

HAWAIIAN STEEL GUITAR ASSOCIATION

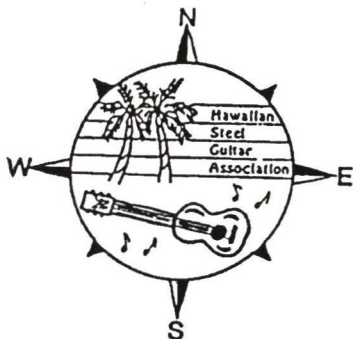
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IANUALI 1991

HAWAIIAN STEEL GUITAR ASSOC.

H.S.G.A. QUARTERLY NEWSLETTER

IANUALI 1991

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HONORARY MEMBERS: Tom Bradshaw, Jerry Byrd, Barney Isaacs, Merle Kekuku, Tau Moe, Alvino Rey, DeWitt Scott, Roy Smeck, and the late Billy Hew Len, David Kellii, and Tom Shilstra

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 April newsletter must be received either at the Bellingham or the Vancouver address on or before March 1, 1991.

A SALUTE TO THE MAKUA KĀNE

WE SALUTE !! A lifetime of happy dedication. A person who loved family and many friends. A musical career that was fulfilling and rewarding. Think about it. THAT'S something to salute!

The doctors had told Billy that he was on his way, so he used his time to strengthen OTHERS. I talked to him several times and I told him we would not mourn him, we would SALUTE him. He helped me put the material together. Here's how Billy tells it, "Back in 1930 the trio I had played around a lot and started on CHNS Radio Station at the Lord Nelson Hotel roof top. My brother Kimo played duets with me and Keoki Roche played ukulele and piano. My brother and his wife were accidentally killed when the car slid on black ice across the road into a larger car coming the opposite way. He was a good lead man. He also played with Hank Snow in his beginning days.



MAKUA KĀNE BILLY REID

We (the Tropical Islanders, a 14-piece band) did 35 years or more at CHNS and continued to entertain here whenever Hawaiian music was required. At present Billy Reid Jr and his daughter with Meleana Reid do a lot of shows in Ontario. We usually get together when I go up there in the summer months or Christmas time. Junior also plays steel and piano. He has two daughters who are both very musical. Meleana is our female vocalist, also a teacher and in charge of choirs in the school system. I have lots of musical help when I need it in Ontario.

I have received many calls from all over - even Honolulu and I thank the Lord for all the many friends, those who have called and others who

have written. I'll keep trying and who knows? The Lord may suddenly smile on me. In the meantime you two, please keep the torch burning and guide all who love Hawaiiana to where they want to be. Aloha Nui Loa, Billy Reid."

A write-up in Steel Guitar News dated Feb. 15, 1975 said that at one time Billy had lived in Hawaii and loved the steel guitar. He made many friends, sharing with them tapes of his radio programs. He expressed a sadness at the loss of the true and beautiful music of the past. He hoped that some good song writer would come along with new music that would captivate the music world and restore Hawaiian music and steel guitar to its former popularity.



THE REID HAWAIIAN GROUP (WW II). LEAD SP. GUITAR PAUL KONKLA,
TNR SAX HAROLD MOSHER, BASS LEO WALKER, HAW'N STEEL GUITAR & VOCALS BILLY REID,
RHYTHM GUITAR & VOCALS JOHNNY KEALOHA REID, UKE & VOCALS DON WILE

For many years Billy operated a guitar studio at 6339 Liverpool St., Halifax N.S. Among some of his favorite players were: David Keli'i, Sol Hoopi'i, Lani McIntire, and Sam Koki. Billy remembered the beauty of the islands and the customs of the people, the beautiful surf, the long palm leaves

swaying in the tropical breeze, the heavenly scented flowers, the leis, the luaus, and the hula girls in their grass skirts.

What a wonderful memory for any person to have! I think the good Lord did smile on him. Makua kāne Billy Reid, we salute you!!

PROMOTING KĪKA KĪLA

JIM HANCHETT OF KALAMAZOO MI GETS MORE PUBLICITY FOR STEEL GUITAR

In the September issue of "Senior Times", Jim received a two-column tribute to his years as a "Hawaiian Guitar Man." Along with this excellent publicity, Jim is listed as one of the performers at the Senior Lifestyle Expo in Battle Creek. Great work, Jim! I hope the "gig" turned out very well and won a few converts to Hawaiian steel guitar.

Jim mailed a copy of the newsletter to me, so I will now write to the publishers and urge them to inform their senior citizens of the work we are doing, and ask them to support us in two ways: (1) by becoming members of HSGA, and/or (2) by supporting us in our work by "COMPLIMENTING AND COMPLAINING" when in Hawaii. Most likely my letter will be printed in the "Letters to the Editor" section and if it is, Jim, will you please send me a copy?

OK, everyone, you can do it too! I promise if you get the ball rolling I'll give it an extra push with a follow-up letter. Besides doing publicity in seniors' newsletters, I'd like to do it with tour companies that do guided tours in Hawaii. Please give me the contact information and I'll go to work on it.

THE VANCOUVER PROVINCE surprised us by writing a good-sized article on the HSGA convention in Joliet. We're particularly surprised because Vancouver is our home town and neither the Vanc. Sun nor the Vanc. Province has shown any interest in giving coverage to activities concerning the Hawaiian steel guitar going on in their own back yard. Yet, they happily carried the Chicago Tribune's article about us without knowing any Vancouverites were involved. I naturally wrote to thank them for the article and to tell them the happy news that the HSGA is headquartered right here in Vancouver. That should have been cause

for much rejoicing in the editorial office. But, I think it's only news if it's being done by strangers far away. If it's being done right under your nose by locals, pffffffft!! No reply.

GUITAR PLAYER MAGAZINE, November 1990 ran an excellent article on the Oahu school of music and Publishing Company that did so much to teach the playing of steel guitar by notation and by tablature. The writers, Jon Sievert and Marjean Wall, told of an incident when Oahu's owner and founder Harry G. Stanley was charged by a group of music publishers with taking money under false pretenses. They charged that what he was selling was not really music. "Ever the showman," says the article, "Stanley took a guitar and a sheet of his tablature to court and had the judge playing Aloha Oe within a few minutes." The case was dismissed. A number of HSGA members contributed to this article: Bob Brozman, Norman English, Dirk Vogel (president of AISGC), David Herbert, Carlton Johnson, Kay Koster, Wallace Pfeiffer, Billy Reid, Herb Remington, Elmer Ridenhour, and Evelyn Brue Roeder. Congratulations to all of you, you did a fine job! (Thanks for this article to Andrew Volk and John Deboe)

THE HONOLULU ADVERTISER (Don Chapman's column, September 4th) gave us an unexpected mention, as follows: "Speaking of incongruities: Did you know that the Hawaiian Steel Guitar Assoc. is headquartered in Washington state, holds its annual convention in (recently tornado-ravaged) Joliet, IL, and has members from Australia, Canada, Denmark, England, Fiji, France, Japan, Malaysia, New Zealand, Scotland, Switzerland, England, several of the United States, Wales, West Germany and the West Indies. Some members of the Hawaiian Steel Guitar Assoc. are even from Hawaii." For

that item, Don Chapman got what he deserves - a complimentary copy of our October newsletter with all its plans for the big May Aloha Days celebration in Honolulu and Kona. I hope his interest in "incongruities" will bring him to the Akala Room on May 7, 8 and 9th. Thanks for the item, Vic Rittenband.

HONOLULU'S MAYOR FASI has supported steel guitar again by sponsoring a concert at the Bandstand in Kapiolani Park Sunday September 30th. The performers' list reads like Hawaii's "Who's Who in Steel Guitar" .

First to play was **Merle Kekuku, then Greg Sardinha, Casey Olsen, Barney Isaacs, Alan Akaka, and Jerry Byrd.** As a finale, Jerry, Barney, and Alan teamed up to play Nani Waimea, Blue Hawaiian Moonlight, Analani E, Sunset In The Islands, and Aloha 'Oe. The back-up musicians were Hiram Olsen on rhythm guitar, Kalani Fernandes on bass, and Benny Kalama on ukulele. So ono! It was not well enough publicized for the calibre of the show being presented, yet the turn-out was fairly good. Tau Moe and family drove the 40 miles from Laie to enjoy the show. It's good to hear that Tau's health continues to improve. Merle Kekuku, in a recent letter, said, "I'm sure Jerry was proud when his former students performed for him at the concert — of the six performers, three were his former students. GREAT GOING FOR JERRY!" Mayor Fasi has been sent a thank you letter, first by the Rittenbands, then by us along with a complimentary October newsletter outlining all our plans for our steel guitar celebration in May. Maybe something good will come from that. Yeah?

DONATIONS TO THE UNIVERSITY OF HAWAII LIBRARY are still wanted. Do you have any of those excellent old steel guitar method books that should be kept for posterity in the U of H library? Cliff Gaunt sent us a 1936 edition of Nick Manoloff's Hawaiian Guitar Method, Note System Book 1. We are studying it for a comparison of old

steel playing techniques compared to modern techniques, then the book will be sent in Cliff's name to the library. Thank you very much, Cliff!! In case you've forgotten, the place to send to is: C. Tachihata, Librarian, Hawaiian section, University of Hawaii Library, 2550 The Mall, Honolulu HI 96822

AT THE TALKING ISLAND FESTIVAL (October 27th, McCoy Pavilion) the life of Tau and Rose Moe was one of the stories told. (Told by Tau and Rose, with guitars in hand to demonstrate their special "early" style of music.) We are very happy to see that the Tau Moe family is finally receiving the recognition in Hawaii they so richly deserve. The Talking Island Festival is an annual event, its purpose is to celebrate Oahu's people through storytelling and oral history. As expected, Hawaii's great athlete Duke Kahanamoku was also remembered. We need someone in Hawaii to do some research for us to find out who makes the decisions, who manages the Talking Island Festival. Don't you think the story of steel guitar should be told there?? Once we have formatted it into the Story of Steel Guitar book, it would be easy for someone to base their talk on the information in the book. I imagine it being done by a group featuring the steel guitar so its beautiful music could be woven into the story. Raymond Kane has done so with his slack key guitar for the second year. It's time for steel guitar now, don't you think? Any volunteers for the job?? (Thanks for sending us the news item, Vic Rittenband.)

FOLKLIFE FESTIVAL - PLAYED AT THE SMITHSONIAN INSTITUTE LAST YEAR

When I heard of the first plans to select a group of Hawaiian musicians and crafts people to put this show together and take it to Washington DC, I noticed no steel guitar was included. I wrote to the State Foundation on Culture and the Arts, and learned later that Barney Isaacs had been taken on. So we scored a point. Now the show has been re-staged in Hawaii to show it to the folks back home. Club member Leo Rajotte was

there. The write-up in the Honolulu Advertiser that he brought me showed four lovely close-up pictures of the stars of the show, complete with stories of their lives, plus a print-out of the entire program. Steel guitar was never mentioned, nor was Barney. It got my dander up and I wrote the following letter to the Editor of the Honolulu Advertiser:

Re: Pages B1, B2 - Oct. 18, 1990
Folklife Hawai'i: A Festival

The above item, printed in your most prestigious newspaper and authored by Wayne Harada, has just come to my attention. As you've guessed by the letterhead, I speak for a relatively small group of people with a very special cause. Our group of people number just under 500, in 15 different countries but mostly mainland U.S., with about 55 members in the Hawaiian islands. We are all most concerned about the apparent demise of the Hawaiian steel guitar, since it is rarely heard in public in Hawaii outside of the Halekulani Hotel's House Without a Key. We are doing the best we can to reverse that unhappy situation. Naturally, we are keen students of the history of this beautiful instrument, from the day it was invented by a Hawaiian schoolboy in Laie through its rapid movement throughout the world to the present day. Those early groups of Hawaiian musicians who toured the world were Hawaii's best ambassadors. It would have been unthinkable in those days for a group to have no steel guitarist. The world fell in love with the hauntingly beautiful sound of that instrument and to this day, just as the sound of the bagpipe signals "Scotland" to the listener, the sound of the steel guitar signals "Hawaii", but then most Hawaiians in the islands don't know that. Many lovers of steel guitar come from distant lands hoping for a musical feast and go home disappointed.

What has this to do with you? and with the Folklife Festival? First of all, the festival was to portray

Hawaii's traditional musical culture. Slack key (kī ho'alu), ukulele, and steel guitar must be included. Right?? We KNOW that slack key guitar was there. Haunani Apoliona, Ledward Ka'apana, Raymond Kane - all slack key guitarists, all big names. I am sure there were MANY ukuleleists in the show. Clyde Sproat, for one! But there was ONLY ONE steel guitarist!! and he didn't have a name. Although steel guitar is even more of a solo instrument than kī ho'alu, the steel guitar was included only as a back-up instrument for others. (Not your fault, I know. A copy of this letter is also going to the State Foundation on Culture and the Arts.)

What I'm "up tight" about is this: musicians' careers can be made or broken by the media. Musical trends can be encouraged or stifled by the media. The other great influence in Hawaii is the Hoku Awards Committee, and they're getting a copy of this letter too. I'd like to ask you this question: Do you make any conscious decision about whose career is to be furthered, whose career is not? Or is it just easier to go with the established trend? Like sliding downhill on your okole. Haunani, Ledward, Clyde, and Raymond are all BIG names. So easy to decide that THEY are the ones whose names should be made BIGGER. Raymond Kane says he can play for 45 minutes and expect \$1000. Mostly because he's great, but also because HE HAS A NAME.

Would you be surprised to know that the lonely steel guitarist in that show has a name also? Check your history of Hawaiian musicians. You will find that the Isaacs family has a long and illustrious musical history. How degrading that Barney should be shunted off into one of the be-glad-you-got-included-in-the-show-at-all positions! And that his name should not appear anywhere in the write-up! Not even in the program! It's as though you all thought, "Steel guitar on the islands is dead anyway. One more nail in the coffin won't hurt." In Haunani's words, "The Folklife Hawaii Festival is an opportunity for

Hawaiians to re-examine and reawaken to the traditions from the past."WORDS!!

Hawaii is like an uncaring mother. She gave birth to this beautiful instrument, loved it for awhile, and abandoned it without a backward glance. We in this association, the majority of us not even Hawaiian, love it very much. We keep running after her saying, "Can't you love it again? It's lovely! It should not be abandoned!!!" Tony Todaro said it beautifully in his book "The Golden Years of Hawaiian Entertainment" when telling the story of the instrument's inventor, Joseph Kekuku. He said, "Listen closely next time you hear a steel guitar solo - listen and you can hear its haunting strains whispering softly but clearly, 'I am the soul of Hawaiian music, I can be sad - I can be glad; I can be haunting - I can be taunting; I can be most anything you want me to be - but I cannot be neglected and lonely. Play with me, caress me, keep me in tune and I'll give you forever the stars and the moon.'" You Hawaiians remember Duke Kahanamoku with great pride. You build statues, name places after him, hold celebrations. What about Joseph Kekuku???

Sincerely yours and aloha, Lorene Ruymar, HSGA

(I sent copies to Ms Lynn Martin of the State Foundation on Culture and The Arts, and to the Hoku Awards Committee.)

