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Music Publisher
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Tucson Arizona 85749

**HAWAIIAN
STEEL
GUITAR
ASSOCIATION**

**January
1987
Newsletter**

Address Correction Requested

**HAWAIIAN
STEEL
GUITAR
ASSOCIATION**

**A Global
Communications
Network of
Hawaiian
Music Enthusiasts**

**Steel
Guitar
the
Signature
Sound
of
Hawaiian
Music**

HSGA QUARTERLY NEWSLETTER

JANUARY 1987

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MAIL AND PAYMENTS: Please address all mail to, and make all payments to FRED GAGNER, 10432 EAST FLINTLOCK, TUCSON, AZ 85749 (USA). (Tel 602-749-4251) (Your Secretary-Treasurer-Editor).

THE FOUNDERS: The ASSOCIATION was organized on October 9, 1985 by Hawaiian music enthusiasts and steel guitarists Lorene (Petersen) Ruymar and Arthur Ruymar of Vancouver, B.C., Canada and Fred Gagner of Tucson, Arizona, USA. Educational music author and publisher Fred Gagner is serving as Secretary-Treasurer-Editor and operating the Association as a Sole Proprietorship on a NON-PROFIT basis.

PURPOSE AND GOALS: To develop a Global Communications Network of Players and Lovers of Hawaiian Popular Music as performed on all types of Steel Guitars: Acoustic, Electric, Pedal or Non-Pedal and related instruments. All Hawaiian Music Enthusiasts, players as well as non-players, vocalists and dancers, are welcome to join with us in the worldwide promotion of our music. We shall encourage the study, teaching and performance of the Steel Guitar. We shall promote and publicize Hawaiian music. We shall support all musical instruments and activities associated with Hawaiian music. We welcome the advice of our members in the fulfillment of our goals.

NEWSLETTERS: Published QUARTERLY in January, April, July and October. They provide news, photos, technical information, instructional material, music arrangements in notes and tablature in various tunings. They serve as a basis for the exchange of ideas and information between members.

MEMBERSHIP YEAR AND DUES: Our membership year runs from JULY to JUNE 30. Dues are \$15.00 (U.S.) per year payable in advance. This pays for four newsletters.

CHANGES IN OFFICERS AND BOARD OF DIRECTORS: The Board of Directors has accepted the resignation of President Joe M. Boudreau with regret. Joe will continue as an active member and supporter of our Association. Lorene (Petersen) Ruymar has assumed the Office of President and Arthur Ruymar has been appointed to the Office of Vice-President. Frank Miller, who will host our mid-September Convention in Joliet, Illinois was appointed to the Board of Directors as the replacement for Arthur Ruymar.

Directors serving four year terms are: John DeBoe, Edwin K. Maunakea Jr., Fred Barnett and Frank Miller. Directors serving two year terms are: Jimmy Hawton, Elmer Ridenhour and Robert B. Von Stowver.

Fred Gagner, your Secretary recommended these appointments to the Board as being in the best long term interests of our Association. Lorene and Arthur have the qualifications and experience to ensure the continuation of our activities should your Secretary-Treasurer-Editor become incapacitated and unable to perform his duties. Continued publication of our newsletters would then be their responsibility.

MUSIC ARRANGEMENTS: Page MS-1: "One, Two, Three, Four" an early traditional Hawaiian waltz by Jack Alau in the C6th tuning. Pages MS-2, 3: "I Want To Hear A Steel Guitar" an original in the A Major 6th tuning composed by Frank McPhelan of Vancouver, B.C., Canada. Mr. McPhelan is one of Canada's great steel guitarists and was featured on coast-to-coast radio shows. He still has Gibson Electra-harp No. 3. (Alvino Rey got No. 1, Paul Martin No. 2.) Thanks to A. Kabool for this one. Page MS-4: An E7th tuning arrangement of "Amazing Grace." Coming in the April 1987 issue: "Tears of Aloha" by Billy Reid and "The Sound Of The Islands" by the Rittenbands.

HAWAIIAN STEEL GUITAR ASSOCIATION

April 1987 Honolulu, Hawaii

HSGA ALOHA DAYS APRIL 1987

HSGA ALOHA DAYS HAWAIIAN CONVENTION PLANS UPDATE: From Co-Chairpersons LORENE and ARTHUR RUYMAR the following tentative schedule and plans follow.

SUNDAY April 26, Registration from 1:00 to 3:00 PM in Lobby of Waikiki Plaza Hotel; MONDAY April 27: Meeting Directors and Officers from 10:00 to 11:00 AM. Registration from 1:00 to 3:00 PM in Lobby of Waikiki Plaza Hotel; TUESDAY April 28, WEDNESDAY April 29, THURSDAY April 30: Playing Sessions in meeting room at the Waikiki Plaza, probably 9:00 to 12 Noon and 2:00 to 5:00 PM. That could change if we have trouble getting all our performers into the three days; FRIDAY May 1: General meeting in which we'll discuss future plans for the club, arrange for 1988 Hawaiian convention, and get your input about WHATEVER. Probably starting at 9:00 AM. We'll reserve this time for anything else that needs to be done to close the formalities of our ALOHA DAYS. We hope to get that done in the morning. For the afternoon, we're applying for the use of the Bandstand in Kapiolani Park where we will serenade all of Hawaii with their native instrument. We'll be asking who's game to bring their steel and their amplifier out to the bandstand to do our own personal Ho'olaule'a. If the public wishes to be seated on the grass to enjoy our music we will feel that we've done something for the advancement of Hawaiian music. It's an entirely free event. We'll try to do it several times.

