

HAWAIIAN STEEL GUITAR ASSOCIATION

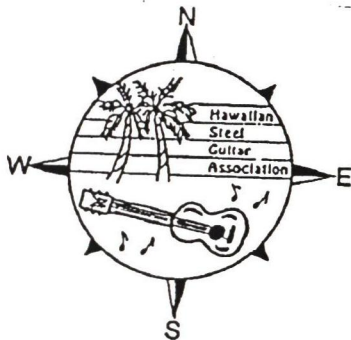
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HAWAIIAN STEEL GUITAR ASSOC.

H.S.G.A. QUARTERLY NEWSLETTER
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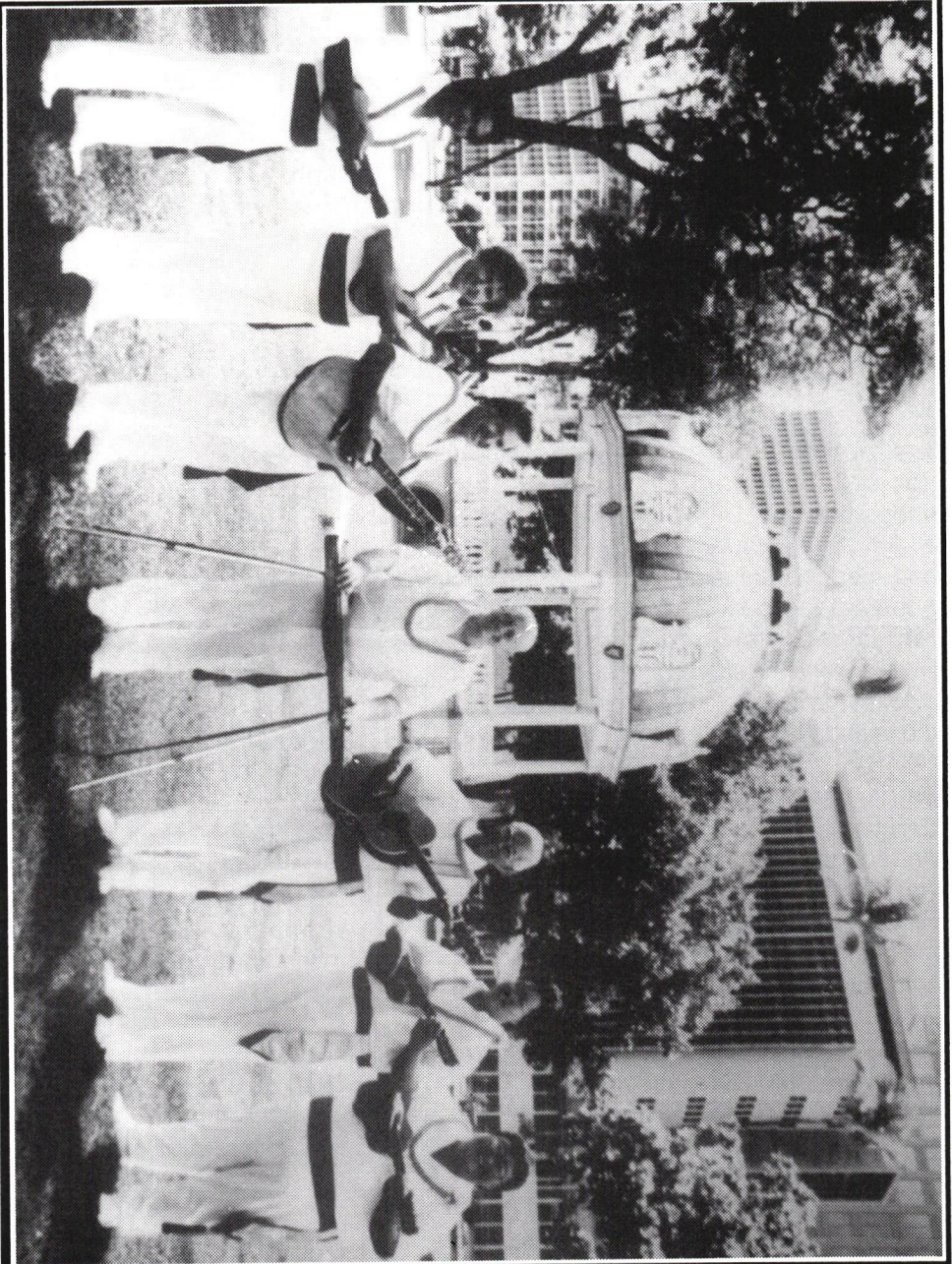
ENCLOSURES

"FAREWELL FOR JUST A WHILE" E13 - Arr. L. Ruymar
"MAPUANA" B11 - Arr. A. W. Ruymar
QUEEN KAPIOLANI HOTEL REGISTRATION FORM

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

MAIL AND PAYMENTS: Please address all mail to: LORENE RUYMAR, PO BOX 3156, BELLINGHAM WA 98227 or to: 2090 WEST 44TH AVE, VANCOUVER B.C. CANADA V6M 2E9. Please mail all payments in U.S. funds to: ARTHUR RUYMAR at the Bellingham address. Telephone 206-733-0234 in Bellingham, or 604-263-8944 in Vancouver (answering machine after four rings). Draw checks payable to H.S.G.A.
MEMBERSHIP \$24.00 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 Mar 1, 1992.

