

HAWAIIAN STEEL GUITAR ASSOCIATION

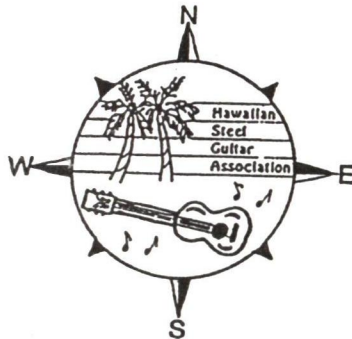
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IANUALI, 1990

HAWAIIAN STEEL GUITAR ASSOC.

H.S.G.A. QUARTERLY NEWSLETTER

JANUARY, 1990

PUBLISHED JAN. APR. JULY OCT.

VOLUME 5 ISSUE 17

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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 PAYABLE AFTER RECEIPT OF APRIL ISSUE.

Submissions for the next newsletter must be received either at the Bellingham or the Vancouver address on or before MARCH 1, 1990.



BILL "ALIILOA" LINCOLN

by Jerry Byrd

"On September 9th, 78 year-old **"Bill" Kalani-aliihoa Lincoln** died in his sleep. He was one of Hawaii's great falsetto singers, as well as composer of many songs that are a part of Hawaii's vast treasure of music. The first album I did when coming to Hawaii was with Bill, the title "Hula in Falsetto". I had many of his old 78's on Bell Records and I consider his great recording of his composition **Halemaumau** to be a classic. I wore that album out and wrote him a letter to tell him how much I liked that song and his great rendition. Along with his voice was the beautiful **"so Hawaiian"** steel guitar playing of **Walter Wailehua**. His playing reflected Bill's voice and styling perfectly.

Bill and I had a mutual admiration for the other's work, so it was a great compliment and an honor for me to get to make an album with him. He was also a hula master and had a studio across the street from the Waikiki post office on Saratoga Ave. when I came to Honolulu 17 years ago. It is now a parking lot for the Hula Hut on Beachwalk Drive.

Kaleo took hula from Bill as a young girl and recalls what a strict taskmaster he was. His dancers - Kaleo included - would go out to meet the *S.S.Lurline* and other liners on their way in to the pier and they would lift them by crane from a smaller boat over to the big ships so they could dance on board as they came in to dock!

I last talked to Bill about 2 months ago when I saw him at a local restaurant in Kaimuki. I would see his straw hat with that feather band and know immediately who it was.

So - we've lost another irreplaceable Hawaiian artist. His like will not come this way again. I don't know where they have all gone but I hope that when my time comes that I go there too. Can't you just imagine the music that will be played there? And I don't mean on "harps" either! They'll have none of that! - give 'em guitars, steel guitars, ukes and an upright bass and that's HEAVEN!!"

(ED.) Thank you very much, Jerry. The picture was supplied by Bob Waters. He tells us that the steel guitarist, Walter Wailehua, never played the multichord guitar shown in the picture. Somebody just left it in Bill's studio and Walter used it for the photo. Walter played a frypan and black bakelite Rickenbacker. Bill was born in Kohala on the big island. He was the first artist to record for Bell Records, and the first to record for Waikiki Records. Among his hit songs are "Pua Be Still", "Halemaumau", "Nani Lawai", and "Waimea Cowboy." In the 40's and 50's he had his own dance band. In recent years he played cocktail hour music at the Halekulani, the Ilikai, the Royal Hawaiian, and the Kahala Hilton hotels. Thanks for the news item, John DeBoe.

SEE PICTURE ON P.3. LEFT TO RIGHT:
BILL LINCOLN - LEADER, UKULELE
DAN KASKA - GUITAR
WALTER WAILEHUA - STEEL GUITAR
JOHNSON AILA - BASS
Picture courtesy of Bob Pulevai Waters



CONVENTIONS & GET-TOGETHERS

HSGA OAHU, THE BANDSTAND SHOW IN KAPIOLANI PARK. May 6 - 13, 1990. The date of the Bandstand show is **Saturday May 12th**. Please understand, this is not a convention. We will not have the all-day music sessions or any of the other events that you expect at a convention. We felt that if any of you plan to be there at the same time, **WHY NOT** apply for convention rates at the Queen Kapiolani Hotel and **WHY NOT** co-ordinate people so they can find each other? So, if you want to register at the Queen Kapiolani Hotel and enjoy the discounted rates, please write or phone and we'll send you the application forms. If you plan to stay somewhere else but want to make your presence known to other club members, write or phone to tell us where you'll be. The deadline for registration at convention rates at the Queen Kapiolani Hotel is **March 21st, 1990**.

HSGA HAWAII, JOHN AUNA-KONA. On the day before the Bandstand show in Oahu, John plans to bring together the steel players of the big island and some guest steel players from other islands for a Pre-Mother's Day Steel Guitar Luncheon show at the Kona Hilton **Friday May 11th** from 8:30 a.m. to 2:30 p.m. with no host bar, buffet luncheon, open to the public. HSGA members are invited to take the first flight of the day over to Kona and the last flight of the day back to Oahu (those are the reduced fare flights) to enjoy this event.

HSGA ANNUAL CONVENTION IN JOLIET, IL: This dazzling star-studded event will take place at the Holiday Inn, Joliet IL, Thursday, Friday, and Saturday **August 23, 24, and 25, 1990**. News of the guest artists is coming soon. We are negotiating with Hawaiian Airline on a reduced fare to bring **6 senior citizens from Kona to Joliet**. John Auna is organizing the

group, they are all singers, dancers, and musicians and will bring the Aloha spirit from the big island to Joliet, **FOR SURE!!!** However, we have a long way to go in covering their travel and hotel expenses. We still have to talk to a mainland U.S. air carrier for assistance, and we'll need some cash sponsorship from **SOMEONE**. We're not in the habit of asking club members for donations to bring entertainers to our convention, but there just isn't enough cash flow from the conventions to cover all the cost. The \$20 registration fee goes mostly for the "up-front" costs, and for the luau we charge only the price of the dinner, nothing extra for the entertainment. We have to settle the question quite soon, so we're asking all of you - **DO YOU KNOW WHERE WE MIGHT GET CORPORATION SPONSORSHIP FROM, TO BRING THESE SENIORS OVER?** We are a registered non-profit society under 501(c)(7) and we have an Employer Identification Number. And **YES**, if any of you are so kind and generous as to want to donate to this cause, we would be most happy to receive your donation and all funds donated will be reported in the April newsletter. If we fail to collect enough funds and the venture has to be called off, full refund would be made.

FOURTH ANNUAL STEEL GUITAR WEST CONCERT sponsored by Jimmy Hawton on Sunday, March 4th. Guest artist will be: **Jerry Byrd, with Hiram Olsen and Kalani Fernandes!!!!** "In Celebration of the Centennial Year of Hawaii's Own Instrument - The Steel Guitar." On the same program will be the **Kapalakiko Hawaiian Band**. Tickets are \$10 and seating is limited. It's to be held at the Clarion Inn, 3425 Solano Ave., Napa CA from 1 - 5 p.m. Call Jimmy at 707-226-6606. Jimmy says, "I've finally attained a goal I've had for a long time. This is **FOR REAL!** Jerry's first west coast appearance!

THE ALOHA INTERNATIONAL STEEL GUITAR CLUB has announced their 1990 convention dates as July 12, 13, and 14 with seminars given on Wednesday July 11. It takes place in Winchester IN. For more information call Dirk Vogel 800-328-6658.

SCOTTY'S INTERNATIONAL STEEL GUITAR CONVENTION: is held at the Clarion Hotel, St. Louis MO every Labor Day weekend. Contact Scotty for more information: 314-427-7794

STEEL GUITAR IN EUROPE

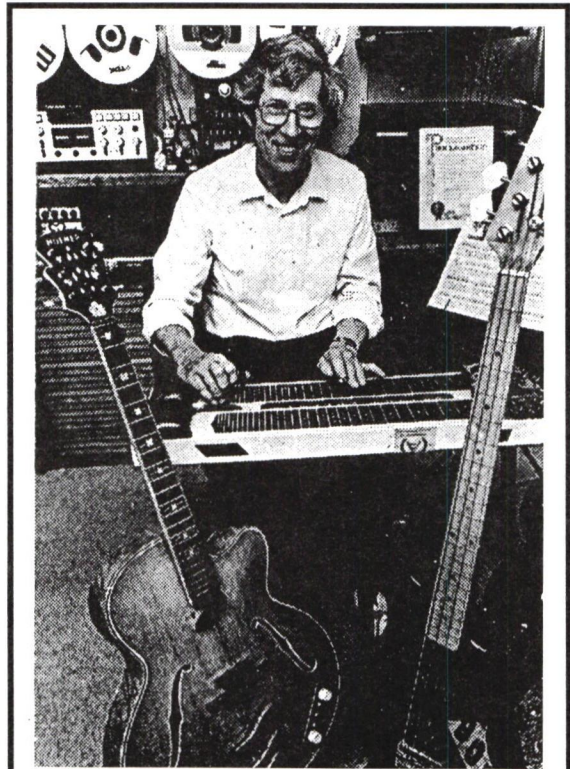


(Apologies to our Scandinavian members. The logo map used here does not show some very important countries in the north of Europe.)

MEET ARTHUR LAYFIELD OF N. YORKSHIRE, ENGLAND Described by the press as "A real romantic", Arthur is a keen promoter of Hawaiian music, steel guitar, and the centennial. In a recent news item, the Yorkshire Post reporter said of Arthur "...one of Britain's leading authorities on Hawaiian steel guitar music (who has) loved the instrument and its music since boyhood days and today has a collection of more than 3,000 records and hundreds of tapes." The article goes on to say that Arthur "...has created a centre for information about Hawaiian steel guitar music, and enthusiasts the world over regard him as a Honolulu authority set in the Yorkshire dales."

In response to HSGA's call for members to do something to commemorate the centennial, Arthur has produced a tape cassette "Pagan Moon" which is selling far beyond his expectations. He has been featured on his local radio station "Radio York" and has done an 8-minute appearance on TV. In both cases he pressed home the fact that it's the centenary year. On all his stage shows, (about three a week with a country band), Arthur has done a spot featuring Hawaiian music and told the audience about the centennial and Joseph Kekuku's contribution to the world.

Besides being a steel guitarist, Arthur plays trombone in the Summerbridge and Dacre Silver Band (since 1947), in the Del Rio dance band for the last 15 years, and with other groups as required. The news article says that his enthusiasm for the steel guitar led him to found the



ARTHUR LAYFIELD pictured in his studio in Nidderdale, Yorkshire

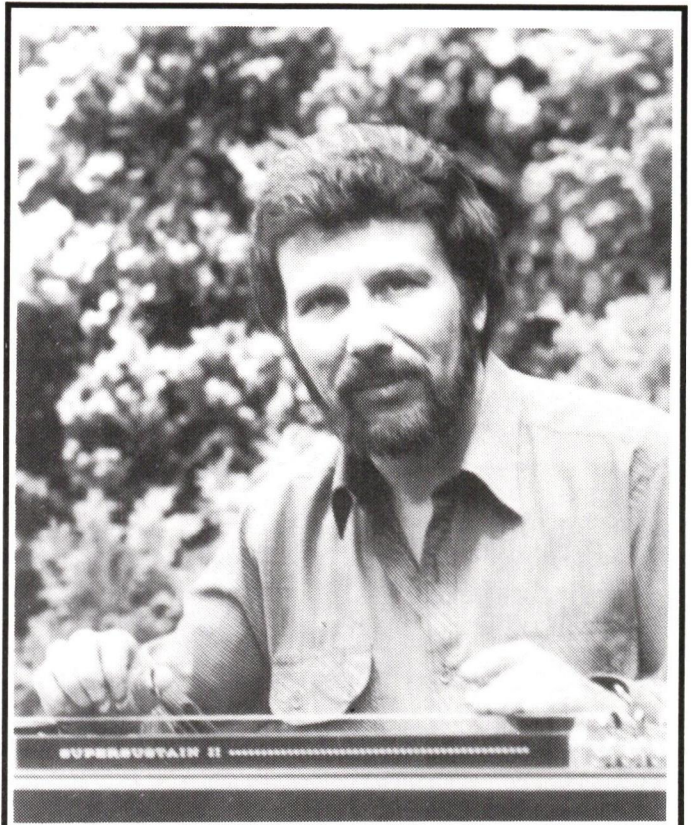
BMG Hawaiian Tape Club of Great Britain almost 30 years ago and that he is a member of the British Steelies Society which publishes England's only magazine devoted to the Hawaiian guitar, pedal guitar, etc.