Two weeks later I received an apologetic reply from Wanda Adams, Features Editor for the Advertiser. She said, in part, "In choosing story ideas, we worked from a list of artists, craftsmen and so on provided by the Folklife Festival people. I honestly don't recall seeing Barney Isaacs' name on the list we were given, though it must have been there. Nor did anyone from the Folklife Festival steer us toward an interview with him because he was the only steel guitar player invited to attend." "So, yes, we could have interviewed Mr. Isaacs. And, yes, it sounds as though we should at some future point. But, no,

we didn't 'go to do it' with the thought in our minds that 'steel guitar is dead anyway.' We'll keep him in mind for the next steel guitar conclave that comes along. Thanks for the tip."

THE ASSOCIATION FOR HAWAIIAN MUSIC marks its 17th anniversary this fall. They report that their strongest ally in keeping Hawaii Hawaiian is the Honolulu Visitors Bureau who ".....have started a series with a theme: 'Keep It Hawaiian', aimed mostly toward the business community. HVB is basically interested in promoting visitor satisfaction which, they apparently realize, is sadly lacking and has been since the death of 'Hawaii Calls' and all pro-Hawaiiana programs. They have instigated the 'Kāhili Award' for helping to 'Keep it Hawai'i'." Bandmaster Bud Dant and the Hulihee Palace Band were honored with the Kahili award and invited to attend the 1990 Kāhili Awards Luncheon as honored guests.

Bud Dant, with the Hulihee Palace Band, is doing a series of music about the Hawaiian monarchs. To date, he has three arranged. They are: PRINCE KUHIOWALTZ, KEALI'ILI'UOKALANI, and PRINCESS KAIULANI OF ANIAHAU. Bud would like suggestions of titles having to do with historical Hawaiian places or events for more songs. Any titles or lyrics will be credited on copyrights. **Please send ideas to: AHM, c/o Harry Dods, 2462 Kuhio Ave #407, Honolulu HI 96815.** AHM president Anderson and Edward Eu will judge entries.

The AHM has made a generous tape sale offer for our club members. See details in Da Kine Disc section.

RAY SMITH, THE LATEST TO PLAY THE PUBLICITY GAME AND WIN Ray sent us a copy of his achievement. On December 5th, The Salmon Arm Observer printed a lovely 4" X 5" picture of Ray surrounded by his collection of guitars, steel guitar on lap, smiling his "I Love Hawaiian Music" smile. Ray told the story of the invention of the steel guitar and made his point

about tourists supporting this beautiful art form when visiting the islands. He put it this way, "If I went to New Orleans I would take in some of their fine Dixieland jazz - also the top country bands if I happened to be in Nashville. Why do so many locals go to Hawaii and not bother to listen to THEIR music?"

There it is, folks. A good stock broker knows how to make money on a falling market. We can use the "unusual-ness" of Hawaiian music to our advantage. If you tell your local newspaper that you are a Hawaiian music nut, you'll get your picture printed. If you tell them you're keen on heavy metal music, you'll make them yawn.

RALPH KOLSIANA

(part 3)



THIS PICTURE WAS TAKEN AT THE SANTA MONICA YACHT CLUB IN 1985, AT THE LAST LUAU GIVEN FOR THE "U.S.S. MATSON LINE". IT WAS GIVEN BY COMPANY MANAGEMENT FOR THE EMPLOYEES BEFORE GOING OUT OF BUSINESS.

THE BAND WAS THE TRADEWINDS REVUE. LEADER KALE KALEIALII (84 YRS) ON UKULELE, TARO PATCH, PAHUS AND VOCALS. RALPH E. KOLSIANA (77 YRS) ON STEEL AND VOCALS, AUGGIE NEVES (76 YRS) ON GUITAR AND VOCALS, BILL WHYSLIN ORNALES (82 YRS) BASS, MC, TAHITIAN DRUMS & TOERE,

NOT SHOWN: CHIEF KA NOA (45 YRS) AND 3 HULA DANCERS

Ralph left off last issue, telling us that they had moved into the **Tiki Bar** in Portland after the **Eddie Bush Trio**, at the same time playing all the air bases and U.S.O. shows. I'd say Ralph LIVED the life the rest of us DREAMED about. Carry on with your story, Ralph:

"From there we moved into the **Seven Seas Restaurant and Night Club** here in Los Angeles following the **Andy Iona, Benny Ahuna, and Alan Kila** group. After leaving the Seven Seas, I formed a trio to go on the road for one of the most prominent agents at that time. He was **Mr. Jack Warner**, one of the famous Warner Motion Picture brothers. I enlisted **Allen Kila** on guitar and vocals, a very good rhythm and back-up man who was popular among most of the west and east coast boys, and a **Mr. Pua Kealoha**, a very find bassist, vocalist, MC, and comedian. We also had a Samoan knife dancer and Siva man named **Chief Maka Nua** and his wife **Leona Maka Nua** and her three girls.

We went to the "**Tiki Club**" in Portland, from there to a theatre in Butte Montana, then to a "Hawaiian Club" in Laramie, Wyoming, to North Dakota, South Dakota, and then to "**Club Lei Lani**", a very posh millionaire's club run by a **Mr. Lee** in Miami Beach.

I then joined **Max Reid's Tropic Islanders** and during that time I created my line of Polynesian artifacts and tikis, masks of the South Pacific, battle clubs, and a line of coconut dishes, cups, bowls, and plates made from mother of pearl shell. I also had some Oriental pieces, Tang and

Ming horses, shell lamps, and monkeypod and koa wood tables, etc. I had showings of my work in San Francisco and L.A., in New York, Philadelphia, Chicago, Honolulu and in Japan. During this 5-year period I also joined into partnership with the popular **Kelbos brothers** of the **Kelbos Hawaiian Barbeque Spareribs** fame. I did most of the island decorating of their restaurants both in L.A. and in Miami.

Through them I was contacted by a **Mr. Stephen Crane**, the husband of actress **Lana Turner**, who later was accused of murdering the man who seduced her daughter, a former well-known gangster **Johnny Stampanado**. **Mr. Crane** owned the famous **Luau Restaurant and Club** located on Rodeo Drive, frequented by the rich and famous. My partner **Ted Keep** and I ran the gift shop and I carved most of the tikis and artifacts as decorations in the club, including monkeypod tables. I designed all the fabrics for Hawaiian shirts, lavalavas, pareos, holokus, muumuus, and sarongs.

We then went on tour with the health food advocate and lecturer, **Bernard McFadden** and his associate on nutrition, a **Professor Paul C. Bragg** We then wound up in Miami FL, where we were lured away from his show to work for the **New York and Pennsylvania Railroad** on what was then known as the "**Orange Blossom Special**" running between New York and Miami, making all the stops in between.'

STEEL GUITAR IN EUROPE

Rudolf Barten has a sad commentary to make on the status of Hawaiian music in West Germany. "The Hawaiian guitar, very popular in the 30's, 40's, and 50's, lost a lot of popularity in Germany when rock and roll and hard rock were considered, especially by younger people, as a suitable expression of their way of feeling. Since they

bought most of the music, the record companies more and more lost interest in publishing every kind of, let me say "soft" music like Hawaiian or any other more sentimental styles. The sound of the steel guitar only experienced a rebirth together with American country music from 1965 on. But the sound was not the same, and nobody realized

that the origin of the instrument was Hawaii.

Here in our tourist office we manage a so-called "Dancing Fountain", live music from May to September in a huge open air park at the river Rhine opposite the Cologne Cathedral. I had the opportunity to engage a Netherlands/Indonesian Hawaiian band (a follower of Rudi Wairata's band with a friend of his on steel) together with female hula dancers in 1984, 85, 88, and 90 to perform there. The success was not too big, about 1000 people (average there is 2000, some performances have 15,000). And it was remarkable that especially people from about 40 on came listening and watching. When I have performances (me and my tapes) I only see the necessary interest with the elder audience. Younger people are only attentive during the first five minutes (because the sound is new), then they lose interest. Fourteen days ago I played in a club near Cologne. Mixed public. This time my performance culminated into an aggressive, almost dangerous demonstration. Some young people, not drunken but just before that point, were standing at the bar. Suddenly one of them came to me and said, "You play s—t already all the evening. If you don't stop I'll soon punch you down from your chair". Excuse me, but these were exactly his words. You will understand that I stopped playing though some of the elder audience came to me and excused themselves

for the bad behaviour of these "guests". In future I'll try to select my audience a little better. I think that I shall never play for people younger than 30 or 35.

Another theMe is the kind of music my audience wants to hear. They would never like typical Hawaiian music like the Wedding Song, Akaka Falls, Sweet Leilani, Harbor Lights, etc. They are only happy if I play songs they know - Blue Hawaii, Aloha Oe, La Paloma, Island In The Sun, Santo Domingo, Vaya Con Dios and so on. And they care much about the accompaniment they are accustomed to: not only guitar and bass, but at least added drums. What they like best is the accompaniment that European pop songs have. You will realize this on my last cassette "Sudsee-Zauber". By the way, I do not know any other Hawaiian steel guitarist here in Germany, and no Hawaiian band. Interest is too little. It is not the big market I should like to find here. But since I am one of the few (or the only?) who plays that style, I have some opportunities, also in the studios."

Thank you, Rudolf. How sad! I think every one of us feels insulted by that remark. Your steel guitar playing is excellent. I remember how excited people were to hear you in Hawaii. Let's hope the giant pendulum has already begun to swing back toward the sweeter, more innocent and expressive music of earlier days.

KĪKA KĪLA KĀLĀ KULA

Literal translation: guitar steel, money school = STEEL GUITAR SCHOLARSHIP FUND

STATEMENT OF SCHOLARSHIP FUND TO DATE:

Total in Bellingham bank account	\$ 280.31
Donations made directly to Jerry:	
Bob and Julie Waters	\$ 200.00
Hiroshi Takaghi	\$ 300.00
Jess Hurt	\$ 50.00

Jerry reported a balance on hand of \$1810.00 as of December 1st..

Jerry says, "I have decided to put **Owana Salazar** on a scholarship. **Vinton Castro** was given his diploma last week, so I have room for one and Owana is just doing great - really unbelievable. She has invested in a JB frypan and amplifier, so I know she's serious about it. She's so happy at what she is learning and besides, being a single mother with two small children to raise and working too, she needs help. She will be a star in our crown and she will soon be using steel in her show - in January according to her plans. So, I wanted to tell you about it. Other news - **Anela Kahiamoe** is nearly finished also. He is now into the note reading section and will be through by January 1st. He, too, is beginning to use his steel on jobs - so again - he will also be a fine example of how our program is succeeding to realize the goals we set.

Vinton is playing with a group too, while in school. I met with him last Wednesday and he wanted to work on the War Chant and some Christmas songs, so I know he's planning to use them over the holidays - probably at home in Hana. He's a fine young man.

Oh - forgot to mention **Ululani Vissen**. She was the dancer with John Auna's group in Joliet,



remember? She asked me about lessons in Joliet and after a conference, etc. she started. She's had four lessons and comes from Kona every Friday morning for her lesson. She's doing very well also, and is so happy."

There you have it, folks! You can all feel proud of these fine youngsters in Hawaii who have been helped by HSGA to become the steel guitarists of the future. Let's hope Jerry has many more years of good health and strength to share his knowledge. We're all sorry that he's given up playing regularly in public, but isn't it better that he uses his energy this way?? Right on! Some day we'll have to make a list of all the youngsters who have been helped by HSGA, just to give ourselves the pat on the back.

CONVENTIONS & GET-TOGETHERS

OUR ALOHA CONVENTION IN HAWAII NEXT MAY is shaping up very nicely. Plans for the Ho'olaule'a are not firmed up yet. Alan Akaka is working hard on it. There's a problem with the location - the Ala Wai Golf Course Club House. If Alan holds it there he wouldn't be allowed to charge admission and passing the calabash bowl doesn't GUARANTEE the musicians their fair return. By next newsletter it will be announced "for sure".

Our timetable:

Fri. May 1 Lei Day in Kapiolani Park. Maybe some steel guitar played there. Merle Kekuku is working on it.

Sun. May 5 Steel Guitar Ho'olaule'a ??

Tue. Wed. Thur., May 7, 8, 9 Playing sessions in Akala Room with board meeting 4:00 pm Tuesday, general meeting 4:00 pm Wednesday.

Sat. May 11, Free concert for public in Bandstand, Kapiolani Park. Fly to Kona that evening or early next morning. Make your own arrangements

Sun. May 12 see Kona section below.

HSGA'S REPRESENTATIVE TO THE ISLANDS. JOHN AUNA has the Kona section

(on the big island of Hawaii) all set up already. I admire such enthusiasm!! He's done some fancy bargaining with the Hulihe'e Palace administrators so that our luau held on the Palace grounds will be "no charge". The "catch" is beautiful. We have to do two things:

(a) provide the music for their Mother's Day Brunch on Sunday May 12, 1991

(b) do a concert presentation with their theme, "SOUND OF THE HAWAIIAN STEEL GUITAR AT THE HULIHE'E PALACE". To da max, John, no pro-BLEM!

Sun. May 12th starting at 10:00 a.m., it's a Mother's Day brunch at Hulihe'e Palace with music by HSGA. Buy admission tickets when you get there.

Mon. May 13th will be the date of the HSGA beach cook-out, 11:30 am to 12:30 pm ***

Tue. May 14th no plans

Wed. May 15th is the luau, 5:30 pm to 8:00 pm at Hulihe'e Palace. ***

Thu. May 16th no plans

Fri. May 17th concert "Sounds of Hawaiian Steel Guitars" at Hulihe'e Palace, 6:00 to 7:30 pm, with HSGA providing the music.

The two *** events (the cook-out and the luau) will cost a TOTAL of \$25.00 per person, tips and bar drinks extra. Tickets for these two events will be sold in the Akala Room during the playing sessions, May 7, 8, and 9th.

When you're booking your flight from Honolulu to Kona, think about what time you want to arrive. The Mother's Day Brunch (Sunday) will start at 10:00 am so it would be good to arrive early if you want to attend that. Check-in time at the Kona Seaside is 3:00 pm, but you can leave your

luggage in their care and be free to attend the brunch. OR, you might want to fly over on Saturday night.

On the two days (Tue. and Thu.) when we've made no plans, you might want to know that "holoholo" means to go for a walk, drive, or sail - just out and about for pleasure. "holoholo ka'a" means to go for a drive, and "ho'oholoholo" means to take someone out for a drive.

Bernie Endaya says he's coming for sure, also Doug Lomax of New Zealand will bring a group, and Carol Adams from Australia. John Auna's lovely wife Ginger plans to take in the Oahu section of the convention with us. I'm glad of that because Ginger worked so hard to give us a good time last year, she deserves a break. Who else is coming? Charles Rambo, Mike Scott, Bob and Julie Waters, Bob Brozman, John Ely, George Ward, George Lake, Frank and Donna Miller, John DeBoe, etc. etc. etc. You might see the World's Oldest Teenager (Elmer W.O.T?) there.

One of our newest members, Howard Foreman of Dynamic Planning Associates, Racine WI is not only a steel guitarist (with The Kama'ainas in the Milwaukee area) but a travel agent as well. He is putting together a tour package to correlate with our Hawaiian convention, perhaps you have received his letter by now? Please check out the tour itinerary carefully, if you are considering it. You might miss all of the HSGA activities.

Check the October newsletter for registration deadlines and application forms.