SATURDAY NIGHT May 2: There are two events we are planning for this day and Vic and Nancy Rittenband are helping us with them. We don't have the exact times yet. First, we'll try to do a second little H'olaule'a in the bandstand in Kapiolani Park. Second, we'll book reservations for all of us to attend the luau at Sea Life Park, called the GREAT HAWAIIAN LUAU. It's the only one that has a steel guitar player. It specializes in Hawaiian music only, not Polynesian, and it's under cover, should we have weather problems. We will try to get group rates on this. We are told that for \$1.00 extra you can visit the Sea Life Park as well.

HSGA ALOHA DAYS APRIL 1987

SUNDAY May 3: JERRY'S HO'OLAULE'A in the Garden Lanai of the Ala Moana Americana Hotel at 7:00 PM. The loveliest musical experience a steel guitar player could ever hope to hear! ADVANCE TICKET PURCHASE STRONGLY SUGGESTED! Send \$7.50 (U.S.) for each ticket to FRED GAGNER, 10432 E. FLINTLOCK, TUCSON, AZ 85749 (USA) by March 15th. Ticket purchases are NON-REFUNDABLE! Your tickets will be delivered to you at the convention.

MONDAY May 4: Lunch time at the Waikiki Plaza with a special Polynesian Dance Show by the Leimomi Ho Hula School to be performed JUST FOR US. Vic and Nancy Rittenband are hosting this occasion.

TUESDAY May 5: A trip to the Polynesian Cultural Centre. We will take reservations at Registration.

WEDNESDAY May 6: POI Luncheon with entertainment at the famous Willows. This is so popular it has to be booked well in advance. It's the time when the local entertainers all turn up for lunch and volunteer to entertain. If you wish to be included, again, we need to know AS SOON AS POSSIBLE. How many in your group? Please write immediately to: Lorene Ruymar, 2090 West 44th Ave., Vancouver, B.C. V6M-2E9, Canada.

MEMBERSHIP SURVEY: We need to know more about our members: please respond directly to DEL HOSTETLER, 4801 Kenmore #A-203, Alexandria, VA 22304. Please use letter format with your comments keyed to the Question Numbers. 1, Did you take steel guitar lessons, how long; 2, How many years of active playing; 3, What make instrument do you play; 4, Tunings used and preferred tuning; 5, Notes, numbers or both; 6, Types of music played; 7, Do you make your own arrangements; 8, Are you an amateur or professional; 9, Do you play with a group and instrumentation of group; 10, Do you teach steel and which tunings; 11, Do you stand or sit while playing; 12, Type and size of Bar used; 13, How much do you practice; 14, What other instruments do you play; 15, Other musical experience or background; 16, Your favorite songs on steel; 17, Remarks. (THANK YOU.)

GUITAR PLAYER MAGAZINE 20TH ANNIVERSARY ISSUE JANUARY 1987: Jerry Byrd is included among the "TWENTY WHO MATTERED." Various lists of 20 are included along with a list of 20 essential Steel and Dobro records. This GP issue is truly a COLLECTOR'S ITEM!

Convention Planning Concepts

The greatest problem faced by all who plan conventions is to find out how many people will show up. That is why we solicit advance reservations both for convention attendance and the hotel. We realize that many cannot make advance plans so you will be welcome in any event. We do expect you to accept the consequences if special event tickets and reservations are not available at the last minute.

The reason we have a Host Hotel is we must have a location with a room large enough for the playing sessions and other suitable facilities. The more rooms we book for the Hotel the more we can expect in services from them. Of course we do realize that some of you will travel on airline tour package deals which require you to stay at the hotels with airline service contracts. You can still book rooms at the Waikiki Plaza at convention rates on a space available basis. Use forms we provided with October Newsletter or write to Fred Gagner for copies. Rates will apply to an extended stay. What are we trying to prove with two Conventions; Honolulu in April and Joliet, Illinois in mid-September 1987. Well one is for FLYERS and the other is for NON-FLYERS! Not everyone can come to Honolulu so we want to accommodate as many members as possible. We are expecting a good turnout at both locations.

Now where you stay and how you get there is really your problem. ADVANCE CONVENTION REGISTRATION FORMS are available from Fred Gagner. ADVANCE REGISTRATION really does help us plan the convention properly. In any event we hope to see you in Honolulu!

FOR UKULELE PLAYERS: Buddy Griffin, President of Happy Time, Inc., offers a newsletter for Ukulele players. Write to: HAPPY TIME HERALD, 2225 Porter Road, Katy, TX 77449. Happy Time offers material for organizing Uke classes and bands, instructional materials, song-books, video tape lessons, instruments and accessories, teacher-training workshops, etc. They will sponsor a UKULELE RALLY in Music City, USA - Nashville, TN on April 9-12, 1987. Many older and retired people around the country have organized recreational Ukulele Bands. We have at least one here in Tucson with over 100 members.