I like the way the article began. "The Hawaiian steel guitar's romantic musical sounds traditionally belong to sun-kissed tropical islands, where palm trees sway in warm Pacific breezes and gently rolling surf breaks on golden sandy beaches. The equally romantic HARRY HARD-CASTLE reports on a little-known centenary." It goes on to tell how the lovely music of Joseph Kekuku's invention has gained enthusiasts world wide.

Arthur Layfield, I think you did a great job in promoting the centennial. From all of us in HSGA, a big "Mahalo". (I'm happy to see Mayor Fasi's proclamation proudly posted in your studio.)

RUDOLF BARTEN of WEST GERMANY

is another Hawaiian music enthusiast and recording star. He tells his story as follows: "I was born in Cologne, West Germany, in 1932. At the age of 17 I first came into contact with music through the classics, on violin. I proceeded quickly to a certain point of ability until I was 30, but then came a kind of stagnation and almost automatically the question followed: Practise 5 hours a day to become a perfect violinist or quit? I quit. Meanwhile I had married, had two children, and was freelance publicity specialist for cars, washing powder, bras, coffee, cigarettes, etc. At 40, I became publicity manager of the City of Cologne (and I still am), with too much work and no time to practise any instrument.



RUDOLF BARTEN, Cologne, W. Germany

I always liked Hawaiian music but never had a chance to buy an instrument or to learn about it. At the age of 46, I heard on the radio "Moody River" played by Lloyd Green, the great Nashville pedal steeler. I was fascinated and I became very determined to buy an instrument and get instruction. I found an old 6-string lap steel in Germany, but no information material, no teacher. Then, by chance, I found somebody in our neighborhood who played a little lap steel and E9 pedal steel. Rather quickly I became familiar with the C6th tuning and, after I had found a used pedal steel, with the pedals too. From the beginning I liked the E9th sound, but not the succession of strings. I never could handle the E9th tuning. However, I did like the pedal work, changing easily from C to F, to A minor and to G7. So, after some years of experimenting with tunings

and pedals, (meanwhile I turned 50) I worked out my own tuning, an E6th with the pedal work of the E9th. This meant that I could play Hawaiian music and E9 licks on the same instrument. Today they call an instrument like that "the Universal". At that time I met Maurice Anderson, the great steeler from Dallas, Texas, now a close friend of mine. Twice I was in Dallas, 6 or 7 times he was here in Cologne, and from him I learned a lot in respect to picking, blocking, use of pedals, tone, and so on.

I am now, at age 57, in a Cologne country band as the steel player. Today I play more Hawaiian music, with almost no pedals. Aside from originals from the islands, I am always looking for songs from Europe or pop songs and evergreens from America. I think they are suitable for that certain touch which we all like in Hawaiian music. I then try to get playbacks or create them

myself. Meanwhile, I did four productions for Swiss album producers. A fifth one is, I hope, on its way. I think perhaps I will make a cassette with my new songs, especially for HSGA members. It's not yet officially published. It would be the German contribution to the big field of Hawaiian music. I may title it "The Hawaiian Touch of Europe, by Rudolf Barten" or something like that. It could sell for \$10.00 US and members would have to be content to wait 4 or 5 weeks until all orders were in, before I would multi-copy it." Thank you for your story, Rudolf.

I believe Rudolf has decided to go ahead with the new recording for HSGA members. I will list it in the "records for sale" section for your reference. Please support our overseas members. They are a long distance from Hawaii, yet they "keep the faith".

KIKA KILA

(*KIKA = guitar, KILA = steel*)

THE HISTORY OF CASEY OLSEN'S GUITAR

Sam Floyd of Woodbridge VA tells us the inside story. "Jerry contacted me about two twin 8 string Fenders I had retired since I was able to locate a 4-neck Fender. Casey in turn closed the deal with me and he called, telling me how happy he was to own it. I used that guitar for many many years and it was with great pride that I put it in the hands of someone so young and talented. He must be a real star in Jerry's crown." Sam is a collector of Jerry Byrd recordings. If you have questions, Sam will be glad to hear from you. Phone 703-491-6934.

PUNCHING KEYS FOR THE CAUSE: If we are to be effective in promoting steel guitar, the work has to go on. Aside from their educational role, universities act as storehouses for the knowledge and skills of a nation. Isn't it reasonable, then, that the music faculties of the

Hawaiian universities should have someone on staff who is able to play and to teach steel guitar? I have written to them along that line, suggesting they should have someone learn from Jerry Byrd. Once that is done, I think our chances are greater that steel guitar would be put on the curriculum. I have already written, and I'm asking those of you who are good letter writers to do the same. Direct your letters to: **Dr. Ricardo Tremillos**, Music Dept., University of Hawaii Manoa, 2550 The Mall, Honolulu HI 96822; **Dr. Raymond Vaught**, Professor Emeritus of Music, University of Hawaii, 2629 Haili Rd., Honolulu HI 96813; **Director of Music Education** Brigham Young University, 55 - 220 Kulanui St., Laie, HI 96762; and **Supervisor of Music**, Music Faculty, Dept of Education 1390 Miller St., Honolulu HI 96813. Please take the time to write. It's important.

"THE EQUAL TEMPERED TUNING" - By Jim Molberg, Box 62-109, Auckland 6, New Zealand. Ten years ago Jim wrote this article about tuning a steel guitar. He told us it was rejected by the other steel newsletters for two reasons: (1) it is too long (2) suggesting a steel be tuned 'everything to 440' sounds so bad and is contrary to the tuning method of virtually all the top steel players, it would be too grave a disservice to steel players to suggest that in a newsletter.

Although many of our readers don't use pedals or knee levers, tuning a steel is important, so we decided to print the article anyway. It is included as a loose insert, along with the song tablatures. If you want to discuss the article with Jim, he invites you to write to him. Jim studied electrical engineering at U of Washington, Seattle, and is currently teaching electronics and steel guitar in Auckland, N.Z.

'DYNAMICS' - by **Elmer Ridenhour**: "Dynamics" is a musical term which defines the power of music, the soft and loud, the expression. The real beauty of music is the rise and fall of volume. It changes black and white music to beautiful color. On questioning a number of steelers at our convention, I didn't find one who knew the word "dynamics", yet the most respected performers used it very effectively.

Jerry Byrd, the "Great One", is called the "Master of Touch and Tone" (the term was coined by our beloved Scotty while trying to describe Jerry's unique style of playing for his plaque in the Steel Guitar Hall of Fame in St. Louis). Jerry's success really depends also on the rise and fall of volume from his heart through his foot pedal to the steel guitar. His expression is supreme. Scotty and Kenny Kitchen are also masters of expression, as were a few others at the convention. Unfortunately, some of us played black and white with little color, and got little response from the audience.



*ELMER RIDENHOUR AND DANCER
ILIMA VOGLER*

So, how do you develop this quality that puts YOU in the star class? The general rule is: **as you play UP the scale on frets toward the 12th or above, you gradually get louder and louder. As you come DOWN the scale you get softer and softer.** In other words, rise and fall gradually as an expressive voice. Practice this on Beautiful Kahana and Aloha Oe and other slow beautiful melodies that have wide swings up the scale. Do it daily before you play anything else, until it becomes a natural reflex. When you can play Aloha Oe and make your entire audience cry, or Beautiful Kahana and you get a standing ovation, you write to me and let me know. I will send you your Certificate of Graduation in the Art of Dynamics.

ED: I'd like you to know what Elmer's qualifications as an educator are, so here's the scoop on Elmer: He's a teacher of piano, accordion, and guitar, certified by the Music Teachers' National Association, the Virginia Music Teachers' Association, and the Roanoke Music Teachers' Association.

ciation. He was president of the Roanoke MTA, and the International Music League. He is one of the three founders and organizers of the Virginia MTA which now has over 2000 members. He served as vice president of VMTA, treasurer of RMTA and for 9 years he was on the board of the American Accordion Teachers' Guild. His students have competed in state music competitions, and local and national conventions. Elmer has taught over 5000 music students, some of them now famous in their own right. He was a festival students' judge for 20 years. In 1949 he took the Dale Carnegie course and taught it, along with music, to all his students. One of them took it very seriously as well as most everything Elmer told him. You've heard of him - WAYNE NEWTON! - so go and do likewise.

Elmer, the World's Oldest Teenager, promises that in the next issue he'll reveal to you the secret of how you can improve your performance 200% by following a simple rule.

ORCHIDS TO KEOKI ON HIS ARTICLE RE RHYTHM GUITARISTS.- by Bob Pulevai Waters.

George's observations regarding the scarcity of good rhythm guitar players is unfortunately very accurate. I was completely chagrined when Jerry Byrd called this to my attention after the death of Pua Almeida. I just couldn't believe that there could ever be a shortage of rhythm guitar players in Hawaii! After all the great ones I've known in the past. Men like Andy and Simeon Bright, David Kupele, Mel Peterson, Freckles Lyons, Sonny Nicholas, Steppy DeReggo, Charlie and David Pokipala, Bill Akamuhow, and Sy Ludington. Incidentally, Sy Ludington is still alive and playing regularly at "The Willows" with Buddy Hew Len and Elaine Spencer. Sy should definitely be included with the great rhythm players that George Lake mentioned. Then there were the great rhythm players that played the mainland as well as Hawaii. Men like Charlie Opunui, George Piltz, Gary Spearl, Eddie Bush, Robby

Matthews, Ernie Kawohi, Joe Kealoha, Danny Stewart, Sam Kaapuni, Sam Kaeo, Bill Kalehua, and I'm sure I'm leaving someone out. Many of these men were steel players as well as rhythm and they knew what good rhythm meant.

The fact is that the young musicians in Hawaii today are so obsessed with rock and jazz and slack key, that they don't know how to lay down a good solid rhythm. They never learned! I am not bad-mouthing slack key. That's a very authentic Polynesian way of playing in all of the Polynesian islands. But the kids just seemed to lean toward rock and jazz and never learned that pulsing, heart-beat rhythm that the Hawaiians were so famous for. Too bad! Maybe it's not too late! I pray not!

ONIONS TO KEOKI - FOR SAME ARTICLE - by Ray Smith

"Both my parents and I were born in Polynesia, which does not make me an expert but I like to think of it as my culture. I live it all the time. Although I do not play the steel guitar, I am a constant listener and avid fan of the Hawaiian steel guitar. Sol Hoopii is my ideal. George's article makes me want to speak in defense of the rhythm guitarist.

I prefer acoustic instruments for the real Polynesian sound. I have three guitars and a ukulele, about \$5,000 worth of equipment. I have studied under three teachers, in Hawaiian, jazz, and country music styles. When I listen to music, my ear is probably tuned more to the rhythm section. When I attended the convention, 1978, in Indiana, I asked a steel guitarist from Texas why he was tape recording from so far back in the room, since the rhythm section was barely audible from back there. He told me he wasn't interested in "that crap", all he wanted was the steel technique. It made me feel bad for all the people who have spent the money and the hours becoming a good rhythm back-up player,

just to stand for hours in the background on the stage, and do their darnedest to make the steel guitar player look good, for an audience that has eyes, ears, and applause for the steel player only.

Think about it - Hawaiian steel guitar music is dying, but blue grass and country music are still going strong although they're about the same age. The Kilima Hawaiians are still going strong after 50 years, perhaps because both leaders were rhythm players. Could it be that if the steel guitarist has his way the rhythm section is reduced to metronomes, barely audible? Could it be that our music is unpopular with audiences because it has no guts, no body to it? Good music appeals to: **the head, the heart, and the foot.** A concentration of "heart" sounds without snappy "foot" sound is too bland! Too much like

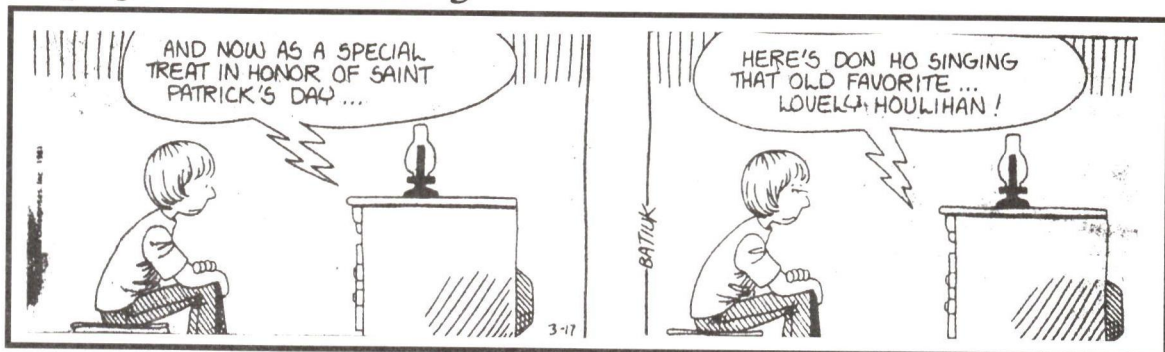
a school concert. Can you imagine a concert pianist favoring his right hand over his left hand? I am from a different school, I like Hoopii, Randy Travis, Waylon Jennings, etc. I have a couple of recordings of Count Basie. I wonder what kind of strings Freddie Green used? Perhaps wool! Who in his right mind wants to spend a fortune on lessons and on instruments to become a very good musician, and never be allowed to show his stuff? Think about it."

