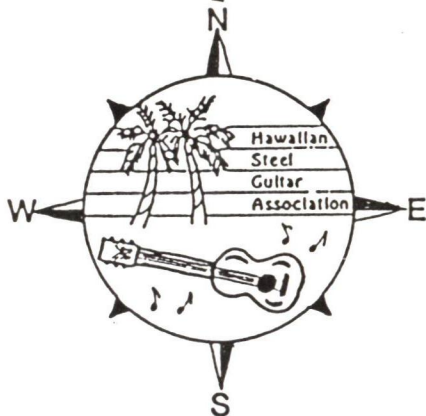


HAWAIIAN STEEL GUITAR ASSOCIATION

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YEAR OF THE CENTENNIAL
IANUALI 1989

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HAWAIIAN STEEL GUITAR ASSOC.

H.S.G.A. QUARTERLY NEWSLETTER

JANUARY 1989

PUBLISHED JAN, APR, JULY, OCT

VOLUME 4 ISSUE 13

SPECIAL ARTICLES:

- P. 6 Steel Guitar in Sweden - by Thomas Malm
P. 10 Kale Kaleialii (Part 2)
P. 13 History of the Steel Bar - by George Lake
P. 21 Keone's Pupu Platter - by John DeBoe
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ENCLOSURES:

- "SOMEWHERE IN THE ISLANDS" (E Major) - by W. W. Reid,
lyrics by G. Lake, tablature by G. Lake
"HAUOLI SUNSET" (C6+A7) - by Tau Moe,
tablature by Jerry Byrd

PRESIDENT AND EDITOR: Lorene Ruymar

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PURPOSE AND GOALS: To develop a global communications network of players and lovers of Hawaiian traditional music as performed on all types of steel guitars and related instruments. All Hawaiian music enthusiasts, players as well as non-players, vocalists and dancers, are welcome to join with us in the world-wide promotion of our music. We welcome the advice of our members in the fulfillment of our goals.

MAIL AND PAYMENTS: Please address all mail to LORENE RUYMAR PO BOX 3156, BELLINGHAM WA 98227 or to 2090 WEST 44TH AVE., VANCOUVER, B.C. CANADA V6M 2E9. Please mail all payments in U.S. funds to ARTHUR RUYMAR at the Bellingham address. Telephone 206-733-0234 in Bellingham, 604-263-8944 in Vancouver (answering machine after four rings) MEMBERSHIP \$20.00 U.S. ANNUALLY BEGINS JULY 1st

Last date to submit material for next newsletter: MARCH 1ST

1889-1989 CENTENNIAL

Well, dear H.S.G.A. members, the big centennial year is here! On Sunday, January 1st, Merle Kekuku (nephew of Joseph Kekuku) will have begun the year with a special dedication at Kawaiaha'o Church. We show below here the letter that was very kindly provided by the Bishop Museum, giving our centennial its authenticity:



B I S H O P M U S E U M

1525 BERNICE STREET • P.O. BOX 19000-A • HONOLULU, HAWAII • 96817-0916 • (808) 847-3511
July 16, 1987

Ms. Lorene Ruymar
President
Hawaiian Steel Guitar Association
2090 West 44th Ave.
Vancouver, B.C.
V6M 2E9

Dear Ms. Ruymar,

Thank you for your letter of July 3 expressing your interest in commemorating the centennial of the invention of the Hawaiian steel guitar. Though it is very difficult in the case of popular musical instruments to place an exact date on their origins, for your purposes I would recommend using 1889, based on D. Mitchell's well-researched contribution in Kanahelo (1979), as a workable date.

May I suggest contacting Dr. Ricardo Tremillos, ethnomusicologist at the University of Hawaii-Manoa (Music Department) and Lyn Martin, Folk Arts Coordinator, State Foundation on Culture and the Arts for possible ways to publicize the centennial of the steel guitar.

Sincerely,

A handwritten signature in cursive script, appearing to read "Elizabeth Tatar".

Elizabeth Tatar
Associate Anthropologist
Department of Anthropology

cc: Dr. Ricardo Tremillos
University of Hawaii-Manoa
Music Department
Honolulu, Hawai'i 96822
Ms. Lyn Martin
Folk Arts Coordinator
The State Foundation on Culture and the Arts
335 Merchant St., Rm. 202
Honolulu, Hawai'i 96813

LEIGH TRIGGS has written some powerful letters to the Hilton hotel chain in Hawaii. They took action by alerting all other Sales Managers in their hotel chain to the importance of the Centennial celebration, and will feature steel guitarists in their lounges. He is writing to the airlines, the cruise ships Independence and Constitution, some of the big hotels on Hawaii and Maui, and the big NBC, CBS, and ABC TV people, like the "TODAY" show. Leigh's letters have impact, I'm sure he will get results. (By the way, Leigh has entered his composition "Get Up 'n Glow at Christmas" in the KCCN Christmas song competition. Please join with me in wishing him good luck.)

GEORGE LAKE has been able to interest the Hawaiian Visitors' Bureau in doing a writeup in their Aloha magazine. Their reporter, Joe Gullo, phoned me for an interview. I told him to spend some time at the House Without a Key, listening to the steel guitars and talking to the players.

BEAU STERLING is starting a letter-writing campaign.

MIKE COOPER, of Rome, Italy is producing a show at the Institute of Contemporary Arts in London, Eng., May 15-22. His show will celebrate the centennial with steel guitarists from around the world including Jerry Douglas from Nashville, Bob Brozman of California, Bris Bushan Kabra from India, an African steel player, Mike's group, and an all-star Hawaiian group. The show will be called, "Sliding Around the World". How do you like that? (See Mike's tape for sale under "Da Kine Disc".

In Hawaii, MERLE KEKUKU, REGINA PFEIFFER, FRED BARNETT, JERRY BYRD, and VIC AND NANCY RITTENBAND are all working at promoting the Centennial. What a team! Here's a list of the letters I've written, and BELIEVE ME, it's a good thing Art's a great cook and very patient man. This has taken many hours:

- (1) 65 letters to people living in Hawaii to ask for their support, and to invite them to attend our convention and take part in it
- (2) letter to Dr. Chun, President of Kamehameha Schools, to arrange for our presentation of the honorary plaque
- (3) petitions to Governor Waihee and Mayor Fasi to ask them to declare 1989 "THE YEAR OF STEEL GUITAR" and to support our cause
- (4) letters to two Canadian national radio networks advising them of our work. One of them has responded, so our Canadian members may hear us being interviewed on the Peter Gzowski show.
- (5) 12 letters to steel guitar clubs, newsletters, and Hawaiian clubs in the U.S.

for publicity. Guitar Player International has phoned for more information, so I expect they will do an article soon.

(6) 6 letters to airlines flying the Hawaiian skies, asking them to give us publicity and maybe a little financial backing. I asked them to use Hawaiian steel guitar in their promo ads. Delta Airlines replied that they have included Hawaiian steel guitar background music in the boarding music program on flights to Hawaii and they will do an article on the centennial in their inflight magazine "SKY".

(7) 7 letters to monthly Hawaiian magazines and to United Press International

(8) 5 letters to TV stations in Hawaii

(9) 20 letters to radio stations in Hawaii. I asked KCCN whether they would do a phone-in survey to find out how many steel guitar players are playing in public in Hawaii. They began discussion of the centennial on "Territorial Airwaves" last week

(10) a letter to the Hoku Awards Committee. See "Da Kine Disc" in this issue.

(11) a letter to the Johnny Carson "Tonight Show" suggesting some of the top players in Hawaii for guests on the show. Now, doesn't that give you ideas to contact your favorite talk show host and see if you can **MAKE SOMETHING HAPPEN??** I am making a mighty effort, but I can't do it by myself. The Hawaiian steel guitar **NEEDS YOUR ACTIVE SUPPORT.**

DOUG SMITH OF MEDWAY, OHIO was to do his "guest disc jockey" show on station WYSO 91.3 FM in December, date now changed to Jan. 21, 9-11 a.m. It's a good thing, too, because YOU have not responded by sending tapes of your steel guitar playing. Please don't be so modest! I know we have some excellent musicians who could demonstrate different phases of the "History of Steel Guitar" story. Doug is concerned about pronouncing correctly. Please pitch in with the KOKUA, to Doug Smith, 2582 Medway-Carlisle, Medway Ohio 45341

THE HONORARY PLAQUE PAYING TRIBUTE TO JOSEPH KEKUKU will be presented to Kamehameha Schools, in the format suggested last newsletter. The question of financing it hasn't been settled, but we did ask the airlines for sponsorship. If we get no help, we'll just pass the hat at the convention. Does that sound O.K?

CENTENNIAL ALOHA SHIRTS are available by mail order (see the buy and sell section) Art and I have ours and we get a kick out of having the steel guitar handpainted right on it. It's like wearing an "all-over" bumper sticker. I'm sure we'll meet a lot of nice people in Hawaii because of it. I asked Betty Conlin of Fabric Art & Design to mail you a drawing..