HAWAIIAN MUSIC IN JAPAN: The Steel Guitar is alive and very well in Japan. They even have a Hawaii Fan Magazine sold on the newsstands. Hitoshi Shoji, the Editor, is a member. The Jerry Byrd Steel Guitar Instruction Book was published in a Japanese Language edition. Our Honolulu Aloha Days convention week is a holiday period in Japan called "Golden Week." Many Japanese visit Hawaii at this time. In mid-November 1986 Jerry spent nine days in Tokyo as the guest of Isao Wada, a Japanese Industrialist, who is also a HSGA member. Mr. Wada was in California for a business meeting with the Governor. Enroute back to Japan he stopped in Honolulu and took Jerry along to Tokyo. Jerry gave a lecture to Mr. Wada's executives on "What Is A Professional and Being A Professional." Then Jerry made guest appearances and played a few numbers at FIVE Hawaiian style Night Clubs in Tokyo. So in addition to being a Living Legend on Steel Guitar Jerry has become a Goodwill Ambassador for Hawaiian Music.

Mr. Wada is also a fine steel player. He played at Jerry's First HO'OLAULE'A Celebration and the good news is that he has accepted Jerry's invitation to play again at the SIXTH ANNUAL HO'OLAULE'A on Sunday May 3, 1987 in the Garden Lanai, at the Ala Moana Americana Hotel in Honolulu. We look forward to meeting him and hopefully he will be able to play at our convention too.

SAM MAKIA-HAWAIIAN MUSICIAN: Samuel C. Makia, 72, of New York City, a retired musician, died Jan. 5 in New York City. Memorial Services will be held from 10 a.m. to noon Wednesday at Kawaihau Church. The family requests that aloha attire be worn. Mr. Makia was born in Honolulu. He is survived by his wife, Elizabeth P., two sons, Leonard "Sonny" Kalolo and Leonard "Spike" Makia; three brothers, Joe Uahinui, John and James Chung, a sister, Elsie Jay; and five grandchildren.

Jerry Byrd comments: "He played at the Hawaiian Room of the Hotel Lexington in New York City for many years beginning as Steel Guitarist for the Ray Kinney Orchestra (circa 1937). Later he took over the Band and played there until they demolished the hotel. He came to Honolulu about five years ago and I visited with him during an intermission. A nice man and an excellent musician who played all the Hawaiian instruments."

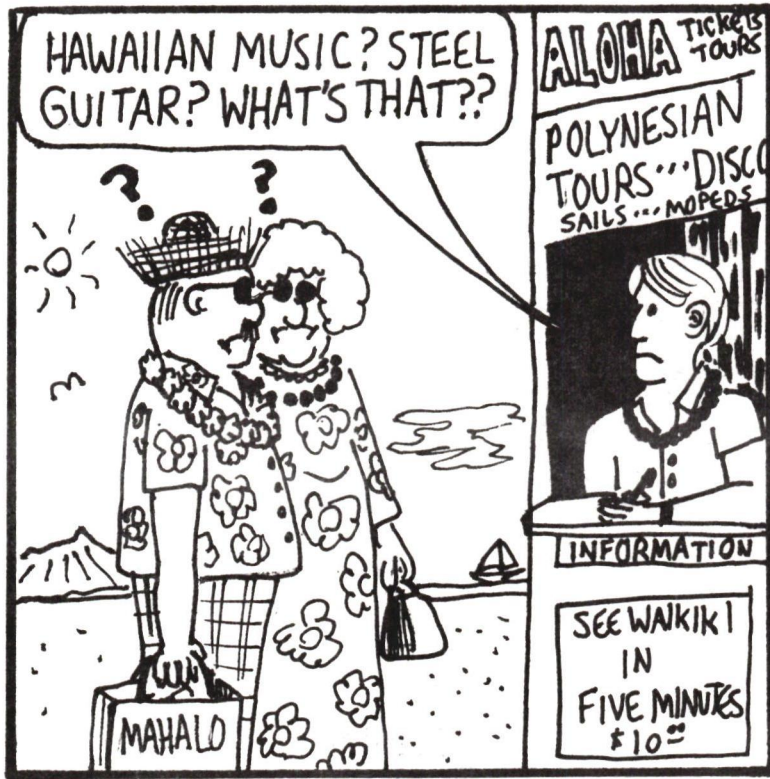
HARRY OWENS AND HIS ROYAL HAWAIIANS: December 13, 1986 marked the passing of another Hawaiian music great. Harry Owens, 84, the bandleader and composer whose radio broadcasts treated millions of Americans to imaginary vacations in Hawaii during the bleak days of the Depression, died in Eugene, Oregon. Owens wrote "Sweet Leilani" for his daughter the day she was born in 1934. Bing Crosby immortalized the tune in the 1937 movie "Waikiki Wedding," earning Owens an Oscar. R. Alex Anderson, a fellow composer, said when reached by telephone that he was "sorry to hear this." "I knew him when he was at the Royal (Hawaiian Hotel) and we saw quite a bit of each other," said Anderson, writer of such classics as "Lovely Hula Hands." "I admired his music and he certainly put out a lot of it. We saw him in California on several occasions and he got in touch with us when he visited here."