ED: Thank you for speaking out in defense of the back-up crew, Ray. They are, indeed, the unsung heroes.

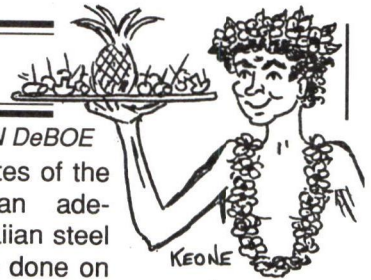
HO'OMALIMALI



The conductor of the orchestra was terribly frustrated because at each rehearsal at least one musician was absent. At the final rehearsal, with everyone present, the conductor publicly thanked the steel guitarist, who had never missed a practice session. "Well, it's the least I could do," commented the Barney, "considering I won't be able to play at the concert tonight."



KEONE'S PŪPŪ PLATTER



THE EVOLUTION OF STEEL GUITAR

TUNINGS-I have been covering this topic in the past several issues, building up to what I want to get into. Now it is time to get down to it. You might say I am going to do the "fine tuning". In this series, I will deal only with the tunings we are most familiar with. Later I will get into the more exotic tunings, with very distinctive sounds, used by some of the top professionals.

The A Major 6-string tunings (low bass, Ex. 1 and high bass, Ex. 2) were about as simple as you can get but they served their purpose in the early years because of the style of playing. There was no need for sevenths, minors, augmented and diminished chords. Only 3 different notes were used: A, C#, and E. Although the low bass was the more popular, both on records and written arrangements, the high bass had more to offer in that it had an extra C#. We have the following A Major chord combinations: A,C#,E, or C#,E,A, or E,A,C#. The last two are called inversions. No matter how the notes are arranged, we still have the A Major chord.

By JOHN DeBOE

use of only two notes of the chords is more than adequate for the Hawaiian steel player, and can be done on the higher frets.

The A aug or A+ chord consists of A,C#,F notes and the A dim triad (chord) or A° consists of A,C,Eb, sometimes called the A mi flat 5th chord. Looking at the fretboard layout, you can see how difficult it is to play a dim, aug, or minor chord.

Ex. 1	Ex. 2
E	E
C#	C#
A	A
E	E
A	C#
E	A

The song, "My Tane" in the key of F, for example, uses the following chords: Gmi (G,Bb,D), Dmi (D,F,A), and Ami (A,C,E). Being able to play these chords really makes the song stand out and will impress people with your expertise. In the A major tunings we would have to use only two notes of the chord.

E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E
C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#
A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E
C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#
A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
FRETS	1	2	3	4	5	6	7	8	9	10	11	12

Since the high bass tuning is more complete, let's examine it. We can't strum across any fret and find anything but a major chord. To get other chords, we will have to do slants, both forward and reverse, and use open strings. Augmented and diminished chords are extremely limited, involving open strings. Since these chords are used for only one or two beats in most songs, the

With the seventh chords, you can use slants. Let's go to the 3rd fret, C chord position. The dominant seventh chord in the key of C is G7 with notes G,B,D,F. One thing I want to make clear now is that it is not necessary to play all the notes in a chord that has more than three notes in it. In a four note 7th chord we can play three notes and still get the 7th chord sound.

The trick is to always include the one important note and in the case of the G7th, that note is F. Looking at the fretboard chart, I find 3 slant bar positions for the G7th chord. I have written them in tablature in examples 3, 4, 5, and 6. Examples #3 and #5 show all four notes of the G7th chord, while Ex. 4 shows only three notes. Of the three, Ex. 3 is the most melodic and advantageous, providing only the notes B,G,and F are used. A very common progression from one chord to another in the key of C is from

the G7th to the C major and will usually be found at the end of a song. Ex 6 shows this progression. It is used frequently on the top three strings of an E tuning and was used very often by David Keli'i with the Singing Surfriders in the late 40's recordings at the end of a song, in a two-chord vamp.

In the next newsletter, I will get into showing what attempts were made to improve the A Major tunings in the early years, before steel musicians went to other tunings.

	<u>Ex. 3</u>	<u>Ex. 4</u>	<u>EX. 5</u>	<u>EX. 6</u>
1		3 G		
2	1 D	4 F		
3	2 B	5 D	8 F	B 2 3 C
4	3 G		7 B	G 3 3 G
5	4 F		6 G	F 4 3 E
6			5 D	
				G7---- C

BILL PAALANI

On September 9th, 1989, another steel guitarist was lost to us, a gentleman who supported HSGA's efforts to bring back the steel guitar to the islands. George Lake tells us:

"I knew Bill on a casual basis, first meeting him when he was an electrical engineer at the Bishop Museum where he also played steel in the Museum concerts, programs, etc. It was because of one of these shows I happened upon him and he noticed my attention to his steel playing...(I was in the front row, naturally!) When I approached him after the show, he asked me if I were related to Jerry! I told him there was no way, especially in the talent department. He also said he took a few lessons from Jerry to clean up some bad playing habits.

Bill played a very soft steel. He did not go in for a deep tone but rather preferred a delicate sound. He played an immaculate FENDER

which he always seemed to 'baby', keeping it clean, etc. During and after working at the Museum (he retired 3 years ago), he played with the old timers at the Elks Club near Diamond Head every Wednesday for the luncheons. The group had many well known personalities who still show up each week....(Uncle) Joe Akana, leader, ukulele, (also a former steeler); Albert Madieros, known affectionately as "AP", clarinet (formerly with Harry Owens); David Pokipala, rhythm guitar, Francis Comacho, ukulele (sister to Jake and Harris Kaleikini); Jake Kaleikini on guitar and bass (also a former steel player); and Piilani Kealakai, a kumu hula also ukulele and bass."

Frank McPhalen, a close friend of Bill's, adds these remembrances: "Alex Kabool met Bill Paalani in 1976 when Bill was playing at the Ala Moana Shopping Centre. Alex sent him some



BILL PAALANI AT THE BANDSTAND MAY 1989
 GEORGE LAKE PLAYS BASS

music in 1983 and I delivered it to Bill. I met him at the Bishop Museum, he was on duty at the time. He played in a group show at the Museum as well as at the Elk's Club, where I went to play with the group each Wednesday morning while we were in Waikiki. George Lake would also join us at the club. Bill was in the insurance business. He played an Epiphone double, with E7 (high G# on the first string) and B11 on the inside neck. I will miss him very much." So shall we all.

Thank you, Frank and George.



KĪKA KĪLA KĀLĀ KULA
 (SCHOLARSHIP FUND)

STATEMENT OF SCHOLARSHIP FUND TO DATE:

Balance in Bellingham account as of October newsletter	\$ 32.31
Sales of Jerry Byrd seminar tape and one order for Ho'olaule'a 1987 tapes, one order for Puna Kaalialii Talk Stories tape.....	<u>46.00</u>
<u>Balance being held in Bellingham bank account.....</u>	<u>\$ 78.31</u>

Jerry reports that teaching is going well. He has two new ones to start this month and two more later. **Pat Carvalho** and **Fred Lee** have been given their graduation diplomas, which leaves just one scholarship student, **Dexter Maunakea**. Jerry is taking on a new student from Switzerland, **Alejandro Gnos** who is very good, also **Eric Kinilau**, a Hawaiian, who was referred to Jerry by Sonny Kamahale. Eric is so happy about the lessons he often says that he "can't wait for the next one".

Pat Carvalho has made his first recording, and Jerry tells us it's quite good. I'm just thinking - if you've been following the reports about Jerry's students, you're probably just as proud of his graduates as Jerry is. If you were to write to Pat and offer him \$10.00 for a tape cassette of his new recording, I'll bet he'll be happy to send you a copy. That would be a great way to get him launched on his professional career as a steel guitarist. He'll appear on our Bandstand show in May, of course - - right, Pat?? Order from: Pat Carvalho, 956 Alahaki St., Kailua HI 96734 ph 808-261-7753.



PAINTING BY BETH PARKS, RAFFLED AS
FUND RAISER IN JOLIET

THREE DIMENSIONAL PHOTOGRAPHS, the latest in home camera technology, were taken by board member Beau Sterling at the last Joliet convention. They have a translucent appearance and the three-dimensional effect is stunning. Definitely the new look in color snapshots. They're a bit pricey as all things are when

new on the market, but Beau is offering a fundraiser for the Scholarship Fund. He has some excellent pictures of Barney Isaacs on stage playing his steel guitar. Beau offers 8 X 10's for sale at the price of \$12.00. This should net \$2.00 per picture to the fund. Beau will wait for three weeks after you have received your newsletter, until all the orders are in, and then he will have the copies made up. So, please be patient. He also has an excellent picture of Barney and Cookie together on the stage, so I believe you have a choice of: Barney alone, or Barney and Cookie. See the buy and sell section.

CENTENNIAL HULA DOLL for sale as fund raiser. Del Kruzan has found someone who has designed a Hawaiian-looking hula dancer doll of porcelain, cast specially for this project. The doll has regular mohair, finely articulated features (teeth visible), with grass skirt costume. Each has "H.S.G.A., serial # ——" on the back. A 6-inch doll would sell for \$35.00 plus \$3.50 shipping, an 8-inch for \$40.00 plus shipping, and 10-inch for \$45.00 plus \$3.50 shipping. In each case, the scholarship fund would benefit by \$5.00. The dolls won't be made up until orders have been received, so you have to expect some delay. Order from: Del Kruzan, 239 W. Fisk St., Box 451, Macomb IL 61455. Thank you very much, Del, for the work you've done on this project.

NEWS OF OTHER CLUBS

THE BRITISH STEELIES SOCIETY - In the October issue we asked you to help **John Marsden** compile a list of films of Hawaiian interest. Here's another: WHO WERE THE HAWAIIAN MUSICIANS INCLUDING A MOST BEAUTIFUL STEEL GUITAR IN "FROM HERE TO ETERNITY" (1953) ?? (Please tell your editor too, so I can publish it in our next issue.)

ASSOCIATION FOR HAWAIIAN MUSIC This association celebrates its 16th year and the 95th birthday of their illustrious and talented president, R. Alex Anderson. This great man, (composer of Cockeyed Mayor of Kaunakakai", "Lovely Hula Hands", "Mele Kalikimaka", and more than 100 tunes) starred in a half-hour TV special "Spectrum Hawaii" on KHET-CHANNEL

11. The advance shooting of this show did not interfere with Anderson's regular golf games or his weekly attendance at the Rotary Club.

The AHM's aims are identical to ours except that we put emphasis on the preservation of the Hawaiian steel guitar. We are joining forces in a campaign to get Hawaiian music played on the listening stations in airlines serving Hawaii. In their Fall 1989 newsletter they welcomed HSGA into their membership and they have joined HSGA. They have issued an invitation to every one of you individually to join the Association for Hawaiian Music and receive their quarterly newsletters. I estimated that they can expect 100 membership applications from HSGA members who would enjoy getting the news of "what's happening on the music scene in Hawaii" directly from the source. **Write to: Harry Dods, Association for Hawaiian Music, 2462 Kuhio Avenue #407, Honolulu HI 96815.**

STEEL GUITAR SOCIETY OF AUSTRALIA: Our congratulations to Peter Williams of Toowoomba, Queensland, Australia and his staff

for putting out their FIRST newsletter. It's full of newsy items of steel guitar players, both Hawaiian and country, and I'd love to have their staff cartoonist working for us. I have great ideas of items I'd like cartooned but I still need to find someone with that special sense of humor. Vic Rittenband will be pleased to learn that his composition "Lei Kukui", the Hawaiian Anniversary Song, complete with B11 tablature, was included in the publication. Interested? Contact Peter Williams Box 1963 Toowoomba, QLD, 4350 Australia phone (076) 32 7396

POLYNESIAN MUSIC AND DANCE ASSOC.

