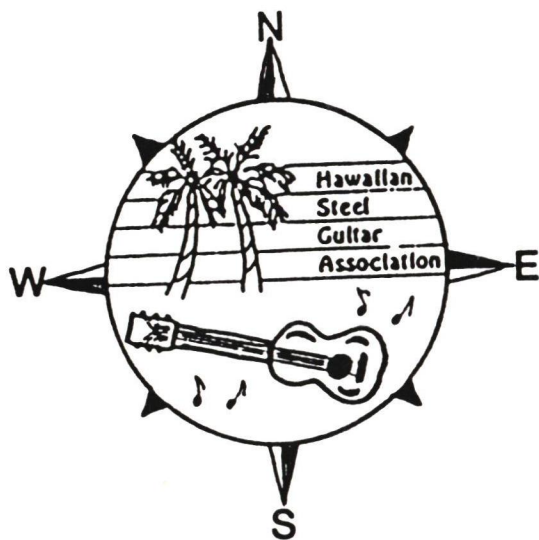


Hawaiian Steel Guitar Association

Box 3156 Bellingham, WA 98227



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ADDRESS CORRECTION REQUESTED

HAWAIIAN STEEL GUITAR ASSOCIATION

JANUARY 1988

HSGA QUARTERLY NEWSLETTER

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HONORARY MEMBERS: Jerry Byrd, Roy Smeck, Dewitt Scott, Tom Bradshaw, Billy Hew Len, Barney Isaacs, Alvin Rey and the late U.A. (Tom) Shilstra and David Kelii.

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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.

William "Billy" Hew Len



BILLY HEW LEN - Steel Guitar Virtuoso and beautiful person. January 18, 1921 - November 23, 1987. How hard it is to write about him! He leaves behind his wife Trini and four daughters. One son-in-law, Hiram Olsen, is the great rhythm, lead, and slack-key guitarist who plays in the Jerry Byrd trio. One grand-son, Casey Olsen, is the bright-star steel guitarist of the future. Billy played at the Halekulani in his last performing days.

Memorial services were held on Friday, Dec. 4th. HSGA members VERNON and ALICE EIDE and SIG VOGEL were there. JERRY BYRD gave the eulogy and says it is the hardest thing he's ever had to do. I would like to pass on to you something Jerry wrote about Billy in 1975:

The Billy Hew Len Story

Part I

I 'D heard about this guy long before I met him.

His story is inspiring—more so than any other I know of—because he plays steel guitar with only one hand! No—it's no trick or an act: he only has one hand.

Like many of you, I had heard about other such great musicians as Django Reinhardt who played plectrum guitar with two or three fingers on his left hand; Andy Iona, the great Hawaiian steel guitarist who had no thumb on his right hand; and others of similar circumstance, but not one without a hand! I can hear all of you saying to yourself the same thing I said when I heard of this: "How can anyone play any instrument with only one hand—especially steel guitar?"

So let me relate to you an amazing story about one Mr. Billy Hew Len. It should be a complete book—not just one short article such as this must be. Unlike most stories, this is a true story that will sound like fiction.

Let me begin by saying that Billy is a master steel guitarist. Brother — he plays! And I listen whenever I get the opportunity. He never ceases to amaze me, this real "son of Hawaii".

Billy Hew Len is of Hawaiian, Chinese and Spanish descent: a rather odd mixture, but not uncommon in Hawaii where many are of six to eight nationalities. There were 12 children in the Hew Len family: 9 boys and 3 girls and they are all musicians or dancers—or both! Also not uncommon in Hawaii.

Terrible moment

When he was about 10 years old, he used to "swipe" his cousin's guitar while he was at work, keep it all day and when the owner finished work he'd return home only to find his guitar missing. He knew who had it so he'd head for Billy's house in a huff and get his guitar. Same thing the next day. Billy would put a metal nut under the strings, like we used to have to do, to elevate the strings, and he would practise playing steel guitar. This kind of routine continued until he was 15, when he quit school and went to work in a garage. Then one shattering day something happened that would change Billy's whole life. In one terrible moment a planing machine took all of his left hand—cut it off at the wrist. He was only 17 years old!

This could justifiably be termed a tragedy in anyone's life, especially one so young. But I sometimes think that these things happen for a purpose. In Billy's case I'm even more convinced of it.

So now—he told himself—he was done. What could a guy do with only one hand? One thing was for sure—he could never play steel guitar again. And he did what anyone would do after the shock and the healing process had passed and the dark depths of discouragement took over: he lay around the house or would spend the empty hours loafing with the gang down on the corner. What else?

One day his mother suggested that they should talk to a man she knew who might be able to help. Billy told me in our long conversation over cups of coffee, that he would not consider it—he just “flat didn’t care about doing anything.” But he later relented and agreed to go, even though “it was a waste of time.” And so he met the one person who would change his life. His name was Edwin P. Morrell.

Mr. Morrell was an elder in the Mormon Church and he worked with handicapped people of all sorts and ages. After asking Billy a few questions as to what he wanted to do; what he liked to do (“nothing” were his replies), they stumbled onto the fact that Billy liked to play steel guitar. But when it was explained how a steel guitar had to be played and Morrell suggested they figure out a way to do it, Billy said “No way! Not steel guitar.” But he underestimated this man’s resourcefulness.

Billy has recorded with every major artist in Hawaii and did his own solo stylings on the record "Jack de Mello Presents "Steel Guitar Magic Hawaiian Style" Hawaii's Golden 16.

He started out doing U.S.O. shows during W.W.II and since then you name it - he's played there. H.S.G.A.'s proudest moment was when Billy came out to do his music in the bandstand with all the rest of us. Just for free! Just for Hawaii and Hawaiian music! Just because he was a superbly generous, dedicated human being! I am so PROUD to have met him. How do we feel now? He was Hawaii's national treasure. It's like all the wild birds of the air are gone.

Later on, after some thought by Mr. Morrell as to how to proceed with the problem, they went to a leather shop—a harness maker in those days. Morrell explained to him what was involved and gave him a drawing of what he wished him to make—a sort of glove that would fit over the wrist. They then went to a machine shop—and, again, Morrell had drawings to illustrate what he wanted; this time a steel bar. It was to be about 3 inches long; rounded on both ends, and was to have a flange inserted into a slot into which several small holes were drilled. These were used to attach the bar to the glove with leather laces, and the whole would fit over Billy’s wrist.

When he tried it out later, he was even more positive than ever that it “just wouldn’t work!” “How could I play and use any vibrato? I’d have to move my whole arm—not only difficult but tiring as well. And the ‘slants’—how can I make the necessary forward and reverse slants?” Impossible! But here is where his strong personality and ingrown desire finally won out. He’d do it—somehow—some way he would do it!

JERRY BYRD

(To be continued)

I would like to ask all the HSGA members - in every home around the world - to observe Billy Hew Len Day on his birthday, MONDAY JANUARY 18th by listening to some of his music if you have it and by bringing a ray of sunshine into someone else's life. That's Monday, January 18th. Don't forget!

IF YOU WISH TO EXPRESS YOUR CONDOLENCES to the family, you might want to do it in the Hawaiian way. Billy was in the intensive care ward for 6 weeks and you know how expensive that is. If you want to send something to put in the KOA BOWL, make it payable to: Trini Hew Len,
451 Kauhane St.,
Honolulu, HI 96813
and mention that you are an HSGA member.