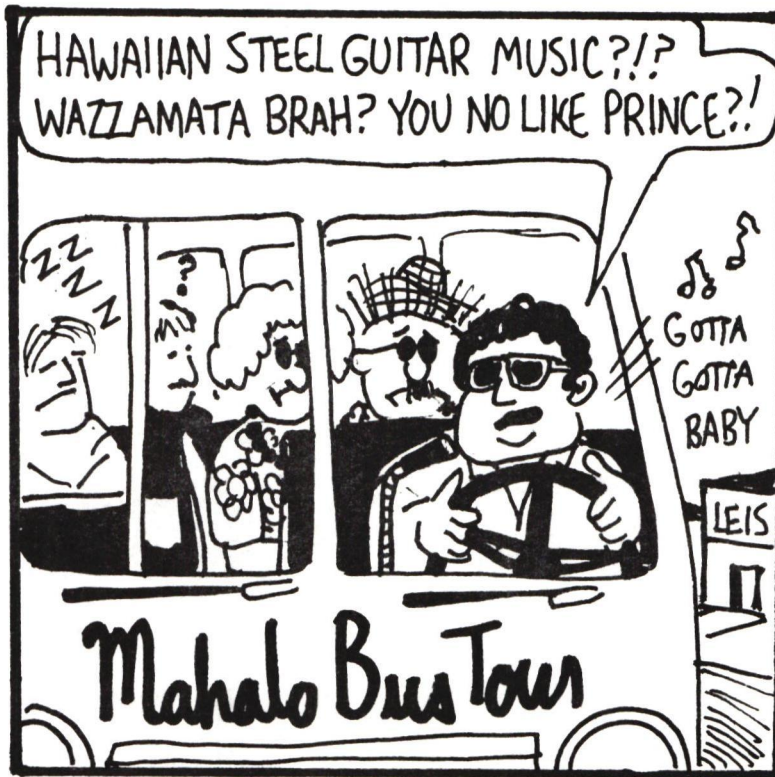
Owens already was well known for his composition, "Linger Awhile," when the manager of the then-new Royal Hawaiian Hotel caught his band's last appearance one night in 1934 in a Los Angeles showroom and engaged him to come to Hawaii. He arrived on the Mariposa May 6, 1934, for weekly appearances at the Royal Hawaiian, Moana-Seaside and the Waialae Golf Club and stayed for seven years. The Royal Hawaiians, as his group was called, featured Hilo Hattie, Alfred Apaka and Al Kealoha Perry. The instruments were primarily drums, guitars and ukuleles. Owens liked to remind people that the ukulele was not a product of the Islands but had been introduced by the Portuguese. The move to Hawaii sparked a mutual love affair between Owens and the Islands. Out of it were born many other songs, besides "Sweet Leilani," which he dashed off as a lullaby in one hour the day after his daughter Katherine Leilani was born in Honolulu October 20, 1934.

In 1935, entrepreneur Webley Edwards, inspired by a short-wave transmission he had heard from the Islands, produced the first "Hawaii Calls," which was broadcast from the shores of Waikiki Beach each Saturday before live crowds with sounds of the surf accompanying Owens' music. The ocean's roar was considered so vital to the program's authenticity that one sound engineer was stationed at water's edge with a microphone. The survivors include Leilani Dobric of Waimea, Hawaii, and Harry, Jr., both children of Owens' first wife, Bess, who died in 1946; and Tim Owens and Melinda Studer, children of Owens and Helene Cleveland, a newspaper society editor, whom he married two years later. Seven grandchildren also survive.