JOLIET CONVENTION: Frank is keen on "going for it" again. We usually keep our convention within a week of Scotty's so people can go to both. This year Scotty had to move his forward one week, so we took the Labor Day weekend dates that he USUALLY has. We're booked for the Holiday Inn in Joliet Thursday, Friday and Saturday, August 29, 30, and 31st, 1991. Put

those dates on your calendar right now and don't let anyone keep you from having the time of your life, as Merle Kekuku put it, "a rip roaring time" at the HSGA convention in Joliet.

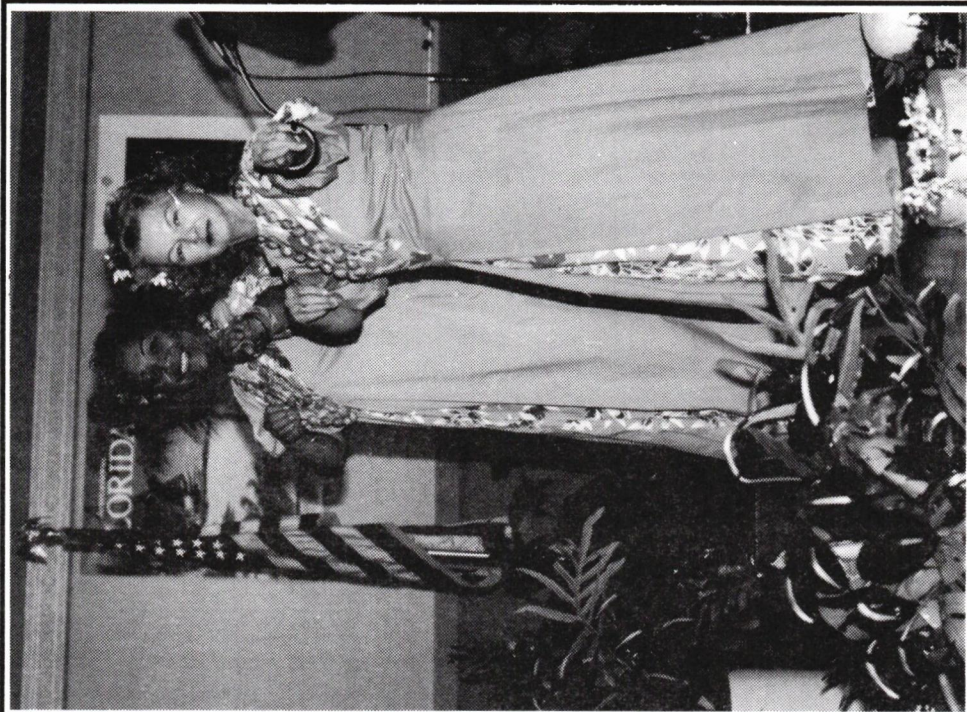
The guest artist is still on the "classified information" list, but by next issue I'll be able to tell

you. You've seen this happen before - we hint about big surprises but don't say anything specific. Then you get to Joliet and find just about every able-bodied steel player from Hawaii has turned up. Well, no beeg t'eeng, brudda. Jus' make holoholo ka'a or holoholo mokulele (airplane) ovah deah an da music so ono you goin' broke your ears.



*JOLIET 1990 AT D'AMICO'S RESTAURANT'
JERRY BYRD AND ALAN AKAKA COOKED UP A SWEET MESS WITH THEIR FRYPANS
GEORGE LAKE AND JULIE WATERS PLAYED UKULELE,
MERLE KEKUKU PLAYED BASS, IAN UFTON'S ELBOW PLAYED RHYTHM GUITAR
DEEE-LISHUS !!*

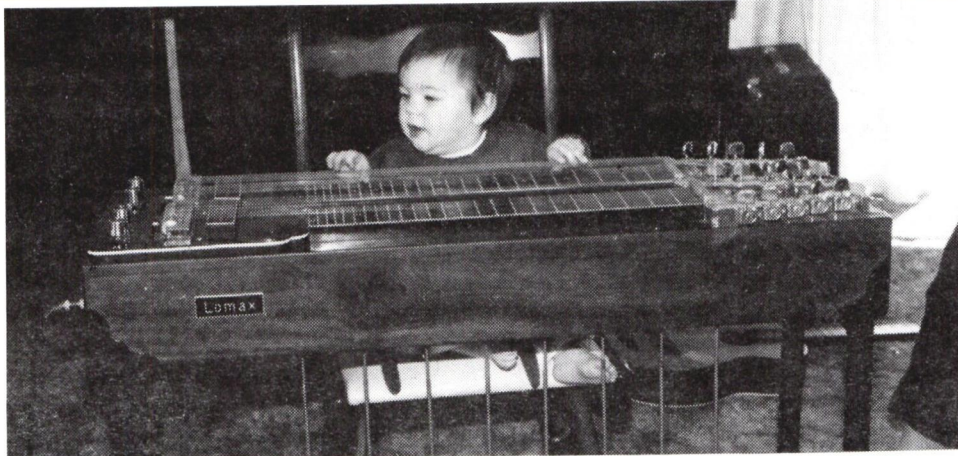
Photo by G. Lake



AMY FRIETAS
AND LEONA MURPHY (STEEL GUITARIST FROM KONA)
DANCED AT THE LUAU, JOLIET 1990



HENRI DEWILLIGEN
SANG AT THE LUAU



*ONE OF NEW ZEALAND'S YOUNG STEEL GUITARISTS,
BROADY-ANNE LOMAX WILL BRING GRAMPA DOUG AND A FEW FRIENDS
TO HAWAII IN MAY
BROADY'S ADVICE TO BEGINNERS IS: "NEVER PLAY STEEL GUITAR WITH A
HAT ON. IT MAKES THE ROOM GO ALL DARK."*

THE TAU MOE STORY

Part 3

In the last issue, the Moes (Tau, Rose, and son Lani) were living in Berlin when World War II broke out. They went by bus through the desert to Baghdad. Hoping to return to America, they went through India where a supposed short stay turned into.....read on!

When we arrived in India (which was British) they wouldn't allow us to stay there because our passport said "Berlin", and Lani spoke only German. Again, the consul helped us. He said to them, "They are not staying in India, they are on their way to Hawaii. See their ticket (which I had already bought). So we were allowed to work our way to Calcutta. But, in Calcutta, guess what happened? We couldn't leave for home because they bombed Pearl Harbor. We were stuck in India for the whole war. All Lani could do

is talk German and Japanese, but he learned to speak perfect Hindu. We stayed in Calcutta because a bandleader there died and I took over leading the band. That's what kept us there. We did the show and I was the band director and show director. It was a good band, 15-pieces. Lani played saxophone. Rose was the regular band singer. We played the resorts but we were based at the Grand Hotel in Calcutta.

In the band, we played Glenn Miller arrangements but always included Hawaiian. I taught many to play Hawaiian music. Hawaiian is the most beautiful music, but I found that if I play what I like, the sweet smooth music, I'll have no job. You have to play what the people like. They liked the hapahaole kind, because it's what they understood. We would do a session of just jazz

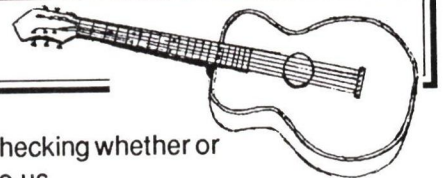
band music, Lani was a jazz singer, then had some classical music, then a Hawaiian session. Lani was about 15 years old by then.

Lani had Russian musicians who taught him to play all the instruments of the band. If someone in the band got drunk, Lani'd jump in and play that man's instrument, had to be able to play all the different instruments besides singing in the jazz group, dancing in the show, and doing the choreography of the show. We had to be able to do everything. Later on, I took charge of all the entertainment in the hotel. Rose was the singer, specializing in Hawaiian style .

Dorian was born in India, during the riots between the Muhammadans and the Hindus. The Hindus wanted the British to leave India. The British didn't think they could withdraw without the Indian government collapsing. The British moved away, to see if the Indians could self-govern. There was an American base near by in case the Japanese invaded Burma. There were Canadians, many

other nationalities there. The time came for the baby to be born, but the doctor would not come, because of the rioting. I was looking out of the apartment window, watching the riot going on in the street. On the ground floor of our building there was a Muhammadan furniture store. The Hindus smashed the windows and pulled out all the furniture, burned it and killed the manager. I was filming this with my movie camera from the window up above. That was in 1946. The hotel then was surrounded by the army. They took Rose to a hospital. Lani and I had to do the 6 o'clock evening show. After the show we were taken by two guards in a jeep, tommy guns on the side, to see Rose and the baby. It was about an hour's drive out of the city. We went through floods, etc. . We waded through waist deep water to get to the hospital. The nurse came out with this wrinkled looking "something" in her hands and said to Lani, "This is your sister". He said, "Oh, my God!" From then on we were the Aloha Four.

KĪKA KĪLA



THE JERRY BYRD INSTRUCTIONAL VIDEO

is getting some very enthusiastic reviews, it seems it IS possible to teach an old dog new tricks, as one of our members puts it. Joe Boudreau says, "It is excellent. I hope it's only the first of more to follow! Jeff Newman has been doing this type of instruction for the pedal steel guitar for years. It's wonderful to see the same treatment, long overdue, being given to the Hawaiian steel guitar." Dave Botsford had to pay \$15.72 in charges at the bank to have his English money converted to U.S. He observed that he'd have been better off to send cash and register the letter. Others who are sending funds from overseas might consider that possibility. Since Art and I DO have to sign for it before we can receive a registered letter, you would have

a way of checking whether or not it got to us.

How long should you expect to wait to receive your video cassette? We have so many new members, I feel I should explain again how the club is operated. Art and I are Canadians, living in Vancouver BC. We operate the club out of a U.S. post box as a convenience to our members, the large majority of whom are Americans. Every 10 or 14 days we drive the 55 miles down to Bellingham to pick up and answer the mail. So, if your order arrived the day AFTER WE LEFT Bellingham, it could in the worst scenario sit for two weeks in the mailbox before we returned. We have a cabin on Toad Lake, just out of Bellingham. That's "Head Office, U.S.A." If you get a

messy over-crowded postcard from me, it's probably "writ by hand" at the cabin or against the wall in the post office. Just my way of cutting down on the correspondence back home. Sorry about that! So, three weeks would be the longest it should take for you to receive your video cassette, audio tape, and instruction book.

HERB REMINGTON is producing his own line of steel guitars. His "Steelmaster" line of double and triple 8-string models will have pick-ups wound in Herb's shop, to produce a very recognizable pleasant sound. He's also producing pedal steels in single and double 10's and 12's which will carry the brand name - are you ready for this - the "REMINGTON STEEL". For more info, contact Herb at 2102 Jean St., Houston TX 77023 713-921-7679. (Thanks for the item, Scotty.) Herb promises to tell us all about the new guitars as soon as he has them ready for sale. We'd love to have you bring a few to show and sell at our next convention, Herb!

LEIGH TRIGGS' LYRIC TRICKS - by Leigh Triggs, ASCAP, HSGA, HSA

The songs of the humpback whale are changing, according to scientists, with something new added every year. My sincere hope is that the changes are not just the result of young whales singing their equivalent of "Baby!, Baby!, Baby! Yeah, Yeah, Yeah!"

You see, as a lyricist I'm more like the stubborn turtle that routinely lays eggs in the same deserted sands. I'm originally from Britain, raised on the great songs of the forties - and even some of Noel Coward and Gilbert and Sullivan. My lyricist idols were Johnny Mercer, Larry Hart, and Oscar Hammerstein. My pals and I collected song lyrics as a hobby. I learned a lot about lyrics singing in choirs (and still do), was in the chorus of shows like "Iolanthe" and Christmas children's "pantomimes" - but learned little from Handel except "Hallelujah!" So I like puns and inner rhymes and very tight lyrics and ingenious rhyming. After all,

at my age I'm not trying to write hits, I'm writing songs just because I'm hooked on them., just like some people love to do crossword puzzles. I've studied lyric writing at UCLA, build words and music simultaneously, and had some successes. An authority I'm not. So if you don't like my preamble, aloha 'oe...

There must be a lot of HSGA members who have composed a song or two. Compatible lyric collaborators are hard to find, so the only solution is to write your own words. So, without being too lengthy, may I try to offer a few tips to these fine steel players, and look at common faults?

TITLE - may be inappropriate to melody, not original, or doesn't attract attention.

LYRIC LINE - same as above, no strong concept, doesn't build where the tune builds.

PATCHY - inconsistent in ideas or rhyme quality, doesn't use everyday expressions, and "pads".

ACCENTS - puts articles like "the" at downbeats and distorts words like "meloDEE".

RHYMES - overdone, like "moon/lagoon", "palms/arms". True, I had a wonderful title that ended in "time". It was to be a great lyric about an old mountain, like an old Buddha full of ancient wisdom, and two lovers on a bridge over a river, etc. Entirely too "way out". I was brought back to earth by having to rhyme "time/divine/sublime" (Ugh!), and holding "I'm" for four beats! BAD!!

CONTRIVED RHYMES - sometimes there is no natural rhyme for a word you must use, like "rainbows". So you make up one, like "rain goes". But to avoid attention to the latter, use it first, then follow it with your line ending in the natural word "rainbows". This strengthens the rhyme.

SYLLABLES - decide at the beginning if your lyric is going to use just one note per syllable, or more than one. Don't try to mix them: although an occasional use of more than one note is OK.

ASSONANTS - "Cry/while", etc., are not rhymes, despite current trends. They are assonants because of a common "vowel". Use them as inner "rhymes" if you have to, within a line, or for assonance. Your melody will tell you when you

need assonance....listen to it.

SIBILANCE - "A mischievous miss in Michigan" and "Palm trees swaying" are examples to avoid.

IMAGERY - if you have to use corny rhymes, counter them by using a lot of imagery. This was a word drummed into us by our professor. "The corn is as high as an elephant's eye" is imagery.

POETRY - stay away from poetry. Use imagery instead, and colorful adjectives and adverbs.

ABBREVIATIONS - avoid antiques like "tis", "o'er", "ere now". They're from Music Hall days.

BLANK VERSE - in my opinion, it has no place in Hawaiian songs of any type. Rhyming is FUN.

EBB AND FLOW - when the music builds or goes up, make the lyric upbeat; and vice versa. This may be hard to do in each of several identical musical phrases, but it's a good guideline.

HOOKS - memorable "catch" phrases or melody lines repeated in a song. A strong idea or 'twist' at the end of a song is a "must" - and go for fairly strong ideas at important half-closes and full closes in the harmony. In an AABA song, make the B lyric a variation or interesting annex to the A ideas.

SINGABLE - singers have an advantage in that they know when there should be open vowels and no awkward consonants. If you don't sing, recite the words out loud to yourself, to the music.

WORK - this is the most important part of lyric writing. If the lyric is not a perfect marriage with your melody, scrap it and try again. Sing it to yourself, sleep on it, go for a walk or a drive. Let your subconscious work on it. If others can write good lyrics, so can you! Have confidence in yourself. You may be a great steel player, so why need your lyrics sound amateurish? Don't rush it. And remember, no song is ever finished!

Any Hawaiian song is helped by including the name of a place in the title, as in "The Colors of Kona". You'll notice that some alliteration helps too. Certainly include place names or Hawaiian words in the lyric itself. But if your song is more for tourists than Hawaiians, there is a cardinal rule that you always explain what a foreign word

means, unless it's a word almost everyone knows, like "Aloha", "Danke" or "Au revoir".