The Pelekikena Talks Story

Aloha nō! my aikanes. Right now I am the malihini in this job of publishing a newsletter. I want to introduce myself to you but first I think we should all give a hearty round of applause to Fred Gagner for all the hard work, leadership, and inspiration he has given us. I am just beginning to appreciate the hard work involved in this job and to know what dedication Fred gave to the cause.



My first professional training was in business and economics. I spent 12 years with General Motors Acceptance Corporation before I decided it's better to be a school teacher if you're a working mother. During my studies in Music Education at U.B.C. I had the good fortune to be able to study ukulele. Yes, UKULELE! Music teachers all across Canada were being trained to teach ukulele in the classroom and that suited me JUST FINE! So during the years I taught school in Vancouver, I was involved in music; first as a band director, then with large groups of ukulele students. I don't know

which I enjoyed more, but both jobs are hard on the voice. The kids thought it was funny when I would say, "I can hardly talk. I broke my yeller at band practice this morning."

During all that time, there was no steel guitar in my life. Yes, I had banged away at an old acoustic guitar as a kid but there was never anyone to show me how. When I was 22 years old I moved out to Vancouver and took lessons from an all-round musical virtuoso, Frank McPhalen, who had his form of Hawaii Calls radio show at the time. What stopped me after 6 or 8 lessons? Marriage! Kids! Housework! Full-time job! You know the story - it happened to you too.

Then one year I took my bar and picks along on a trip to Hawaii, hoping to find someone to give me a few lessons. We mentioned that hope when we visited the Kamaka Ukulele Factory. The gentleman there said, "I know someone, I'll phone him right now. His name is Jerry Byrd."..... Something rang a bell. I'd heard that name before, but wasn't it a NASHVILLE name? Couldn't be the same one because the Byrd in Nashville was a BIG STAR.

So this fellow named Jerry Byrd came to our hotel room, brought his own guitar along, sat down next to me while my husband snapped pictures, and gave me a MUCH NEEDED lesson. He was a very nice fellow, very soft spoken and gentle mannered. He didn't charge an awful lot and he offered to help me further by tape recorded lessons. Well, now, that COULDN'T have been the big star Jerry Byrd, but even without an amplifier that man could really play that steel guitar. When we got home we started checking pictures on the back of record albums and we were thunderstruck! It really was the BIG BYRD himself! That was January 1980. It shows you how little I knew about the world of steel guitar at that time, the "who's who" and the history of it. I'm checking dictionaries and reference books and I'm learning fast, but my ignorance will show at times, for which I beg your forgiveness. And that's why I will need guidance and support from you experts who have been studying the world of kika kila most of your lives.

Since 1980 I've been helped by taped recorded lessons and by my going to Hawaii for lessons. Jerry has been a teacher and friend to both Art and me, and we're very proud if you detect Jerry's influence in our playing. We now do the dinner hour music at the TAHITI HUT restaurant in Vancouver most Friday and Saturday nights. We take turns playing steel and backing each other. We have a beautiful young singer named LANI McRAE who was born and raised on the Kona coast of the big island. That's why we call ourselves the KONA SERENADERS. We have a dance group of five girls, four of whom are Polynesian and it's the joy of my life when we're doing a dance show. What fun! But those bookings don't come often enough to suit me.

Art's life-story in music is the same as yours. A strong desire to play from very early years on. Little or no assistance from anyone. Instrument put aside through the family-raising years, but the love of it never forgotten. Then a new beginning late in life. Isn't that the story most of you would tell? Why is it? If we'd all chosen to play the piano or the bazookahorn we'd have had qualified teachers and there would have been recognition of our studies in higher education. Isn't it time the steel guitar was given full status as a musical instrument? AT LEAST in Hawaii?

Let's promise ourselves that through the work of this club and other clubs like it around the world AND through our efforts in connection with the STEEL GUITAR CENTENNIAL, we'll all pull together to DO SOMETHING for our instrument. If WE don't do it, will the next generation?



My husband Art, the treasurer and vice-president of the club, was a supervisor in the accounting department of a large chain store. He helps me see the common-sense approach and does the cooking while I pound the typewriter. In Hawaii he would be called the "old buggah" as a term of endearment. Here, it is not proper, so he is just the "HOPE PELEKIKENA".

Tommy Au

One of our Hawaiian members who loves steel guitar dearly is Tommy Au. He started teaching himself to play the steel guitar back in 1946 at the age of 33. He found it to be a difficult instrument to master without help and to this day cannot read music. He might have abandoned the project but in 1947 his church started a fund-raising program to build a new chapel. With the idea of helping his church, Tommy Au was inspired to try harder. He bought records of Sol Hoopii and listened hard to copy his style. He had an old wooden guitar with the A tuning. Tommy says he played it for about five years then gave it up.

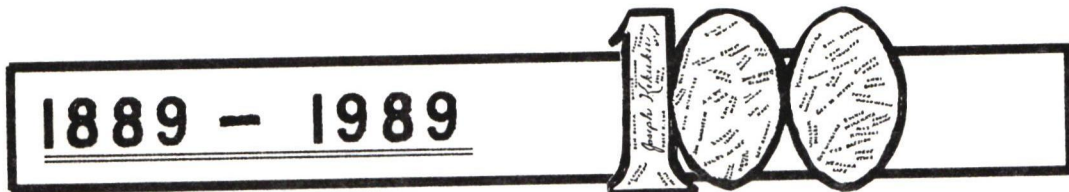


At the age of 50, in 1963, Tommy came to the aid of his church again, going on tour with a group of his fellow church members. He then became a professional, playing at the Reef Hotel poolside from 1970 to 1971 and at the Polynesian Cultural Centre from 1977 to 1984. After that, Tommy says, he retired from public performances at the age of 71.

.....

I thank you for that story, Tommy, and I think you are one fine steel guitar player even today. Do you remember? We met you at Tau Moe's home in May, 1987. You brought your

steel guitar over and we all took turns playing our steel guitars and backing each other. George Lake and Art and I all took turns, then you and Tau Moe did some duets as well. You and Tau Moe made us feel very honored to be there with you. You are both such fine musicians and you set a fine example to the young players in Hawaii today. May you enjoy long life, good health, and good music!



Since our CENTENNIAL announcement in the October newsletter, we've had very good enthusiastic response from you the members. I wish I could have had time to reply to each of you, because it was so good to know how supportive you are and how much you care. On some of your suggestions, I got to work right away. With the others, I'll give you a general summary of your thinking and I'll print a few examples of what you said.

MY SUMMARY: We agree that this is a great opportunity to get publicity for the steel guitar, hoping to create a public demand for it. Top-level steel guitarists will not evolve if there is no work for them. The other facet of our centennial must be to promote the education of good musicians. Self-taught steel guitarists who can only play by ear will never be hired for the big shows. With that in mind, and following some of the leads you provided, I put my typewriter into high gear and wrote to the following:

(1) to the Music Faculties at the University of Hawaii and Brigham Young University, asking them to allow students to study steel guitar for university credit, either off-campus with Alan Akaka or Jerry Byrd, or by sending one of their music faculty members to learn from Jerry or Alan so credit courses could be given on-campus.

(2) to the Supervisor of Music, Department of Education in Hawaii to make the same request in regard to high schools and colleges

(3) to the Department of Hawaiian studies, Dept. of Education in Hawaii to inform them of our work and to ask,



JOSEPH KEKUKU
Inventor of the steel guitar

"Please give us direction in what we can do to support your work."