Continued on Page 13

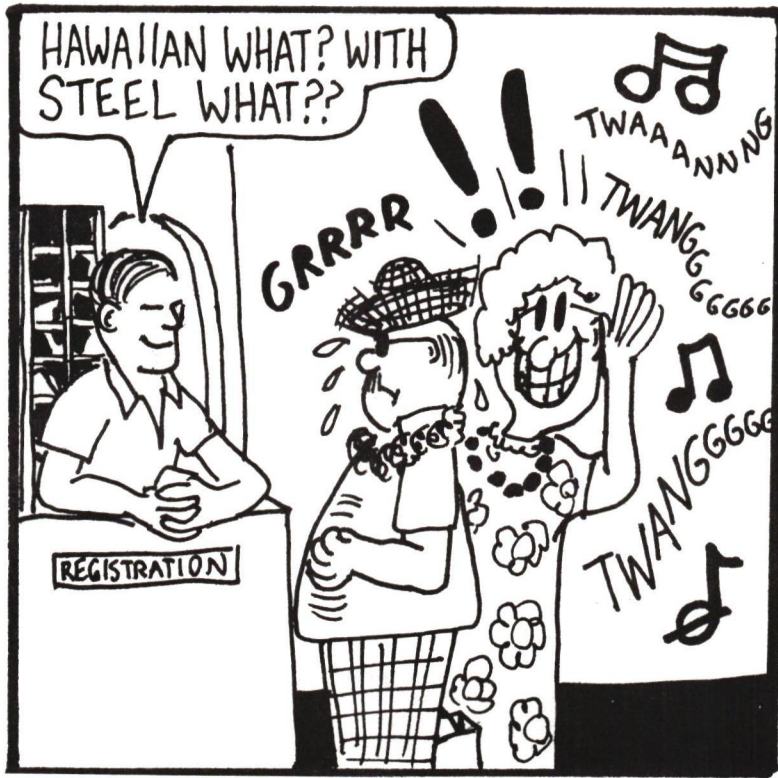
Cartoons by Fred Barnett



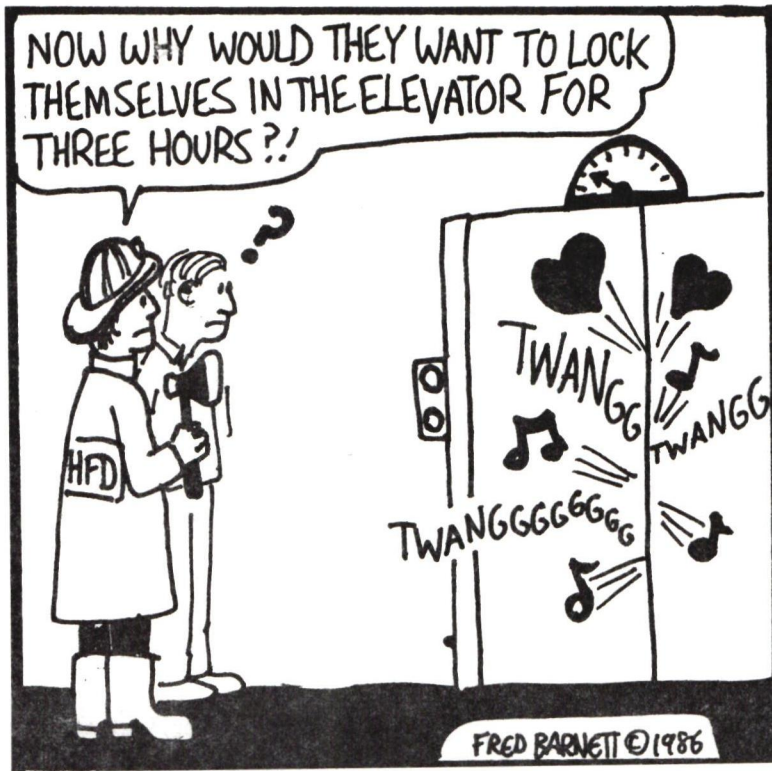


Hawaiian
Steel
Guitar
Association

September 1987 Joliet, Illinois



**Steel
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WANTED-BUY-SELL-EXCHANGE: This section is for members who wish to buy, sell, swap or whatever, strictly between individuals. The Association cannot assume any responsibility for these transactions.

Fred Samann, W.288-S.5205 Rockwood Tr., Waukesha, WI 53186 wants to obtain a JVC portable stereo system with musical instrument input (aka: JVC-RCM 90 portable radio type recorder?).

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(Editor's Note: Another favorite location for the Royal Hawaiians was the St. Francis Hotel in San Francisco; where your Editor met Steel player Eddie Bush and saw Hilo Hattie do the Hilo Hop, while enroute to the Korean Conflict in 1951.)

Famous Hawaiian songs with words and music by Owens included: Sweet Leilani (1935), To You, Sweetheart, Aloha (1935), Hawaiian Paradise (1934), Voice Of The Trade-Winds (1949), Princess Poo-poo-ly Has Plenty Pa-pa-ya (1940), Dancing Under The Stars (1936), Hawaii Is The 50th Star (1953), Happy Hawaiian Beach Boy (1939), A Syncopated Hula Love Song (1934), Palace In Paradise (1936), Do Unto Others (1953). Songs composed with others included: My Isle of Love (1964), Hawaii My Island (1952), Lei Aloha (1950), Hawaiian Hospitality (1935 with Ray Kinney). He used a special arrangement of Aloha Oe as his theme song.

MEMBERSHIP ADDRESS LIST 1986-87: The 1986-87 membership address list is published as part of your January 1987 Newsletter. The cost of printing 500 copies of this 13 page list (\$274.00) precludes our printing it very often. Address additions and corrections will be provided in each newsletter beginning with the April 1987 issue. This will enable those who wish to maintain a current list to update their list on a quarterly basis.

The blank spaces with City, State and Zip or Postal Codes indicates addressees we are not authorized to publish. (U.S. Federal Privacy Act.) Telephone numbers will not be published. Members are urged to notify us of their address changes.

At press time we had 323 members and 10 complimentary addressees.

TAU MOE FAMILY RECORD: "The Aloha 4," the Tau Moe Family Hawaiian Ambassadors LP (Paradise Records) is highly recommended. A beautiful blend of vocals with Tau Moe on Steel. The family: Tau and his wife Rose Kaohu left Hawaii in 1928 to tour throughout the world. After 54 years abroad the family now including their son, Lani Kealo and daughter, Dorian Naniloa have returned to Hawaii from their home in Brussels, Belgium. The record includes 12 songs with some originals, standards and Vic Rittenband's "Kukui Nut Lei." The family is currently performing at the Polynesian Cultural Center in Honolulu. Send \$10.00 U.S. for U.S. and Canada (\$11.00 for overseas countries by surface mail) to: TAU MOE, P.O. Box 387, LAIE, HAWAII 96762 (USA).

Michael Lee Allen, PO Box 17001, Tower Station, Fresno, CA 93744 has a large collection of Hawaiian records for sale.

For sale by Paul Carpenter, 5201 SW 23rd Ave., Fort Lauderdale, FL 33312: KAMAKA Pineapple shaped Ukulele and Case. Pineapple Decal reads: "Kamaka Hawaii." Interior label reads "Kamaka Ukulele, patented Jan.3 1928, No. 74178, made in Honolulu." Tuning pegs are nongearred violin type. Case is black hardshell.