"THE INTERNATIONAL DEVELOPMENT OF THE HAWAIIAN STEEL GUITAR" is the book to be written by Frank Vice, under the direction of Dr. Mantle Hood, ethnomusicologist at the University of Maryland. Please re-read p.12 of the October issue. Have you contributed material to the book? Do you know of someone who has valuable information to share? Please contribute as quickly as possible. This is our big chance to tell the world our story.

STEEL GUITAR EUROPE



I have some very good write-ups from our European members, and I can see that it will take two or three issues to tell you their stories. Let's start in the north.

HAWAIIAN MUSIC IN SWEDEN by Thomas Malm

eden is about as far away as one can get from the South Seas, but the Swedes have, nevertheless, been fascinated by that distant part of the world for more than two centuries.

Anders Sparrman (1748-1820) was one of the first Swedes to visit Polynesia. In 1772-75, he was a botanist and physician on the second expedition of the British captain who was going to discover Hawaii a few years later, James Cook. His account of the voyage included some information on native music and was published as two volumes in 1802 and 1818. This was the first time that the Swedes could read about the adventures of a fellow-countryman in the most remote of all exotic places.

Following the success of this and other South Sea books, the frozen Swedes began to dream about the pleasant life in the islands. Songs about sailors were composed and quite a few of them included a line or two about islands romantic. These songs could, of course, not be called "Hawaiian" from our point of view, but they did make the Swedes believe that the paradise on earth was to be found in the South Seas and very soon Hawaii came to symbolize all of the tropical islands.

Between 1919 and 1927, the "Bird of Paradise" troupe toured Europe. One of the members, Segis Luvaun, or "Juan Akoni" as he also called himself, stayed in Denmark for some time and introduced the steel guitar in that country. Harald Mortensen, a Danish guitarist, was most likely the first Scandinavian to play this instrument. He recorded on "Polyphon" around 1920 and did also perform in Sweden.



"THE HULA QUARTET", SWEDEN, 1940. L TO R: MARIANNE SIEGBRANT, EIWOR FRITZE, ERIC "HULA" BERG, THORY BERNHARDS

Luvaun continued to Sweden, where he performed in a revue that was conducted by Ernst Rolf (1891-1932), a very popular cabaret singer. Before he met Luvaun, Rolf had recorded a humorous song called "Honolulu", and he made nine Hawaiian recordings between 1917 and 1925. In 1920, they recorded "Lilla Lola Lo Från Hawaii" (Little Lola Lo From Hawaii) together on "Ekophon". This was the first Swedish

recording that featured the steel guitar. Two of the melodies that he played in Sweden, "Kilima Waltz" and "Hawaiian Butterfly", became a success and made many people fall in love with the new exotic sound of the steel guitar.

The first Swedish manual for the Hawaiian steel guitar was published by Sv. Eduard in 1923. It contained more than 20 tunes. In the same year, Charles Elow became the first Swede to make a recording with this instrument: "Broken Blossoms", recorded on "Ekophon".

Most of the Swedish steel guitarists who recorded during the 1920's and 30's are now more or less forgotten and their names were seldom mentioned on the labels. Two quite accomplished players of this period were Rolf Ljunggren, who recorded on "Odeon" in 1925 and "Columbia" in 1928, and Otto Sachs, who recorded on "Toni". G. Elmer, who conducted a group called "Elmers Hawaii-orkester" (Elmer's Hawaiian Orchestra), was perhaps the best steel guitarist to record in Sweden around 1930 and also composed several Hawaiian tunes. He and his orchestra recorded on "Kristall". Many other bands, such as "Otto Lington and his Lingtonians", "Redvitt Band", "Columbia Dance Orchestra", "Hawaiian Serenaders", and "Hawaiikvartetten Tahiti" (The Hawaiian Quartet

Tahiti), recorded during the acoustic years but the steel guitarists have remained anonymous.

It seems as if there is only one Hawaiian record that is still widely remembered from this period in the Swedish record industry, one that was re-issued by "Odeon". It featured two Hawaiians named **Kanui** and **Lula** playing the steel guitar and singing "Tomi Tomi" and "Oua Oua". The latter song, a funny version of the Hawaiian War Chant, was sometimes heard in the 1970's when a disc jockey producing a humorous radio program took a liking to it.

Olle Törnblom (1900-1980) was playing on several discs released by "Columbia". He had fallen in love with Hawaiian music after watching Segis Luvaun perform in Stockholm and was probably the first Swede to play the ukulele. He became such a virtuoso on this instrument that the Swedish king asked him to play at the royal castle! He also played the acoustic steel guitar and owned many different string instruments. In the 1970's, he had a long series of radio programs. Sometimes he sang and played, but most of the time he used records from his large collection, modern as well as 78's.

Thomas will continue his story in the next issue, starting with Yngve Stoor, a top recording artist and performer for more than 50 years. I have letters from many other members in Europe as well. If any of you wish to add to my collection, please do so now. I will get them printed IN TIME.

IKĪKA IKĪLA IKULA IKĀLĀ

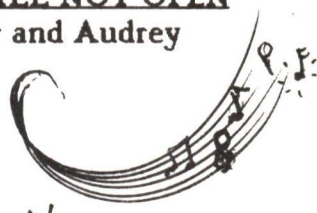
(STEEL GUITAR SCHOLARSHIP FUND)

STOP THE PRESSES! WE HAVE ONE HOT ITEM FOR AUCTION:

Here's a letter just received from Bob "Pulevai" Waters, QUOTE: "Several years ago when Jerry Byrd and "Shot" Jackson decided to produce their beautiful re-make of the old "Frypan" steel guitar, I was overwhelmed when Jerry gave me numer #B004, the fourth guitar produced, complete with black hardshell case. No gift I have ever received has meant more to me than this. However, since I haven't played steel for years and have retired after 45 years of leading my own combos and shows, I feel guilty about this great instrument not being played. Therefore, I would like to place this guitar up for auction, starting at a minimum of \$550.00! The entire proceeds of this auction I will donate, very proudly, to the Jerry Byrd Scholarship Fund. I think that sealed bids should be sent to you and Art. You

may set a date for the bid openings and invite other club members to witness the procedure. This instrument is in "new" condition and has a long-scale neck, as per Dick McIntire! The work Jerry is doing in Hawaii is absolutely great and must be supported. Under no other conditions would I part with this guitar!" Aloha Pumehana, Pulevai

Well! How's that for excitement? Let's set the deadline as June 1, 1989. Your bid must be more than \$550. Write the check, post-dated to June 1, put it in an envelope addressed to me, Lorene Ruymar Box 3156, Bellingham Wa, 98227 and mark clearly on the front of the envelope "GUITAR BID". I will send you a postcard acknowledging that your envelope is received, but I WILL NOT OPEN IT until June 1st, 1989 when we open it in the presence of Peter and Audrey Dunkley, H.S.G.A. members of White Rock, B.C. We will phone the successful bidder before depositing his/her check. For unsuccessful bids, we will write "cancelled" across the front of the check and mail it back to the owner.



octave gliss for Bob!

FUND RAISER FOR SCHOLARSHIP FUND:

Artice Martin has put together a tape recording, 60 minutes of the highlights of the Joliet convention. He is offering them for sale at \$10.00 per tape to raise kala for the scholarship fund. The details are listed under "Da Kine Disc". Thank you for the help, Artice!



JEFF BLANC'S LOGO STICKERS

are still making money for the scholarship fund. See our buy and sell section for details.

SIG VOGEL'S SALE OF BOOKS

at the Joliet convention brought in \$27.00. Thank you very much, Sig!

STATEMENT OF ACCOUNT TO DATE:

Balance as of October newsletter _____	\$ 34.50
Plus Sig Vogel's book sales _____	27.00
Donation from Rick Aiello mailed directly to Jerry _____	\$50.00
Balance in our scholarship bank account as of this n/l _____	\$61.50

Jerry's report: "I gave a full scholarship to Vinton Castro because of his excellent progress - his desire - evidenced by his coming all the way from Hana, Maui every other Saturday for lessons. I feel that this is what we're all about. Kekai Kahalepuna is in regular contact too, and is looking forward to more lessons when

he comes home for the Christmas holidays." A new student of Jerry's is Arthur "Atta" Isaacs, Jr (same name as his father), nephew of Barney Isaacs. We've asked for pictures of Vinton and Atta and Kekai. It makes us feel even more proud of them if we can see how handsome they are, yeah?

STEEL GUITAR DONATION

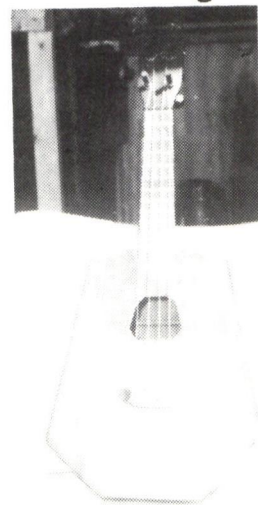
Perhaps you will recall that in the last newsletter we put out a call for someone to donate a guitar to a young man on the Kona Coast of the big island? Well, Santa Claus made his visit to Kona FOR SURE this year in the very generous form of Beau Sterling who didn't just dust off an old guitar out of his closet, but bought a 6-string Magnatone with bar and picks, paid for a new pickup to be installed, and shipped it in time for Christmas. Now that, to me, is the heart-warming story of the year! I believe it gets the octave gliss award **WITH BELLS ON!**

Art and I will spend a week in Kona before the convention. We'll visit Tut and see how he's doing with his new treasure.