Artistic Director Mila Tan and her husband, PMDA president Leo Tan have appeared twice on TV with their dance show, once with the Ed Castledine Show, and once on "Dayscene", channel 11, Hamilton. Among many other bookings, they are proudest to say they danced at the farewell party held for the Kahurangi Maori Dancers who were leaving for their home in New Zealand. They had been guests of the C.N.E., as performers.

TARO PATCH TALK

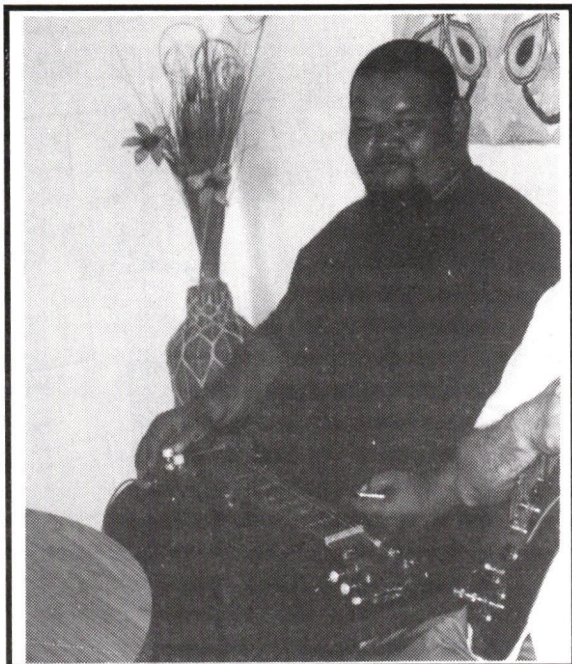


MAYOR BERNARD K. AKANA OF THE HAWAII COUNTY on the big island has proclaimed 1989 as "The Year of the Hawaiian Steel Guitar" and requested that the centennial be celebrated with a steel guitar concert. It was organized by **John Auna** of Kona, on November 24th, the Thanksgiving holiday weekend. It took place at the Hilo Kaiko'o Shopping Mall from 9:00 a.m. to 3:00 p.m. A large number of Kona people drove to Hilo to enjoy the show and visit old friends.

John was the MC of the show, so he rigged his steel guitar with a cordless transmitter so he could play through the PA system without being

hampered by hook-up cords. He stood down in the audience and played his steel guitar, and "blew their minds away". What a hoot! Trust you, John, to think of it!

In his press release, **John Auna** listed the steel guitarists to take part: From Oahu, **Merle Kekuku, Rodney Freedman, and Barney Isaacs**; from Kohala **Manuel Kapeliela**; from Waimea **David Kama**; from Kona **Sam Keanaaina, Tut Kamoku, John Mayoga, Buster Makini, Lale Kam, and John Auna**. Hilo steel guitarists were **Albert Ahuna, Harold Kama, Charles Nosaka, Joe Kaua, Kihei**



TUT KAMOKU, YOUNGEST STEEL PLAYER
IN KONA

Ahuna, and Ken Wallace. That's 17 steel guitarists!! Let the hotel entertainment directors sit up and take notice! A video of the show was made, plus tape recordings. We hope John will consider selling copies to HSGA members.

ALOHA, THE MAGAZINE OF HAWAII AND THE PACIFIC: I mentioned this magazine article only briefly in the last issue and that's because I hadn't yet seen it. The article that gave a great boost to the centennial was in the Sept-Oct issue, titled "Steel Guitar Magic" The five-page special feature article was written by **Thelma Chang**, and I tip my hat to her for her research work and her enthusiasm. It starts with a full-page studio picture of **Jerry Byrd** and **Barney Isaacs**, Jerry with his double-neck ShoBud and Barney with a dobro resonator. It deals with the history of the steel guitar and with our centennial celebration.

Included in the article is part of a picture taken from the On Char collection at the Bishop Museum. It was taken during the 1930's. When I wrote and thanked the Aloha Magazine editor for the fine article, I asked who the musicians in the picture were. They, apparently, sent the question on to the Bishop Museum, who asked the Office of Hawaiian Affairs to publish the picture and see if their readers could identify it. We now have the WHOLE picture for you to see, on the next page. If you can identify any of these people, or if you know WHERE the picture was taken, please let me know. I will pass the word along and publish it in our next newsletter.

I hope you will all make the effort to see a copy of the Aloha Magazine article. An annual subscription costs \$20.95 U.S. for 6 issues, single copies \$3.95 U.S. or \$4.95 Canada and others. The mainland address is: Aloha, The Hawaiian Islands Edition, Subscription Service Dept. PO Box 27810 San Diego, CA 92128-9972". Their Hawaiian address is: "Aloha, The Hawaiian Islands Edition, Published by Davick Publications, Inc., Suite 640, 828 Fort Street Mall, Honolulu HI 96813-4377.

HAWAII GOES TO WASHINGTON: In June, 1989 the people and culture of Hawaii were featured at the Festival of American Folklife in Washington, D.C. Hawaii's presentation was outstanding and received very enthusiastically. Since this event took place so far from home, there are plans to bring the state's participation in this prestigious international event to the people of Hawaii. Juniroa Productions, **Heather Guigni**, producer, is completing work on a broadcast-quality videotape of the festival, focusing on Hawaii's participation.

ARTS IN EDUCATION: The State Foundation on Culture and the Arts has announced that a grant of \$57,321 has been given for "Artists in the Schools" programs, "...to allow professional



MYSTERY PHOTO, ON CHAR COLLECTION, BISHOP MUSEUM

artists to help children develop their talents and appreciation of all art forms". We urge our fine steel guitarists of Hawaii to contact the SFCA at 335 Merchant St., #202, Honolulu 96813 , phone 548-4657 to see that school children have the opportunity to hear this instrument and feel proud of Hawaii's most beautiful gift to the world.

BENNY KALAMA. In September, Benny toured Japan. While there, he recorded an album with a Japanese female vocalist. A recording com-

pany has been talking to him about producing a new "Hawaii Calls" album for 1990. They want to do it the modern way - in a studio, everyone wearing headsets. Benny insists the only way to get the authentic sound and atmosphere is to do it the way all the old "Hawaii Calls" recordings were made, in the OPEN, ON LOCATION. Now, check out this item with the "Barney Isaacs Trio" item in the WHERE THEY ARE PLAYING section. There's a bit of handwriting on the wall here. Thanks for the item, Gladys Warburton.

AN EVENING AT HONOLULU HALE. A concert featuring the Hawaiian steel guitar was presented by **Mayor Frank Fasi** and the City and County of Honolulu at 7:00 p.m. in the Honolulu Hale Courtyard on September 28th. Steel guitarists who performed were: **Fred Lunt** (on National acoustic guitar), **Jim Jensen** from Australia, **Kamaka Tom**, **Paul Kim** (Jerry's student), **Fred Barnett** and the **Wiki Waki Woo**, **Greg Sardinha**, and **Merle Kekuku**. **Fred Barnett** did a smashing job of MC'ing the show. He appealed to the young people to consider learning to play the steel guitar and he told them of the credit course in steel guitar offered by Kamehameha Schools, instructed by **Kamaka Tom**. Fred says, "It was a great concert, and packed. The City and County wants to do another soon - perhaps in May - with BIG SUPPORT!!! and publicity. Everyone played fine and the audience loved it. Even **Jerry Byrd** said it was GREAT." The souvenir program told the story of the invention of the steel guitar by **Joseph Kekuku** and mentioned our centennial celebration.

Mayor Fasi has indeed been our friend. I wrote him a thank-you letter for his proclaiming 1989 to be the Year of Steel Guitar, for his sending a representative to welcome us to Hawaii on the occasion of our centennial celebration, and for his sponsorship of this concert. On behalf of all our members, a big 'MAHALO' to **Mayor Frank F. Fasi**. He is, indeed, a friend of steel guitar. Thank you for the concert information, **Kamaka Tom** and **Merle Kekuku**.

TALKING ISLAND FESTIVAL. This event took place at the McCoy Pavilion, Ala Moana Park on October 14th and drew an estimated 4000 people. It featured story tellers of the Pacific Islands. What does that have to do with steel guitar? Well, **Raymond Kane** is the only musician reported to have performed. He played slack key guitar and told of its history and development. I think steel guitar should have been the featured instrument, considering it was the centennial year.



KAMAKA TOM AT HONOLULU HALE

My menehunes are at work already, making sure steel guitar WILL BE featured next year. Right, Merle?

JERRY BYRD HAD A GREAT TIME IN NASHVILLE. He says, "**Scotty** and I went to the Grand Ole Opry on Saturday night and I barely got in the stage door and that's as far as I got for an hour. Everybody came when the news got around that I was there. **Hank Snow** had me come on stage and say a few words and do an imitation of **Gabby Hayes** before he'd let me go. I'm more famous for that than I am as a steel guitarist!! But I had a visit with many old friends." Jerry went to Tokyo in December to do a show for **Tony Ohtsuka's** Kamaaina Club. Before going, he said, "I'll have to get my guitar out and learn to play again before I go....." So you see, even "The Great One" practises.

VIC AND NANCY RITTENBAND took the music of Hawaii to Bali in Indonesia. During their stay in the crowded city of Denpasar, can you imagine? They ran into fellow HSGA member **Ed Mayer**, and his wife **Camille**! The odds against that are about the same as the odds against winning the \$10,000,000 lottery!!

Back in Hawaii, they arranged a musical tour of Hawaii for a 5-piece band from Sweden, meanwhile making up a video of their performances to be aired on Swedish TV. At the same time, Vic was serving on a jury panel for a case of capital crime. The Rittenbands were invited by **Melveen Leed** to join a group of entertainers flying to Moloka'i to take part in a memorial service and show for 20 highschool volleyball players killed in a flight home from Maui.

TIHATI PRODUCTIONS sent me a lovely letter. I had written them to congratulate them on featuring the steel guitar of **laukea Bright** in their show "Hawaiian Memories" in the Monarch Room of the Royal Hawaiian Hotel. They celebrated their 20th anniversary in December 1989. I quote: "After reading your letter, I cannot help but reflect back to the great steel guitar players that have performed in our various shows throughout the state. **Jerry Byrd, Sonny Kamahele, Eddie Lau, Alan Akaka, Mel Abe, Walter Mookini, Kalama Ku, Barney Isaacs**, and a host of others. On the Big Island at the Hyatt Regency Waikoloa, **Kalama Ku** plays the

steel in our "Legends of Polynesia" revue and at the Royal Waikoloan Hotel Hukilau show. Thank you again for your letter. I will be sure to circulate it to our 500+ musicians and dancers that are employed by Tihati Productions."

TAU MOE AND FAMILY were honored recently as the guests on the Hawaiian Heritage show with **Brickwood Galuteria**. The 90-minute special covered highlights of the Tau Moe Family's travels abroad and focused on the up-coming documentary which is being filmed to tell the whole story. Tau tells us the expected film time will be 90 minutes and it will deal with his life story in four sections. He promises to give us the "scoop" as to when it will be shown on TV, as soon as he possibly can. **Bob Brozman** has been working hard to put it together, but had to stop work on the film in order to return to his earthquake damaged home in California. I am sure the members of HSGA join with me, Bob, in expressing our concern for your losses. We hope you will be fortunate in getting your home put back in order soon, so you can carry on with this film work, which we know is a labor of love for you.

As for Tau Moe, he tells me he's bounced back to the vigorous good health he's always enjoyed. That is GREAT NEWS, Tau! We will count on seeing you and your beautiful family on stage at the Bandstand show in Kapiolani Park this May, right?

THE PELEKIKENA TALKS STORY

Aloha, my aikanes! I hope every one of you is in good health and that your Christmas was a happy one. Christmas might have been difficult for our members in California who suffered loss from the earthquake. I'm sure HSGA members were thinking of you as they watched the TV reports.

Art and I had to bid aloha to our dear Tahiti Hut. It's been sold, the new owner has removed all traces of Polynesian decor, and it's now a Chinese restaurant. After five years of playing the weekend dinner hours there, we feel like we've lost our second home. Club members in the area responded to our letters by turning out



to help us close her down. We did a dance show on the final Saturday, and a more 'folksy, informal' show on the very last night with club members freely joining in. We UN-decorated the restaurant and took home souvenirs. So

sad! Some very dear friends and fine musicians have shared good times with us there. Oh well, the end of something always signals the beginning of something else. We'll see what new places will be open to us.



THE KONA SERENADERS, LAST SHOW AT THE TAHITI HUT.

*LEFT TO RT:
ED
HAZELMAN,
LORENE
RUYMAR,
ART
RUYMAR,
LANI
McRAE
(Ed is from
Fiji, Lani was
born and grew
up on the
Kona coast of
the big island)*



PARADISE PEARLS OF THE PACIFIC

Dancers who work with the Kona Serenaders. All are of Polynesian origin except one.