ED: Thank you for sharing your expertise with us, Leigh. I'd like to tell everyone that Leigh recently entered three songs in the Music City song contest, professional lyric division. He received certificates for ranking in the top ten percent in two of his songs, "Out In The Green, Green World" and "Yehoo The Yeti" (no Hawaiian content). Leigh is definitely a "Wordsmith". I just heard a recording of Leigh's "Yehoo The Yeti" with "Congo Combo" on the flip side. Hilarious material! Any of you who like to do the comic routine now and then might want to contact Leigh about getting the numbers for your group. I can imagine John Ely's "Asleep At the Wheel" group, or Jack Canine's "Alligator Gumbo Ukulele Marching Society Won't You Come Home Bill Bailey Ukulele Band" achieving international acclaim with those two numbers. Yeah??

HOW TO HANG ONTO THE SLIPPERY BAR??

(That's STEEL, not SOAP!) Ken Gibson puts the question to the club's hotshots. Can anyone give us the word for our next newsletter? There are two kinds of slippery bar. (1) from player's hands damp from perspiration (2) from player's hands not damp but too dry. Finger picks can be a problem under the same circumstances. True Confessions will be welcome about how YOU handled it when your bar went flying across the stage. Steel players agree that the best course is to blame the bass player but there are many ways to skin that cat. Tell us how YOU did it.

THE STEEL GUITAR BOOK is still under way.

The final manuscript is still several months from completion. Joe Boudreau has completed his section, I've seen Don Wright's collection of guitar pictures you've sent him and it's looking good. We've had an excellent response from club members. Dave Siemens is one that comes to mind. J.C.Korinek has just sent in four separate mailings of prime material from his private

collection. What would we do without keen contributors like these?? We expect that all material has now been received, so the first draft of the manuscript is under way. I'm sorry that I haven't been able to acknowledge each submission. Everything sent to me has been sent on to the person writing that particular subject and I have just been too busy to thank everyone personally. I have not been able to find a writer to handle the Hawaiian section of the book - the invention and movement of the guitar throughout

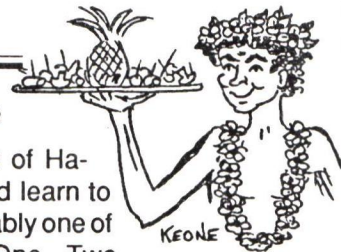
the world - so, since I have all the reference material here, I'll put it together myself. We did have a professional writer who was considering it, but he asked the embarrassing question, "How much are you willing to pay?" Oh! Oh! Translated to dollars, that comes to \$00.00. All work is done for that amount, and all proceeds of the book (we hope) will go to fund the special section on steel guitar at the Bishop Museum. We're still talking to them about it.

KEONE'S PŪPŪ PLATTER

I will continue my discussion on musical notation with a bit of my own background. In 1937 I started lessons with a local teacher in my home town in Michigan. The lessons were with the Eddie Alkire method called EHA, not the 10 string E Harp. The lessons started with the A tuning and progressed to the E and C#mi tuning. If I recall correctly, they were all in the low bass setup. These lessons were from musical notation, not tablature

Playing from written music was not difficult for me since I had taken piano lessons as a small boy and later played clarinet in the school orchestra and band. The first lessons in each tuning consisted of musical exercises on separate strings (the top three), not very melodic and very boring. As I progressed, a melody note would be played and a harmony note added on the lower strings. Symbols such as a square, a diamond, or a circle would be placed over the melody note to show what string the melody note was to be played on. Of course, when I moved on to the next tuning I had to learn the new positions of the notes on all the strings except the first, the E string.

After a year or two of this I wasn't very happy. I was not playing the songs I heard by various Hawaiian groups, including Hawaii Calls on the radio. I would check the music store for written



-by John DeBoe

music and folios of Hawaiian songs and learn to play them. Probably one of the first was "One, Two, Three, Four" and "Sweet Lei Lehua". I didn't know until much later that there was such a thing as tablature or the Oahu system.

The next big step was when I discovered Gibson's Master Tone System for the steel guitar in the E7 tuning. It was an orange colored book and it taught how to play from notes, using only the melody note and how to add harmony on the lower strings. The sound of the 7th chords blew my mind. This is what I was hearing on the radio and couldn't figure out how to play! In the late 30's and early 40's David Keli'i on Hawaii Calls predominantly played the E7 tuning, plus McIntire and others. I was never impressed with the original C#mi tuning and never got into it until I raised the 2nd string B to C# of the E7 tuning. This gave me a form of E13 tuning.

After discovering the Gibson system, I was on my way. It opened a lot of possibilities and also improved my playing and interest in the steel. From then on I was self taught until the mid 50's

when stationed in Hawaii for the second time. I took advanced lessons from Bobby Ka'ai, a brother of Ernest Ka'ai. Having joined the Coast Guard in May, 1941, I spent the first couple of years on convoy duty in the North Atlantic and the latter part of the war in the Pacific on an LST. My playing was cut down a lot but the Gibson system sure pulled me through some very boring times with nothing to do.

After the war and back in the states I heard this steel player on the radio, on the Grand Ole Opry, playing with Red Foley. This cat really turned me on with a style of playing I had never heard before. I tried to imitate him with the E7 tuning, without any luck. I couldn't stand it any longer so I wrote him a letter, asking what tuning he was using. His answer was the C6. He gave me the tuning. The player's name was Jerry Byrd. From then on my primary tuning to this day is C6. I made up a fretboard chart and commenced to learn the tuning, using the principal taught in the Gibson system. When I got my first 8 string guitar I tuned the 7th and 8th strings to Bb and a low C, giving me a 7th chord on the bottom strings. I then had what is now called a C13 tuning.

The Master Tone system is still available today but under a different name. It is published by Mel Bay and is called the Roger Filiberto System. It's probably the only non-pedal steel course available through your local music store.

The book is full of useful information, including a fretboard chart, a chart of all useful chords for the E7 tuning and where they are located and diagrams showing how to harmonize with melody notes in various keys. Check it out, you may find it very useful. It had been available in two volumes but the last I saw it, it was in one volume complete.

In my last column I showed where the E note could be found at various frets on the strings up to the 12th fret. It could be carried up to the 6th string of the 16th fret also. In this column is shown where all the notes are located for the C major chord in its root position CEG and its inversions EGC, AND GCE. It should be remembered that the E note will be found in many other chords. One thing I have to mention is that when playing from written music, a chord symbol has to be indicated so that the proper harmony notes can be played.

Looking at the fretboard layout, use the E note as a reference. Any one or more notes above the E would be the melody note. Any note below the E would be a harmony note. The same principle applies to other notes of the C major chord also. Use straight bar, forward slant, and reverse slants as necessary.

Knowledge is not purchased at the local Sears store, it requires study and effort. My next column will be the discussion of tablature.

THE C CHORD IN ALL ITS POSITIONS, C6 TUNING

E																			
C				E			G					C			E				
(A)			C				E			G				C					
G					C			E				G							
E			G									E			G				
C				E			G					C			E				
	1		3			5			7			10			12			15	16

KUMAKAGAB



EMMETT D. NOLAN, formerly of the "THE" THREE SUNS, has answered my request for more definite information about this playing location. In his reply he says, "I have been playing in a supper club in Buffalo (Williamsville) for seven years but it is in the process of changing hands. I'm not sure how long I'll be there. I'm looking around. Congratulations on the great job you fine folks are doing! I drove to Toronto to catch the Mike "Malihini" Scott show. They were great!" And now, for the location of Emmett's maybe-soon-to-end playing contract, you'll have to turn to the section "Where They Are Playing."

AL STOTLER, while remembering his "chicken skin" reactions to the greatest musical moments (and there were quite a few) in Joliet, made a few personal comments that I thought should be shared with you, even though it's probably not good policy. Gentlemen, I hope you don't mind. This is what Al said, and I totally agree, "I just wish people like Jack Montgomery would work at it a little more seriously. He has such a beautiful tone and playing style that is Dick McIntire all the way. His playing tells me he really has an 'ear' and very well could become one of our very best and most enjoyable players to listen to. Warren Slavin is another very smooth player and, like Jack, is a great guy also. My pal Bill Schmiedlin is one of a kind, a mainland Billy Hew Len, if you will. He too is one great down-to-earth man. I look back over the years and you'll never know how many times I've kicked myself for wasting so many years collecting lap steel guitars instead of trying to learn to play one. Now that I am retired, perhaps I can learn a song or two and play in a 'possible' fashion - for my own amazement, of course."

TINY BUBBLE BAND HONORS SENATOR AKAKA J.T. and Makalina Gallagher proudly share this with you, "Steel guitar was present at the benefit party for Senator Daniel Akaka last Monday



JACK MONTGOMERY



L. TO R., MAKALINA, J.T. GALLAGHER, TONY CONJUCACION,
JON LORANCE

Photo by J.T.Gallagher

Sept. 24th. J.T. played his Fender double neck with Makalina on ukulele, along with Jon (Kai) Lorance and his Royal Hawaiians. Also appearing was Hawaiian falsetto recording artist Tony Conjugacion. The benefit was held at Radio Hula, New York city's newest Hawaiian store and art gallery located at 169 Mercer St. 10012 (212) 226-4467. We were pleased to find out that Senator Akaka is Alan Akaka's father. Attendance was well represented by the local Hawaiian community along with the Hawaii Visitors Bureau."

SPEAKING OF THE LATEST CONVENTION IN JOLIET. Bob "Pulevai" Waters says, "I wonder how many of our members realized fully what a historic event in steel guitar they had to experience. A two hour concert by one of the world's masters and his talented student. 'Mano a Mano!' 'Geeez!' "

STUDENT OF JOSEPH KEKUKU SOUGHT. In the October issue I observed that a student of Joseph Kekuku must still exist and wouldn't it be great if we could find him/her? Well, we might be

just a TAD closer. **Carlos Minor** has a few clues for us to consider. "Your mention of the REID SCHOOL OF POPULAR MUSIC really rings a bell with me. I'm sure it was Jack Reid's school, near Wabash and State Streets. Jack Reid had many students and was a very popular guy. The name Joseph Kekuku also rings a bell and I just might have seen or met him at "Jack Reid's Club," as it was often referred to in 1943. Each Friday I couldn't wait to go, as Jack Reid would have a little program at his studio for a small fee. Anyone who played steel or whatever (but mainly steel guitar) could perform and it lasted from about 7:00 pm until midnight. Occasionally I'd play an old wooden steel guitar the Oahu School had sent me when I took lessons from them in West Virginia. It was worth about \$5 then. Unfortunately some of my relatives' children got ahold of it and beat it to pieces. Then I heard of a heavy 6-string National electric for sale for \$25!! I ran half way across Chicago, so excited to get my hands on that guitar, to play at Jack Reid's Club. Jack had some very good players at his studio. I wonder if he is still living and can anyone in the Chicago area give us more help in locating

more information about Joseph Kekuku?"

WHAT'S NEW WITH BOB BROZMAN?

Here's Bob's latest letter. "Your newsletter just gets better and better! Mahalo! The Tau Moe story is great, also Ralph Kolsiana whom I've spoken to on the phone. Tell your readers that the Bluebird 78's (being offered for sale by Ralph) are **HOT!** — had them in my library for years.

It's been just four months since I've seen you and so much has been going on that I thought I'd better send you an update before I forget where I've been myself.

I had a wonderful time at both events in May. John Auna was most friendly to Catherine and myself during our Kona visit. Uncle Donna, a musician and head bell captain of the Kona Hilton graciously twisted my arm into extending my stay in order to perform for several hundred members of his canoe club. The old timers really enjoyed my old-fashioned style of steel playing, and when I sang in Hawaiian (Mai Kai No Kauai and Hilo Hanakahi), the place went nuts! It is so gratifying to play pure Hawaiian music for that kind of audience. As you know, my regular performances feature only a little Hawaiian, since modern audiences demand more pyrotechnics. I also spent a few (non-working!) days with my hero, Tau Moe, sharing stories of life on the road as well as learning the secret mysteries of real old-time acoustic steel from the only guy left on the planet who was actually there in those great days. As I'm sure you know, it has been the most rewarding experience of my life to have met, learned from, and worked with the Moe Family!

Our film is progressing, all the shooting is done. However, since Tau's story is so big, and he and we have so much archival material, the length has been expanded to 90 minutes. That means the costs have also expanded. We are waiting to hear from several organizations for completion grant money and are still actively seeking funds.

So far \$84,000 have been spent. To complete the film would require another \$100,000 and this is without any payment to myself, the director, and the other producer. The figure only represents editing, processing, use fees (archival), and payment to technical staff (camera, sound, etc.). Any information for interesting contacts would be most appreciated. I seek nothing more than to get this film out while Tau and Rose can still see it.

The next issue of Acoustic Guitar Magazine (San Anselmo CA) will have an article of mine about the Moes. Also the October issue of the American Airlines Magazine will have Ed Ward's article in it.

I spent June working on my History of National book which is edging closer to completion. This book will settle all rumors and controversies about the men and the company, completely describe all instruments, dates, production totals, and will feature artist biographies of Hawaiian musicians. Literally hundreds of photographs (plus 32 color pages) will be used, including many very rare (some unpublished) vintage photos of Hawaiian steel guitarists!!! Of course I'll send you a review copy and before that I will give you specific publishing information. Publishing date now looks like June 1991. Centerstream Publishing, distributed by Hal Leonard. Thanks for running the bit about the serial numbers. I'm still looking for them. I've documented nearly 800 Nationals worldwide. I should probably send your man a few photos for your book.

This summer I took my music to the midwest and northwest for some festivals. I also taught for my 9th year at the Puget Sound Guitar Workshop, where this year I taught 11 Dobro players the secrets of acoustic Hawaiian guitar. Never realized until teaching it how much thought needs to go into each note -- before it becomes a natural thing. "Touch" and "feel" are hard to

quantify - - that's why Hawaiian steel guitar will never be able to be "sampled" digitally with synthesizers!!! We're safe!

September found me popping back over to England for a week of concerts, precipitated by an eccentric rich fellow who flew me over to play at his birthday party! Then home and to Southern California for a festival and a concert. Soon I'm off to Texas for a two week tour, then 2 weeks back on the National book. In November I'm doing 10 dates in Italy, followed by 3 weeks in France - - where I'll be recording my next album for French release (eventually licensed here). They want mostly blues, but are happy to have it expressed on Hawaiian guitar.

I expect to be in the Seattle-Vancouver area again in late February, early March where I'll be playing with the seven-piece "Broz-o-ponic Orchestra". Will let you know. Lots more steel in that format than solos.

I read John Ely's letter with amusement. I travel by air, so I wish I had the luxury of a band bus. Let me assure you the glamor of show biz "ain't" what it's cracked up to be! Show biz consists of 90% waiting, 9% lugging instruments, and 1% glory! (Travelling is just waiting while your body is being moved.) Fortunately I am so wrapped up in the love of music that all the airports, etc. haven't stopped me yet.