KALE KALEIALII

I hope you remember the story of KALE WEKALEI KALEIALII BARON VON RHINE that appeared on page 13 of the July issue? I have a few more pictures and stories to share with you. The first is of Kale proudly displaying the mandolin (on the left) that he found in little pieces and rebuilt. The larger instrument is the one that has me excited. He says it's the first tear-drop model of a *Wiesenborn Koa-wood steel guitar (1914)* that he restored. He is fitting it with a pick-up. The instrument by itself in the picture is what Kale calls his **UKULAKA**. He built it in 1935 for his daughter. It is a ukulele



but looks more like a balalaika, hence the name. It is Mexican cigar-box cedar and has a beautiful tone.

In the July issue I printed a snapshot of some of the lovely ipus Kale has for sale. He has both adult size and keiki (child) sizes. He asks only \$10.00 per ipu, but packing and mailing would be expensive, at least \$5.00 in the U.S. An ipu bought in Hawaii would cost about \$50.00, so please be generous if you order from Kale. Kale has given us a more complete definition of the word "KAHUNA" which I use in reference to the club's members of the board. Here it is: *"He was AKAMAI (wise) NUNUI (very many): an astrologer, astronomer, magician, psychic, legal advisor, doctor, botanist and soothsayer, able to walk on molten lava. I can tell you a few personal experiences with the only two I knew!"* The club's board members will have to "get with it" to live up to that!

Here's another quote from Kale that Bob Waters will be interested in: " The article in the April issue on Pulevai Waters really brings back memories because I knew all of the names mentioned with the exception of Geo Fern, Nani Hart, and Freckles Lyons. They would all remember me! Bernie Kaai's full name is Lewis and when Mel Peterson wasn't doing anything else, he was fishing. And Freddie Letuli (fire-knife dancer) went back to Samoa as a High Talking Chief, Chief Satini was Makule nui, as was Johnny Bright, the last time I saw them. Bill "Whistlin" Ornales was my bass player and clown. Telu is still going strong while Lulu could hardly get around. And of course everyone knew Mikilani Fo! Ya wanna hear a real guffaw? Harry Owens Royal Hawaiians never had a Hawaiian in the band until he "got on" in the Hollywood Roosevelt Hotel, next door to the Seven Seas where Sam Koki and combo were playing. He finally hired two Hawaiians and wrangled that T.V. show and added three more that included Prince Ernie Kawohi and occasionally Clara (Hilo Hattie) Inter, who later married one of Harry's violinists, named Nelson."

So, club members, I hope you will direct your questions about Hawaiian musicians to Kale, or just write to him because you like to extend a friendly hand to someone who likes to be "out and about" but has to stay put because of a leg injury. I am sure Kale will be delighted to hear from you.

THE PIELEKIKIENA TALKS STORY

"ALOHA and a belated MELE KALĪKIMAKA and a HAU'OLI MAKAHIKI HOU" to you all. Thank you for the lovely cards and letters. I hope you forgive our not sending cards in return. This newsletter is a special card to each of you.

Once again, we're too short of space to talk stories with you except I want to do another abject apology. This time, it's for neglecting to recognize the superb work done by our back-up musicians at the Joliet convention. They were such a smooth team even though the personnel changed from time to time on stage, you'd think they had played together for years. All the applause (applesauce) goes to the soloist, meanwhile the boys in the back row are making 5 beats to the bar sound like that's the way it was meant to be. What would we do without them? All of you in the back-up crew were great! A huge "Mahalo" from all of us.

WHERE THEY ARE PLAYING

KEITH AND CARMEN HAUGEN

Keith and Carmen do not have a steel guitar player. However, there are so few entertainers who stay with the authentic Hawaiian style, you would no doubt enjoy their show for that reason. They have moved from the Surf Room to the Royal Hawaiian Hotel's Mai Tai Bar where they do three shows nightly, starting at 5:30 p.m. Tuesdays through Saturdays. No cover charge, no minimum.

CHARLES K.L.DAVIS

The pianist-singer Charles K.L.Davis no longer does the Tuesday lunch show at the Queen Kapiolani. He now appears Fri., Sat., and Sun. from 5 - 9 p.m. in the Prince Kuhio Hotel's "Cupid's Lobby Bar". (No steel guitar unless he has a special guest.) He entertains four days a week on board the cruise ship U.S.S.Monterey. That must be on Mon., Tue., Wed., and Thur. Busy man!!

BEAU STERLING

Back on the mainland, Beau and his troupe continue to pack them in at the Golden Phoenix Chinese Restaurant, 10555 Southwest Highway. That's in a southwestern suburb of Chicago, called Worth, IL. Beau recently bought a triple-neck Fender from Dick Brandt and plans to experiment with the "Barney Isaacs" sound in Blith.

RAY KNAPP

Ray has been playing steel guitar at the Paradise Cove Luau occasionally, after



RAY KNAPP IN JAPAN

doing 3 years on the American Hawaii cruise ships S.S.Constitution and S.S.Independence. He just got back from a month's booking in Japan in August with a group called "The Young Islanders". He says the Japanese people love Hawaiian music, especially the steel guitar and treated him very well. Ray hopes to be able to attend all our convention events in May.

KŪKA KŪLA (STEEL GUITAR)

BOSSMA15A MONITOR - By Keoki Lake

Looking for a small amplifier with a lot of punch? This little critter packs a whallop in volume, has a nice clean sound, and is light wight, 15 lbs. It's 6 x 5 x 12, has inputs for two guitars and one aux (tape recorder or whatever), has an output to key into any other amp or house system, an earphone output, two volume controls and one tone control. The 6" speaker produces a great sound, slightly weak in the bass area. Fits into a camera gadget bag. Bud Tutmarc discovered it. Now we both have one and love them. They're great for travel.

THE DOBRO BOOK - written by Stacy Phillips

According to Mike Kennedy of Wateruliet NY, this book is worth recommending to Hawaiian steel players who want to brush up on their acoustic guitar technique. Mike says the book is targeted at the bluegrass player but includes Hawaiian. A record is provided to help those who can't read music. A history of the dobro and prominent players including Hawaiian oldtimers rounds out a collection of music in tablature. It was published in 1977 by Oak Publications and is sold by Music Sales Corp., 24 East 22nd St., NY, NY 10010. Sorry, I don't know the price. Thanks, Capt. Mike Kennedy.

THE HISTORY OF THE STEEL BAR - By Keoki Lake

It is really unknown which came first, the comb or the knife, or the chicken or the egg! However, according to those who were there on the scene in Laie in 1898 (I was NOT one of them!), the device created a very pleasant sound when it was dropped on the guitar by accident. I was interested in this theory and got out my late father's old 1914 guitar, leaned it against a chair, and dropped a jack-knife, then a plastic comb across the strings. You should try it also!

What was perceived as a "very pleasant sound" in 1898 could actually pass as an ingredient in today's acid rock. Hardly to be conceived as a "very pleasant sound"! With that sort of a beginning, it is amazing the Hawaiian steel guitar ever evolved. Some would say it never has, it still sounds like a whining cat out on a night's prow. But for all the negatives heard, there are a bunch of die-hards who have

been struggling for many years to prove the steel guitar is truly amongst the most beautiful and personal of all instruments known to man. The name "steel" guitar comes of course from the use of a steel bar which is skilfully manipulated by the left hand across the strings. While the first steel "bar" was in all probability the jack-knife which Joseph Kekuku discovered to make a "very pleasant sound", obviously something better was required, which was somewhat distressing to the Johnson & Johnson band-aid manufacturers.

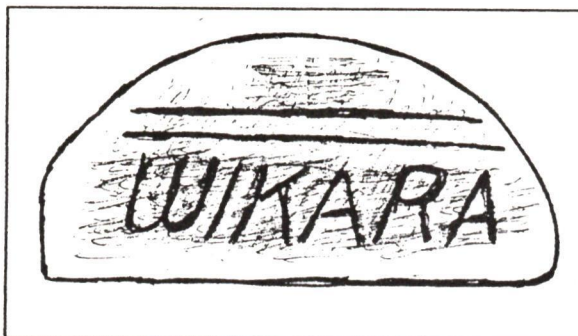
The very first bar was probably a flat steel if the early pictures of George K. Awai are any indication. It was held high as was the right hand and speed was determined by how fast one could bounce the steel from note to note or string to string. Listening to early recordings makes one appreciate the dexterity of these grand old musicians coping with a piece of flat steel.

Someone, in their wisdom, decided a strictly flat bar was too difficult to hold and designed another version of the flat bar with an almost 'grand piano' appearance to it. The bar had an arch which was supposedly designed to fit more comfortably in the palm of the left hand. It also had some groovings designed to accommodate the thumb on one side and the third finger on the reverse side. Other than those "improvements", the musician was still doing his best with all the disadvantages of a flat bar.