(4) to Donald Kilolani Mitchell at the Bishop Museum, the man who wrote the steel guitar article in the Kanahale book, to ask for his support and direction

(5) to the President, Kamehameha Schools, to ask whether they have more information about Joseph Kekuku and whether their school would get involved in the centennial, particularly at the time of our Aloha Days convention in Hawaii.

(6) to the Laie Genealogical Library where Joseph was born and grew up, for more information about him and his family.

(7) to Merle Kekuku, nephew of Joseph Kekuku, for any information about Joseph. Merle is also a steel guitar player. He phoned us immediately and was glad to hear that something was being done to give Joseph credit for his work.

(8) to R. Alex Anderson, Association for Hawaiian Music, to tell him what we're doing and to ask for their support and direction.

(9) to Ms Lyn Martin, Folk Arts Co-ordinator, State Foundation on Culture and the Arts (same as #8).

(10) a press release to all the other steel guitar clubs, (which includes non-Hawaiian clubs), in Canada, U.S.A., Australia, Britain, and Japan.

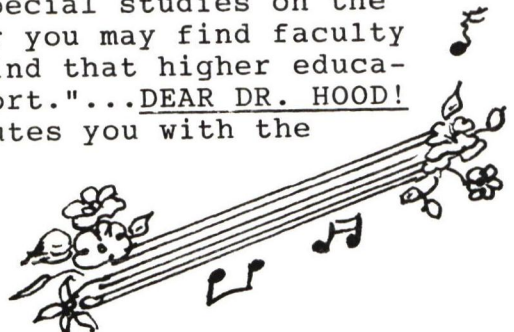
(11) to the Hoku Awards Committee to ask them to make a new award category: Best Use of Steel Guitar

The editor of Guitar Player Magazine contacted me for more information and for a picture of Joseph Kekuku so that they can run an article on the centennial.

Today I received a reply from DR. MANTLE HOOD, Professor of Ethnomusicology at the University of Maryland. I'm so happy about what he said, I'll read part of it to you:

".....What a nice surprise to learn that you have taken on the task of putting out the newsletter in addition to your Presidential chores! Steel guitar people seem to be willing to sweat hard for the tradition.

I'll write more at length about your implicit question of Hawaiian music in higher education; but for now, let me say that currently I am guiding a young man through Jerry's book (he is a dobro player) for three graduate credits. In the past I have given a semester seminar on "Hawaiian Music" (also three graduate or undergraduate credits), and have given other special studies on the subject in the past. SO, wherever you may find faculty willing to proselytize, you may find that higher education is willing to credit the effort."...DEAR DR. HOOD!
For that information the HSGA salutes you with the
12-BAR GLISS!



Here are some of the very imaginative letters from members:

CARLOS MINOR: "Get local radio stations to play Hawaiian music. I wrote to Dolly Parton as she owns a restaurant in Hawaii. I asked her why she doesn't play Hawaiian music on her TV show."

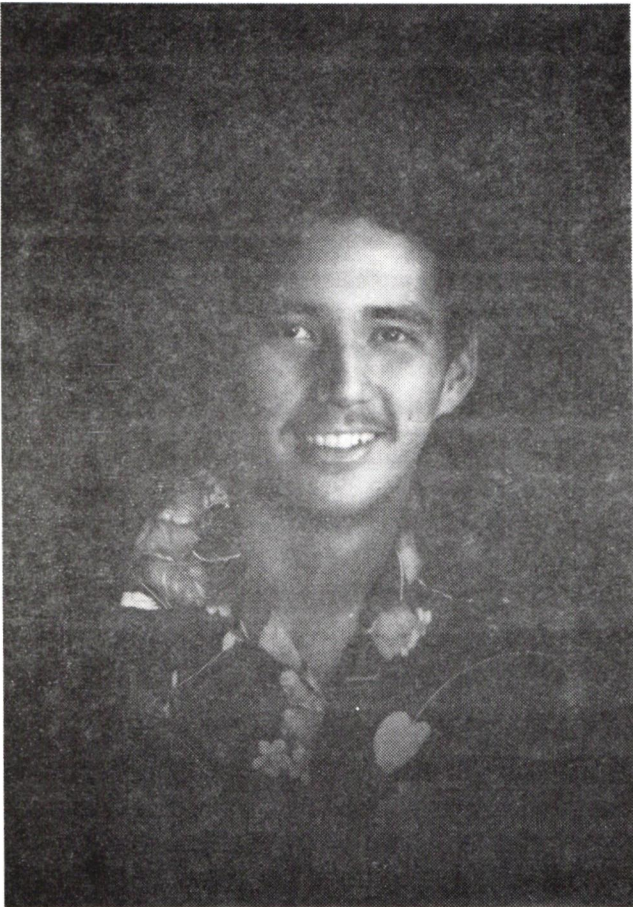
ELMER RIDENHOUR: "I took an old old 000 Martin guitar, raised the nut, and have been playing solo-style, with somewhat a classical, dobro, sweet sweet guitar sound. To make the sound more romantic, I do not use picks. Shot Jackson was much impressed with it years ago. I am working on several pretty numbers using a lot of harmonics and open strings. It is so beautiful! The point I want to make is that there are thousands of fine guitars around that people can no longer press the strings down on to play as standard guitar, so with a metal nut adapter, they can be changed into beautiful Hawaiian guitars. You should hear my 'Malaguena'."

We're looking forward to hearing you play that guitar in Joliet this fall, Elmer. I hope many of our members are picking up the old acoustic guitar and taking a trip down memory lane to the basic A tuning. How clean and beautiful it sounds after the complicated tuning entanglements we've gotten ourselves into! When Art and I head for the cabin, we take no electric instruments with us. We play an old acoustic guitar that was BUILT HAWAIIAN STYLE (with a high wooden string-support nut) and with another called "Norma" that was given to us by our dear HAOLE HILO HATTIE, Kay Gray.

JOHN MARSDEN: "An LP record illustrating the development of the instrument from its earliest days to the present would be nice. What I'd really like to see is a book telling the story, with all the facts and lots of pictures. It would be some project, but we have in the club a tremendous amount of knowledgeable people and access to many more. Can't we really get together, pool all our knowledge, and come out with a book? It's a fascinating story that needs telling, and its existence would be a boost to our instrument. People could refer to it as an authoritative source of information. I for one would be delighted to co-operate in every way and make available what I have."

John, I think that's an EXCELLENT suggestion. Is there anyone in the club brave and clever enough to take on such a task? And is there a possibility of financing through some sort of grant? I have no connections or information on that subject, but maybe someone "out there" has the answers. ?????

Kika Kila Kula Kālā



Do you think that title is "a bit MUCH"?
KIKI KILA = steel guitar
KULA = school
KĀLĀ = money.
Does that add up to "SCHOLARSHIP FUND" or is it just too K-K-K-Kooky?

Meet PAUL KIM, a 20-year-old student of Jerry's. Paul is doing very well and Jerry plans to introduce him at next year's Ho'olaule'a. He is being helped by the scholarship fund.

I believe there is another new student, a 17-year-old cousin of Casey Olsen. Jerry will keep us posted on how the scholarship funds are being used.