Long tour in Europe spring 1991, possibly 3 months! I hope I can get back in time for the May events in Hawaii—Lord knows I'll need a vacation after the tour! You guys are breaking me—how can I afford to stay for ALL of the events!? I'll have it figured out by March 1st. Thanks again for all you do for the music! Aloha from Bob Brozman" That was a great letter, Bob. Thanks for sharing. Members will find three ads placed by Bob in our buy and sell section. Read them. They might open new doors for YOU.

KEN UFTON sent an interesting letter I'd like to share with you. "We have just returned from a five week holiday in England, tired but satisfied. While there I got together with my old buddy Harry Greenwood and recorded 36P. guitar tracks, enough to do 3 more LPs. Included are some 9 numbers I wrote myself when we returned from Hawaii in March. Something must have bitten me at this time. I am now well on the way with the first LP, DS005 which, all being well, will be ready before Christmas. I am afraid that in future the price will have to be \$12 including postage. Canada Post, I think, is running a vendetta against us. We did the whole recording session in something like 16 hours, which I think was pretty good going. Harry, by the way, plays steel with a country band in England and keeps pretty busy at it.

We had the Rittenbands for a visit some time ago and had the pleasure of meeting Julie and Bob Waters last week." Thanks for the good word, Ken. I hope you'll send up flares when the new recording goes on the market. Members who want to beat the rush can write to Ken at 61 Campbell Dr. Brampton ON L6X 2H8 to find out when the record is available.

HSGA'S WANDERING TROUBADOUR is "steeling" his way south for the chilly months. **HE** says he's "angling" his way south. He's the fella who built the rod holder and fishing net onto his steel guitar so he wouldn't have to miss out on anything important. He says, "I have to settle for big ol' bass now until next May. I'd rather wade a trout (or salmon) stream. Heading for the Everglades National Park," SIGNED: Dwight Harris, The Rubbermaid Rover because "I store all my stuff in six 10-gallon Rubbermaid containers -stackable." Hmmm! Steel guitar and bass!

SUE KELI'I PLAYS STEEL GUITAR!!! Hey, did you know that? I didn't know. I got the happy news from **Saichi Kawahara**, leader of the Kapalakiko Hawaiian Band. At a hula festival in



*PRESENTATION OF HALL OF FAME PLAQUE
HONORING DAVID KELI'I
L - R, JERRY, MICHELLE KELI'I, SUE KELI'I,
DEWITT SCOTT'S SON HOLDING PLAQUE
AT S.G.I. CONVENTION SEPT 1990, ST. LOUIS*

the San Francisco area, November 4th weekend, Saichi tells us there were TWO Hawaiian steel guitarists. One was Buddy Hew Len who flew in from Hawaii to play for his brother's hula group from San Leandro. (It's Buddy's brother's wife who has the hula halau.) The other steel player came with a group from Las Vegas, none other than Sue Keli'iheleua. "She's good," says Saichi, "but she hasn't equalled David yet." The Kapalakiko Hawaiian band played at that event too, but Dwight Tokumoto did not play steel, he was needed on slack key guitar. "Take it from the big mouth!" says Saichi.

A TOUCHING NOTE ABOUT SONNY NICHOLAS In case you're a newcomer to HSGA, I'll have to bring you up to date on this. In 1989 we held our convention in Hawaii to commemorate the centennial of the invention of the steel guitar. During the three days we held our formal playing sessions in the Akala Room, an elderly Hawaiian gentleman appeared in the doorway. He was thin and frail looking, wearing tattered blue jeans as though he'd come straight

from working in the taro patch. He stood there in the doorway looking uncertain, so I welcomed him in. I didn't know who he was. He just wanted to sit down and listen for awhile. Later we found out that his son was with him, that he'd brought his steel guitar and would play for us. He was Sonny Nicholas, a most popular singer, entertainer, and guitar player, now retired because of ill health. We all recognized the name and knew that this was a very special honor that Sonny would come all the way from Maui just to be with us and to play for us.

When he sat down on stage with his steel guitar on his knee there was total silence in the room as we listened to this great man talking to us from his heart through his music. There were many tears on faces by the time Sonny had finished. He hadn't performed in public in a long time and we knew what he was saying. He was not strong enough to stay with us long after that, and it was a very short time after the convention was over that we heard of Sonny's passing.

Several weeks ago I received a phonecall from Sonny's grandson who works at Kamehameha Schools. He wanted to tell us how much it had meant to Sonny to be able to play for us that day and to listen to our members playing steel guitar. Because of his illness his wife had forbidden him to make the trip. Knowing how his dad felt, Sonny's son scooped him from the yard - kidnapped him in just what he was wearing that day - and brought him to Oahu to be with us. After having played his steel guitar for us, Sonny was very very happy and at peace. It meant as much to him as it did to us.

Sonny's grandson does not play steel guitar although he is a musician, a singer, and a dancer. He has joined HSGA and is helping me get the facts right for the book we're writing about steel guitar. (He doesn't want to be named in the club roster, so I'll not divulge his name here either.) I gave him the back issues of the newsletter that covered Sonny's visit, and the family is ordering Clay Savage's video of Sonny's performance. It was Sonny's last aloha.

ELMER - THE WORLD'S OLDEST TEEN-AGER - RIDENHOUR played steel for the Kentucky Blue Grass Classic in Lexington KY on Nov. 3rd. He used Scotty's original frypan and dedicated "I Will Always Be Loving You" to Scotty and Mary for their 39th anniversary. Last I heard from Elmer, he was planning to check things out down in Puerto Rico in December. I hope he took his steel guitar and his ukulele along.

NEWS FROM BILL SEVESI OF NEWZEALAND
"..... Since the Commonwealth Games were held here in January 1990, I've had numerous nice things happening, which could be a spin-off, I'm only guessing.

1. Had my life story re: Polynesian music and dance band printed in a local magazine.
2. Been three times on radio talk-back sessions.
3. Done one T.V. commercial with Bill Wolfgramm
4. Been on Pacific T.V. news with Sione Aleki. 12 minutes duration.
5. At present working on a half hour T.V. documentary, filming February 1991
6. Asked to do a one hour T.V. Polynesian show. Turned it down for the moment, perhaps later in 1991
7. Requested to entertain in one of our top hotels 4 hours every Sunday evening. Undecided as yet, too much on my plate at the moment.
8. Our local Maori radio station wants me on talk and perhaps as announcer. Again undecided.
9. Here's the really good news. People are requesting Polynesian music. Last night I heard one request for Jerry Byrd with Kai Manahila,

and Daphne Walker with Blue Smoke. Guess what?? The radio station didn't have either one, so the radio announcer said, "Bill Sevesi has over 1,000 records" and he would contact me for some of these. What a lot of boloney! Earlier on I mentioned things which bug me: 1. Why do they wait until I'm old and ugly to appear on T.V. etc. It's really hectic working on T.V. shows. When things start to move, this old coot wants his afternoon nap. Ha! ha!

2. I'm trying to get Tongans, Maoris, Samoans and Rarotongans onto the T.V. documentary and they ask for huge sums of money. Some of them believe they are film stars etc. etc. Boy oh boy! I also hear quite a few TV and radio commercials with Hawaiian guitar in the background. I'm aware this will only be for a very short period. If we don't get some nice new Polynesian songs played constantly on radio??? Forget it. Always stick my chin out, don't I? I really believe that Jerry Byrd would be the man to do it if he only had the time. Another Christmas is upon us. May I wish you and all the HG members a really merry Christmas and a bright new year. Regards and very best wishes." from Bill Sevesi.

JOHN ELY of ASLEEP AT THE WHEEL REPORTS ON THEIR TRIP TO KUMAMOTO IN JAPAN: "We had a great time in Japan. We played the Country Gold festival in Kyushu outside Kumamoto at the base of Mt. Aso, site of an active volcano and a spectacular place for an outdoor concert. My mission to contact Hawaiian musicians was as successful as could be expected, given that our visit was only three days long. Also, Kumamoto is hundreds of miles from Tokyo and Osaka where much of the interest in Hawaiian music is concentrated. Most of the players I tried to contact were unable to attend, but I did get nice letters from club member Kiyoshi Kobayashi with a great tape of his playing and arranging waiting for me at our Kumamoto Hotel! At the concert I met two players from the Osaka Steel Guitar Association, Takashi Ryo, the president, and Yoshi Sugimura who seemed

well versed in Hawaiian styles and tunings. They were most hospitable. Their group had planned a reception for me in Osaka which I missed because of the usual domestic airlines mishaps and cancellations. I begged for a rain check! I also met one of Japan's best, Takashi Ozaki from Tokyo, who backed up some of the artists at the festival.

Everyone was so nice to us. I really appreciate guys like Scotty, Mitsuo Fujii, Yasu Kamiya, and Johnny Saitoh who helped spread the word about my whereabouts to a lot of the players in Japan. Johnny, incidentally, is vice president of Fender Japan and has built and sold a couple of hundred Fender Stringmaster reissues. He's planning another batch, including both a double neck eight string instrument (DX-8) and a double six (DX-6). I'll be glad to pass along information from Johnny as I receive it. It's great to know that a handfull of builders and quite a number of players are contributing to the advancement of Hawaiian steel guitar in Japan. Thanks again to Kiyoshi and Scotty for contacting me and helping me with

this trip." *Thanks to you, John, for a great article.*

MAEBELL WEGENER MYSTERY CLEARED

In our last issue Cecil Payne asked for information which **George Ward** of Inverness FL has been able to supply, as follows, "They were basically a girls trio with mother (steel), daughter (guitar), and a neighbor friend on uke, with others added as needed. On one of these occasions I was taken on as second steel for a concert and subsequently married Dorothy, the neighbor. We have been playing and enjoying Hawaiian music together for almost 60 years. Maebell played on radio in Buffalo NY and St. Catherines Ont. where her teacher and music director, a native Hawaiian named **Hokano**, lived. Maebell has been gone for many years and we have lost touch with her daughter. We have played with many groups through the years including **Kini Pe'a**, **Keakelani Martin Pe'a** from the Big Island, and **Bill Waiwaiola**. See you in Hawaii in May '91." Ed: I wonder if that would be "Hokea" in St. Catharines?? Thanks for the note, George

NEWS FROM OTHER CLUBS

THE STEEL GUITAR SOCIETY OF AUSTRALIA has reluctantly closed shop due to declining membership. Peter Williams, along with his family Beverley, Helen and Rodney, sadly sent out notices of regret to the remaining members and is refunding the unused portion of membership fees. That makes me feel bad too, as I enjoyed receiving those newsy newsletters. "Down Under" is a fascinating place, I shall miss hearing what's going on down there. Peter, you did a fine job. You can join the HSGA staff any time you'd like. The pay is zilch but it sure takes care of those idle moments. Seriously, though, we'd be happy to run notices for you or pass along any information. Just give us the word!

CLAY AND LOIS SAVAGE were honored for their dedication to the cause of steel guitar. This was done at Scotty's Steel Guitar International convention, when Bob Maickel, president of the Pedal Steel Guitar Association of Floral Park, NY presented a plaque to Clay. Clay and Lois have never missed an HSGA convention and during the whole time the steel guitars are playing, they man the cameras (both the video and the still cameras) in order to give us the highest possible quality in photographic memories. Most of the pictures you see in HSGA newsletters come from Clay's camera, donated to HSGA without cost. We owe a great debt of gratitude to those two good people.

STEEL GUITAR INTERNATIONAL (Scotty's club) has had to move its 1991 convention date forward by one week. It's usually held on the Labor Day weekend but this time it's a week earlier due to some civic holiday which will cause great crowds and commotion in the area of the Clarion Hotel. Al Stotler was there in 1990 and says, "If you have never attended you will find it difficult to comprehend the magnitude of that affair. I would take a wild guess and estimate there were well over 6000 people there. It was wall to wall people and steel guitar music (country style) being played well into the early hours of each morning.

For me, it was the performance by Jerry Byrd that was the highlight of my stay there in St. Louis. Jerry's playing, which is a completely opposite sound compared to the pedal sounds heard every day, brought about a sort of hushed atmosphere. It appeared everyone wanted to grasp and feel every note he played, almost like being in church. The quiet attention and yes, the many tears as his music began to touch everyone, reach into their hearts, and be felt. The many standing ovations Jerry received and the ultimate show of respect and gratitude when so many of the best pedal steel guitarists in the country came up on the stage as Jerry played, wanting to show their admiration. This, to me, has to be the finest compliment a musician could ever possibly receive.

Then, to add a little variety, Hiram Olsen played slack key guitar as only he can. So many people didn't know what slack key was, never heard it before, and they loved it.

Yes, you must some day plan to attend one of Scotty's conventions, and if you are in luck, Jerry Byrd may be there also. How Scotty and Mary manage these conventions is beyond me. The work and preparation to make it all come about is monumental, to say the least, and I'm certain no one else could possibly handle it." Thanks for a great letter, Al.

THE N.W.HAWAIIAN STEEL GUITAR CLUB

meets every second Sunday of the month, 2:00 - 5:00 p.m. Their new location is the Sierra Guitar Co. showroom in Portland OR, thanks to the kindness of Don Christensen and the staff at Sierra. In fact, Bill Stafford (of Sierra Guitars) turned up at their October 14th meeting and thrilled them with his "full chords and deep, low strings". They welcome guests, so plan a treat for yourself after the rush of Christmas is over. First, phone either vice president Jerry Alcock 503-646-0917 or secretary Ed Webster 503-399-0119 just to be sure of the time and location, and they'll be happy to have you bring your guitar along and join the fun. They are making plans to include a teaching seminar in their up-coming meets.

TARO PATCH TALK



ECHOES OF "HAWAII CALLS" In the October newsletter I told you that a group of musicians would travel to Japan to kick off the new album "Islands Call" recorded by Alan Akaka's AIS Co. Here Jerry talks story : "The trip to Tokyo with the 'Hawaii Calls' group was fine but we ran our tails off for 6 days. Every show was sold out before we

left. Nine of us went. There were three wahine singers: Punini McWayne, Leilani Kuaha, and Iwalani Kahalewai, plus Walter Mo'okini (guitar and vocals), Gary Aiko (bass and vocals), Alan, Barney and myself (three steel

♪TA♪DUM♪&TEDUM!!♪ (to the tune of "Here Comes the Bride") Here's our best photograph of the happy bride and groom who tied the knot December 23rd in Hawaii. The "small" wedding had only 300 guests. Steel guitarist for the event was Barney Isaacs. The happy couple will honeymoon in Washington DC. Have you guessed yet?? We sent congratulations to Alan and Eileen from all of us in HSGA.



guitarists), Benny Kalama (ukulele and vocals), plus an M.C. We did simulated Hawaii Calls radio shows and they loved it. Tomorrow (Sep. 24th) we are all doing the same show on Harry Soria's Territorial Airwaves for Aloha Week.....originating at the Royal Hawaiian Hotel 1:00 - 2:30. Next Sunday is a steel guitar thing at the bandstand in the park - one of the Mayor's shows his office sponsors occasionally. Add to all this - I'm teaching 9 students now - and outside of that I'm doing nothing.....! Auwe!!"

MEET HENRY KALEIALOHA ALLEN, steel guitarist and owner of Polynesian Promotions, in Lahaina, Maui. At his home in the Manoa Valley, Henry started to play the steel guitar at age 10, with help from his uncle Albert Mersberg and Paul Silva when they were home on leave from the service, the 298th infantry. He also had help from Sam Kaeo and Dan Ko. Henry got his first paid job as a steel guitarist at the tender age of 13, working with a group called the "Manoans", with Billy and Peter Gonsalves and Raymond Kauhola. He also played steel with the Police Glee Club, Sterling Mossman, for Jules Ah See, and Barney Isaacs. At age 15 he played steel with Alfred Apaka at the

Banyan Court of the Moana Hotel and the Royal Hawaiian Hotel.