KUMAKAGAB

FIGA (FRETTED INSTRUMENT GUILD OF AMERICA) has closed shop. It was organized in May 31, 1957 to promote, foster, encourage and stimulate interest in fretted musical instruments. Members received their final newsletter last month. We wish Glen Lemmer (editor) and the members of the executive board, C. Sandy Riner (president), David C. Greer (vice-president), Ann Pertoney (sec-treas), and John Newbauer, (past president) a happy retirement from a job most nobly done.

SAM FLOYD has a pet peeve. He says, "I have watched the TV shows Hawaiian Eye, Hawaii 50, Magnum, Jake and the Fat Man, and a recent series with Richard Chamberlin, 'Hawaiian star'. I watch these shows in hopes of hearing some Hawaiian music, but **NEVER** a **NOTE!** How the producers of these shows could overlook the most important part of Hawaii and the birthplace of steel guitar is beyond me. I wonder how they (the Hawaiians) could be swindled out of this great heritage?" Sam went on to tell of his disappointment in 1976 to find so little steel guitar being played there. Sam was recently honored for his thirty years of dedication to duty as a teacher at the Music and Arts Center in Woodbridge, VA. He has played and taught "straight ahead jazz and country and western" yet his prized possession is his 4-neck Fender steel guitar. He says, "There is **NO MUSIC LIKE TRUE HAWAIIAN.**" and ends his letter with, "Thank God for Jerry Byrd who has been such a strong influence for so many steel guitarists." You said it very well, Sam. I would like to suggest to our professional steel guitarists that they contact their local sound recording companies (the ones who provide the music for TV and radio commercials, etc.). Introduce yourself and provide them with a demo tape. You must let them know that **THERE IS** steel



guitar available in their area.

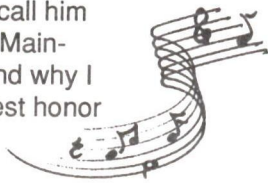
REX FRAZER (NEW ZEALAND) says his early steel guitar heroes were Johnny Dean playing *St. Louis Blues*, Roland Peachey playing *In Old Lisbon* and *South Sea Island Magic*, and Hawaii Calls on A.F.N. radio. "As for my guitar playing", says Rex, "like Irving Berlin, I'm a position player, frets 5, 7, 9, 10, 12, and 15, basic tuning D9. Using a system of moveable fret boards, I can get D9, Eb9, E9, F9, G9, and Ab9." Interesting, yeah? Rex also tells us that he missed out by one number on winning the \$200,000 lottery. Instead, he got 3rd prize, \$500. And I thought those were **raindrops** all over the letter!

NEW MEMBER MILDRED HOPKINS of Laguna Hills CA is really having fun with her steel guitar. I got such a kick out of the newspaper clipping dated March 30, 1989 she sent in, I just had to share it with you. The comment that ran with the picture was: "*Members of the Leisure World County Western Band are always ready to provide toe tappin' hand clappin' feet stompin' music featuring guitars, banjos, mandolin, harmonica and voice. The group is available for weddings, dances, bar mitzvahs and even wakes.*" The part I like best is that Mildred lists her age as "over 80", **AND SHE'S HAVING A BALL!!**



MILDRED HOPKINS IN FRONT ROW, RIGHT, WITH STEEL GUITAR

HSGA OWES A DEBT OF GRATITUDE TO PEGGY SCHMIEDLIN of Butler, PA. Over much protest, she succeeded in getting our dear Billy Hew Len of the Mainland to see a doctor. Yes, it was very serious! Now, after surgery, he's progressing very well and he assures us, "No, you're not getting rid of me yet. I'll be around for awhile." Any of you who have heard Bill play his steel guitar will know why we call him the Billy Hew Len of the Mainland and you'll understand why I award her HSGA's highest honor - the OCTAVE GLISS!!



SCOTTY AND DOUG JERNIGAN will be in Brisbane Australia late in January. Scotty says he played with the Russ David Orchestra sev-

eral times, and has many conventions and senior citizens' gatherings booked. He's doing so much Hawaiian music lately he'll have to learn more Hawaiian tunes. He's looking forward to that! He also says he's had so many requests, he plans to do a seminar in Vancouver BC some time in 1990. Save some time to do some clam digging with us when you're here, Scotty.

SUE PARKHOUSE of Middlesex, England says, "I am writing to thank you for your kindness and friendship that you gave me in Joliet. Thanks to everyone who made my 'musical' holiday such an enjoyable one. Being a pedal steel player (or trying to be!), I didn't fully realise the beautiful sounds that can be made without the use of pedals. I cannot find words enough to praise the talent and expertise of the players I saw and

heard. My thanks to them and to all the musicians who got up on stage and provided an excellent backing for them. With luck, I hope to be able to visit Joliet again in 1990, so I'll see you then." ED: Thank you very much for your letter, Sue. We do hope you will be able to come back next year. Remember - this time it's the weekend BEFORE Scotty's bash. It makes us very happy to have someone travel so far just to be with us, proving that the aloha spirit exists all over the world.

BOB NAUKAM of Phelps NY (new member) is an old-time trouper, having played weekly radio shows, dances, etc. and having taught for the Halsted School of Music in Buffalo and the Mable Letzin School of Music, also in Buffalo. Bob writes, "I was more than overwhelmed by the HSGA newsletter, I sure wish there had been an association such as yours years back. However, you do make me feel as though I already know you and as though I'd been a member of HSGA all my life." Aloha pumehana, Bob!

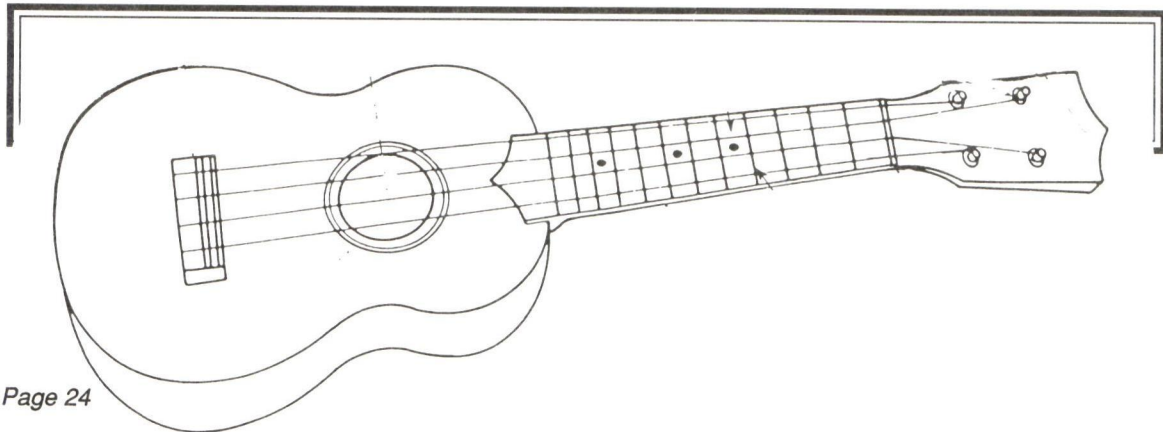
LEIGH TRIGGS has more information on that TV ad selling cars, with nothing but steel guitar music in the background. The picture is of a newspaper page showing the cars for sale, and he has learned that the steel is not live, it is a recording. Too bad! In spite of our disappointment, we will make up a "Certificate of Merit" and Leigh will present it to both the car dealership and the advertising agency that dared to

use steel guitar . "...because they wanted something pleasant and very different." Thank you very much for yet another boost for steel guitar, Leigh!

Perhaps we can help give Leigh a boost. He's asking whether any of you are playing his songs THE SANDS OF TIME, THE STORY OF CHRISTMAS, TIARES, or any of the songs you asked for privately. If you play them at home, or in public, write and tell Leigh when and where it was done. All of this helps him gain recognition in the songwriters' association, ASCAP. This is true of the Rittenbands as well. In fact, if you play ANY of the music we've given you, composed by HSGA members, write and tell them so. You can "make someone's day".

MAKUAKANE BILL REID AND BILLY REID

JR visited Hawaii recently to celebrate Bill Jr's retirement from teaching. Besides memorable visits with old friends, they were honored at Kawaihau Church and presented with *ilima* leis, they enjoyed the chants and dances performed in the old way at the Waikiki Shell, and Billy Jr. sang with the trio at the Halekulani. Benny Kalama's high falsetto in Pua Almeida style blended well with Bill's voice in the singing of "Beautiful Kahana". Barney Isaacs played fine steel guitar. These are the moments that pull at your heart strings. Cheeken skeen, yeah?



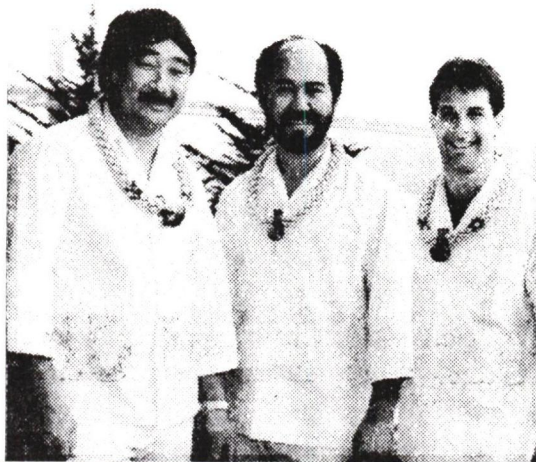
WHERE THEY ARE PLAYING

TOO LATE TO CATCH: Danny Kaleikini and his Hawaiian Revue were at Harra's Reno Hotel from Dec. 7 - 17th, the Brothers Cazimero were at the Holiday Inn, Long Beach CA December 17 and 18.

THE OASIS NIGHTCLUB, Honolulu has reopened. It will feature groups such as Kapena, Ledward Ka'apana and I Kona, The Peter Moon Band, Olomana, and Karen Keawehawai'i. I doubt that you will hear any steel guitar in these groups, but they do play some great traditional Hawaiian music and excellent kī hō'alu (slack key guitar).

THE KAPALAKIKO HAWAIIAN BAND (resident in San Francisco, but all born and educated in Hawaii) did a recent working visit to Hawaii to recharge their batteries. They did eleven performances there. One of their big nights was at the Keyhole Lounge in Kalihi Kai where Sonny Chillingworth plays every Friday night. They performed WITH Sonny, then to their delight top artists began to drop in until the evening was filled with good music and aloha. Brickwood Galuteria sang, then along came George Winston and George Kuo with Raymond Kane the renowned kī hō'alu artist who had just finished making a new recording, and the list could go on and on. The band rates the high point of their visit as their final performance - which was at the Gabby Pahinui-Leland Atta Isaacs Memorial Ki hō'alu concert at the McCoy Pavilion. Their steel guitarist, Dwight Tokumoto, is also an accomplished slack key guitarist.

If you live in the San Francisco area, you can catch this great group of musicians JANUARY 5th, 12th, 19th, and 26th at the SOUTH PACIFIC SEAFOOD GROTTTO 7:30 to 10:30 p.m.



*KAPALAKIKO HAWAIIAN BAND OF SAN FRANCISCO
Saichi Kawahara, Dwight Tokumoto (steel guitarist), Keith Cockett*

For more information, phone 415-824-0639. They'll be at Jimmy Hawton's "do" in Napa CA on March 4th, and they can be heard on JANUARY 14th at the 'O KA'AHUMANU, WAHINE AL'I AHAHUI ANNUAL CRABFEED. 24499 Soto Road, Hayward CA. Phone 415-786-1198 and on MAY 12TH at the Stanford University Hawaiian Club Luau, phone 415-328-2164.

Our thanks to the Kapalakiko Productions Calendar of Hawaiian Events for the above items.

SINGER-PIANIST CHARLES K.L.DAVIS is presently in Kailua at the beautiful Thailia restaurant.

MERLE KEKUKU TO DO CONCERT WITH ROYAL HAWAIIAN BAND. All we have on this item is that it will be "some Sunday soon". I'd say Merle is "The Toast of the Town" these days, wouldn't you?

JOHN AUNA. BACK IN THE NEWS AGAIN!

This time, it's to report that he's been invited to be solo artist (steel guitar) with the Hulihee Palace Band in Kona, directed by Bud Dant. John has sent Bud a recording of his "Old Plantation" and Bud will arrange it for the band. Go, John, Go for it!! John also does some playing at the King Kamehameha Hotel with the Kupunas (Hawaiian grandparents).