PAUL KIM, steel guitar student

FUNDS RAISED TO DATE:

Artice Martin, donation.....	\$ 50.00
Our sale of tapes: 1987 Ho'olaule'a, Jerry's seminar, and Puna Talks Stories.....	339.98
Bob VonStowver's proceeds from selling records at the Joliet convention.....	80.00
Al Bales, sale of ALOHA buttons at Joliet.....	46.00
Frank Miller, sale of "I LOVE HAWAII" bumper stickers.....	<u>76.00</u>
TOTAL COLLECTED	\$ 591.98
Cheque to Jerry November 2nd.....	<u>200.00</u>
BALANCE ON HAND	<u>\$ 391.98</u>

WHAT SUGGESTIONS FOR FURTHER FUNDS?

JOHN DEBOE SUGGESTS: "Members might offer to sell some of their music and record collections. They could bring or send the items to the convention in Joliet.".....Good idea, John. They can advertise them for sale through this newsletter, too.

Cash donations are very welcome too and can be made either by forwarding to: Art Ruymar, or to: Jerry Byrd
Box 3156, Box 15026
Bellingham, WA Honolulu, HI
98227 96830

A full accounting of receipts and expenses will be made in each newsletter. BELOW: First donor to the scholarship fund ARTICE MARTIN (left) JERRY (centre) LULA MARTIN (right).



Taro Patch Talk

(NEWS FROM HAWAII)

We have news of a great Hawaiian dance suite titled "THE MAGIC ISLANDS" written by CHARLES BUD DANT. It was written several years ago but there has been a problem finding financial backing from either the National Endowment for the Arts or the State Foundation for Culture and the Arts. Bud Dant has been rewarded for his perseverance with a contract from a mainland television production company. The one-hour Hawaiian musical project will be performed by the Honolulu Symphony, ancient chanters from Hawaii, and danced by hula dancers as well as ballet dancers. The show is being sponsored by the Association for Hawaiian Music who will serve as advisors on cultural matters.I sincerely hope there will be a place for steel guitars in this worthy bit of Hawaiiana.

HAWAIIAN MUSIC DISCOGRAPHY - In 1986 the Hawaii Academy of Recording Arts reported that they were funding a project that would represent a major contribution to the preservation and perpetuation of the music of Hawaii. Amy K. Stillman, a graduate of Kalani High School, Harvard University, was then working closely with H.A.R.A. on the compilation of the first ever discography of all recorded music produced in or related to Hawaii between the years 1905 and 1985. The H.A.R.A. had plans to publish the completed work in a volume, indexed in three categories: record inventory, song titles, and performers. All would be sorted alphabetically with detailed annotations to provide extensive cross-referencing.

Hawaiian Music; Recorded Sources is expected to be a major source of material for future generations of singers, composers, musicians, historians, and scholars alike.

(Ed. - Do any of our members have an update on this report? I hope we'll be able to tell you by next newsletter that this publication is now on the market.)

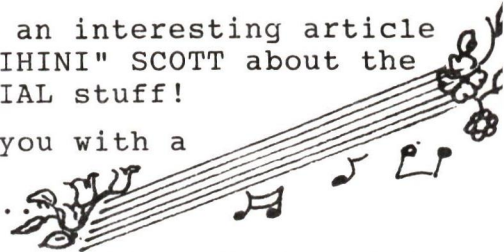
News From Other Clubs

How many of you have subscribed to the "HAPPY TALK" newsletter put out by the Polynesian Music and Dance Assoc? It's a well-named newsletter, full of news from Hawaii, entertaining and informative. Their association is working for a good cause, just as ours is. They raised funds at their "CARAVAN" production last summer and donated it to 'Aha Pūnana Leo, Inc., the organization that provides a number of schools in the Hawaiian islands with funds to teach children ages 2 - 6 in the Hawaiian language.

The December issue of HAPPY TALK has an interesting article written by steel guitarist MIKE "MALIHINI" SCOTT about the birth of steel guitar. Good CENTENNIAL stuff!

P.M.D.A., we of the H.S.G.A. salute you with a 12-bar gliss!!

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UKULELE PLAYERS AND THOSE WHO WOULD LIKE TO LEARN: Wouldn't it be great if we could set aside one evening at our conventions just for having fun with our ukuleles? Here's a way we could co-ordinate such a happy event: Join Buddy Griffin's Happy Time Ukulele Club 407 Julie Rivers Drive, Suite 102, Sugar Land, TX 77478 phone (713)240-UKES. Or, if you don't care to join, just order his ukulele book. He sells a beginner-level ukulele instruction book with scads of the old familiar sing-along songs. They're not Hawaiian, but at least we'd all know the tune and we could bring along multi-copies of Hawaiian songs to share. Buddy's book is very well written at the beginner level and I found the humorous touches a delight. As an old school marm, I recommend it. (As for you and me, DEL KRUZAN, we play in the D tuning but there's no problem. We play the same chords but we finger them in our own special C-tuning way.)

Buddy will mention our Joliet convention in his newsletter so that his members in the Joliet area will know they are welcome to attend our convention and bring their ukuleles along. We could have quite a jamboree! Buddy organizes

HAPPY TIME rallies which may be in your area, which would give you a good chance to brush up on ukulele technique and just MAYBE your steel-playing would be welcome. It sounds like our two clubs could do some networking. We're members of the same family. Calabash cousins. And the first thing they'll do is ask you, "Have you hugged your ukulele lately?"

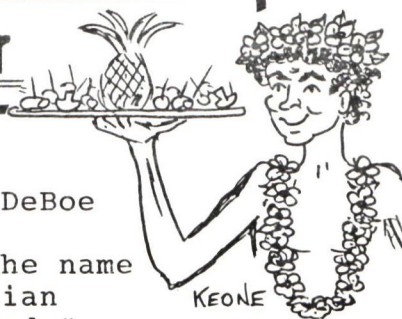
.....

JAN SIEVERT, editor of GUITAR PLAYER MAGAZINE is picking up on our story of the steel guitar centennial and will publish it in the next issue. He phoned me to ask for further information and references. We supplied him with a picture of Joseph Kekuku.

.....

DEWITT SCOTT, of Scotty's Music Inc., Midland Records, and the newsletter Steel Guitar International, regarding the rumor that he intends to stop publishing SGI, writes, "I'm not sure if I can discontinue our newsletter now. I am getting a flood of calls and letters expressing disappointment. I will give it a second look. Yes, this year's convention of SGI in St.Louis was a great one, but I will not miss your convention next year."That's great news, Scotty. We missed you at Joliet and we know you'd have been there if you hadn't been hit by a truckload of bad luck.

Keone's Pūpū Platter



-by John DeBoe

I can hear some of you saying, "What in the name of King Kamehameha is a pūpū?" The Hawaiian dictionary states: "shells in general; beads". The word in Hawaii is also used to refer to appetisers. Therefore the heading of this column is appropriate, in that it will consist of morsels of information, covering things Hawaiian. I hope they will be of interest.

The slack key guitar style of playing (known as KĪ HŌ'ALU) is a noted Hawaiian musical art form, both for melody and backing a vocalist. This style was performed long before the discovery by Joseph Kekuku of the use of a steel bar to develop the steel guitar. There are many well-known Hawaiians who excel in slack-key. Among them is RAYMOND KANE. On October 1, 1987, Raymond received a National Heritage Fellowship in Washington D.C. from the National Endowment for the Arts. This marked the first time in history that this unique and original art form was honored. Raymond appeared in concerts in the DC area and it is possible that with this recognition, the music of Hawaii will again receive world wide attention. Who knows, it might also bring back the great popularity of the Hawaiian style steel guitar!