After honing his craft in Hawaii and quickly earning a reputation among his cronies, Allan "stretched out" to the mainland and new challenges. The move resulted in recording studio sessions with other talented musicians and artists, great contacts, extensive travel, and invaluable experience and knowledge that has made him the showman he is today. At the Seven Seas Restaurant Night Club in Hollywood, he played guitar with some of the greatest steel players of all time: Andy Iona, Sam Koki, Danny Steward, Pua Almeida, Ernest Tavares, Bobby Nichols, Lani Sang, and many others. The two steel players whom Henry admires the most are David Keli'i and Jake Keli'ikoa.

Some ports of call that have influenced Allen's musical expertise were Micronesia, Philippines, Japan, Canada, and the islands of the Pacific. Allen has had the opportunity to work with many great personalities in the music industry. Local greats include the late Alfred Apaka whose legend lives on as Hawaii's most renowned vocalist, Pua Almeida, Bill Akamahou, Aleck Keack, Richard

Kauhi, Rene Paulo, Martin Denny, The Invitations, Danny Kaleikini, and musical producer Jack DeMello.

Though coming from a Hawaiian music background, Allen states that jazz is his first love and it was this passion that brought him together with a music super-star, George Benson. They have since become best of friends and Allen is often seen at Benson's world class recording studio on Maui. Lonnie Smith, Amil Richards, Luis Garcia, Bud Shank, Shorty Rogers, and Gabe Baltazar (Hawaii's internationally acclaimed saxophonist) are some other jazz greats with whom Allen has performed here on Maui.

Allen has also backed stars such as Ed Ames, Andy Williams, Jerry Vale, Hal Linden, and many more on the 2nd annual John Wayne Hal "Aku" Lewis cancer benefit on Maui.

For 16 years, Allen has been a part of the Maui music scene and with his lovely wife Sherron who is his hard-working partner at Polynesian Promotions, continues to provide quality entertainment as an integral part of Maui's services and attractions.

Henry feels strongly that Hawaiian musicians should return to the lushly arranged glamorous style of island music popularized in the 40's and 50's, and he is working to revive interest in the Hawaiian steel guitar. His newly-released recording "Memories of Hawaii" has Henry playing steel guitar, lead guitar, and ukulele. It's a "must" for your collection. See the listing under "Da Kine Disc". Henry plans to be with us at our Hawaiian convention in Oahu next May.

RADIO STATION KPOA, LAHAINA MAUI plays "da good kine" stuff all day long, with lots of steel guitar to be heard. This report comes from Alex Greig who visited there in September. He was delighted with their accessibility. He was able to phone the station and ask the names of songs heard on the air, and under what label was it recorded?



HENRY KALEIALOHA ALLEN

KEITH AND CARMEN HAUGEN are happy to announce that **Ledward Ka'apana** and his group, I Kona, have recorded one of Keith's compositions "Mokupuni Nui". It was beautifully done and Ledward's live performances of the song on KCCN and at the Cha Lang A Lang concert show that this new version of the song will be a popular one. The release is due out later this fall and includes a lot of other great tunes showing off the talents of this genius of the guitar.

More news from Keith and Carmen: **Andy Cummings** performs Sundays at Buzz's Steak

House in Mo'ili'ili. Keith lured **Fr. Fred McGowan** into the studio while he was in HNL and recorded his version of "Ku'u Pua Lehua", which will be on the next "**Peter Dillingham & Friends**" album Keith is producing. (Peter Dillingham plays steel.) Keith is also working with **Dick & Betty Smith** to do an anthology album of previously recorded material by the great **Charles K.L. Davis** who is now performing at the Moana Hotel. The super LP will be released on "Old Plantation Records", a new label owned by the Smiths. Keith has also committed to produce a new release by **Owana Salazar**, one of the best voices in the islands, who is currently studying steel guitar with Jerry Byrd.

If you fly American Airlines, check the inflight magazine for an interview with Keith on the subject of Hawaiian music. Keith has reclaimed title and copyright ownership of all his songs that were previously published by Tapa Music. The first published book of songs by Keith Haugen, ASCAP is on the way." Good stuff, K & C. Thanks for the information.

JOHN AUNA has put together a demo video to send to **Dr. Pentti Airene** in Finland showing the sort of show that could be put on by his group from Kona, at the Finland Folk Festival. **Ulialla Berman** is chairing the group and you can bet some happy plans are in the works.

The triathlon was held in Kona the first week of October. John put together three Hawaiian bands for the parade in Kailua Kona. **Charles Nosaka** from Hilo played steel for one group. Charles and John were the only steel guitarists to play, but we can thank John. Without his efforts there would have been NO steel guitar being played. They say, "We had a blast. It was lots of fun." John is now working with our new member **Howard Foreman** of Dynamic Planning Associates who leads tour groups to the islands. Howard is a steel guitar player himself so he is taking up my challenge to tour group leaders to insist on good traditional Hawaiian music featuring steel guitar, for their clients. John makes entertainment arrangements for the tour group when they visit

Kona and you can be sure he has steel guitar featured at every opportunity.

FOLKLIFE FESTIVAL In the October issue we told you that the same show put on by the Hawaiians at the Smithsonian Festival in 1989 would be restaged in Hawaii. Well, if you didn't see it you missed it. Leo Rajotte was there. He tells us it began October 18th and ran for a week on the little island extension of the Ala Moana Beach Park called Magic Island. Barney Isaacs played his steel guitar every day of the show, as he did in Washington DC. When the show closed, a gala dinner was given at the Ala Moana Americana Hotel for the entertainers and musicians. Guess who supplied the music for the event? Barney. You see, after he plays FOR WORK, he plays FOR FUN. Sheesh!! That's probably why the rest of us aren't great steel players like Barney is.

HSGA MEMBERS DONATE MUSIC TO FIGHT FOR A CAUSE

The cause? To convince various governments to support their efforts to save the Natatorium, the U.S.A.'s only Olympic sized salt water swimming pool. The old pool so dear to the memories of those who grew up in the area, is now closed while the city decides whether to renew or remove it. At a fund-raising ceremony co-ordinated by Vic and Nancy Rittenband, a \$7.00 donation got the donor a tape recording sponsored by the Hawaii Songwriters Assoc., produced by Kokua Records. The tape, titled "**Na Mele Hou**", has 12 new songs including **Christmas in the Zoo** composed and sung by Nancy, **Santa Claus Island** composed by and voice of Santa sung by Leigh Triggs, **Makakilo Hale** (a steel guitar instrumental) all instruments played by Ed Mayer, **There Ought To Be a Luau For Old Santa Claus** by Vic Ritenband, **Let's Throw a Party** by Leigh Triggs, **Here In This World We Live** by Tau Moe, sung by daughter Dorian Moe, and **The Waikiki Natatorium Comes Alive** by R. Alex Anderson. All these are HSGA members. Are we proud of them?? You bet! See Da Kine Disc for how to buy.

DA KINE DISC



"MEMORIES OF HAWAII" featuring Henry Allan on steel, lead guitar, and ukulele, is available for \$12.00 which includes mailing costs, from Polynesian Promotions, 5161 D. Kohi St., Lahaina Maui, HI 96761 808-669-6189. See article in "Taro Patch" section. Although just released in June of 1990, the first order has already been sold out. The second order should be ready now.

IS IT HAWAI'I OR HAVAI'I? An hour-long informative and educational program written and narrated by Keith Haugen. It will help you learn to pronounce the many beautiful Hawaiian words and names used in everyday English conversation in the Islands. This recording also includes six popular Hawaiian songs. \$10.00 includes postage and handling. Keith Haugen, Box 1976, Honolulu, HI 96805

RECORDINGS FOR SALE BY BOB BROZMAN

Tau Moe Family with Bob, on Rounder Records 6028. LP, Cassette, CD.

Vintage Hawaiian 78's Vol 1. Rounder Records 1052. Cassette, CD.

Vintage Hawaiian 78's Vol 2. Rounder Records 1053 Cassette, CD.

The Vintage collections feature great performances from 1927 - 1934 carefully remastered from mint originals— includes titles by the Moes from 1929!

Also Bob's own: Devil's Slide Rounder Records 3112 LP, Cassette, CD.

Dr. Jazz, Rounder Records 3086 LP, Cassette. Snapping the Strings KM322 Cassette only.

LP's, cassettes \$10.00, CD's \$15.00 postpaid.

Order from: Box 1181 Ben Lomond, CA 95005

RARE 78rpm RECORD DESPERATELY SOUGHT!!!

Up to \$2,000 paid for a copy of the following disc:

Titles: Ua Like No A Like - Aloha Means I Love You

Artist: Tau Moe's Hawaiian Jazzites

Label: R.C.A. Victor 54769 (Made in Shanghai, China 1934!)

OR OTHER TITLES ON THIS LABEL BY THESE ARTISTS

I seek this record so that Tau can hear it, and so it may be used in the documentary film I am producing about the Moe Family. (See item in Kumakagab)

Bob Brozman Box 1181 Ben Lomond, CA 95005

LEDWARD KA'APANA AND I KONA have cut a new record "Still Pressin" to follow his first "Jus' Press". This one is being produced by John Kahale Chang, a new and up-coming promoter of Hawaiian entertainers. His Kahale Music record label was launched in October 1989. Chang said that three of his records were picked up by a major Japanese record company for exclusive sale in Japan where there is a good market for Hawaiian steel guitar, traditional and contemporary music. This opens the door to promoting those groups in Japan. He hopes to branch out soon to the west coast and other mainland markets where Hawaiians live.

RALPH KOLSIANA's taped collection of his recordings while playing steel guitar with the Waikiki Swingsters is being offered to you. This is really beautiful vintage stuff, Bob Brozman says they're "the best" quality. These collectors' gems were cut on the Bluebird label by RCA Victor in the late 1930's. \$12.00 for Canadian and U.S. orders, \$14.00 for overseas. Ralph is

donating a portion to the club from each sale. Contact Ralph at Box 39712 Los Angeles Ca 90039, phone 213-661-8553.

ARE YOU A FAN OF THE HUI 'OHANA? Then you know they have long ago broken up. BUT, did you know that a bright young star is appearing on the entertainment horizon from that family? Watch for the name of **Matlyn Kawohikukapulani Kamelamela** of Keaukaha. She started singing at age 4. Her grandmother was the late **Regina "Mama Tina" Ka'apana**, and she sings with her parents **Trudie and Matthew Kamelamela** (as **Na Leo Aloha**) in their show on the big island. "Kawohe" (now 15 years old) has just cut her first recording *E Ku'u Makana la 'Oe* (MPK Records K001). Background vocals are done by her mom and dad, with some great lead guitar work by uncle **Ledward Ka'apana**. No steel guitar on this recording. It's the kind of music that emerges from the back yards of Hawaii, nothing pretentious or slick, just raw good Hawaiian music.

SPECIAL OFFER OF RECORDINGS BY ASSOCIATION FOR HAWAIIAN MUSIC.

(1) Bud Dant's "Isle of Enchantment" containing fine passages of **Freddie Tavares** on steel guitar with his brother Ernest playing bass.

(2) **Jerry Byrd's** most popular LP, "Steel Guitar, Hawaiian Style"

Send \$9.00 U.S. per tape to: AHM, c/o Harry Dods, 2462 Kuhio Ave #407, Honolulu, HI 96815. Allow three to five weeks for delivery.

"ISLANDS CALL" - It's here at last! Here's Sam Floyd's enthusiastic assessment: "Yesterday I received the tape 'Islands Call' and I was so overwhelmed with the arrangements and vocals presented on this tape I felt I wanted to voice some praises and an opinion.

I have played steel guitar for many years, have a collection of some of the best steel guitarists in the world and in my most humble opinion I must say I will never hear it played better than on this

tape. And it was good to hear the vocals which brought back the good memories of HAWAII CALLS.

As one listens to these beautiful arrangements which are performed by Jerry, Barney, and Alan, I can't understand why, how or for what possible reason the steel guitar and Hawaiian Music has lost some of its popularity. Why are tourists disappointed who visit Hawaii expecting to hear the true old and new Hawaiian music played on steel guitar, as well as the great vocals? I was one of those tourists and had it not been for Jerry and Billy Hew Len, my trip would have been a total flop - Period!! I hope that now and in the future this music will return to its proper status and that proper and full appreciation and all dues will go to Jerry, Barney, and the great young artists like Alan Akaka and Casey Olsen. My hat goes off to Jerry, Barney and Alan for this recording. **THIS HAS IT ALL!** What is there left to play??" Aloha from Sam Floyd

Yes, Sam, Art and I have just heard it and we feel the same way. **There is one very positive thing our members can do and it's very easy. BUY a copy of the tape and don't make copies for your friends.** It's that simple. It's like killing the goose that laid the golden egg. Clubs like ours that publish their membership list make it so easy for members to pass copies of music, recorded as well as printed, to all their friends on the list. It's a beautiful, generous thing to do, but then no one will want to put out gorgeous new recordings if they can't sell enough to cover their costs and we'll wonder why the supply has dried up. Our musicians DESERVE to be paid! It's the same with the educational video we've produced. We've got to really scramble to get our costs back. 'Nuff said.

WHERE TO ORDER MUSIC TAPES FROM?

There are many sources, but let's first consider ordering it from the people who produced it: **AIS America Inc.**, Ste 1655, 1314 South King St.,

Honolulu HI 96814 ph 808-599-8919. Send \$10.00 plus \$1.50 mailing. See the July newsletter for other great steel guitar tapes sold by AIS Harry's Music Store, 3457 Waiālae Ave., Honolulu HI 96815 ph 808-735-2866. Same price as AIS. House of Music, Ala Moana Centre, 1116. Honolulu HI 96814, ph 808-949-1051

FRIENDS OF THE NATATORIUM tape recording sponsored by the Hawaii Songwriters Assoc., produced by Kokua Records, titled "Na Mele Hou" (see description in Taro Patch article) with 7 songs by HSGA members. Send \$7.00 to Kokua Records PO Box 8100, Honolulu HI 96830 ph 808-923-1644.

HO'OMALIMALI

THE "UNIQUE" GUITAR METHOD - by Ivan Sinclair

What! You call yourself a steeler and have never heard of the "Unique" guitar method? The Unique Method is not one I highly recommend for learning to play the guitar. But, it may work for some as it did for me. This method is similar to the one used to catch a rabbit - "unique" up on it. If you are still interested or curious, I will divulge the secret.

I am the youngest of six children all of whom had their choice of instruments and music lessons, except me. When I was about nine years of age my dear mother had a brilliant idea which was to have an older sister teach the piano to me. One lesson of shouting and banging, along with words of encouragement like, "No, you dummy!" ended that bright idea. Guess she picked the wrong sister.

However, my preference was for string instruments since to me they made the sweetest sounds. Romantic little tyke. I was in luck! One of my "big brudders" played the Hawaiian acoustic steel guitar. Oh yes, you're anxious to learn of the "Unique" method? Well, the secret lies in the instructions received. The instructions (or lessons) I received from my big brudder went like this - "Get outa here, g'wan, scram, beat it!!" followed by "Don't touch my guitar, you'll either break it or lose it." What words of endearment for

tender little ears!