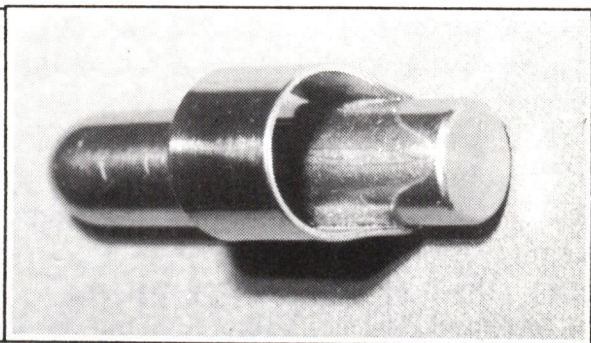
Voila! Along came the first round bar! Only it was not designed in the bullet shape of today's bars. It was flat at both ends with a very slight rounding. The round bar evolved over the years to what we have today. Earlier round bars (in the post-war era) were constructed from soft and hard plastics which, to many performers' dismay, split clear in half if dropped on the floor! I recall a much better steel bar emerging in the fifties called the "Raja". It had a steel core and was called a "plastic" bar, but had much stronger characteristics than that found in common plastic. It was also tapered - larger diameter in the palm with a much smaller diameter on the "tilt position"

The steel bar today is universally round and comes in all diameters depending on the style of music played and/or the type of instrument being used. While most Hawaiian steel guitarists prefer 5/8" or 3/4" diameter, it is not uncommon to see pedal steel guitarists using bars of 1" or more in diameter.

When purchasing a steel bar, be sure to rub it back and forth on the first string of your guitar much as though you were sawing wood. (Turn your guitar up in volume.) Although many steel bars appear to be smooth, this little test will separate the men from the boys. If you hear any kind of rasping, forget it. Look for a bar that is absolutely silent. You will pay more but the expenditure is well worth the satisfaction.



BY MAX RUGLESS

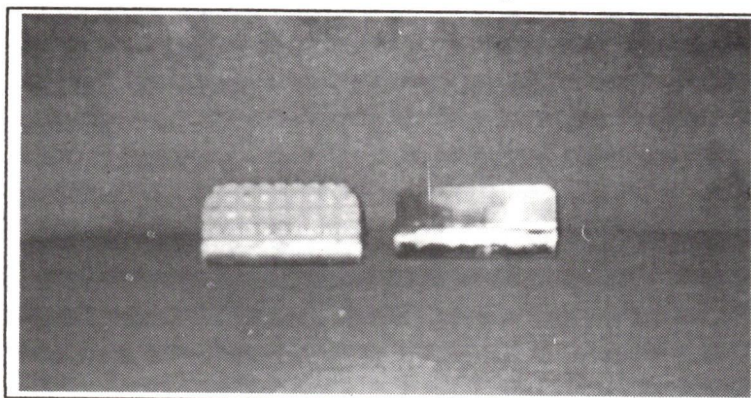


by TOM HARRINGTON

MAX RUGLESS of South Australia sent us this tracing of the actual bar he used, put out by the Hawaiian Club and named after the founder of the club. He describes it as a semi-round bar, but much easier to handle than the all-round types.

TOM HARRINGTON of Tasmania uses a 3 inch, 3/4 inch diameter stainless steel bar but sent a picture of one designed by a friend who had injured his hand on a car engine fan. The loop was large enough that he could swivel it for slant positions even though the loop was around his index finger.

PAUL KERLEY of Tucson, AZ sent a snap of two bars and says, "In the thirties it was thought that the bar should be as heavy as possible to get maximum volume from the acoustic wooden guitars. Number 1 is 3 1/4" long, 1 3/4" high, 3/4" thick, and weighs one pound. It has machined cross hatch grooves for good grip. Bar number 2 is 3 1/4" long, 1 1/2" high, 3/4" thick, and weighs 6/10 of a pound. The thing common to both is the round bar itself



PAUL KERLEY'S HEAVYWEIGHTS

which is a model "T" Ford wrist pin. In number 1 it has been welded to a piece of 3/4" bar stock which was then milled. Number 2 has a piece of 3/4" bakelite bolted to the wrist pin. It allowed faster movement and sounded very well."

JOHNNY SCHAEFFER of Bulyea, Sask. donated this ancient pitchpipe, "M. HOHNER'S No.P8

(Hawaiian Guitar) 'Trutone' Pitch Pipe, The World's Best! Made in Germany."

It has tuning notes E,A,E,A,C#,E. With it came the very old flat bar on the left, a fancier model of it in the center, and the revolutionary "Stevens" bar by A.P.& M.Co. with a groove for the index finger.

WALTER SCHUCH of Duisberg, West Germany brought the house down at our first convention, 1986, when he proudly displayed his "Turbo-prop" bar, his invention. It has a rubber band embedded in the cylindrical bar. The player who just can't get the hang of reverse slants simply slides his index finger through the rubber band, then

winds it up before playing. To perform a reverse slant, one just relaxes his grip on the bar and "SWOOSH!!" the bar flips around into a reverse slant. What happens after that is not clear, but can you imagine the new sound to be enjoyed - a steel bar spinning like a propeller over the strings! Here's a challenge for the songwriters of H.S.G.A.



JOHNNY SCHAEFFER'S COLLECTION



WALTER SCHUCH'S REVOLUTIONARY TURBOPROP BAR



HO'OMALIMALI

A VERY PLEASANT SOUND

THE SCENE: Grass shack somewhere in Laie, Territory of Hawaii

THE YEAR: 1898

THE CHARACTERS: Joe & Friend (hereafter noted as "J" and "F")

F: A hui ho, Bra!

J: Gimme five, Pops! Like, real cool!

F: Hey, Joe, da coconut wireless be saying you some kine make new sound on you axe, man. What's da talk story?

J: Crazy, Pops! Las' week I was whittling on some koa wood to try to make da first Kamaka uke when all of a sudden my jack-knife slipped from my hands and fell on my guitar which was leanin' against da kitchen chair.

F: So, what happened?

J: An "A-flat fermented ninth", dat's what happened! "A Very Pleasant Sound!"

F: Hey, groovy!

J: Yah, man. When I heard that crazy sound I figured if I dropped my comb in da same way I'd get something different.

F: And....

J: You ain't heard nuthin! Ya gotta hear it, man!

F: I'm all ears - don't keep me in suspense, brah!

J: This will blow your mind. Just dig this sound!
(J proceeds to drop his jack-knife on his guitar leaning against the same kitchen chair.)

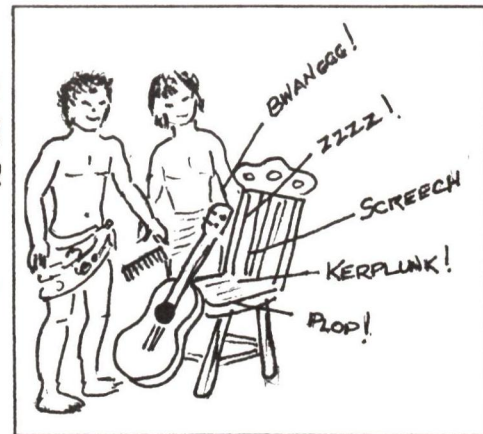
***: BWANGGGG! SCREECH! ZZZZZ! KERPLUNK!
PLOP! ****

J: Groooovy!

F: Gee, I don't know, pal. You think it has possibilities?

J: Like I said, da comb makes a big improvement. Now dig this, Pops. (J drops his wooden comb on the same guitar leaning against the same chair.)

***: ZIING! RATTLE! SNACHERFRATZ! KLUNK!**



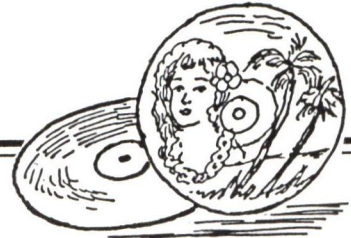
J: Far out! Craazy, man! Now, there's a "VERY PLEASANT SOUND".

F: Sounds more like a ROLL 'N ROCK than MUSIC. What are you gonna call it?

ROCKIES

J: "Hawaiian guitar"

F: Don't quit your daytime job!



IDA KINE DISC

☆ "HIGHLIGHTS OF JOLIET '88", 60 minutes of the best from the Joliet convention being offered for sale by Artice Martin of Rte #2, Box 124, Bethpage, TN 37022. Artice is asking \$10.00 per tape which includes the cost of mailing. Proceeds to the SCHOLARSHIP FUND.