A new book has been published on the History of Rickenbacker Guitars. Written by Richard R. Smith, published by Center-stream Publishing, P.O. Box 5450, Fullerton CA. 92635, the book includes much coverage of steel guitars from 1931 to 1953, plus pictures of performers. There is less coverage of steel guitars after 1953. This book is a MUST for collectors and those interested in the history of the Rick steel guitars. The 246 page book covers other Rick instruments as well. It sells for \$25.00 or more and should be available through any good music store.

Like any new organization, there are growing problems. So it is with HSGA. Fred Gagner, Lorene, and Art Ruymar were the organizers and due to their efforts we are an organization to contend with. The HSGA is not a one-person effort. It takes many people with knowledge of various subjects AND THEIR KŌKUA to make this club a great success. Now that the leadership has moved to Lorene and Art, we should give much credit to Fred for his expertise and ability in setting up the format of the newsletter and his guidance in other organizational matters. It is hoped that Fred will continue to favor us with his expertise well into the future. As to Lorene and Art, I am sure they will provide good leadership, and will see to it that this club will continue to grow. It is the Hawaiian club of the present and the future.

In the newsletter of April, 1987 two records were reviewed, both winners of certain categories of the annual artists awards. The male vocalist award was given to DENNIS PAVAO, a member of the "HUI OHANA" group. His first album, "Ka Leo Ki'eki'e" won him this award. For you who love the pure Hawaiian songs, the singing and the instrumental work, this is excellent. It contains everything: falsetto, slack key guitar, bass, and some simple but tasteful steel guitar work by MICHAEL KALAMA KOANUI. This what the Hawaiians listen to, it is not tourist music. The record would be available from any Hawaiian music supplier, as noted in various newsletters. Ask for "Dennis Pavao, Ka Leo Ki'eki'e, Poki Records SP9042".

Always mention HSGA when dealing with the music industry.

For what it's worth: DAVID LINDLEY, a pop, soft rock musician has won the Guitar Player Readers' Poll award as the best steel guitarist five years in a row and now enters the magazine's Gallery of the Greats. David is known for his non-pedal playing and prefers the Rickenbacker bakelite models. It appears the pedal steel is losing its popularity.

A C6 player's hint: Raise the high E string a half tone to F and lower the low E a half tone to Eb. It will give you a nice sounding F9th tuning. Some adjustments will have to be made with your picking hand but most any arrangement in the E7th tuning can be played. I use it frequently to play "E MAMA E". This is a standard pedal change on the C6 pedal steel setup.

WHY IS IT THAT WHEN YOU DROP YOUR STEEL BAR IT ALWAYS HITS YOUR BIG TOE, OR WHEN YOU DROP A PICK YOU EITHER STEP ON IT OR THE BAND STARTS WITHOUT YOU?



"Quizzing Dwight"
from a collection of
Dwight Harris humor



Ho'omalimali

- Q. What makes your playing sound like several guitars?
A. I use both hands.
- Q. At times while you are playing, I see only the whites of your eyes. Is this showmanship?
A. No. At such times, I am feeling my music very deeply.
- Q. How do you produce such a beautiful tone?
A. Now it can be told. My bar is covered tightly with cheesecloth.
- Q. I heard that you play with a crooked bar.
A. You misunderstood. I play in one.
- Q. To what do you attribute your fast picking?
A. I was blessed with a thumb and four fingers on my right hand.
- Q. I play left-handed and this bothers me. Any suggestions?
A. You might try crossing your arms.
- Q. They want me to play in a country-western band. Does this mean I am learning?
A. No. Trade your guitar for a good pogo stick.
- Q. I have purchased the guitar you recommended--also the same type of amplifier, strings, picks, and bar that you use. Now why don't I sound like you?
A. Check your wallet. You might not have the same name.
- Q. If I practice real hard, will I be able to earn money by playing music?
A. No-- just the opposite! (I hope my reply isn't too late.)
- Q. Does someone else help you with your questions and answers?
A. Yes. Al Stotler sometimes questions my answers.

Where They Are Playing

To the best of our knowledge, here's where the steel guitarists are playing. PLEASE DO send us up-dates as you hear of them.

Casey Olsen - House Without a Key, Halekulani Hotel

Greg Sardinha - ??

Eddie Palama - Kahala Hilton Hotel with Danny Kaleikini

Tau Moe - occasionally at Polynesian Cultural Centre

Wm Paalani - at the Elks Club on Wednesdays. You have to be a member or guest of a member to get in.

Rodney Freedman- at Sealife Park. The Great Hawaiian Luau is no longer held there but the last word we have is that he still does shows there

Ray Knapp - taking time off between jobs on the cruise ships.

He says he loves the life of a cruise ship musician.

Barney Isaacs - House Without a Key, Halekulani Hotel

Alan Akaka - House Without a Key, Halekulani Hotel

The Two Deans (no steel guitar, but excellent falsetto and traditional Hawaiian music.) Dean Lum and Dean Shimobokuro, in a bar at the Ilikai.

Ohta San (ukulele virtuoso) - Colonial room, Hyatt Regency

On the mainland: PLEASE SEND ME YOUR INFORMATION

ELMER RIDENHOUR reports from Las Vegas, "I'm here enjoying myself to the utmost extent of my rascality. The Tropicana Hotel has a Hawaiian Samoan group in the summer, doing some Samoan Tahitian rock and there's a Hawaiian group at the Sahara's Don the Beachcomber restaurant." Sounds lovely, Elmer, but next time take your steel guitar along and infiltrate the group.

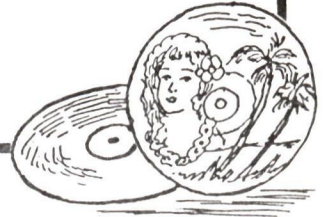
The Kapalakiko Hawaiian Band in San Francisco, formed in 1984 plays music every Friday night at Hawaiian barbecues and luaus. Steel guitar and slack-key guitar played by Dwight Tokumoto. Bass, ukulele, and guitar by Keith Cockett, and drums, ukulele and falsetto vocals by Saichi Kawahara. All three are born and educated in Hawaii. When you're in the San Francisco area, phone (415)-824-0639 to find out where you can hear them.

The Hui Ohana made a rare family appearance on Dec. 4 and 5th at Flint Center in Cupertino, CA. Ledward (slack Key and falsetto) leader of his own group I KONA. Nedward (bass and falsetto voice, and ukulele) has his own group in Kohala, the MAUKA-MAKAI. Cousin DENNIS PAVAO, also a great falsetto singer and has his own group as well.

The Kona Serenaders - Tahiti Hut Restaurant, Vancouver. Phone (604)-266-1211. We're there most Friday and Saturdays, 7:00 to 10:30.

"WHERE THEY ARE PLAYING" WILL BE A REGULAR NEWSLETTER FEATURE. YOUR INPUT IS WELCOME.

Da Kine Disc



To order sheet music, records, or tapes from Hawaii, here are three useful addresses:

THE HOUSE OF MUSIC

Ala Moana Centre, 1116

Honolulu, Hawaii 96814

phone 808-949-1051. If you want someone who knows more about the steel guitar recordings and who will give you extra service, ask for "Lydia", at the House of Music.