Consequently, when my brother would play I would sit very quietly and watch him like a hawk. As soon as he would leave the house, I would grab his guitar, bend the picks to fit my fingers, and practice like mad. Never could get the picks back in shape again. The results of my practicing were always predictable. My brother would holler, "Who's been fooling around with my picks again?!" Was I glad there were others who could have been the culprits!

That, my dear fellow steelers, is the basic principle of the "Unique-it" method. Certainly hope you appreciate this valuable secret.

IN HONOR OF ROBBIE BURNS DAY, with apologies to our good Scottish members, especially this very Ivan Sinclair who writes of "unique" rabbits and plays bagpipes and steel guitar just above us: "What's the definition of a Scottish gentleman?" "One who knows how to play the bagpipes but won't."

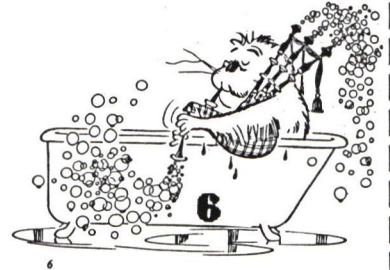
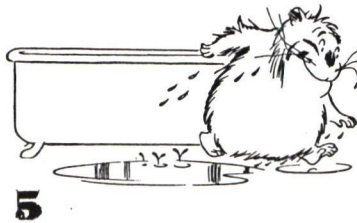
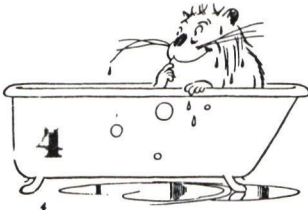
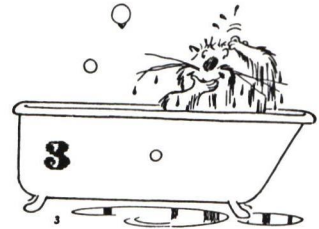
WHAT DID JIMMY HAWTON GET WHEN HE DROPPED HIS QUADRUPLE-NECK STEEL GUITAR DOWN A MINE SHAFT??.... Ab minor. OOOps! Sorry about that, Carlos!



KOLOHE



2



WHERE THEY ARE PLAYING

ROYAL HAWAIIAN SHOPPING CENTER Music of Hawaii, May 1991. Yes, they are definitely interested in hiring groups that feature steel guitar. I received a very nice letter from Charlian Wright, the Promotion Director. Steel guitar players of Hawaii (all islands) should apply to Charlian Wright, Promotion Director Royal Hawaiian Shopping Center, 2201 Kalakaua Ave, Suite A500, Honolulu HI 96815 ph 808-922-0588. Courtesy of the Royal Hawaiian Shopping Center, a calendar of free events at the Center plus a free drink coupon will be given out to our convention guests at the Queen Kapiolani Hotel.

EMMETT NOLAN (see Kumakagab) plays every Friday 8:00 p.m. to 12:00, Saturday 8:00 p.m. to 12:00, and Sunday 6:00 p.m. to 9:00 at Esmond's Restaurant, 804 WEHRLE DRIVE at Union Road, Williamsville NY 14221, ph 716-634-1804

1990 HAWAIIAN STEEL GUITAR HO'OLAULE'A IN HILO takes place at the Seven Seas. Time: 5:30 to 9:00 p.m. January 11th. This event is sponsored by the Parks and Recreation Dept., County of Hawaii. Please turn out to enjoy the beautiful music and show your support for steel guitarists in your area. Arrangements are being made by our Hawaiian representative John Auna.

WHO'S PLAYING AT THE SHERATON MOANA SURFRIDER? That's the old Moana Hotel, from where the Hawaii Calls radio show originated, now refurbished and re-named. I reported to you that Barney Isaacs (the last steel guitarist to play the Hawaii Calls show) had been dismissed from his playing position there, to be replaced by a piccolo player. Well, Vic and

Nancy Rittenband advise us that there is now a return to Hawaiian style music, but no steel guitarist. They've had an overwhelming response from the public, which should tell them something about the popularity of Hawaiian style music. From 7 - 11 a.m. Pumehana Davis (harpist) performs for your breakfast in the Banyan Veranda. Charles K.L.Davis (piano and vocals) does lunch until 2:00 pm, joined by Emma Veary during the dinner hours. Poolside three groups alternate, "A'oi'a", "Moe Keale Trio", and "Olomana". When you go there, be sure to COMPLAIN to management about the lack of steel guitar. Thanks, Vic and Nancy.

SEATTLE AREA HAS HAWAIIAN JAM SESSIONS

Eric Madis, who lives there, says, "There is a monthly Hawaiian jam session at the Shogun Restaurant on Federal Way. Ralph and I both went to it last week. The next one is scheduled for Nov. 11th. It is important to note that this is geared toward Hawaiians and Hawaii-philis of all ages, so music is both contemporary and older. Steel guitars are welcome and fully appreciated, but many participants don't know the old tunes such as Hilo March, On the Beach at Waikiki, etc. So be prepared to do tunes by the Makaha Sons of Niihau and Brothers Cazimero, as well as the old time stuff. The feeling is great and the folks are terrific. Anyone can call me at 206-362-8331 if they want information. The last one was Sunday evening, October 14th." Thank you very much, Eric. I expect there will be more sessions in 1991. I think we must check it out. Eric performs Hawaiian style in the Seattle area with his group, the Big Kahunas. His wife Eileen is one of his dancers.

THE HERITAGE SERIES is an exploration of the rich cultural heritage of Hawaii and its people. If you're in Hawaii on the last Sunday of the month, tune in to radio station KCCN 1420 AM at 12:30 pm. If you miss it, you can catch a rebroadcast on Wednesday evening 7:30 ten days after the original broadcast. KCCN is the only radio

station where you can hear the real music of Hawaii.

THE KAPALAKIKO HAWAIIAN BAND featuring steel guitarist Dwight Tokumoto has a busy schedule in the San Francisco area:

Friday nights at the South Pacific Seafood Restaurant from 7:30 to 10:30 are: Jan. 11, Jan. 18, Jan. 25, Feb. 1, Feb. 15, and Feb. 22

Jan. 12 O Ka'ahumanu Wahine Ali'i Ahahui Crabfeed, Hayward CA 4:30 pm

Feb. 8 and 9 with the Cecilio and Kapono (Beamer) show at the Holiday Inn Financial District, 750 Kearney St. San Francisco. Two shows each evening, 8:00 and 10:00 in the Gold Coin Lounge. Music starts at 5:30 pm and goes to 1:00 am. Phone 415-433-6600 ext 2835 or 2836

May 4th - Stanford University Hawaiian Club Lu'au, Cowell Cluster Lawn, 517 Cowell Lane, Stanford University Campus, Palo Alto CA. Doors open 4:00 pm, show 5:00 pm with floor show. Ph 415-497-1393

May 11th with the Peter Moon Band. Calvin Simmons Theater, Kaiser Convention Center 10 Tenth St., Oakland CA. 8:00 pm 415-548-8708

HAWAIIAN RADIO SHOWS ON THE WEST COAST:

Saturdays 6:00 - 9:00 am station KAZN 1300 AM, Pasadena CA. James Grant Benton (Bradda Bradda) formerly of KCCN Honolulu and Hollywood actor and stuntman Branscombe Richmond (Dugee Mo'o) have hit the airwaves with a zany Hawaiian music show. Request lines 818-351-1300, 213-627-1300, or 714-740-2744

Saturdays 7:00 - 9:00 am station KUGS 89.3 FM, Bellingham WA. Cliff Kawana features Hawaiian music and talk story.

Sunday 8:00 - 9:00 am station KGIL 1260 AM, Mission Hills CA. Maebelle Librando and Makapiapia feature news of Hawaiian community events and music.

Every second Wednesday 1:00 - 2:30 pm station KPFA 94.1 FM, Berkeley CA. Lorena Kalehua Nelson hosts a Hawaiian show with Hawaiian

events, advertising Hawaiian businesses, featuring good Hawaiian music.

CHARLES K.L.DAVIS is performing at the beautiful newly-redecorated Moana Hotel Banyan Court at noon on weekdays and on Sunday evenings with Emma of the beautiful Hawaiian voice. The Banyan Court was the scene of the world famous "Hawaii Calls" radio show with Hawaiian music and hula every Saturday from 1935 until 1976.

THE KAPALAKIKO HAWAIIAN BAND featuring Twilight Tokumoto on steel guitar will travel with their halau from San Francisco to Las Vegas the last week in June for a hula competition. The hosting group, Wayne Panoke's halau, has the

band in which Sue Keli'i plays steel. Members who can manage to get there will be in for a treat. Want to know more about it? Phone Saichi Kawahara, leader of the Kapalakiko Hawaiian Band, at 415-824-0639 That should be a big event. Maybe WE could go too??

OWANA SALAZAR, our newest scholarship fund recipient, has her own show every afternoon at Harry's Bar in the Hyatt Regency. It's the open space in the centre where the waterfall roars. She will no doubt include steel guitar in her show when she feels ready. Jerry says she'll be Hawaii's Barbara Mandrell. In that same building you can catch the ukulele virtuoso **Ohta San** playing in a small bar outside a dining room near the top of the escalators. That's during dinner hour every day.

HE AHA KŌ MAKEMAKE?

BOB BROZMAN'S THREE ADS:

(1) **OOOPS!** This one is for recordings. See Da Kine Disc for it.

(2) **NATIONAL METAL BODY GUITARS, TENOR GUITARS, MANDOLINS, UKULELES WANTED** Top dollar paid for the right instruments in good original condition. Serial numbers of any National products wanted for listing in upcoming Hlstory of National book. I have several fine vintage Nationals for sale at any given time, always excellent original condition and ready for the musician to play.

(3) **RARE 78 rpm RECORD DESPERATELY SOUGHT!!!** Up to \$2,000 paid for a copy of the following disc:

Titles: Ua Like No A Like - Aloha Means I Love You

Artist: Tau Moe's Hawaiian Jazzites

Label: R.C.A.Victor 54769 (Made in Shanghai, China 1934!)

OR OTHER TITLES ON THIS LABEL BY THESE ARTISTS. I seek this record so that Tau can hear it, and so it may be used in the documentary film I am producing about the Moe Family. Bob Brozman, Box 1181 Ben Lomond, CA 95005 408-336-8307

TRIPLE NECK RICKENBACKER, (8 strings) was on display at the back of the hall in Joliet as a sale item. Frank Miller wanted to talk to the owner about it, but by the time he got "a round tooit", it was gone. Can anyone put Frank in touch with the owner of that guitar? Frank Miller, 3403 E. Main #2714, Mesa AZ 85203 602-830-2496

HSGA MEMBERSHIP LISTS IN GEOGRAPHIC ORDER now available. Members are listed in alphabetic order by countries, except for the U.S.A. wherein members are listed by state. This is an ideal travel companion - helps you to meet club members and make new friends as you go. You might be surprised to find out how many live in your area. To order, send \$5.00 to H.S.G.A., Box 3156 Bellingham WA 98227. Proceeds go to newsletter fund.

SOL HO'OPI'I RECORDINGS WANTED. Doug Smith of 2582 Medway Carlisle Rd., Medway OH 45341 ph 513-849-6819 has bought every recording that has been offered for sale that he knows of, but he suspects there are many more to be had. If anyone can help him find a new source, please contact him. He signs himself "Obsessed with Sol".

DR. KANAHELE'S BOOK "HAWAIIAN MUSIC AND MUSICIANS", no longer in print, has become a collector's item, usually selling for around \$35.00 and well worth it. No longer available in bookstores, it's a hard-cover encyclopedic listing of Hawaiian musicians, instruments and songs from origins to the present. We now find it listed for sale in "Elderly Instruments" Books and Video Tapes catalog, 1100 N. Washington PO Box 14210 Lansing MI 48901, ph 517-372-7890 The price - what a bargain - \$12.75!! Thanks for bringing this to my attention, Doug Smith.

READER'S DIGEST HAWAIIAN ALBUM SET - up for grabs. Emmett Nolan, 102 Crossman, Buffalo NY 14211 716-892-0314 wants to know if anyone needs it.

RICKENBACKER 7 OR 8 STRING STEEL GUITAR WANTED, also good language instruction book for learning the Hawaiian language. Jimmie Douglas, 36 Marmion PDE, Taringa QLD 4068 Australia (Jimmie is currently studying the Japanese language, which he says is a "laborious task".)

WEISSENBORN GUITARS Our new member Charles Chase of Folk Music Center, 220 Yale Ave., Claremont Ca 91711 714-624-2928 says he has a few of these in stock. Weissenborns are old-style acoustic guitars made of koa wood, the originals made in Germany. They are collector's items.

WANTED TO BUY: "Richenbacher steel guitar with 7 or 8 strings, ebonite with metal plates and no tone pot, preferably with case and preferably in mint or near mint condition. Price: the cheaper the better, but I know what these instruments are worth now. Also, I would rather a 30's guitar. Don't ask for much, do I?" says our new member Jimmie Douglas of 36 Marmion PDE Taringa QLD 4068 Australia. Jimmie expects so many calls he's had two telephones installed: 07-870-8834 or 07-8708457. Jimmie is a beginner, uses E6th on the 6-string he has now. He's learning to read notes, and plays by ear. Any help you can give him would be much appreciated.

TABLATURE ARRANGEMENTS FOR STEEL GUITAR IN D13TH OR E13TH TUNINGS wanted by Del Kruzan, 239 W. Fisk St., Box 451 Macomb IL 61455

JERRY BYRD STEEL GUITAR VIDEO TAPE, BOOKLET, AND AUDIO TAPE. VHS to U.S. destinations \$54.95 plus \$3.00 mailing = \$57.95. VHS to Canada \$54.95 plus \$4.00 mailing = \$58.95. VHS overseas \$54.95 plus \$7.00 mailing = \$61.95. PAL overseas \$69.95 plus \$7.00 mailing = \$76.95. Order from HSGA, Box 3156 Bellingham WA 98227 604-263-8944

CHRISTMAS TREE ORNAMENTS 3 1/2 inch long shiny gold National tricone steel guitar, electric bass, violin, 8-string mandolin or lute. Excellent Christmas gifts for the musical person, or outrageous earrings for the yuppie. No kidding! \$20.00 per set of 4. Also, club logo ballpoint pens \$1.00 each. Proceeds to general fund. HSGA Box 3156, Bellingham WA 98227

CONVENTION VIDEOS FOR SALE See description on page 40, October 1990 issue, also videos of previous conventions \$15.00 per tape for Canada and U.S., \$17.00 for overseas. I can never figure out how Clay does this. The post office charges us \$10, to \$12 for an overseas mailing of the educational video. Sometimes they'll give us "Book Rate" for \$7.00 but usually the answer is, "NO!" Order from Clay Savage, 6939 Kingston Court, Port Richey FL 34668 813-863-0804

INFORMATION WANTED: We're compiling a directory of kumu hula (teachers of hula) in Hawai'i, U.S.A., Mexico, Canada, and overseas. Please send names of kumu hula, names of halau (hula schools), addresses and phone numbers to: Kapalakiko Productions Calendar of Hawaiian Events, 3741 - 26th St. San Francisco, CA 94110 or call 415-824-0639

VINTAGE OAHU METHOD FOR STEEL GUITAR dating back to 1943. Beginner's lessons #1 to #39, plus a few Advanced Lessons, about 75 copies in all. For Spanish guitar lessons #15 - 90, about 78 copies. Selling price \$25.00. Ken Stockdale, #302 - 1280 Madison Ave, North Burnaby BC V5C 4Y5, phone 604-291-8958. Ken does not wish to mail them, you would have to pick them up.

