maui Steel Guitar Festival

October 14, 2023 – The Shops at Wailea, Wailea, Maui

11:00 AM - 4:00 PM HST

October 15, 2023 – Queen Ka'ahumanu Center, Kahului, Maui

11:00 AM - 4:00 PM HST

2023 Festival Planned for September, 2023 - from cover page

Malie graduated from high school last year and is now a college student. HSGA has sponsored part of her lessons with Alan, and we have had the pleasure of watching this young lady grow and progress as a musician for the past eight years, so we are very excited to have her join us this year.

Here are YouTube links from 2018, 2020, and 2022 that will give you a preview of Malie's talent.

https://www.youtube.com/watch?v=Xf_oAtRgdlk

<https://www.youtube.com/watch?v=om6plCGqKYA&t=159s>

<https://www.youtube.com/watch?v=I-42vYAIYJU>

While the Crowne Plaza Hotel in Foster City was very accommodating and a good central location, we have decided to use a different venue in 2023: The Odd Fellows Hall in Cupertino, California. Cupertino is a city just northwest of San Jose and around thirteen (13) miles from the Mineta/San Jose

International Airport.

Several of our newer members live in the San Jose area (South Bay) and regularly use the Odd Fellows Hall in Cupertino for Hawaiian music events. In addition, the San Jose area has a substantial Hawaiian/Pacific Islander population, and one of our goals is to attract a greater number of local residents to attend our Festival.

The Odd Fellows Hall is within walking distance of the Cupertino Inn Hotel. In addition, the area around the hall and hotel has many restaurants and businesses that will provide attendees with dining and shopping options.

You can get a better idea of the hall and hotel accommodations by visiting the following websites:

<https://www.cupertinooddfellows.org/hall-rental-photos/>

<http://cupertino-hotel.cupertino.thecaliforniahotels.com/en/>

More specific information will be presented in the Spring 2023 Quarterly Newsletter. In the meantime, please reserve September 21 – 23, 2023 in your calendars for our gathering.



<https://steeltrappings.com/>



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