Paul T. Warnik, 10657 S. Laramie Ave., Oak Lawn, IL 60453 (Tel. (312) 424-8065) has several vintage Fender and Gibson electric steels for sale. He collects and buys resonator type guitars also.

Dick Jacksie, 10411 Georgetown Drive, Rancho Cordova, CA 95670 (Tel. (916) 635-3331) is trying to obtain or buy music to following songs: "Mauna Loa" by Helen Parker; "Green Rose" by Johnny Almeida; "Alika" by Charles Ka'apa.

Robert Kershaw Sr., 300 Woodhaven Drive #3110, Hilton Head, SC 29928 c/o Gretchen Lobsiger, has several electric steels and pedal steels, amps etc. for sale.

George Weibenger, 11613-224th St., Maple Ridge, B.C. V2X-5Z8, Canada is looking for parts to rebuild a 6 string Supro electric steel circa 1953-56, needs pickup, etc. He is also looking for sheet music of Indonesian "KRONTJONG" music. This type of music was played by Rudi Wairata, George De Fretes, Kilima Hawaiians.

Mrs. Viola M. Fennig, 5548 N. Grande Ave., Tucson AZ 85704 has some old Bronson Low Bass "A" Tuning lesson music for sale.

Jesse Cosand, 4147 W. Citrus Way, Phoenix, AZ 85019 (Tel. (602) 841-5672) wants to sell a like new custom SHO-BUD non-pedal electric steel with two seven string (wide string spacing) necks. \$400.00 with Case and chrome legs plus shipping costs.

Mrs. Gladys Chegwiddden, 1401 Belvidere Rd., Phillipsburg, NJ 08865 wants to sell a Hawaiian Tremolo Instrument w/sheet music, circa 1922.

BEAU STERLING CASSETTE: "Hula Dancer" recorded by Beau Sterling: "The idea was to produce an album for professional hula dancers to use for live shows, arranged as in a live show, without instrumental interludes. This came from talking with and observing many hula dancers using tapes. Most of them were using old worn out recordings which were taped by placing a cheap microphone in front of the phonograph speaker. Can you imagine the results? A basic hula show format is used to include Hawaiian hulas, implement (uli uli, puili, & ipu) hulas, a comedy hula, Maori poi ball dance and Tahitian aparima and oteas (drum dances). I tried to use songs most frequently used by dancers with perhaps one exception, A Million Moons Over Hawaii. The tempos are faster than listening albums as tempos in a live show tend to be faster. Of probable interest to club members: I'm playing one neck of my double neck National with E 13th tuning. Other backup instruments are rhythm guitar, bass and ukulele. Tahitian drumming: Toeie (Tahitian log drum), pahu drum and tin can." Special price to club members is \$7.50 + \$1.00 (U.S.) for postage (\$2.00 for overseas) by ordering direct from Beau Sterling, 4100 N. Ottawa, Norridge, Illinois 60634 (USA).

SPECIAL PLAY ALONG RHYTHM CASSETTE BY GEORGE LAKE: If you practice alone without rhythm accompaniment, I have some good news for you! I have put together a tape of 19 chordal progressions, (no melody), for your practicing enjoyment. Each progression will fit a popular Hawaiian song and each has three choruses for you to solo, play ad-lib or sing. You will be accompanied by acoustic rhythm guitar, ukulele, bass and vibraphones. The vibes will play intros for each progression to get you started, and then play soft background to your solo. This tape is priced at \$20.00 post paid anywhere in the world. (Compare to other fine rhythm tapes priced at \$8.00 per song! This tape works out to only \$1.10 per song.) Order your copy today from GEORGE "KEOKI" LAKE, 11610-111 Ave., Edmonton, Alberta, Canada, T5G-0E1. Mahalo! (Full instruction sheet included with each tape.)

LANAKILA SAYS ALOHA CASSETTE: Now...something for everyone who loves the romantic songs of Hawaii. Here are Hawaiian and Hapa-Haole songs for dreaming...and for partying!!! Some are new...Some are older... and Some are very Traditional Favorites. This extra-length cassette album features the Steel Guitar magic of "Keoku" Lake and Nama Tamago. The sometimes Romantic, sometimes "Rascal" voice of LANAKILA brings you a night under the moon and palm trees On The Beach At Waikiki! Order your copy today...52 minutes of Hawaiian Memories!!! \$10.00 (U.S.) Postpaid; make check or money order payable to KOKUA RECORDS and mail to: NANCY M. GUSTAFSSON, Box 8100, Honolulu, Hawaii 96830 (USA).

HAWAIIAN MUSIC-HISTORICAL VIEWPOINTS: As Fred Barnett's cartoons point out humourously, not all residents of the State of Hawaii are Steel Guitar Fans. Many would not even know what it is. You should note that I said "residents" not Hawaiians! We tend to think of the real ethnic Hawaiians as being of Polynesian ancestry. While "us old timers" tend to think of Hawaii as it was in the Thirties and Forties. Hawaii has changed and not necessarily for the better.

On the positive side, more young people are playing Steel Guitar and even making records and tapes than ten years ago. As more Hawaiians re-discover their cultural roots they will learn that the Steel Guitar is part of this heritage. They will not be quite so eager to imitate the contemporary music of the mainland with it's emphasis on crudeness, loudness and excessive percussion. Hawaiian music without some Steel Guitar is simply not Hawaiian music to most people who have any interest in it. This is why Hawaiian vocalist and entertainer Don Ho's version of Hawaiian music without the Steel Guitar never went anywhere on the mainland. (Don Ho currently headlines a Polynesian Show at the Hilton Hawaiian Village Hotel in Honolulu.)