John tells me he's thinking of forming a new group to do a weekly series of free one-hour programs in Kona. The format will be similar to "Hawaii Calls" but will be named differently. Maybe THAT'S how "Hawaii Calls" will come back to us - under a different name, FROM KONA!! John is definitely getting things stirred up on the Big Island. I'll bet the next time you visit Hawaii, you'll spend at least a week in Kona just to enjoy John's promotions. HSGA's most coveted award - the *OCTAVE GLISS - WITH BELLS ON !!!* to John Auna.



DA KINE DISC

JERRY BYRD RHYTHM BACK-UP TAPES

This is the opportunity of a lifetime! Jerry, always the dedicated teacher, has come up with a way to help the most steel guitarists in the best way. His last great project was the writing of his steel guitar instruction book (see p.4, October issue) and his newest is the recording of excellent rhythm back-up tapes for your practice hours at home, or for your use on stage. Jerry himself plays all parts - rhythm guitar, bass, and ukulele

BARNEY ISAACS has formed his own group, called the **Barney Isaacs Trio**, with Kaipo Asing and Harold Hakuole. They play in the Moana Hotel Courtyard on Mondays, Wednesdays and Saturdays, and at the Halekulani on Tuesdays. There is an ironic twist of fate in this announcement, since the Moana Hotel is where the Hawaii Calls program first originated, and Barney is the last steel player to perform on that show. At one time recently there was speculation, as reported by the Honolulu Advertiser, that the program could be revived and should be broadcast once again from that same famous hotel, now that it has been refurbished to the tune of \$52 million. Could it be that the hand of fate is at work here? Thanks for the item, Richard Beaulac.

The Rittenbands ran into Vernon and Alice Eide, also Harold and Mabel Reimer while listening to Barney's trio. Kaipo Asing assured Vic and Nancy that the trio would be playing Rittenband music.

VIC & NANCY now entertain from 5:00 to 7:00 Mondays at Ashley's Restaurant. **Kamaka Tom** joins them on steel whenever he can.



and if **anyone** understands the needs of the steel guitarist, it has to be Jerry. Each song is presented with proper tempo, with the right kind of "feel". This is professional level work, a challenge to everyone who rates him/herself as a "pretty good" steel guitarist, and a great assistance to those who have to cure the bad habit of speeding up or playing out of metre. C.C.Johnson of Killeen TX has been working with them and is ecstatic. They say that if you

want to improve your playing you should always play with someone who is better than you. Well, here's your chance to play with **the best**. To get the information packet listing prices, titles, etc., write to: Jerry Byrd, PO Box 15026, Honolulu HI 96830.

VHS VIDEO: HAWAIIAN RAINBOW: THE MAGIC AND THE MUSIC OF THE ISLANDS

This is the 90-minute TV special we talked about several issues back. It's been shown on TV but I've never heard of its being available to buy until now. Billy Hew Len plays steel guitar in it. Paul Kerley and Frank Miller both discovered it being advertised by: PUBLISHERS CENTRAL BUREAU, Department 495, One Champion Ave., AVENEL NJ 07001-2301. Phone 1-800-PCB-9800 ext 495. The catalogue number is VHS 927292, PRICE \$29.95. Go for it! It's great.

SCOTTY'S MUSIC STORE. MIDLAND RECORDS. have the following Hawaiian recordings for sale:

Hawaiian Style Guitars - Jerry Byrd and Hui Ohana (compact disc) \$15.00.

St.Louis Blues - a new release with Scotty playing steel. Side one is Hawaiian, side two standards. Scotty does play it beautifully. (LP or cassette) \$10.00.

Coming soon, Scotty will publish instruction tablature for his new album St.Louis Blues, in the C6 added A7th tuning for non pedal guitar, and for the E9 pedal steel guitar.

Hawaii Swings - Herb Remington on steel guitar (LP or cassette), \$10.00

Master of Touch and Tone - Jerry Byrd (cassette), \$10.00

Christmas in Hawaii - Jerry Byrd (cassette), \$10.00

The following are LP's, \$10.00 each, listed with steel guitarist:

Byrd in Hawaii - Jerry Byrd

Steel Guitar Hawaiian Style - Jerry Byrd

Maui Magic - Ken Ufton

Bells of St.Mary's - Kayton Roberts

Lovely Hula Girl - Rudi Wairata

Hawaii's Own - David Kelii

Blue Blue Islands - Mike Scott

Live at the Waikiki - Mike Scott

The New Hawaiian Minstrels - Ed Mayer

Music For Your Luau - George Lake

Hawaiian Steel Guitars - Pua Almeida

Sentimental Steel Guitarist - Coy Pereira

Vintage 1 - Pale K. Lua, Ben Hokea

Vintage 11 - Frank Ferera

Beautiful Hawaiian Steel Guitar - Mel Abe

Hawaiian Sunrise - Ken Ufton

HOW TO ORDER: Total up your order, then add shipping costs of \$3.00 per order. If you order 10 or more LP's, the shipping cost is \$4.00. FOREIGN CHARGES: for surface mail, add 20%. For air mail add 30%. US Postal Money Order is preferred. If you send US Bank Draft make sure the routing # is on it. Shipping inside the US is via UPS. PO Box and rural route addresses are shipped by Parcel Post. Scotty's is a full line music store. Do you need strings? Need a guitar case built? Scotty has the Dunlop Jerry Byrd bar on sale at \$15.00. Order from: Scotty's Music, 9535 Midland, St.Louis, MO, 63114 or phone 314-427-7794

LEDWARD KA'APANA AND I KONA have a new release "Still Pressin'" to follow their first which was called "Jus' Press". Kahale Music KML 2001 That's slack key, no steel guitar.

JIM JENSEN OF MELBOURNE, AUSTRALIA

has recorded another Hawaiian LP in Bruce Clarke's guitar workshop recording studio. Jim of course plays his superbly Hawaiian double neck steel guitar, with Bruce Clarke on acoustic steel, ukulele, and guitar, Pierre Jaquinot on rhythm guitar, Brad Clarke on bass and Marshall Clarke on drums. How to get copies? They hope to have it released in Hawaii, but in the meantime write: Jim Jensen, 36 Chifley Ave., Altona, Victoria, Australia 3018

LOWELL KIESEL has three gospel recordings and one Hawaiian, all featuring his Hawaiian steel guitar, recorded in the Christian Radio Broadcasting studio for his performances on the Family Radio Network, Oakland CA. "Abide with Me", "Day by Day", "Sound of Heaven", and "Hawaii". Comments on the "Hawaii" record jacket include "...Listen to the unusual technique and style of Kiesel's mastery of the electric Hawaiian steel guitar, beautiful violin, trumpet-like tones with added cello. No electronic gadgets or gimmicks used." More information about that guitar in the next issue of HSGA. Price \$10.00 per recording. Order from Lowell Kiesel, 1155 Industrial Ave., Escondido, CA 92025 619-747-1710.

ARTHUR LAYFIELD of Chews Cottage, Old Church Lane, Pateley Bridge, Harrogate, N. Yorkshire HG3 5LX England has a new Hawaiian cassette recording 'PAGAN MOON' On the recording, Arthur plays steel guitar, lead guitar, rhythm guitar, bass, and keyboard. It's selling in England far beyond his expectations. \$10.00 US covers cost of postage.

RUDOLF BARTEN has made a special cassette recording for HSGA members. with 11 songs. It's the German contribution to the big field of Hawaiian music, titled "The Hawaiian Touch of Europe, Rudolf Barten". \$10.00 US, order from Rudolf Barten, Ahornweg 11A, D-5000 Cologne 40, West Germany. Allow at least 6 weeks for delivery.

KEN UFTON has produced a cassette (DS003) entitled "Latin Mixture". Tunes are all-time Latin favorites, played with the Hawaiian touch. A new one, "Pacific Pearls" (DS004) with all Hawaiian tunes, should be on the market by now. Only 100 cassettes of each will be produced, so be sure to order now for your copy. Ken is one of the great steel guitarists,

I promise you will love his work. \$10.00 US, from Carousel Music, 61 Campbell Drive, Brampton Ont. Canada L6X 2H8

PAT CARVALHO's first recording. See item in Scholarship Fund section "Kika Kila Kala Kula". Tape cassette \$10.00 Pat Carvalho 956 Alahaki St., Kailua HI 96734 808-261-7753. (Overseas - pay a little extra for postage.)

HERB REMINGTON AND HIS STEEL GUITAR "**Hawaii Swings**" Order this delightful Hawaiian recording played entirely by Herb and his lovely wife Mel. Ozan Music BMI, PO Box 504, Friendswood, TX 77546. 713-482-7759

LANAKILA SAYS "ALOHA" (with steel guitar) has proven to be a best seller for the Rittenbands, they've ordered another several hundred copies for sale. Also still available is the 70-minute tape, "Sounds Of The Islands" featuring steel guitarists the late Billy Hew Len, Art Parelius, and others. \$10.00 U.S. Order from: Kokua Records, Box 8100, Honolulu HI 96830

BENNY KALAMA'S RECORDING CALLED "BENNY KALAMA" (Lehua SL 7054) with Benny on ukulele and vocals, Hiram Olsen on rhythm guitar and vocals, Kalani Fernandes on upright bass and vocals, and Alan Akaka on steel guitar can be bought at Lehua Records, Box 1207, Honolulu HI 96807.

ALAN AKAKA AND THE ISLANDERS "HOW D'YA DO" can be bought from the House of Music, Ala Moana Centre, 1116, Honolulu HI 96814

HE AHA KŌ MAKEMAKE?

(What do you want?)

WIESENBORN KOA WOOD STEEL GUITAR (1914) for sale. Former owner: Kale Kaleialii. See articles about Kale in July 1988 and January 1989 issues. This is the first tear-drop model, built in Germany, a very rare instrument. It is in original condition, with case. Best offer takes it. (See picture on p.10 Jan. 1989 issue.) Write to Kale's daughter, Hazel Duck, Box 138 Rd 2, Loganton PA 17747 (I have a hunch the Japanese will be interested in this one.)

UKULELES, MANDOLIN, THEREMIN-ETHEROVOX FOR SALE This is more of the late Kale Kaleialii's property, left from his days as a vaudeville entertainer on the same bill with Bob Hope. All are in excellent condition with cases. I don't know the brand names or the sizes. (See picture p.13, July 1988 issue.) Items will go to the highest bidder. The Theremin-Etherovox is a rare and unusual instrument, a novelty and a collector's item. Can anyone advise Hazel where she might find the right buyer for it? Write to: Hazel Duck, Box 138 Rd 2, Loganton PA 17747.

STUDENT-MODEL SIX STRING HAWAIIAN GUITAR WITH AMPLIFIER for sale. Elizabeth Keller 46095 Lewis Ave., Chilliwack BC V2P 3E2 ph 604-792-8331 after 5:00 p.m.

HARDSHELL GUITAR CASE WANTED: 1920's-30's hard shell guitar case for National square-neck. Contact Joe Sgromo 2818 - I St. #2, Sacramento CA 95816 ph 916-442-1847.

CAPT IVAN REDDINGTON of Lakeland FL has discovered quite a few treasures in his travels, which he'd like to share with you: **Bobby's Music** of 899 Broadway, Denver CO 80203 ph 303-892-7788 has a 1950 Rickenbacker all original with case and amp \$595, and a 1955 (approx) Rickenbacker with case \$200 reduced price, has some alterations. **Grinell's Pawn Shop** on Broadway St. in Denver CO has a Magnatone 6 string in a sort of gray plastic - in fair shape - price negotiable. **Charlie Grano Musical Instrument Co** 218 S. Wabash Ave., Chicago IL 60604 ph 312-427-6888 has some nice Korean import rhythm guitars and lots of small amps at good prices. A real collector's attic, **Rockin' Robin Guitars & Music** 3619 S. Shepherd, Houston TX 77098 ph 713-529-5442 has about 100 steel guitars of all brands, mostly 6 strings, in all levels of condition. He has only 2 single neck pedal guitars of 10 strings, one Fender 10 and one ShoBud 10 that he said he would sell at a low price. He has only one National double 8, in poor condition, one Alkire 10 string in poor condition, also some Koa wood acoustics for display only. He is a trader and likes Randal knives. Maybe some of you traders could strike a deal. Thank you for all that information, Ivan.

HELP WANTED: Source needed to enable me to obtain a replacement tape for a Univox Echo Chamber, Model EC-80A. Any help greatly appreciated. Bob Fleischman, 1624 Roslyn Ave., Dayton, OH 45429. Bob explains that Univox is out of business in the US but the product he has was made in Japan.