☆ "SONGS AND SOUNDS OF HAWAII - 1929". Here is a report I received from George Keoki Lake of Edmonton Ab: "Hi, Lorene! I am so excited about a new record being released in the spring of 1989. I only wish you could hear it but it would betray a trust if I were to copy the rough format for you or anyone, so you will have to take me at my word that this record is indeed unusual and exciting! Last May, while in Hawaii, Bob Brozman and my wife, Mary, and I drove to Laie to meet with the Tau Moe family. Through Nancy and Victor a number of years ago, we met the Tau Moe family and Bob expressed a desire to meet with Tau's wife, Rose, in particular. You see, Bob has a number of old 78 rpm recordings which Rose made in Tokyo back in 1929 and Bob just loved her beautiful voice which has remained virtually unchanged over the past 60 years. Since I always have my trusty tape recorder with me, I recorded the jam session that we all enjoyed that day.

I sent the tape to Bob in California and along with his preconceived idea, this tape inspired him to recreate the 1929 era using all non-electric instruments and recorded in a home setting in Laie. He returned to Hawaii in July and the project was made a reality. Tau and Rose along with son Lani and daughter Dorian performed superbly. Bob seemed transported back in time! What marvelous singing and great instrumental backup and solos! I know you will love it when you hear it and urge everyone who loves the Hawaiian music of

yesterday to be sure to obtain a copy when it is released by Rounder Records. It deserves recognition in Hawaii and what better recognition than the Hano Hano Awards!"

Thank you, George, for the exciting news. Last year I wrote a letter to the Hoku Awards committee asking them to consider making a special category for "Best Use of Steel Guitar". I will now write another letter telling them of the centennial and describing the Tau Moe - Bob Brozman recording. It's a perfect expression of the centennial! I am asking every one of you to write a short letter to:

Ms Marlene Sai,
President, Hoku Awards Committee,
Box 821, Honolulu HI, 96808

The awards are given in May, so there's no time to wait until you've heard the tape, you'll have to go on George's recommendation. Please, **PLEASE, PLEASE!! DO** write those letters. Can you imagine the impact it will have on the Hoku Awards Committee to receive letters from every corner of the globe? **YOU CAN DO IT!**

But nothing will happen if you don't write your letter.

☆ **IS IT HAWAII OR HAVAI'I:** A pronunciation guide to Hawaiian place names, plus 200 or more words commonly used in everyday Hawaiian conversation. Also, songs by Keith and Carmen. Send \$9.00 U.S. to Keith & Carmen



10.00 EACH. USA & CANADA
12.00 Elsewhere (P.P.)
Send Money Order To....

KOKUA RECORDS
BOX 8100, HONOLULU
HAWAII 96830, USA

HAWAIIAN MUSIC
with STEEL GUITAR.

MUSICAL TAPE, THE BEST GIFT YOU CAN BRING
TO RELATIVES OR FRIENDS, SOMETHING EVERYONE
CAN ENJOY OVER AND OVER AGAIN.....

Haugen, c/o The
Idea Man, PO Box
1976 Honolulu, HI
96805

☆ **MIKE COOPER
ROME ITALY:**

Mike's latest tape
can be bought
from: NATO
RECORDS, 1 Rue
Des Tanneurs,
72430 Chantenay-
Ville Dieu, France.
Ask for catalogue
number CHA-
BADA OH18.

Sorry, Mike, I didn't get the name of the tape or the price.

✧ **PETER DILLINGHAM & FRIENDS:** A new release with Peter Dillingham playing steel. "THE FRIENDS" include Sol Bright, Cy Ludington, Jacob Kaleikini, Joe Recca, Irmgard Aluli, and others. Art and I just heard the tape and we loved it. Sol does an all-new country arrangement of his "Hawaiian Cowboy" plus "Sophisticated Hula" in Japanese as well as English. Peter does two steel solos, and the whole tape is filled with the beautiful Hawaiian music of the Territorial era. Now, that's my kind of music! Write to: Peter Pam Records Box 3436 Honolulu HI 96801, cassette PPR-



TARO PATCH TALK

RUSSIAN - HAWAIIAN CULTURAL EXCHANGE TOUR:

Well, it seems the tour was a total success. The Russians proved their hospitality even in Siberia to be as warm as hospitality in Hawaii. Yes, the Hawaiian steel guitar **WAS** heard in Russia. It was played by **Iaukea Bright** who reported that the Russians were wildly enthusiastic when they heard it. Other entertainers on the tour were **Auntie Genoa Keawe** who celebrated her 70th birthday in Russia, **Frank Hewett** and his halau, **Kata Maduli**, **Albert Ka'ai**, and **Theresa Bright**. An embarrassing moment that caused much laughter from the Russian people was when **Violet Lilikoi** urged the audience to join her in singing "hoo-ee" as part of a refrain. To the Russians, "Hoo-ee" sounded like their word for a part of the male anatomy.

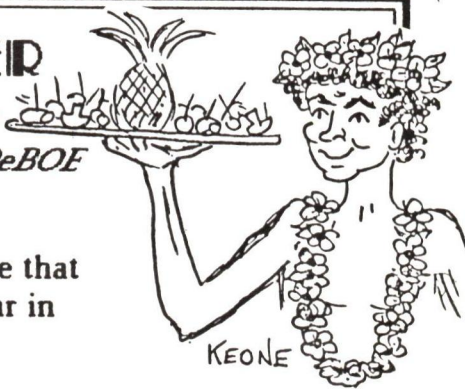
When I reported to you in the last newsletter, I was quoting from a newspaper clipping and there was no mention of a steel guitar player being included in that musical troupe. I did write to one of the two organizers of the tour and now we have the word that a steel guitarist (whose name was not in the original news item) was included. Do you suppose my letter made the difference? We'll never know. **BUT**, I strongly believe in the power of the pen. I hope you club members are backing me up with your letters when I ask for a letter-writing campaign. It's worth it!" Thank you" to Nancy Rittenband for being our keen reporter "on location".

AWARDS DINNER FOR IRMGARD ALULI.

The Rotary Club's prestigious David Malo Award was presented to Irmgard at a dinner party at the Hawaiian Village. Her whole family attended, plus Bill

Kaiwa, Myra English, Ed Kenny, Irmgard's group "Puamana", Jerry Byrd, and others. Irmgard's songs were performed and, Jerry says, "It was a lovely evening of Hawaiian music."

KEONE'S IPŪ IPŪ PLATTER



Without a doubt, the discovery of the *by JOHN DeBOE* concept, and the further development, of the steel guitar was the greatest force to make Hawaiian music popular around the world. I believe that no other musical instrument ever became so popular in such a short period of time.

Although other instruments used a straight bar for centuries, such as the wood bar used with the ancient instruments of India, it is very doubtful if Kekuku had ever heard of these, or the method of playing them. To eliminate any argument as to who actually first invented the steel guitar, others claimed to have done so without any actual proof. It is generally accepted that Kekuku was the originator and developer of the guitar and the method of playing it.

Before I get into the development of tunings, I want to get into what occurred before the steel guitar. I know this is old stuff to some of you but there are others that never got the word. I feel that the pre-steel period is important, to lay the ground work for what I eventually will get into.

Capt. Cook re-discovered the Hawaiian Islands in 1789. The original discoverers were the Polynesians from the South Pacific as early as 700 A.D., as proven by carbon dated material found at Ka Lae, the southern tip of the big island, also known as South Point, "The Ka'u area". Prior to Capt. Cook, the Hawaiians primarily used rhythm or percussion instruments, such as the drum (pahu), the feathered gourds (ulī'ulī), the split bamboo (pū'ili), the hollowed gourd (ipu), the small stones (ili'ili) and similar items, all from products of the land and environment. There were other instruments that produced musical tones, the better known of these and used to this day, are the conch shell (pū) and the nose flute made from bamboo (ohe hano ihu). It has to be assumed that with the arrival of trading vessels after 1790, some of the crew members brought along musical instruments of some sort. These of course were all new to the Hawaiians and must have intrigued them very much.

It wasn't until the arrival of the missionaries in 1820 that the Hawaiians started to get an education of the European kind. This included music in the form of hymns, very likely of the doleful and somber type. The missionaries were not ones to believe in up-beat music. To this day, much of the music of Hawaii is due to the missionary influence in that it is what is called Nahe Nahe or "sweet" music. It is nothing like the music of the southern Polynesian Islands, with their heavy beat, log drums, etc. This also goes for the dancing, the hula being very expressive while the Tahitian, Samoan, and other Polynesian dancing is quite frenetic.

In the next issue of the newsletter, I will continue from the days of the missionary period to the time of Joseph Kekuku. Keep pickin' and spread the word.

BOB "PULIEVAI" WATERS

THE BOB "PULE" WATERS STORY, PART 3.

In October of 1964 the Paradise Islanders went into the Hawaiian Village at Howard Johnson's Motor Lodge just north of Cincinnati. They played to turn-away crowds every Saturday night. Another blow came to Pule and the group when in February 1965 Manley Farm decided it was time for him to bow out. At this time Pule and Manley were the only two left of the original group and it was a sad parting indeed for both of them. An Indonesian, Kele Van Druten, entered the group to take his place. He served as *pahu* player during the floor shows and as a vocalist and guitarist. Leilani Combs left the group in February 1966. It was Al Stotler who found Kainoa Ross (from Hilo) to replace Leilani. "Whitey" Yeazell left the group in October 1966. He decided to move to Florida, and joined a group at the Far East Imperial in Miami. Once again Wally Kanui Henke was called back into service and he stayed with Pule.