SIGNATURE SOUND FOR HAWAIIAN MUSIC AND HAWAII: "Signature Sound" is an advertising and communications media term. I am sure you have heard the sounds of our Steel Guitar in television travel commercials promoting Hawaiian vacations; also C and H Hawaiian sugar commercials. The Steel Guitar sound evokes the image of Hawaii as does the sight of sandy beaches, palm trees and hula dancers. (You can keep your eyes on the hands if that is your thing?) The advertising agencies recognize the significance of the Steel Guitar Sound even if some of our Hawaiian entertainers didn't get the word yet. Webley Edward's HAWAII CALLS radio programs, which were syndicated throughout the world, established the SIGNATURE SOUND of REAL HAWAIIAN MUSIC in the form of STEEL GUITAR years ago. We will be using it as our HSGA SLOGAN on the masthead of our newsletters from now on as a tribute to those Steel Guitarists who established the popularity of Hawaiian Music from the 1890s. Jerry Byrd first used this terminology in connection with the Steel Guitar during an interview several years ago which was broadcast over radio station KCCN "Territorial Airwaves." So it is very appropriate that we adopt this for our HSGA Slogan: "STEEL GUITAR THE SIGNATURE SOUND OF HAWAIIAN MUSIC."

CALENDAR YEAR 1986 FINANCIAL REPORT: This financial summary covers the period January 1, 1986 thru December 31, 1986. (It does not include advance registration fees for 1987 conventions.) Total INCOME for 1986 was \$5944.88 which includes a \$133.26 carryover from 1985 income. Total EXPENSES for 1986 were \$4807.22 leaving the Association with CASH ASSETS of \$1137.66 for printing and mailing the January and April 1987 newsletters. A breakdown of our OPERATING EXPENSES by specific types follows. Donation to Steel Guitar Hall Of Fame \$100.00; Postage \$1310.42; Printing Services \$2463.83; Typing Services \$435.50; Office Supplies \$203.06; Long Distance Phone Calls \$263.46; Subscriptions \$30.95; for a total of \$4807.22 in operating costs. Membership Dues for the July 1, 1987 to June 30, 1988 period will remain at \$15.00 U.S. (Dues were raised from \$12.00 to \$15.00 in August 1986 but all \$12.00 renewals were accepted.)

STEEL GUITAR WEST MEETING: HSGA Director Jimmy Hawton is planning a gathering of Steel Guitar West members on Sunday March 1, 1987 in Napa, California. All steel players are invited. For specific details write to: Jimmy Hawton, 1222 Rubicon St., Napa, CA 94558. (San Francisco Bay Area.)

MAPLE HAWAIIAN RECORDS: Mr. Michael A. Scott, the Executor of the late Tom Shilstra's Estate, has purchased Maple Records and will offer them for sale again in the near future. He hopes to add new releases also. This is great news for Hawaiian music lovers. For catalog and price list write to: MAPLE RECORDS, BOX #172, STATION "O", TORONTO, ONTARIO M4B-2B0, CANADA.

HAWAIIAN CALENDARS BY MAIL: 1987 HAWAIIAN PICTORIAL CALENDARS...for yourself and for your friends. Calendars measure 11" x 17" and feature a dozen colorful photographs of the Hawaiian Islands, \$4.95 for ONE calendar. SAVE!...when you order TWO calendars at \$9.65 or THREE calendars at \$14.30. But, our special offer is FOUR calendars for only \$18.80. Additional calendars are \$4.70 each. For prompt mailing please send check or money order (U.S.\$) to Hawaiian Service, Inc., Dept. A, Box 2835, Honolulu, HI 96803. WE PAY POSTAGE to the U.S.A. and CANADA. All other countries please add \$1.00 per calendar for surface mail or \$2.00 per calendar for airmail. Full refund if not pleased.

MAIL ORDER RECORDS-TAPES-VIDEOS: Write to KALANI'S HAWAIIAN RECORDS, PO BOX 1342, KANEOHE, HAWAII 96744 for your free catalog.

EVERYONE CAN LEARN MUSIC: There is no such thing as being too young or too old to participate in music, says Dr. Frank R. Wilson, a neurologist and assistant clinical professor of neurology at the University of California School of Medicine, San Francisco.

"Humans are 'born musicians'," he says, "because we all have the neurological and muscular capability to develop musical skills."

Wilson, who is also a special consultant to the American Music Conference based in Chicago, is a leading authority on the relationship between the brain and an individual's capacity to play a musical instrument.

He first became interested in music and its connection to neuromuscular control when he noticed his daughter's progress on the piano. "I realized that a remarkable physical and mental evolution was taking place in her which I couldn't account for," he says.

After several years of reviewing results of research on the brain's control of skilled movement and concluding that virtually everyone has the potential for developing musical skills, Wilson began taking piano lessons at the age of 40.

"I felt terribly clumsy during the first few months, but knew that I should see results by the end of the first year," he says. "I wasn't disappointed."

Another of Wilson's conclusions, discussed in his recently published book, "Tone Deaf and All Thumbs?: an Invitation to Music-Making for Late Bloomers and Non-Prodigies," is that there is "very little to distinguish the serious musician from the serious athlete."