DOUBLE 8 FENDER in excellent condition, with case, also a **FENDER BANDMASTER PRO REVERB AMPLIFIER** bought from the Fender factory in Fullerton CA eight years ago, still in brand-new condition. Best offer takes them. Myrna Belyea, 15 Strathdale Close SW, Calgary AB Canada T3H 2K2 phone 403-246-6071.

10-STRING STEEL GUITAR AND AMPLIFIER FOR SALE: Custom built steel guitar with 1 knee lever and 3 pedals. Vinyl finish with playing card fret markers, three screw-in legs, steel brace on each end in excellent condition. No case. G20 electronic Harmony amplifier in good working condition. \$500 total price. Marilyn Solby, 1040 Grover Ave., Coquitlam BC, V3J 3E8 phone 604-936-1714

THREE DIMENSIONAL PICTURES OF BARNEY ISAACS OR BARNEY AND COOKIE: for sale as a Scholarship Fund raiser. 8 X 10, in color, price \$12.00 which nets the fund \$2.00 per picture. Order: Beau Sterling, 4100 N. Ottawa, Norridge IL, 60634, ph 312-456-1522

DOLL COLLECTORS TAKE NOTE: Porcelain centennial hula dancer dolls. See Scholarship Fund section. 6-inch doll \$35.00 plus \$3.50 shipping, 8-inch doll \$40.00 plus \$3.50, and 10-inch doll \$45.00 plus \$3.50 shipping charge. Order from: Del Kruzan, 239 Fisk St., Box 451, Macomb IL 61455.

RARE 1929 MARTIN ACOUSTIC GUITAR FOR SALE: Model 0-28-K Martin Acoustic Hawaiian Guitar ("K" means Koa Wood body). Hardshell case, all in excellent condition. Bridge needs reset. Photo and price to serious inquirers. Bob Brubaker, 418 Union St., Greenville, OH 45331 ph 513-548-4044 res., 513-548-4422 bus.

BACK ISSUES OF HSGA NEWSLETTER available, \$4.00 each. Also, 1989 membership list in geographic (rather than alphabetic) order \$5.00. Order from: HSGA, Box 3156 Bellingham WA, 98227

STEEL CENTENARY

MIKE COOPER CELEBRATES 100 YEARS OF HAWAIIAN GUITAR



ED: I had this newsletter complete and was about to take it to the printer's this morning when something arrived by mail that made it worthwhile to turn on the computer once more, crack my knuckles, and get to work. Here it is, not a word changed. First I'll give you excerpts from Mike Cooper's personal letter, then his article regarding the steel guitar celebration in London.

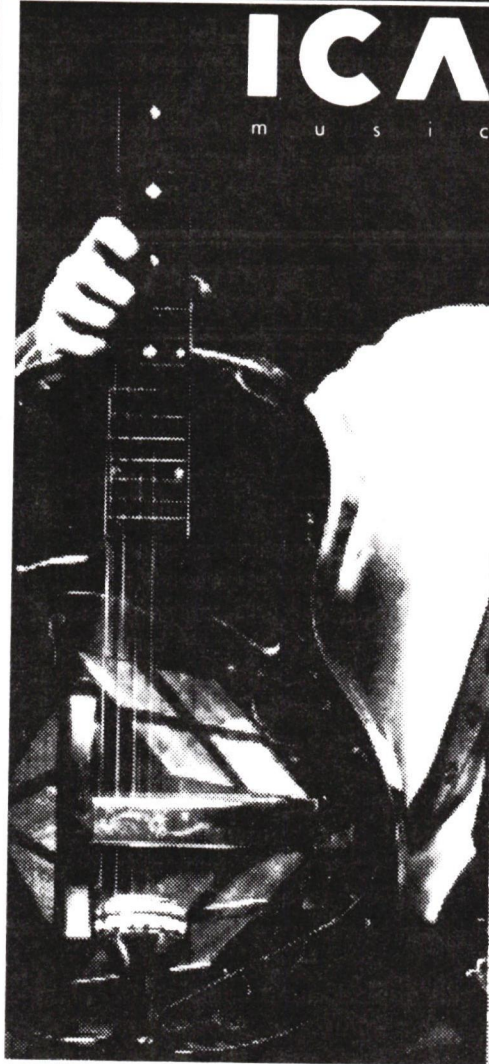
"Dear Lorene and Art, The ICA concert went very well. I also did a radio show talking about the music/history etc. and another radio show featuring my "Uptown Hawaiians" group. There was also a nation-wide TV show about the history of steel playing, featuring myself, Dave Kelly (a blues slide player) and B.J.Cole talking about pedal steel. We ended with a number which

started as Hawaiian, went into blues, and finished as a country swing piece. The ICA were very happy with our concert and we hope to do another concert with slide players from different cultures." Mike (and his Uptown Hawaiians) plans to tour parts of U.S. and Canada this year, also Hawaii and Japan. He would welcome contacts, especially in Hawaii and Japan, that might lead to playing engagements.

The following article is from Folk Roots Magazine, October 1989, written by Mike Cooper.

What do the latest videos by Bonnie Raitt, Cowboy Junkies, Love and Money, Anderson-Howe-Wakeman and Texas all have in common with Son House, Robert Johnson, Sol Hoopii, Brij

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London SW1
Box Office
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a celebration
of the
Slide Guitar,
one
hundred
years old
this year

Sliding around the world

A tribute to the instrument that conjures up images of Paradise and has influenced popular music around the world be it Blues, Country and Western, West african, Asian or Soviet

Get those grass skirts swaying...

Featuring virtuoso performances by...

Mike Cooper & Cyril Lefebvre
and the Uptown Hawaiians^{GB}
the legendary Bob Brozman^{USA}

tickets £6 part a seating
ICA day membership £1



Bushan Kabra and the Kalama Quartet? The answer is 'slide guitar'. Never have I seen so many tubes on the tube. Whether or not it is by pure coincidence I wouldn't like to say, but this year has been chosen as the Centennial Year of the Hawaiian Guitar.

About a hundred years ago this year - the exact point in time is obviously difficult to pinpoint - Joseph Kekuku, then a student at the King Kamehameha School in Hawaii, dropped a comb onto his guitar strings and was very taken with the glissando effect of the comb sliding down the strings. At the time the Hawaiians had already developed a unique style of playing the guitar in the style known as '*ki ho'alu*' or '*slack-key*'. The main features of slack key are open tuned chords, of which there are hundreds in the Hawaiian style; a steady rhythmic pulse; finger picking on the treble strings (slack key is never strummed) and the use of the 'hammer on'.

Guitars had been brought to the Pacific Islands by the Mexican vaqueros who came to work on cattle ranches during the mid-19th century. They were known as '*paniolo*', a derivative of the word '*Espanol*' or Spanish. Joseph Kekuku's discovery was in fact a rediscovery of something. The Polynesians are of mixed ethnic origins. Indians from Peru came from the east to build statues on the Easter Islands and to conquer Indians already there who had arrived from the west. Those from the west were, most probably Biharis Indians from eastern India who arrived in the islands on route to Java. The language of the Bihari people is a typical Polynesian structure.

On the faculty of the Music Department of the University of Hawaii is one Gayathri Rajapur, who plays the *gottuvadyam vina*. This instrument is played by making use of a block to stop the strings. Japan has a similar instrument called the *ichigenkin* or one-string zither. Joseph Kekuku rediscovered a playing technique, but

what he did do to the guitar was to raise the strings at the nut to facilitate its being stopped with a heavy piece of metal.

Had you been in Hawaii on the 9th of May this year you could have spoken to Merle Kekuku about all of this. Merle Kekuku is the nephew of Joseph. His full name is *Merle Kekukuupe-nakana' iaupuniokamehameha Apuakehua*, which means 'Keeper of King Kamehameha's fishing net'roughly! On May 9th, at the Akala Rooms, he was presented with a proclamation by Mayor Fasi declaring 1989 to be the Centennial "Year Of The Steel Guitar".

The celebrations in Hawaii were instigated by Lorene and Art Ruymar of the Hawaiian Steel Guitar Association based in Washington in the U.S.A. Lorene is the President of the Association and it is thanks to her that I have a lot of this information. The celebration naturally included concerts and attracted Hawaiian steel players not only from the Hawaiian population but from all over the world. Had we all been there we could have seen some of the greatest living exponents of the style.

Amongst them were Jerry Byrd, who hosted the shows, Casey Olsen, a former student of the late, great Billy Hew Len, the one-handed steel player who is featured in the Hawaiian Rainbow film by Robert Mugge; Bud Tutmarc, former guitar player in the Hoopii group (he has Sol's guitar in fact) and Sol K. Bright, the man who sang the wonderful Hawaiian Cowboy song on record with his Holly-waiians - a song which has become a standard in the Hawaiian repertoire. There were the Tau Moe Family, one of the oldest surviving groups in the Islands with a career that spans the whole history of Hawaiian music - pioneers who have been performing for 62 years....and last but by no means least Bob Brozman.

Bob and the Tau Moe Family have recently

recorded a stunning album together which recreates pieces that the Tau Moe Family first recorded in the 1920's and covers the whole history of the classic days of Hawaiian steel guitar music. In other words music which was played on acoustic guitars up until the invention of the electric guitar about 1935.

The golden age of Hawaiian steel guitar music is the acoustic period. The electric guitar and the change in popular musical taste changed the music. Some say it suffered irreparable damage. The Hawaiian culture suffered for sure but being a lover of kitsch myself I am rather fond of the early electric steel players, particularly Felix Mendelssohn And His Hawaiian Serenaders for instance. This group which was part of a worldwide fascination with Hawaiian music performed during the 1940's and they were English.

Felix had great respect for the Hawaiian culture and went to great lengths to find the best players of steel guitar, amongst them Harry Brooker, Roland Peachy, Sam Mitchell (father of the blues guitar player Sam Mitchell, if I am not mistaken) and Kealoha Life. Mendelssohn died, at the age of 41, in 1952. They made hundreds of records and were hugely popular during the second world war years and up until Felix's death. To my knowledge Kealoha Life is the only known member of the orchestra who is still alive and playing Hawaiian music on lap steel. Some of the dancers and people such as Bert Weedon (yes...he was an Hawaiian Serenader too!!) are still around too, but Kealoha is alive and well and living near Portsmouth.

Some other heroes of the electric period were Andy Iona, Lani McIntire and the 'Wizard of the Strings', Roy Smeck. The latter started out on acoustic and later switched to electric (as did many of the acoustic players). Smeck, who I think is still alive, developed an outrageous technique on several instruments including the lap steel guitar. Hard-core steel if ever I heard it.

Elliott Sharp, a contemporary New York improviser, quotes Roy Smeck as an influence on his own technique. Smeck could make the instrument do anything.

Lani McIntire has a special place in my life because I was given a tape which had been bought at a car boot sale by the mother of a friend of mine. This was the first recorded Hawaiian music that I actually owned. Another treasure is a tape of Lani with Bing Crosby singing *Sweet Leilani*wonderful falsetto singing.

Andy Iona was a saxophone player, Hawaiian guitarist, ukulele player, band leader and composer of film music, who recorded with the Sol Hoopii trio as well as making hundreds of records of his own. He also recorded with Louis Armstrong in 1937 and Cliff 'Ukulele Ike' Edwards at around the same time.

The electric period of Hawaiian music did, of course, throw up some stuff that even a lover of kitsch like myself would throw up to - horrible supermarket muzak-type music mostly played on pedal steel guitar. Quote from a Japan Airlines in-flight magazine I picked up recently"to simplify a sound identity or S.I. for short, is the B.G.M. (back ground music) Hishida designs for your factory or office....sometimes the 'M' in B.G.M. is not strictly 'M' at all, as in the case of factories...there the sounds heard in the 'B.G.' are those of water hitting bamboo. The Sound Identity of a stand up bar is produced by hitting a large traditional drum; for printing companies, music from India and for car parts manufacturers, Hawaiian music." It goes on further but you get my drift?

The sound of Hawaii spread all around the world during the past century, not least of all to India where the sound of the lap steel has become synonymous with Indian film music. Groups like Garney Nyss And His Aloha Boys actually play Hawaiian music and songs, whereas Brij Bushan

Kabra plays classical Indian music on acoustic slide guitar. Not a surprising fact really if you think about the South Indian *vina* I described earlier.

Africa of course has its share, as you can hear if you listen to any Ebenezer Obey record. How did it get there? Well, talk to S.E.Rogie, the palm wine guitar player, and he will tell you about seeing Jimmie 'The Singing Brakeman' Rodgers during the 1930's when he did a tour of Africa. Jimmie Rodgers always had a steel player in the band. Several other African musicians that I have spoken to in the past few years quote Jim Reeves as being among their favourite singers...another steel guitar peddler.