In October 1966 a cute little Samoan girl, Asoa Vaefaga Curran, appeared on the scene and became the fourth dancer, but by April 1967 she left because of the call of motherhood. She and her *haole* husband moved back to Honolulu. A few weeks after that Kainoa Kanewa Ross stopped dancing because of the same "call". Maile Botter who had been dancing with the group for about five years asked to have some time off so she could be with her family on week-ends. Most fortunately, along came a girl from the Manoa Valley above Honolulu who as a high school girl and while in nurse's training at Honolulu's

St. Francis hospital worked with Bill "Aliihoa" Lincoln. Her name was Elizabeth Kaleo'okalani Wood, related to Napua Woodd but her side of the family used only one "d" in the last name.

A few years prior, Dot Records of Nashville approached the group to cut some LP's. After considering the travel problems involved, plus losing a week's work, the group decided against it. So, to date, the Paradise Islanders are not to be found on records.

The entire group had day-time jobs and performed on weekends in their "spare" time "for the love of it". Before he left for Florida, "Whitey" Yeazell worked for the Wurlitzer Studios in Cincinnati teaching music. Wally Kanui Henke was a butcher-meat cutter. "Kele" Van Druten was an electrician, "Kimo" Hashimoto was buyer and bookkeeper for a military wholesale store, and Bob Pulevai Waters was in the finance business. Among the hula girls, Haunani (Bob's wife) was a secretary in the Federal Building in Cincinnati, Maile Botter raised German Shepherd show dogs. Janiece Leimomi Hashimoto was a secretary in Cincinnati, and the newest addition to the family, Elizabeth Kaleo'okalani Wood was a registered nurse and instructor of nursing at the Children's Hospital in Cincinnati. They had gone into Howard Johnson's on a three week contract with seven people in the group. They stayed twenty years and three months, closing on New Year's Eve 1985! For the last ten years they had eleven in the group.

From Jan. 1985 to Nov. 1985 they continued playing road shows in the Ohio, Indiana, Kentucky area. In Nov. 1985 Bob was contacted by the Hilton Hotel group who wanted Friday night luaus at the Hilton Inn in Sharonville (Cincinnati) Ohio. As Bob tells it, "Julia and I were very tired and very troubled by the serious illnesses of my late brother, an invalid from a car wreck, and my parents who were quite elderly and infirm. More and more responsibility fell on Julia and myself. At that time I informed the group that Julia and I wanted to retire. The Hilton people were very upset but 'Chief Letuli' (Uperesa Tuiaana Letuli), agreed to take over as leader. I felt they should have their own name and make their own reputation. They are now the 'The Royal Polynesians', continuing to play other engagements besides the Hilton luaus, and we are still a close family. The 'Paradise Islanders', a name I took in deference to Sam Koki with his permission, are now resting. It is doubtful that we will ever play with any regularity again.

Julia and I plan to spend at least half of our time in Hawaii, Tahiti, and Samoa. I proudly say that I have known all the 'great ones' in Polynesian entertain-

of the truly great ones who is still with us, 'Mahalo o Ke Akua' and is doing his very best to instill the love of 'our music' into the 'na'opio' (young ones). We must all support that great effort. 'Me ke Aloha Pumehana ame Kia'i ia oukou!'"... Bob Pulevai Waters

NEWS FROM OTHER CLUBS

☆ BUDDY GRIFFIN of Happy Time, Inc. (ukulele club) has removed himself from total immersion in the club's work, but will still be involved in SOME club activities. Happy Time will hold its rally in Nashville April 6 - 9, 1989 and continue to publish its newsletter. He's pleased to announce that MEL BAY has picked up distribution of his instruction video and book. Best of luck to you, Buddy. Keep in touch.

☆ HAPPY TALK. THE P.M.D.A. NEWSLETTER, reports a very successful part in the Metro Toronto International Caravan in June, 1988. Their WAIKIKI PAVILION had 9 days of packed houses. H.S.G.A. member Mike 'Malihini' Scott (steel guitarist) and his Hawaiianaires were the house band, and Jack Montgomery, veteran of two Joliet conventions, served most nobly as Mayor of the Pavillion. Mila Tan, artistic director, took the audience on a voyage through the islands of Polynesia with the Polynesian Spectacular Dancers. They took the top award for Best Variety Show. To the P.M.D.A., "Congratulations and Mahalo from H.S.G.A. for the work you have done on behalf of the Hawaiian musical culture, and for steel guitar." I would like to mention also the excellent series on the invention and development of the steel guitar written by Mike Scott and run as a series in the P.M.D.A. newsletter. I hope you will submit those to Dr. Mantle Hood, Mike, for his possible use in the History of Steel Guitar book?

IKUMAKAGAI

☆ THE KAPALAKIKO HAWAIIAN BAND (Dwight Tokumoto, steel guitarist, Keith Cockett and Saichi Kawahara) hosted George and Moses Kahumoku, farmers and fishermen from the big island of Hawaii, over Labor Day. The Kahumoku brothers are gifted musicians, experts in the South Kona style of ki ho'alu, currently playing at the Mauna Kea Beach Hotel, Kawaihae, South Kohala. George and Moses gave the Kapalakiko Band members some helpful advice for the production of their upcoming recording. I hope we



will hear from them as soon as the recording is available, so we can announce it in this newsletter. I have heard great reports of their very Hawaiian style and their excellent steel guitar. Please tell us about your recording, Dwight.

✧ **JERRY BYRD** was the surprise guest at a recent "ROAST" held for Grampaw Jones in Nashville. Jerry is very good at telling Grampaw Jones stories and we hear he "laid 'em in the aisle". There were over 1000 guests present, including Tennessee Ernie, Gordie Tapp, Roger Miller, Roy Clark, Roy Acuff, Fred Foster, Rickie Skaggs, and Grampaw Jones, of course. The shindig took place, naturally, out on a farm under a huge tent. There were lots of video cameras, but no plans for televising the event. Jerry's last trip of the year was to Japan for a week, Dec. 5th.

✧ **ISAMI UCHIZAKI** of Hyogo, Japan is preparing recordings in the Frank Ferrera style from the golden nineties to the 1920's. He expects to meet us in Honolulu in May. I hope he brings along some of his recordings for our members to buy, particularly if they are TAPES, not RECORDS. Isami has information about the days of acoustic steel guitar to pass on to Mantle Hood for our steel guitar book. Mahalo nui loa, Isami!

HE AHA KŌ MAKIEMAKIE?

WHAT DO YOU WANT?

✧ **FOR SALE:** Double neck 8-string steel guitar for sale. Make an offer. Bruce Morrison Box 383 Succ "A" Longueuil, Quebec J4H 3Z2

✧ **WANTED:** Ed Kuchenbecker of 260 N. 58th Place, Mesa AZ would like the notes (and tablature in C6 tuning) for the following songs, all in the Key of C: Beautiful Kauai, My Island Paradise, Mapuana, Old Plantation (Kuu Home), and Kalua

✧ **FOR SALE: LOGO STICKETS:** As described in the July issue, p.30. We still have a good supply of A, B, C, and D stickers, running low on F and G's, and sold out of E and H's. Howard Steppat got the last one. Fund raiser for the scholarship fund, 50 cents each. Order from: Art Ruymar, Box 3156, Bellingham Wa 98227.

✧ **WANTED:** Our new member John Sargeant of 5803 Palm Drive, Ft. Pierce, FL 33482 is asking for tablature in C#m. Please send him your list and quote your prices.

✧ **WANTED TO SHARE ACCOMMODATION:** "My wife and I are planning to spend 3 weeks in Hawaii, leaving home May 1st. In order to afford the trip, we must find another couple to share hotel accommodation with us. Please do your best." From Douglas Fairfax, 139 Lancing Rd., Sheffield S2 4ET, ENGLAND.

✧ JOLIET CONVENTION VIDEO TAPES; See P.20 of October newsletter. \$15.00 each. Contact the club's photographer, Clay Savage, 6939 Kingston Ct., Port Richey FL, 34668 ph 813-863-0804.

✧ JOLIET CONVENTION SNAPSHOTS; by Clay Savage, standard size \$.50 each, or 8" X 10" for \$5.00.

✧ FOR SALE: HAND PAINTED ALOHA SHIRTS WITH STEEL GUITAR CENTENNIAL MOTIF. Design on back has two palm trees with acoustic steel guitar and the words "Hawaiian Steel Guitar". Front has frypan, with club logo and "Centennial 1889-1989" on pocket. Colored design on white fabric. Men's or ladies' 100% silk aloha shirt \$89 Canadian (about \$73.00 U.S.). Men's or ladies' 100% cotton aloha shirt (same design) \$69.00 Canadian (about \$56.50 U.S.). Unisex golf shirt, 50% cotton, 50% polyester with club logo only, \$39.00 Canadian (about \$32.00 U.S.). Ladies' handpainted 100% silk muumuu with choice of orchid or hibiscus pattern on white, \$189.00 Canadian (about \$155.00 U.S.) with optional silk scarf \$19.00 Canadian (about \$15.50 U.S.). Betty Conlin, Fabric Art and Design, 15 Manor Wood Crescent, Kincardine, Ont. N2Z 1C1 phone 519-396-3241.