FROM THE CATALOG PUT OUT BY "WORKSHOP RECORDS" Box 49507 Austin TX 78765 phone 1-800-543-6125 9-5 Mon-Fri (Central Time), several items might interest you. Someone asked whether such an item exists - a Dobro capo!! for \$21.95, item #1449. The "Guitool", an all-in-one guitar tool with four hex keys, a slot and a Phillips screwdriver, and wire cutter \$19.95 item #1458. Mark Leaf, "The world's most desirable heavy duty instrument cases" to protect your irreplaceable guitar. High priced but worth it. \$525.00 item #1457.

"GOING TO FINLAND" FUNDRAISER VIDEO CASSETTE. See description in "Aloha Pumehana" section. \$25.00, order from Ulalia Berman, Box 5166, Kailua Kona HI 96740

HSGA BUSINESS MEETING

GENERAL FUND

The General Fund is bursting with good health these days. We've had a few more donations and sold some Christmas tree ornament sets and club logo pens, PLUS sales of 118 educational videos. Here's the score:

Donations received:

Ken Gibson	\$ 27.05
Rudolf Barten	23.00
Marilyn Solby	15.90
Del Kruzan	15.00 (sale of collector's dolls)

Ralph Kolsiana	15.00 (sale of tape recordings)	
Dorothy Jones	31.00	
Sale of 16 club logo pens	16.00 donated by Rudolf Barten	
Sale of Christmas tree ornaments	<u>130.00</u>	
Total.....	\$ 272.95	
Balance in fund as of last newsletter:		\$ 833.57
Plus donations and sales		272.95
Plus sale of 118 videos		<u>4738.95</u>
<u>Balance in fund as of Dec. 10, 1990</u>		\$ <u>5845.47</u>

Marilyn Solby made her donation as a thank-you to the club for a successful sale of her steel guitar through the newsletter. There is never any charge for members to place an ad, but YES, it is pretty nice to receive a donation. **Del Kruzan**, you will remember, was offering collectors' dolls specially built for HSGA. The doll maker was adding a little sash that reads "1889 - Hawaiian Guitar - 1989" with miniature flowers at each end of the sash, for just an extra \$2.00. However, mailing costs turned out to be higher than expected and only three orders were received. That means the ladies who did order them now have a very limited edition item. Del is considering bringing this doll sale to a close, so if anyone still wants to order, I believe this is "last call" and you must contact Del to find out what changes in price and detail have been made. 239 West Fisk St., Box 451 Macomb IL 61455. Dolls are not made up in advance so you must expect to wait for yours to be specially done.

Ralph Kolsiana is sharing the proceeds of record sales with us. See item in Da Kine Disc section. Thank you very much, Marilyn, Del, Ralph, Ken, Dorothy, and Rudolf.

Video sales are coming closer to paying for the cost of production. That cost is partly owed to the club's general fund and partly owed to an anonymous member who helped us with temporary financing. Scotty is our best salesman, he has a list of contacts that makes us look like a peanut operation.

Once the video cassettes have paid for themselves, we will have accomplished what we set out to do -- that was it!! To produce an educational video for the use of our members, and for posterity. There is one thing we've overlooked, though. So far we have had the benefit of the expertise, the great teaching skill, the charisma and the fine reputation of one of steel guitar's greatest virtuosos. We haven't paid him a cent for it. After much discussion with the board members (and I hope you will agree), we have decided to give the selling rights to the video back to Jerry. We'll continue to advertise the video through this newsletter and to handle the sales until this order of 300 VHS plus 30 PAL have been sold, but the proceeds will no longer be declared in the newsletter because they will be going to Jerry. Right?? Right!

THE U.S. POST OFFICE says that they will give faster delivery service on letters bearing the extra 4-digit zip code. (For example: Orval Baker of Idaho Falls' zip code with extra 4 digits is 83406-6544) So, if you can find out what the extra four numbers should be for your address, let me know them and I'll be happy to punch them into the computer. It might mean that your newsletter will arrive a day earlier.

HSGA DONATIONS TO HALL OF FAME FUND

In the October newsletter we acknowledged a total of \$735 donated to The Hall of Fame by HSGA members. Carlos Minor has added \$20.00 to that, making a new total of \$755. Thank you, Carlos! It's never too late. Anyone who has had many hours of soulful enjoyment, listening to the steel guitar stylings of the great David Keli'i can show their appreciation by becoming one of those who have honored him. It

costs Scotty and Tom Bradshaw about \$1200 to make up each bronze plaque that hangs in the Hall of Fame at the Clarion Hotel in St.Louis. Funds sent to Scotty at 9535 Midland Blvd. St.Louis MO 63114 will be acknowledged in this newsletter. BUT you must tell Scotty that you are an HSGA member. The Hall of Fame has been managed by DeWitt Scott and a committee since its inception in 1978. Any questions? Phone Scotty at 314-427-7794.



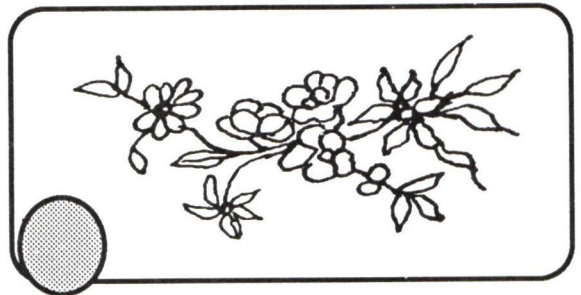
DR. PENTTI LEFT US LAST SEPTEMBER. Members who met him at our Joliet convention will find this hard to believe. Dr. Pentti Airene, the tall handsome dental surgeon from Finland who brought with him an amazing steel guitar which he had built himself, passed away in September. He had said goodbye to us at the airport in Chicago on August 24th, and phoned us at home in September to say how happy he was about the convention. He told us with great enthusiasm about his plans to bring a group of Hawaiians to the Folkmusic Festival in Kaustinen, Finland. The group of Hawaiians he was inviting were the three ladies John Auna had brought with him to Joliet, whom we have been calling "The Kupunas". I told you about that in the last newsletter. The person to co-ordinate plans in Hawaii was Ulalia Berman.

Ulalia has written to me expressing her thanks for the wonderful time they had with the new friends they met in Joliet. She says, "We are now in the process of doing fundraisers to help get 32 people to the KAUSTINEN FOLKMUSIC FESTIVAL. This next bit of news seems very hard to relay as I still find it hard to believe. Our friend, Dr. Pentti Airene, passed away in September. The actual date is unknown to me. I called to tell him that we were filming a portion of NA MEA HAWAII - Hawaii and its beauty - and his son said that his dad had

passed on. It was very difficult to talk so I said aloha. What a shock! Anyway, since I was the only one who knew of his passing, we made our film and sent all the needed information to Finland.

We are positive it's a "go", so we are now working on sending all our information to the state, businesses, airlines, just all the people we know to aid us financially. Our film is \$25.00 for a VHS tape: tee shirts with our halau logo, lau lau sale, car washes, etc. for the ULALIA SCHOOL OF HAWAIIAN DANCE 'GOING TO FINLAND' FUNDRAISER. Lots of work for a worthy challenge, to share Hawaii and its people with song, dance, and love through ALOHA..... We will present our program dedicated to the memory of Dr. Pentti Airene."

ED: Thank you, Ulalia. I will list the video for sale in our buy and sell section.





*PENTTI POSED WITH THE THREE KUPUNAS
WHEN THEY WERE INVITED TO INSPECT THE GUITAR HE HAD BUILT AND
CARRIED WITH HIM TO JOLIET. IT IS BOTH ELECTRIC AND ACOUSTIC. THE
WORKMANSHIP IS EXCEEDINGLY BEAUTIFUL
FROM L - R, THE LADIES ARE: ULU VISSER, AMY FRIETAS, AND ULALIA BERMAN*

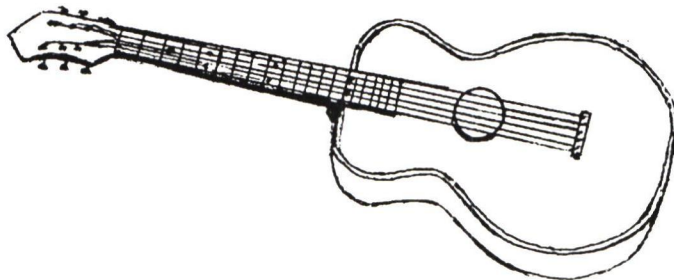
Photo by Pentti Airene

Members have been asking our advice about certain promotional material they have received in the mail. If we know of a good thing that's being offered, we'll give it a "boost" in this newsletter. If it's not mentioned in the newsletter, there are two possibilities: (1) we don't know about it, or (2) we can't recommend it. If it's an offer that sounds too good to be true, very likely it is.

WELCOME TO NEW MEMBERS

Please join with me in greeting these new members and welcoming them to HSGA. I hope they will find good music, good times, and good friends through this club. Reach out to people. You'll find the warmest, most generous, most friendly people are lovers of Hawaiian music and steel guitar. We look forward to meeting you at our conventions. Please come if you possibly can.

NEW MEMBERS	
ARMSTRONG, ELMO TX	DOUG LOMAX, AUCKLAND NEW ZEALAND
CHARLES CHASE, CLAREMONT CA	GENE MCGOWAN, PORTLAND OR
JIMMIE DOUGLAS, TARINGA QLD, AUSTRALIA	LAVERNE MILLER, TINLEY PARK IL
ROBERT ERICKSON, LOS LUNAS NM	JAMES H. NEYLON, RAHWAY NJ
CHARLOTTE KINGSBURY, MAPLE RIDGE BC	WILLIAM J. NICHOLSON, VICTORIA BC
JUDY LAMPEE, SEPASTOPOL, CA	KEN STEVENSON, TRIABUNNA TASMANIA, AUSTRALIA
	ETHEL WOOLLEY, PLANT CITY FL
CHANGES OF ADDRESS	
KIM BERDICK, 839 W. 51ST ST, NORFOLK VA 23508-2023	
EVERETTE BOYER, 115 W. GLOUCESTER, GLADSTONE OR 97027	
DAVE BRUSSEAU, 4585 1/2 LODOGA STONYFORD RD, STONYFORD CA 95979	
JOHN DeBOE, PHONE 813-577-2911	
JODY EULITZ, 5117 ELLA LN, SANTA BARBARA CA 93111-2513	
WILSON FORTE, 1328 W. SOUTHERN AVE, S. WILLIAMSPORT PA 17701-7148	
KAZUNORI FUNAO, 808-129 HIGASHIGAOKA, KISHIWADA, OSAKA 596, JAPAN	
LOUIS P. LYTTLE, 2605 OLD SALEM DR., COOKEVILLE TN 38501	
BRUCE MORRISON, 243 MENARD ST. LONGUEUIL QUE J4L 1J6 CANADA	
EVERETT D. STEEN 722 N. FRANKLIN, PORTLAND IN 47371	
CHARLES VAN VLACK 5101 N. AIA LOT 68, FT. PIERCE FL 34949	



A MAJOR TUNING

SLOWLY, WITH EXPRESSION

Ku'u Ipo I Ka He'e Pui'eone

TRADITIONAL

Arr: L. Ruymar

E
C#
A
E
C#
A

Chords: F, B^b, C⁷, F

Chords: B^b, F, C⁷

Chords: F, C⁷

Chords: B^b, F, C⁷

Chords: F, F⁷, B^b

Chords: F, C⁷

Chords: F, F⁷, B^b P.H.

Chords: P.H., F, C⁷

Chords: F, C⁷, F, C⁷

Ritard. Chords: F, G^b, F M⁷

ISA LEI (FIJIAN FAREWELL)

E
C#
B
G#
E
D

C G7 C

8 $\overset{R}{10}$ 12 12 - 8 7 8 10 7 8 8 - - - - -
8 9 11 11 8 6 8 9 6 8 8 5 $\overset{R}{6}$
4 6
I - sa,
I - sa,

C F

8 $\overset{R}{10}$ 12 12 - - - - - 13 $\overset{R}{13}$
8 9 11 11 13 13
I - sa, you are my on - ly trea - sure. Must you
I - say, vu - la - gi la - sa di - na, No - mu

C G7 C

12 12 - 8 7 8 10 $\overset{R}{7}$ 8 8 - A - P.H. $\overset{\wedge}{8}$ -
11 11 8 6 8 9 6 8 8 $\overset{R}{8}$
leave me, so lone - ly and for - sa - ken? As the
la - ko, au na ra - ra - wa ki - na? Ca - va

C F

13 $\overset{R}{13}$
3 3 - 3 5 3 8 $\overset{R}{10}$ 12 12 - - - - - 13 13
ro - ses will miss the sun at dawn - ing, EV - ry
be - ka, ko a ma - i ca - ka - va, Ni ko

C G7 C REFRAIN G7

12 12 - 8 7 8 10 $\overset{R}{7}$ 8 - 8 - - - - 10 $\overset{R}{8}$
12 12 8 7 8 10 7 8 8 8
mo - ment my heart for you is yearn - ing. I - sa
la - ko, au na se - ga ni la - sa, I - sa

F F C

7 5 5 - - - - 8 $\overset{R}{5}$ 5 3 3 3 - - -
6 4 4 8 4 4 3 3 3 10 $\overset{R}{8}$
9 8
le - i, the pur - ple shadows fall Sad the
le - i, na no - qu ra rarawa Ni ko

C G7 C C1 F P.H.

8 8 - 5 6 8 10 $\overset{R}{8}$ 8 8 - - - - 8 $\overset{R}{7}$
8 8 5 6 8 9 8 8 8 6
mor - row will dawn up - on my sor - row. Oh! for -
sa na, vo - do e na ma - ta - ka, Bau na -

F C A

7 5 - - - - 7 8 $\overset{R}{5}$ 5 3 3 3 - - - - 8 $\overset{R}{10}$
6 4 6 8 4 4 3 3 8 9
get not, When you're far away pre - cious
nu - ma, na noda - tou lasa, Ma - i

1. C G7 C

12 12 - 8 7 8 10 $\overset{R}{7}$ 8 - 8 - - - -
11 11 8 6 8 9 6 8 8 5 $\overset{R}{6}$
4 6
mo - ments be - side dear Su - va Bay. I - sa,
Su - va na - nu - ma ti ko ga. I - sa,

2. Ritard..... C F C F C G7 C

12 12 - 13 12 13 12 10 8 8 - - -
11 11 13 11 13 11 9 8 8 8 8 8 8
mo - ments be - side dear Su - va Bay.
Su - va na - nu - ma ti ko ga.

At the beginning of the REFRAIN, notes written as $10_{10} 8_8 7_6$ are to be played by pulling down on the strings with one finger so that you strike the #1 string first, then the #2 string, NOT both at once. This gives you a grace note effect.