KALANI'S HAWAIIAN RECORDS & TAPES

Dept 0-1 P.O. Box 1342

Kaneohe, HI 96744. Free catalogue available.

HARRY'S MUSIC STORE

3457 Waiala Ave.,

Honolulu, HI 96815

THE NEW HAWAIIAN BAND - Can you imagine the perfection of sound that would be found in a tape with such luminaries as: Ohta-San, Jimmy Kaopuiki, Benny Saks, Sonny Kamahale, Atta Isaacs, Barney Isaacs, Jerry Byrd, and Pua Almeida? Truly beautiful! This was released years ago by Trim records, TR8-1975, produced by Bud Dant. We bought it and count it as one of our most beautiful tapes.

Two others we spotted at the House of Music that looked very good were:
EDDIE KEKAULA "I'll See You in Hawaii" backed by Sol Bright and David Kelii
BILL LINCOLN "Hula in Falsetto" with Jerry Byrd on steel
ED EKUALO MAYER (a member of HSGA) Maple Records #1016
THE HUI OHANA have cut their 11th record as a family group on the Paradise Records label, SLP 920.

.....

Marshall Woods, Austin Texas, writes, "Enclosed is an order for another Jerry Byrd 90-minute seminar tape. Recently I purchased all four tapes from you but I want to give this seminar tape to a good friend for Christmas. It is priceless! Jerry Byrd told it all like it is, things nobody else has the courage to tell."

The JERRY BYRD SEMINAR tape plus the two 90-min. HO'OLAULE'A tapes and the PUNA KAAIALII TALK STORIES tape are still available at \$10.00 U.S. per tape from: Art Ruymar, Box 3156 Bellingham, WA 98227. Proceeds go to the Scholarship Fund.

.....

Did you order Jerry's CHRISTMAS CAROLS tape? It is absolutely superb! We've been asking Jerry to do that for a long time. It's worth all the time we waited for it.

And remember, you were going to order Bud Tutmarc's "To You, Sweetheart, Aloha" tape. Did you do it? And the recently discovered David Kelii and Al Kealoha tapes, did you remember to order from: Mr. Jimmy Papa,
470 Keopua St.
Honolulu, HI 96813

Man, that's the good Hawaiian steel guitar sound with traditional songs sung in the old Hawaiian way. "Music so good it will broke your heart." For our next issue, I hope we will have a picture of JIMMY PAPA's musicians, and maybe Jerry will dig up a little more information about them for us. We'd also like to know more about AL KEALOHA. Jimmy Papa phoned Jerry just last week and told him that the bass player of the group - JIMMY KANAE - had passed away on December 5th. It is sad news for all of us.

MAPLE RECORDS list the following records for sale, by the world's greatest steel guitarists:

- MA-1001 Ken Ufton "Maui Magic"
- MA-1002 Jerry Byrd "Byrd in Hawaii"
- MA-1003 Rudi Wairata "Lovely Hula Girl"
- MA-1004 David Kelii Vocals by Nina Kealiiwahamana
- MA-1006 Mike "Malihini" Scott "Blue, Blue Islands"
- MA-1008 Pua Almeida "Hawaiian Steel Guitars"
- MA-1009 Coy Pereira "Kilima Hawaiians"
- MA-1011 Sonny Kamahale & Mel Abe "Beautiful Steel Guitar"
- MA-1014 Mike "Malihini" Scott "Live at the Waikiki"
Vocals by Jamie Nolan

Write for free catalogue to: Maple Records
P.O. Box 172, Station "O"
TORONTO, Ontario M4B 2B0

NOW AVAILABLE TO CLUB MEMBERS....

* NEW GOSPEL RHYTHM TAPE featuring 20 of the most popular old Gospel songs & Hymns! YOU PLAY TO THE RHYTHM TRAKS. You will be backed up with Vibraphones, Rhythm guitars, Ukulele and Bass to songs like "WHISPERING HOPE", "AMAZING GRACE" & many other favourites!

* GOSPEL RHYTHM TAPE (20 Songs) \$20.00
(works out to only \$1.00 per song!)

ALSO AVAILABLE TO CLUB MEMBERS....

* A NEW GOSPEL TAPE featuring the steel guitar styling of George "Keoki" Lake... This is an easy listening, relaxing tape of the same 20 Gospel songs for your melodic enjoyment. MELODIC TAPE...\$10.00

Please send your order direct to:

George "Keoki" Lake,
11610-111 Ave.,
Edmonton, Alberta, Canada T5G-0E1

Specify: Rhythm tape Melodie Tape
or ORDER BOTH TAPES (\$27.00 pp) _____

GREAT FOR PRACTICE ; WONDERFUL IN CHURCH!

Why is the steel guitar such a natural instrument for gospel music? It's so like the human voice, you almost hear the words expressed in the music. When Keoki plays gospel, I get a mental image of sunlight streaming in the window, the smell of home-baked bread, and a sense of peace. Absolutely the best medicine for what ails you!

.....

IAN UFTON: You've got to hear his new release "WHEN YOU SEE HAWAII" to believe it! Ian, the "One Man Band", arranged, performed, recorded, and mixed all the music on this delightful record. His steel guitar playing is refreshingly "tomorrow" and proves how very personal the instrument is. Ian cut his teeth on the steel guitar when at the age of 6 months he listened as his father, Ken Ufton, played the music of the great Sol Ho'opi'i and Dick McIntire. Songs on the record

are: Song of the Islands	Kilima Waltz
My Hawaiian Queen	Nani Wale
Maori Brown Eyes	None Hula
Waikiki Hula	So Danco Samba
Ka Leo O Ka Lani	Flower Lei
Blue Hawaii	When You See Hawaii

Ka Leo O Ka Lani and the title song are Ian's compositions, and he does vocals on Waikiki Hula and Nani Wale. Could that be the same Ian Ufton who so skilfully backed the steel guitarists at Joliet and modestly said he played "a little" steel? And we didn't URGE him to play steel for us? IAN!!!

Order from: Ian Ufton, One Man Band Productions,
24 Barkwood Court,
Brampton, Ontario, Canada
L6V 2C3

\$10.00 U.S. includes postage. \$10.00 Canadian PLUS postage.
In Ontario, include 7% tax.

IF WE ARE SINCERE IN OUR DESIRE TO PROMOTE THE HAWAIIAN STEEL GUITAR, WE MUST SUPPORT OUR MUSICIANS WHO TAKE THE FINANCIAL RISK TO PUT TAPES AND RECORDS ON THE MARKET. DON'T MAKE "FREEBIE" COPIES FOR YOUR FRIENDS. IT ISN'T KUPONO.

Kuma Ka Gab

TO ORDER DANCE SHOW EQUIPMENT: try the Hula Supply Centre, 2346 South King St., Honolulu HI 96826 phone 808-941-5379.

TO ORDER MUUMUUS, LEIS, ALOHA SHIRTS, try Hilo Hattie's Fashion Centre, 700 N. Nimitz Highway, 96813 phone 808-537-2926.

GEORGES "KEOKI" CHATAGNY of Switzerland sends his greetings to all HSGA members in the real Hawaiian way. To quote George, "MELE KALIKIMAKA and HAU'OLI MAKAHIKI HOU".

Not to be outdone, TOM REEDER says, "Ā hui hou kākou, Mele Kalikimaka & Hau'oli Makahiki Hou & malama". Gee, Tom, I didn't even know you CARED!