✧ HSGA MEMBERSHIP LIST IN GEOGRAPHIC ORDER. Members listed by country in alphabetical order, except U.S. members listed by state, alphabetically. Available by donation to newsletter fund. Lorene and Art Ruymar, Box 3156, Bellingham Wa 98227

✧ FOR SALE: IPUS (hollow gourds, used in hula dance, slapped by palm of hand). \$10 for ipu, \$5 for packing and mailing. See item this issue "Kale Kaleialii". Rd 2, Box 138, Loganton PA 17747

✧ FOR SALE: TWO GUITARS. Single 10 Show Bud pedal steel guitar with 4 pedals and 3 knee levers. Like brand new Sierra 12-string universal steel guitar, the gearless model. Tex Ross, 142 South 2nd East, Vernal, Utah 84078, phone 801-789-1086

✧ FOR SALE. YNGVE STOOR RECORDINGS. TABLATURE. BOOKS. 35 LP albums (also cassettes) with Yngve's Hawaiian steel guitar, some with vocals in English. Space allows me to list only four: LALP 555 HONOLULU MOON, LALP 527 WAIKIKI, LALP 532 LYCKORESAN TIL HAWAII, LALP 535 BLA HAWAII. Also, sheet music and tablature in high and low bass A, and E major tunings plus Yngve's two autobiographies (written in Swedish). Write to Yngve's widow, Viola Stoor, Buxbomsvagen 57, S-125 31 Alvsjo, Sweden, phone 08-99-61-11 or 99-93-00

✧ FOR SALE. BOOK AND RECORDINGS BY THOMAS MALM. Thomas's book, "BLA LATITUDER" (Blue Latitudes) written in Swedish. Published 1986, 200 pages. History, culture, politics, biology, etc. of Tahiti and French Polynesia, Cook

Is., Western Samoa, Fiji, and Hawaii. \$20.00 (U.S. currency)

Tapes by Thomas: "Sound of the Islands", ten songs with vocals and steel guitar, "Rarotonga" with songs of the Cook Islands, some with steel, "Welcome to Rarotonga" with traditional Cook Island songs, no steel guitar. Each \$9.00 U.S. currency, please.



CONVENTIONS AND GET-TOGETHERS

THIRD ANNUAL STEEL GUITAR WEST GET-TOGETHER

Jimmy Hawton, 707-226-6606. Sun. Feb. 12, 1989, 12 noon to 5 p.m. at the Clarion Inn, 3425 Solano Ave., Napa, CA. The Kapalakiko Hawaiian Band will be featured, with Dwight Tokumoto, steel guitarist. No charge. Art and I will try hard to be there. I hope you will, too.

CENTENNIAL CONVENTION IN HAWAII MAY 7 - 14

H.S.G.A. member Jes Montgomery who lives in Kauai sends suggestions for those who want to head for quieter, lower cost places in Kauai after the convention week is over: (1) best deal: Hotel Coral Reef on the water, rooms from \$30, Ph 808-822-4481, (2) Kapaa Sands on the water in Wailua, from \$59 with fully equipped kitchen. Ph 808-222-4901, (3) if you prefer "first class", the Coco Palms 808-822-4921 at \$98 per day. The queen of the 50's style classic Hawaiian resorts, this hotel has true Hawaiian soul, down to the giant clam shells used for wash basins in the room. Or, (4) to gang up and rent a house on the beach, phone Kauai Vacation Rentals 808-245-8841.

For evening entertainment, the best luau is at Tahiti Nui in Hanalei, where the only REAL South Seas bar can be found. The only place steel guitar can be heard is the Coco Palms main bar, with Ernie Palmeira on steel. Go at 7:30 for the torch lighting ceremony. We thank Jess for that good advice and we look forward to meeting him and his wife Linda at the Centennial Convention.

FRED BARNETT, is now a docent at the aquarium and will be happy to give you the special tour, but BETTER YET, he's suggesting we organize a snorkeling trip under his direction. GREAT IDEA!! We'll put a sign-up sheet at the registration desk outlining the time and arrangements, just waiting for you to sign up. Ask for it if you don't see it.

ELMER RIDENHOUR urges you to consider the Delta Airlines Senior Citizen's Travel Coupons. From Roanoke VA to Hawaii and back is \$304. He takes about 10 flights a year on the coupons and has done so for years. Never has he been unable to fly when he wants to. For those who have never been to Hawaii, Elmer says, "Remember this: You'll be a long time pushing up daisies."

MOST IMPORTANT: Be sure you mail registrations to us early enough to be received **NO LATER THAN APRIL 15**. Remember, we don't live in Bellingham. April 16 will be the last date we will drive there to collect the mail. We will mail receipts immediately. We leave for Hawaii on April 26th, and we can't acknowledge any registration fee checks that arrived too late to be picked up at the post box. For the hotel registration, mail before March 15th.

HO'OLAULE'A TICKETS are \$10.00 each. SORRY, we were unable to make an arrangement with the hotel to have a block of tickets held for H.S.G.A. Tickets go on sale April 23rd at the Special Events Desk, Ala Moana Hotel, 410 Atkinson Drive, Honolulu HI 96814, phone 808-955-4811. We suggest you mail your check directly to them and ask for the tickets to be held for you to pick up when you arrive in Hawaii, OR take your chances on buying tickets after you get there.

AGENDA: SAT. & SUN., MAY 6 & 7 HSGA registration desk in lobby of Queen Kapiolani Hotel open from 2:00 - 4:00 p.m. **SUN EVENING MAY 7** Jerry's Ho'olaule'a at the Ala Moana Hotel. **MON TUE & WED. MAY 8,9,10** playing sessions in Akala Room, Queen Kapiolani from 8:00 a.m. to 4:00 p.m. with 1 1/2 hour break for lunch. Board meeting after 4:00 on Mon. General meeting 3:00 - 4:00 Wed.

THU MAY 11 lunch at The Willows restaurant, with Hawaiian entertainment. Tickets can be bought at registration desk Sat & Sun. **FRIMAY 12** presentation of plaque at Kamehameha Schools. **SAT MAY 13** steel guitars at Bandstand, Kapiolani Park 10:00 to 4:00.



H.S.G.A. BUSINESS MEETING

A NEW ECONOMY MEASURE - BULK MAIL!

Our U.S. members will have this newsletter delivered by bulk mail. The post office guarantees it will be handled no less carefully and will take no more than two weeks to deliver. If we mail a week earlier than usual, you should still receive it in the first week of the month. We had a choice - cut the newsletter back to its established 32-page format or find another way to cut costs. We hope you find this acceptable.

Still on the subject of mail, I'm not sure if everyone understands why it often takes awhile to get an answer from us. It's because we live in Vancouver, B.C. (Canada) but do our club mailing through the post box in Bellingham, WA (U.S.A.). There's a 55-mile drive between the two addresses and usually there's a two week wait between trips to empty the mailbox. If you get a postcard with messy handwriting, that's me answering you right at the post office just to get an answer back to you FAST.

GLOSSARY

HĀLAU (HA LOW (RHYMES WITH NOW)) = hula school

HAOLE (HOW LEE) = white person

HAU'OLI MAKAHIKI HOU (HOW OLY MAH KAH HEEKEE HOW) = Happy New Year!

HIAMOE (HEEAH MOAY) = to sleep, to fall asleep

'ILI'ILI (EELEE EELEE) = small stones used in dance

IPU (EEPOO) = hollowed gourd, used in dance

IANUALI (EEAHN OO AH LEE) = January

KAMA'ĀINA (KAH MAH EYE NAH) = native-born

KĀNE (KAHNAY) = male, husband

KEIKI (KAYKEE) = child

KŌKUA (KO KOOAH) = help

MAHALO NUI LOA (MAH HOLLOW NOOEE LOWA) = thank you very much

MAKULE (MAH KOOLAY) = OLD, AGED

MELE KALĪKIMAKA (MAYLAY KALEEKEE MAHKAH) = Merry Christmas!