The only difference between the two from a physical standpoint, he says, is that musicians are developing the smaller muscles of the body—especially those of the hands and mouth—and that they rely on their hearing more than on their vision.

"The one difference that really does count is the effect of age," he says. "Time is on the musicians' side. They can look forward to continued maturation and refinement of their skills well beyond the age at which even the most durable football or basketball player has retired to the sidelines."

"The key to success in musical studies, as in sports, is having the right goals," he explains. "When the music student starts with his or her hopes fixed on immediately sounding like a professional, that attitude will be defeating. If the students are compelled by the knowledge that as they continue practicing they are reaching new limits and can share the experience with others such as in a band or group lessons, they are more likely to succeed.

"If they play a different piece more smoothly than before or move on to something even more challenging, that becomes a very valuable reward for their study.

"Time spent learning a musical instrument is never wasted," Wilson points out. "Musical experience easily transfers to other structured learning situations and can provide a powerful model for self-paced learning, mental concentration, memory skills, muscular development and more."

No matter at what age they start learning, Wilson believes that instrumental students will get the most enjoyment and long-lasting rewards if they remember these three points:

--Slow progress is the way it works. No matter how leisurely you progress in your musical studies, time is on your side.

--You can't fail. You are the only judge of the music you play and whatever you gain, it's the right thing for you.

--The best reason of all for playing music is because it's fun. Becoming a virtuoso shouldn't necessarily be your goal. Many musicians who never perform get a great deal of enjoyment from playing music for themselves.

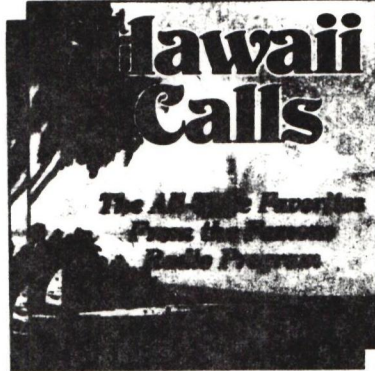
(Editor's Note. Thanks to Everett B. Wicker for this one.)

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DRIFTING AND DREAMING
ACROSS THE SEA
MOON OF MANAKOORA
HARBOR LIGHTS

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Amazing Grace

Slowly with feeling

(INTRO) G D7 G C G G D7

E m i C G D7 G

G C G

D7 1. 2. 3. C G 4. G C G

TRADITIONAL FOLK HYMN
 Arranged in E Seventh Tuning
 January 1987 HSGA Newsletter

C G7 Dmi7 G7 C Ami7 A7

Dmi7 Fmi6 | C Ami7 C6 3 Fmi6 C C6 C G7

2. C Ami7 C6 Fmi6 C6 Ami7 Ab7 G7 C6

I Want To Hear A Steel Guitar

Moderato

C G7 Dmi7 G7 C Ami7 A7

m f

① E

② C#

③ A

④ F#

⑤ E

⑥ C#

Dmi7 Dmi7 D7 G G6 C G7 Dmi7 G7

① D

② C

③ G

④ F

⑤ D

⑥ G

C Ami7 A7 Dmi7 Fmi6 C Ami7 E7

① C

② B

③ G

④ F

⑤ C

⑥ G

E7 Ami Ami7 F6 Fmi6 C Ami7

① E

② D

③ B

④ A

⑤ E

⑥ B

ORIGINAL STEEL GUITAR SOLO by FRANK McPHELAN
Copyright 1984, Used by Permission
Arranged in the A Major 6th Tuning
January 1987 HSGA Newsletter
Continued on Page MS-3

One. Two. Three. Four

Moderato

Chords: C, E mi, F, C, F, C, F

① E mp 7 5 7 5 7 6-8 7-19 5 12
 ② C 12 7 5 7 5 5 11 12 7 5 7 6-8 7-19 5 12
 ③ A 12 7 5 7 5 5 11 12 7 5 7 6-8 7-19 5 12
 ④ G 12 5
 ⑤ E 12
 ⑥ C

Chords: C, A mi, A7, D7, G7, D mi, G7, C, E mi, F

① 12 12 9 10 12 7 5 5
 ② 7 12 12 14 14 11 12 14 12 7 7 5 5
 ③ 7 12 11 14 14 9 10 12 12 7 7 5 5
 ④ 12 12 12 12
 ⑤ 12
 ⑥

Chords: C, F, C, F, C

① 5 5 7 5 P.H. 2 3 mf 5 10 13 5 mp 7 12
 ② 7 5 5 11 12 7 5 7 6-8 7-19 5 5 7 12
 ③ 7 5 5 11 12 7 5 7 6-8 7-19 5 10 12 5 7
 ④ 7 5 10 5 12
 ⑤ 12
 ⑥

Chords: C, G7, 1. G7, C, G7, D mi, G7, 2. G7, C

① 12 f 10 12 12 12 12
 ② 12 7 11 12 14 12
 ③ 7 7 12
 ④ 12 7 7 12 12 12 12
 ⑤ 7 7 7 12 12 12
 ⑥ 7 7 7 12

EARLY TRADITIONAL HAWAIIAN WALTZ SONG by JACK ALAU
 Arranged in C Major 6th Tuning by Fred Gagner
 January 1987 HSGA Newsletter