VERNON AND ALICE EIDE won't return from Hawaii until Feb - March. They're visiting several islands. They attended Billy Hew Len's funeral with the Rittenbands, and have met HSGA members Sig Vogel and Ivan Papinau. The Eides have played in seven chapel services at different hotels and expect to do much more. They also performed at the "Under the Ukulele Tree" show with Vic and Nancy. What a holiday!!

LEO TAN of the PMDA sends seasons greetings to you all.

WHAT DOES IT COST YOU TO MAIL A TAPE TO A FRIEND? Have you noticed that it seems to be a different amount each time? Does it often cost more to mail two tapes in one package than it would cost to send each one separately? Did you know there is a different rate for talk tapes as opposed to music tapes? Talk tapes cost a lot more than music tapes, BUT a multi-copied talk tape such as Jerry's seminar or any sales pitch would go at the same low rate as a music tape. Be sure you ask the right questions at the post office, you could be paying more than you need to!

- Signed, "Too Soon Old/Too Late Smart"

VIC AND NANCY RITTENBAND just got back from performing in an inter-cultural program in Mexico City, Guanajuato, and Querétaro. After their return to Hawaii, they did their usual good deed for the Salvation Army, arranging the music and the entertainment for the 17th annual Thanksgiving Dinner, which was attended by an estimated 2000 people. MAYOR FASI CARVED THE TURKEY. Now Vic and Nancy are working on plans to travel to New Zealand next October with our Great Wise Kahuna Member of the Board, FRED BARNETT AND HIS LOVELY WIFE, JANJOY. Fred and JanJoy entertain as the "WIKI WAKI WOO". Jan is "Woo" and you have two guesses about Fred.

We hear by the coconut cable that Vic is getting a good response to his latest composition "Mele Kalikimaka to Old Santa Claus." We'll be playing that one at the Tahiti Hut for sure!

LEIGH TRIGGS has composed a very good traditional Christmas carol "The Story of Christmas" with a spiritual and reverent tone. Leigh, I'd like to hear that one sung by a full choir.

GEORGE "KEOKI" LAKE has composed words and music to "The Girl With Those Naughty Brown Eyes" whom he declares he fell madly in love with on "THE BUS" in Honolulu. Mary, I wouldn't let him out by himself to bring home the pizza ANY MORE if I were you. It's cute (the song, not you, George!) and has the real Hawaiian sound.

LOUIS MIRRER OF Hollywood, Florida says, "I lived in Honolulu in 1946. Every Sunday I would go to the bandshell at Kapiolani Park. This was the old one, they now have a new one. Half the concert was classical and the other half Hawaiian. The singer in the Hawaiian part was Lena Machado who was known as the "Songbird of the Islands".

Editor's note: The first time we were in Hawaii was 1954. I'd love to swap stories with members about what it was like in the "good old days". If we get enough stories from you who were there long time ago, we could have one newsletter dedicated to the NOSTALGIA theme. Take pen in hand and write it RIGHT NOW or you'll forget.

He Aha Kō Makemake?

The title, pronounced 'Hey aha Ko Mahkay Mahkay', means 'What do you want?'

For sale: JB FRYPAN, long scale, very low serial number, shows playing wear. Also a heavy duty stand for same.

Wanted: Andy Iona's arrangement of "How D'Ya Do?" Both of the above items by:

John DeBoe
9216 37th St. N.,
Pinellas Park, FL 34666

Wanted: Sheet music for "Tiare No Tahiti" on Jerry Byrd's London record "Byrd in Hawaii"
Sheet music for the very old "Sweet Leilani" (ASCAP)

Samuel Littke
303 E. South Mountain 196
Phoenix, AZ 85040

Wanted: 8-string single neck steel guitar

John King
Box 1527
Aptos, CA 95001

For sale: Hawaiian and Pacific Island Books - hard to find, rare, and out of print. We also specialize in ship menus, memorabilia, and Hawaiian sheet music. To receive our catalogue, send to: The Book Bin - Hawaii
351 N.W. Jackson
Corvallis, OR 97330

Conventions - Get-togethers

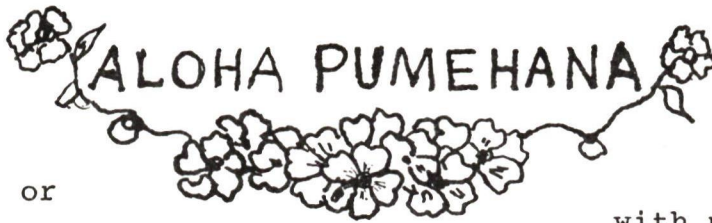
JOLIET _ Mark your new 1988 calendars: August 26, 27, and 28th. In subsequent years we'll try to establish the date as the first weekend after Labor Day, but for 1988 the space was not available.

JERRY'S HO'OLAULE'A _ The date in 1988 is Sunday, May 15.

CARAVAN- The Polynesian Music and Dance Association in Toronto has the Waikiki Pavilion at the huge multi-cultural event known as "Caravan" which happens late in June or early July. Steel guitarist Mike "Malihini" Scott is organizer and musician for that event. We've asked Mike to make arrangements for us so that club members in the area might attend Caravan and meet each other to do a little Jaw and Jamming. We'll keep you posted. That's club networking in action. It's good for both clubs.

ALOHA DAYS CENTENNIAL '89 CONVENTION - dates not set yet. Keep stuffing your mattress with kālā, so by the end of April, 1989 you'll have enough saved to make the flight to Hawaii. It will be great! We're getting letters from members in far-off places indicating that if they only get to Hawaii once in a lifetime it will be for that convention in 1989.





Greetings or
farewell

with much warmth

Condolences to Sol K. Bright on the loss of his wife Jean who died suddenly November 8th. You may have met her at the Ho'olaule'a last May.

Aunty Vickie I'i Rodrigues, matriarch of a family of Hawaiian performers. In 1986 she won the Sidney Grayson award at the Na Hoku Hanohano awards for her efforts to preserve the culture and language of Hawaii. She was the mother of five entertainers: Nina Kealiiwahamana, Boyce Rodrigues, Lahela Rodrigues, Lani Custino, and John Rodrigues. Aunty Vickie composed many songs and was a performer on the "Hawaii Calls" radio show.

Honorary member Billy Hew Len - see article in this issue.

A VERY WARM WELCOME
TO NEW MEMBERS:

CLARK MILLISON
230-G Misty Glade LN
Watsonville CA 95076

DALLAS WALKER
2395 Avenue C
Beaumont TX 77701

CHANGES OF ADDRESS

Rudolph Barten
Ahornweg 11-A
D-5000 Cologne 40
West Germany

Jack D. Campbell
1915 Home Ave.
Columbus IN 47201

Elsie Jagers
2534 Vale Rd.
San Pablo CA 94806

Robert Kershaw SR
P.O. Box 4651
Akron OH 44310

James L. Mumm
67 East Oneida St.
Oswego NY 13126 - 2221

Harold G. Pacheco
5014 Krueger Dr #6
Dickinson TX 77539

Dottie B. Risk
2200 Holiday #270
Las Cruces NM 88005

Bob Waits
2888 Ala Ilima St #2803
Honolulu HI 96818

HSGA Business Meeting

CAN WE ORGANIZE A TAPE CLUB? We've had a marvellous suggestion from Charlie Hynd of Kilmarnock, Scotland. Charlie is a member of the B.M.G. tape club organized and run by John Marsden in England for 25 years. He tells us it is a time-consuming but very enjoyable job, keeping track of the tapes as they "Flow through club members from member to member". He has found the tape club to be a great way to make friends and people have travelled long distances to meet him in person, after being tape-exchange buddies.