'OHE HANO IHU (OHAY HAH NO EEHOO) = nose flute

PAHU (PAW HOO) - drum

PĀPALE (PAH PAHLAY) = hat, to wear a hat

PŪ (POO) = conch shell

PŪ'ILI (POO EELEE) = split bamboo sticks, used in dance

ULĪULĪ (OOLEE OOLEE) = feathered gourds (usually red and yellow)

WAHINE (WAHEENAY) - woman, wife

WĀHINE (WAAHEENAY) = women, wives



ALOHA PUMEHANA



**A WARM ALOHA
WELCOME
TO NEW MEMBERS:**

JAMES W. BURNS

PO Box 2161
Daytona Beach, FL 32015

NEAL COSAND, SR

PO Box 3170
Carlsbad, NM
88221-03170

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Box 1527
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FRED LEE

3444 Wela St.,
Honolulu HI 96815
(Jerry's student)

ROBERT V. LOVE

6871 Niunalu Loop
Honolulu HI 96825

JAMES R. MOLBERG

Box 62-109
Sylvia Park, Auckland 6
New Zealand

**TEX ROSS MUSIC
STORE**

142 South 2nd East
Vernal UT 84078

JOHN SARGEANT

5803 Palm Drive
Ft. Pierce FL 34982

FRANS STAP

Rensumaheerd 6
9736AA Groningen
Holland

CRAIG STECYK

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Woodland Hills CA

91364

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Ashiya Hyogo
Japan 659

ROBERT L. WILDERS

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CHANGE OF ADDRESS:

DEL HOSTETLER

306 Cherokee PL
Bel Air MD 21801

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Wateruliet NY 12189

FRANK VICE

217B Maiden Choice LA
Baltimore MD 21228

GEORGE WIEBENGER

Ste 207, 11895 Laity St.
Maple Ridge, BC V2X 5A5

HELPFUL HINT: When filling out registration forms, please avoid using blue ballpoint, as it does not photocopy well. SEE YOU IN HAWAII !!!!!

HOTEL REGISTRATION FORM

HAWAIIAN STEEL GUITAR ASSOC.

MAIL BEFORE MARCH 15, 1989 TO:

"JANICE", CENTRAL RESERVATIONS OFFICE,

HAWAIIAN PACIFIC RESORTS,

1150 SOUTH KING ST.,

HONOLULU HI 96814

Toll Free 800-367-5004

For registration at:

QUEEN KAPIOLANI HOTEL

150 kapahulu Ave.,

Honolulu, HI 96815

Phone 808-922-1941

NAME _____

ADDRESS _____ CITY _____ STATE _____

COUNTRY _____ PHONE _____

NUMBER OF PEOPLE _____ ARRIVING DATE _____

ARRIVING TIME _____ DEPARTURE DATE _____

Accommodation needed:

<u>NUMBER OF PERSONS</u>	<u>PRICE PER DAY</u>	<u>TOTAL PER DAY</u>	<u>STATE CHOICE OF TWIN BEDS OR DOUBLE BED</u>
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1 or 2	\$45.00 + tax =	\$ 49.24	_____
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3	\$53.00 + tax =	\$ 58.00	_____
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4	\$61.00 + tax =	\$ 66.75	_____
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Kitchenettes:

1 or 2	\$62.00 + tax =	\$ 67.85	_____
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3	\$70.00 + tax =	\$ 76.60	_____
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ONE DAY'S REGISTRATION FEE ENCLOSED \$ _____

-OR-

CHARGE TO: VISA _____, MASTER CARD _____,

DINER'S CLUB _____, AMERICAN EXPRESS _____,

CARD NUMBER _____ EXPIRY DATE _____

YOUR SIGNATURE _____

CONVENTION REGISTRATION FORM

PLEASE MAIL BEFORE MARCH 15, 1989 to:

LORENE AND ART RUYMAR, H.S.G.A.
BOX 3156,
BELLINGHAM WA 98227

Phone 604-263-8944 (has answering machine after 4 rings)
or 206-733-0234

NAMES OF THOSE ATTENDING (non-members are welcome)

YOUR ADDRESS _____

CITY _____ STATE _____ COUNTRY _____

ADVANCE REGISTRATION \$40 PER PERSON ENCLOSED \$ _____

-OR-

LATE REGISTRATION TO BE PAID IN HAWAII \$45 PER PERSON _____

The registration fee includes lunch to be served in the Akala Room each of the three days of the music sessions, May 8,9,and 10. It is part of the package deal for rent on the Akala Room and cannot be separated from the registration fee. A receipt will be sent by return mail, and vouchers will be issued for the three lunches when you check in at our registration desk in Hawaii.

Ho'olaule'a tickets are not being sold through H.S.G.A., see page 28 of this newsletter.

PERFORMANCES: Do you plan to perform? _____

If so, plan for 25 minutes on stage and bring 2 sets of chord charts for back-up players. Will you play back-up for others? On what? Bass _____, Rhythm guitar _____, Ukulele _____, or ?? _____. Are you bringing any of these along? _____. There will be amps and microphones on stage, but none available for private jam sessions unless you bring your own.

ARE YOU REGISTERING AT THE QUEEN KAPIOLANI HOTEL? yes

IF NOT, WHAT HOTEL? _____

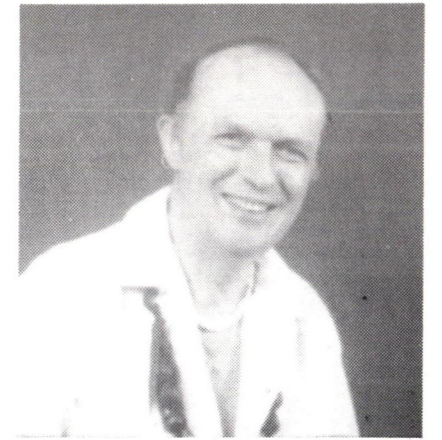


SOMEWHERE IN THE ISLANDS

* MUSIC: W.W. REID (ASCAP)
HALIFAX, NOVA SCOTIA

Keoki
* LYRICS: E.G. LAKE (CABAC)
EDMONTON, ALBERTA
(29-02-88)

TABLATURE: E major tuning
E B E G# B E
6 6 4 3 2 1



Slowly (tacet) Bb A7 Cm7 F7 Cm7

SOMEWHERE IN THE ISLANDS THERE'S SOMEONE FOR ME SOMEWHERE IN THE

Bb A7+ Cm7 F7 Cm7

ISLANDS WHERE SKIES ARE EV-ER BLUE SOMEWHERE IN HA

F7 F7+ Bb

ISLANDS, MY DREAM BY THE SEA A

F7 D7

WA - II MY DREAMS WILL COME TRUE THAT

G7b9 G7 G7b9 G7 Cm7 G7 Cm

LEI FOR ME TO WEAR, IN HANDS THAT LURE ME THERE TO

Eb Ebm Bb Ab7 G7 Cm7

MO-MENT I HOLD YOU, MY SEARCHING IS THROUGH SOMEWHERE IN THE

C7 F7 C7 F7 (tacet)

LOVE ME AS ONLY TWO LOVERS THEY CAN SHARE SOMEWHERE IN THE

F7 Bb

ISLANDS KUU I-PO, I'LL FIND YOU.

Hauoli Sunset

Dedicated to
The Polynesian Culture Center



THE TAU MOE FAMILY

TAU MOE
PUBLISHING COMPANY
Box 387, Lale, Hawaii 96762

"HAUOLI SUNSET"

Arranged For Steel Guitar
by Jerry Byrd

(Tau Moe)

TUNE - E-C-A-G-E-C-E-A

Handwritten guitar tablature for the first system. It shows six strings with fret numbers and chord changes: Bb, Bma, Bb, Cm, Cm, F7, G.

Handwritten guitar tablature for the second system. It shows six strings with fret numbers and chord changes: Bb, Fm, G7, D, Cm, Cm.

Handwritten guitar tablature for the third system, marked 'Tait'. It shows six strings with fret numbers and chord changes: F7, Eb, F7, Bb, Bb, F7, Dm, G.

Handwritten guitar tablature for the fourth system. It shows six strings with fret numbers and chord changes: Cm, Cm, F7, G, Bb, Fm.

Handwritten guitar tablature for the fifth system. It shows six strings with fret numbers and chord changes: G7, D, Cm, F7.

Handwritten guitar tablature for the sixth system. It shows six strings with fret numbers and chord changes: Bb, Ab, Bb, Cm, F7.

Handwritten guitar tablature for the seventh system. It shows six strings with fret numbers and chord changes: A, Bb, Cm, F7, Bb, Cm, F7.

Handwritten guitar tablature for the eighth system. It shows six strings with fret numbers and chord changes: A, Bb, G7, Cm, F7, F7, Bb, G.

Handwritten guitar tablature for the ninth system. It shows six strings with fret numbers and chord changes: Cm, F7, A7, Bb, Fm, G7.

Handwritten guitar tablature for the tenth system. It shows six strings with fret numbers and chord changes: D, Cm, Cm, F7, Bb, Bb, Bma, Bb.

Handwritten guitar tablature for the eleventh system, marked 'Ritard'. It shows six strings with fret numbers and chord changes: Bb, Eb, Eb, Eb, Eb, Bb, Bb.

HAUOLI SUNSET

By TAU MOE

Voice and piano accompaniment for the first part of the song. The lyrics are: "Hau-o-li Sun-set like a mel-o-dy that slow-ly disap-pears far be-yond the sea. Hau-o-li Sun-set hap-py mem-o-ry to spend this lovely day here in Wai-xi-ki. Now it's time to say A-

Voice and piano accompaniment for the second part of the song. The lyrics are: "lo-ha A-lo-ha from my heart. The day you will re-men-ber the Po-ly-ne-sian isles for-ev-er. Hau-o-li Sun set on the gold-en sea with love a souv-enir you'll return to me."