The instrument itself, the lap steel guitar and its family members the dobro and the pedal steel guitar, have never lost their popularity in America, particularly in the country music field. The pedal steel is the instrument of Nashville music. This isn't an instrument I enjoy the sound of personally. I find it, along with vibraphones and hysterical flute playing, one of the most annoying sounds that one has to contend with in life.

Bottleneck/slide and the blues, of course, go together like pasta and parmesan. A few players played it 'Hawaiian style'.....i.e. on the lap, and some people like Hop Wilson actually played electric Hawaiian steel. Hop was an R&B player from Houston in Texas. Texas produced a number of blues players who played lap style steel. People like Black Ace, L.C.Robinson, Frankie Lee Sims from Dallas used steel players on their records. Texas also has the Western Swing bands like Smokey Woods And His Wood Chips. Smokey 'The Houston Hipster' Woods, who featured J.C.Way on steel in his band, toured the same circuit and in fact played in bands with Adolph Hofner, Bill Mounce and Cliff Bruner playing blues and Western Swing.

Blues players never developed the variety of

tunings on the slide guitar that Hawaiian and Western Swing and later country musicians did.. Blues players tended to stick to two tunings, open G and open D or E, while the Hawaiian players, following in the footsteps of the Hawaiian slack key guitarists, developed many tunings.

Sol Hoopii is the man cited as the father of all modern steel guitar tunings. Early in the 1930's he developed a C-sharp minor tuning that enabled him to play very sophisticated harmony and single string improvisations. This particular tuning was to lead other guitar players into finding many other tunings and also led to the development of the double-neck steel guitars, with twin necks of eight and ten strings and onto the double neck pedal steel guitar of today. These tunings of course stamped the music with an identity that is sometimes hard to get away from.

In other words some of the tunings sound so Hawaiian that it is difficult to play anything else but Hawaiian music on them...which is why blues players never moved away from the two tunings they tend to use. I also believe that some of the tunings developed on the pedal steel gave rise to the sickly music you often hear played on that instrument.

To finish off, some bits of useless, relevant information you might like to have. Joseph Kekuku, the man that started all this, played in England. A Mr. E.G.Ellis, of whom I know nothing else other than his name, saw Kekuku at the Birkenhead Hippodrome; Kealoha Life saw him at the Ideal Home Exhibition in 1926.

Hawaii and the Hawaiian culture has suffered, mostly due to commercialism, tourism and changing musical taste, over the years but culture, like the weather, has a way of changing for the good. I think that with the work and interest being shown in it by Dr. Tremillos and his staff at the University of Hawaii, by people like Bob Brozman doing projects with the Tau Moe Family, and

Lorene and Art Ruymar with their centennial celebrations all is not lost and forgotten.

The Hawaiian culture is, of course, more than a history of the steel guitar. Hawaiian music is a vocal-based music, not unlike flamenco. A viewing of Robert Mugge's film that I mentioned earlier - *Hawaiian Rainbow* - will fill you in on the details about that. Also there is a new film being made by Terry Zwigoff about the Tau Moe Family (they are also to record for Rounder Records again soon). Dr. Tremillos was in Austria this summer lecturing on 'Hawaiian Music and Tourism' with Randy Kohl (a graduate student from Hawaii) who will give a paper on 'Slack Key and Tourism'.

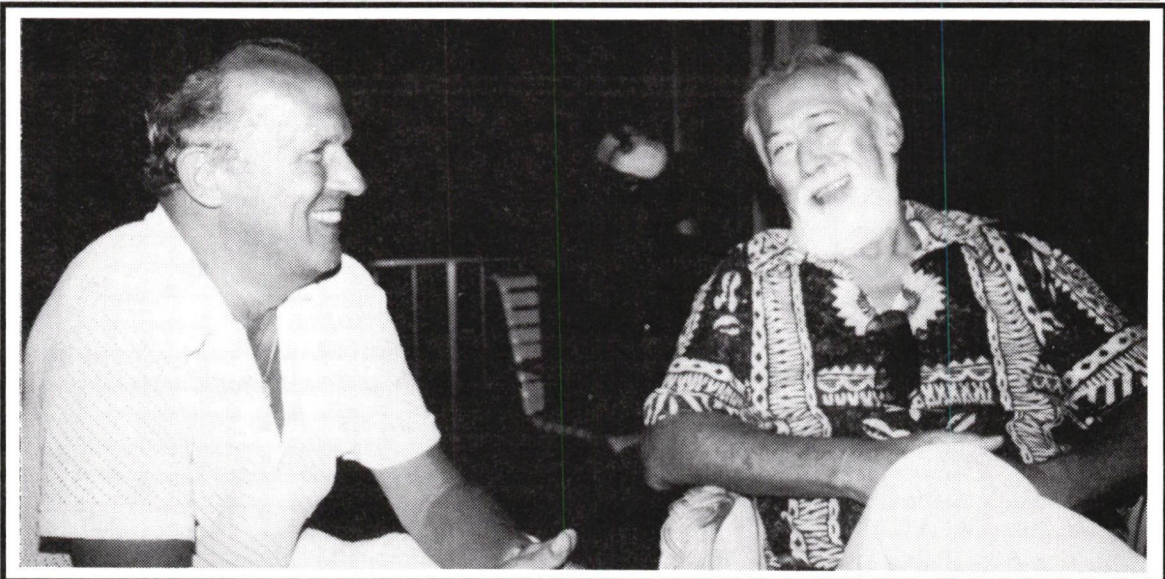
Anybody interested in reading further can try and get hold of a couple of books that are difficult but

not impossible to find...*Hawaiian Music and Musicians* by Dr. Kanahale and *The Golden Years of Hawaiian Entertainment* by Tony Todaro.

During the first week of October there should be another centennial celebration show at London's I.C.A. Among others we will be able to see Bob Brozman, The National steel guitar collector and Hawaiian music authority, and others sliding in from around the world.

ED: Mike closed his article with a list of addresses: HSGA, AISGC, the Hawaiian Music Foundation, and John Marsden, also a discography. I am very happy about Mike's article. We'll send him a club T-shirt as a "MAHALO". You can talk to Mike Cooper at: Via Vaglia 34 - 00139 Rome, Italy.

ALOHA PUMEHANA



SONNY NICHOLAS: In the October 1989 issue we made the sad announcement of Sonny's passing. Since then, we have received a more recent picture of him from George Lake who was a close friend of Sonny's and had visited him on the occasion of this picture-taking.

We welcome the following new members to HSGA:

KIM BERDICK, NORFOLK VA	KALANI KAIMAI, DAYTONA BEACH FL
ROBERT BREYMANNS, WEST COVINA CA	LOWELL C. KIESEL, ESCONDIDO CA
HARRY BROWN, HUNTINGTON BEACH CA	LOUIS P. LAVOIE, E. HARTFORD CT
DAVE BRUSSEAU, STONYFORD, CA	DR. WILLIAM McLEOD, MILILANI HI
TOM WILLIE CERLETTI, LAFAYETTE CA	MARTIN McMILLAN, LOWVILLE NY
DUKE KALEOLANI CHING, HIGHLAND CA	BOB NAUKAM, PHELPS NY
JOHN D. CULP, WARMINSTER, PA	RAY PEKAREK, BERWYNN IL
GEORGES DERY, SAINT-LIN PQ	HANS H. SCHLOPSNIES, TONAWANDA NY
JAKE EDWARDS, SIOUX RAPIDS IA	MICHELE SKIDSEN, CHICAGO IL
MELVIN GARDNER, HANDOVER MD	THE UNIVERSITY OF HAWAII LIBRARY, HONOLULU HI
EDWARD K. GRANT, WINNIPEG MB	WM. R. VALLETTA, WARWICK RI
TED HAYASHIDA, MD, GARDENA CA	ROBERT E. WINFIELD, SANTA ANA CA
MILDRED HOPKINS, LAGUNA HILLS CA	YUGO YAMANAKA, NEW YORK NY
DERRICK JARRAD, MAGULL AUSTRALIA	

The following names are of those who renewed membership after the list was drawn up and distributed with the October newsletter. I'm sorry I don't have space to print the full addresses here. You can find them on last year's membership list.

CECELIA ALAPA, HAUULA HI	MRS. JAMES C. JERNIGAN, TOMPKINSVILLE KY
FRED BARNETT, KAILUA HI	KEKAI KAHALEPUNA, KANEHOE HI
ROBERT BAUGUS, DELAWARE OH	ED LONERGAN, HARRISVILLE, RI
D.F. BOTSFORD, WEEDON, ENGLAND	SHINTETSU MOROMISATO, HARRISVILLE NY
WILSON BRINKLEY, COLUMBUS OH	FRANK S. NIESPODZIANY, SOUTH BEND IN
JAMES B. CARVER, SAN ANTONION TX	TEX ROSS MUSIC, VERNAL UT
JAMES F. CONNOLLY, BOUND BROOK NJ	HAROLD SAMPSON, CHICAGO IL
RALPH CUNNINGHAM, NAVARRE OH	BILL SCHMIEDLIN, BUTLER PA
VIOLA M. FENNIG, TUCSON AZ	ED SIRNEY, BURNABY BC
MARSHALL HALL, N. MIAMI FL	RAY J. SMITH, SALMON ARM BC
JOHN HILDEBRANDT, BURNABY BC	ISAMI UCHIZAKI, HYOGO, JAPAN
CHARLES RP HYND, KILMARNOCK, SCOTLAND	JACKSON D. WARD, BAHAMA NC

Changes of address are as follows:

RICHARD BEAULAC, PO BOX 89160 HONOLULU HI 96830-9160
FRANCIS X. CAREY, 13 B. BASEDEN WAY, KARRATHA WA AUSTRALIA 6714
C.C. GOEN, 403 RUSSELL AVE, APT 513, GAITHERSBURG MD, 20877
ROSE VOGT, 13193 HIGHLAND RD, HIGHLAND MD 20777-9720

COMPOSER: GEORGE KEOKI WIEBENGER

ARR: L. RUYMAAR

F C7 F° F F° C7

6 - 7 - 8 - - - - 8 6 7 8 - 8 - 8 - 7 - 7 6 - -

8 6 7 8 8 8 7 7 6

B^b7 B7 C7

- - 2 3 3 - - - 4 - 5 - 6 - - - - - 10 11 12 - 10 - 8 - 6 -

4 5 6 9 10 11 9 8 6

F F° C7 F C7 F° F F7

8 - 8 8 - 7 6 8 - - - 6 - 7 - 8 - - - - 8 7 8 13 - 13 -

7 6 6 7 8 7 8 12 12

C[#]m F7 B^b C7 F F° F

12 - 11 - 10 - - - - 10 9 10 13 - 13 - 12 - 10 - 8 7 - 8 10 8 - 6

12 11 9 9 8 9 13 13 11 9 8 7 8 9 8 6

G⁹ C7 F F[#]7 G7 De Sal Coda

5 - - - 3 - - - 2 8 -

4 3 9 10 - - 7 3 15

9 10 3 15

9 10 3 15

HAWAII IS CALLING ME

(Nani O Hawaii Nei)

SLOWLY

E
C#
B
G#
E
D
B
G#

Chords: A7, D7, G, E, D7, G, B7

NA-NI O HA-WAI-I NEI Pa-ra

Chords: Em, G7, C, C#

dise is call-ing me. Where else in this world that my

Chords: G, E7, A7, D7

heart would rath-er be? HA - WAI- I IS CALL-ING ME.

Chords: G, B7, Em, G7

NA - NI O HA - WAI-I NEI! Leis of love ca-ress-ing me.

Chords: C#, G

Deep with-in my heart we will nev - er nev - er part. HA -

Words and Music by: TAU MOE (ASCAP)

ARR: L. RUYMAR

A. D⁷ G C G D⁷ G Em

WAI-I IS CALLING ME. I'm in love with love, my love, my

Am D⁷ G G⁺ Am D⁷ G E⁷

beau-ti-ful Ha-wai-i The tropic gar-den par-a-dise, they

A⁹ A⁷ D⁷ D⁺ G B⁷

keep on calling to me. NA - NI O HA - WAI - I NEI! Golden

Em G⁷ C C^o

sun - set on the sea. When the shadows fall you can

G E⁷ A⁷ D⁷ G

hear the voice s call HA - WAI - I IS CALL - ING ME.

Rit.

A major tuning

KEOKI'S IPU MARCH

BRIGHTLY

E
C#
A
B
C#
A

Chords: C, C°, C, C°

Chords: G7, D7, G7

Chords: C, C°, C

Chords: C7, F, G7, C, C°, C

Chords: D7, F#7, G7, C, F#7, G7, C, G#m, Gm, C7