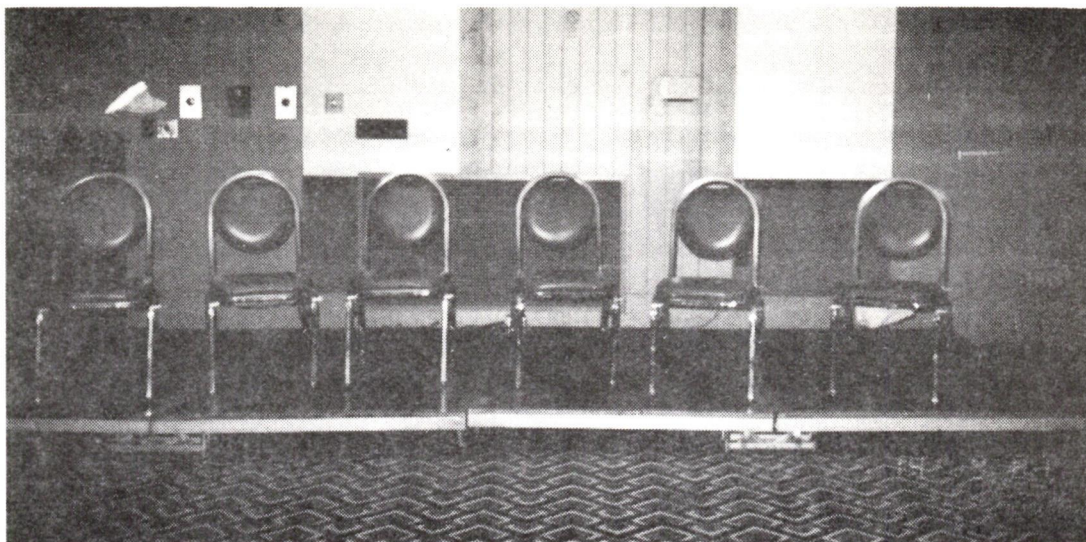
Is there anyone in our club who has the enthusiasm to give it a try? Let us hear from you. We will have more information to give you about how to proceed and we will give you all the help that you might need through the newsletter. Please write to us - Lorene and Art Ruymar - if you want to consider taking it on.

Charlie Hynd says he's giving some thought to making it to Hawaii some day. Wouldn't it be great if he could be there for the big Centennial Aloha Days convention in 1989?? We're crossing our fingers for you, Charlie. Taking up a collection, NO, but crossing our fingers, YES.

CLUB BANNER FOR STAGE DECORATION AT CONVENTIONS: The stage in Joliet measures about 12 feet across. Can we find someone who can design a huge banner with the club's name and logo in large letters? Perhaps a silk-screening or airbrush painting or whatever, on light-weight fabric?

Can you imagine the club's banner decorating the bandstand in Kapiolani Park next time we play there? I'm not sure the audience knew WHO was bringing them all that great steel guitar playing.

NEEDS
DECORATING



ELECTION - BOARD OF DIRECTORS: The names of the board members who come up for re-election in July, 1988 are: Fred Barnett, Jimmy Hawton, Elmer Ridenhour, Robert VonStowver, and Robert Waters Jr. This is the last call for nominations. If you wish to nominate someone, first get their approval, then write a short comment about the abilities and past record of that person. In short, tell me why they would be a good member of the board. Please get your nominations to us no later than February 1st, 1988. Ballots will be mailed with the April newsletter and election results will be published in July.

EDITORIAL POLICY: Although we are Canadians, HSGA will be headquartered at our summer cabin in Bellingham, WA (on beautiful TOAD LAKE!). We will handle all currency in U.S. funds and do our mailing from the U.S.

If you were to phone us at the cabin, you would dial 206-733-0234. In Vancouver, 604-263-8944 where you might run into an answering machine.

It is our aim to mail newsletters very early in the month, so the cut-off date for receiving items for print would be one month prior. For the APRIL newsletter, the cut-off date is MARCH 1st. All correspondence we receive from you will be considered for the newsletter. If you wish to indicate that your correspondence is NOT for print, you must remember to mark it "confidential" or "not for print" or whatever.

Art and I want to wish each and every one of you good health and good fortune in the new year. As the Hawaiians say it, HAU'OLI MAKAHIKI HOU (How ohlay mahkah heekee how). We apologize for not sending Christmas cards to any of you this year, but you've probably guessed we had our time VERY WELL filled in getting our office space set up with club records and organizing this, our first newsletter.

We hope you enjoyed reading it and welcome your comments on our efforts to put the Hawaiian language into it. Do you feel interested in picking up some Hawaiian phrases or do you feel it is an impediment to smooth reading?

We will continue Fred's policy of enclosing tablature music arrangements and we will continue to call on the experts in the club to give us playing technique instruction. ALOHA PUMEHANA.



Aloha Pumehana

Glossary

- AIKANES: (EYE KAH NEES) = friends
ALOHA NŌ! = greetings! or farewell!
ALOHA PUMEHANA (PU MAY HAH NAH) = greeting or farewell
with much warmth
DA KINE DISC (pidgin English) = some kind of records
or tapes
HAU'OLI MAKAHIKI HOU (HOW OLY MAH KAH HEE KEE HOW) =
Happy New Year
HE AHA KŌ MAKEMAKE? (HEY A-HA KO MAHKAY MAHKAY?) =
What do you want?
HO'OLAULE'A (HO O LOW LAY A) = gathering for a
celebration ("LOW" rhymes with "NOW")
KAHUNA (KA HOO NAH) = wise man, expert
KĀLĀ (KAH LAH) = money
KĪ HŌ'ALU (KEE HO AH LU) = slack key
KIKA KILA (KEE KAH KEE LAH) = steel guitar
KULA KĀLĀ (KOO LAH KAH LAH) = school money
KIKA KILA KULA KĀLĀ = money for steel guitar lessons
KŌKUA (KO KOO AH) = co-operation
KŪPONO (KOO PO NO) = right, just, fair, honest
KUMA KA GAB (pidgin English) = gossip
MALIHINI (MAH LEE HEE NEE) = newcomer, one unfamiliar
with a place or custom
NA HOKU HANOHANO (NA HOKU HAH NO HAH NO) = The Stars
of Distinction, an award commonly known as the
"Hoku Award".
PELEKIKENA (PAY LAY KEE KAYNAH) = president
HOPE PELEKIKENA (HOPAY "") = vice president
PŪPŪ (POO POO) = sea and land shells, beads, snack,
hors d'oeuvre



ALOHA Spirit

“Aloha Spirit” is the coordination of mind and heart ... it’s within the individual — it brings you down to yourself. You must think and emote good feelings to others.

- A** — stands for *AKAHAI*, meaning kindness, to be expressed with tenderness.
- L** — stands for *LOKAHI*, meaning unity, to be expressed with harmony.
- O** — stands for *OLU’OLU*, meaning agreeable, to be expressed with pleasantness.
- H** — stands for *HA’AHA’A*, meaning humility, to be expressed with modesty.
- A** — stands for *AHONUI*, meaning patience, to be expressed with perseverance.