MEET ART PARELIUS



ART PARELIUS, STEEL GUITARIST
WITH ROYAL HAWAIIAN BAND GLEE CLUB
THIS IS THE GROUP THAT PLAYED IN CARNEGIE HALL JULY 16, 1988.

THE ART PARELIUS STORY

Here's someone I'm very happy to introduce to HSGA members. I have heard it reported so often that there's a really great steel guitarist who plays for the Royal Hawaiian Band, but it's taken a long time to track him down. For over 15 years he's played steel guitar at Germaine's Luau. Why didn't I think of looking there for him?

Yes, **Art Parelius** has been the steel guitarist for the Royal Hawaiian Band for over 20 years. To appreciate what that statement means, you need to know more about the excellence and the fine reputation of the RHB. It's the only full-time municipal band in the United States. It's made up of some 40 virtuosos who are more than equal to any musical task they are given. Music critic Leon Cohen said of them "...sensitive accompanying, effortlessly tight ensemble coordination, playing melodies and chords with near-perfect intonation. The band also includes a sub-group of dancers and a glee club. The glee club, for its part, delivers favorite Hawaiian songs while playing the steel guitar and ukulele, making evident the debt country-western music owes to the islands". That steel guitarist is Art Parelius.

You've heard the old joke of someone asking for directions, "How do you get to Carnegie Hall?" And the unexpected answer, "Practice!". Well, you can ask Art about that. In July of 1988 the RHB, with conductor Aaron Mahi, toured the mainland and performed in Carnegie Hall. Art's solo number was Maui Chimes, "Maui No Ka Oi" We believe he is the first and only person to play Hawaiian steel guitar in Carnegie Hall. Reviewing the show, the Honolulu Advertiser's Wayne Harada said, "You can take Hawaii out of Hawaii and still retain the Hawaiian spirit. Sopranos Nalani Olds, Nina Keali'iwahamana, and Cathy Foy have a magic of their own, and when you throw in such island wizardry as steel guitar

played by Art Parelius, then you're talking folk music". Tina Maples of the Milwaukee Journal put it this way. "The audience got a delightful sneak peek at the lighter side of the Royal Hawaiians with an appearance in the first half by the band's eight-man glee club. This singing and strumming bunch featured Art Parelius on steel guitar, which, with its haunting, tremulous cry, was one of the most recognizable sounds from the islands." Right. It's the signature sound of Hawaii.

I'd say Art has done a great deal of promoting the popularity of steel guitar. He's played with the band in Toronto, New England, New York City, Chicago, Milwaukee, Hiroshima Japan, and throughout the Islands. When we get to Hawaii we're going to want to hear you playing somewhere, Art. Can you give us a listing of where you might be playing steel in public during the last week of April and the first weeks of May, 1992? Please get it to me in time to be published in the April issue (by March 1st if possible). A little bird tells me we'll be sharing the Bandstand stage with the RHB on Mother's Day, Sunday May 10th. We couldn't get our usual Saturday booking, so we will hold our annual Steel Guitars in Kapiolani Park show BEFORE the band plays its concert and we can pick up where we left off and play again AFTER the band plays. Maybe we'll get to hear a steel guitar solo by Art Parelius on that day?? Please?

ALIKA HERRING TALKS STORY

In the late 1920's my *kaikua'ana* (brother) and myself were broadcasting on a radio station in Oklahoma City. The station was KFJF, later changed to KOMA. My brother played a beautiful steel guitar as well as slack key, and handled most of the steel playing. I did some occasionally but mostly doubled off on guitar and ukulele. We had a couple of the local musicians working with us and we did some excellent vocal stuff. This was before I lost my *leo* (voice) when they took my tonsils out. I used to do some falsetto and harmony work. Now I do everybody a favor when I don't *himeni* (sing). For awhile in addition to our regular broadcast schedule, we did a special Sunday morning broadcast. Radio was a lot more informal back in those days. This was a "by request only" show, that is listeners would call in with requests that we would play, the only requirement was that the calls had to be from out of state. We used to get calls from all over the middle west and even some long distance calls, like from Germany and South Africa. The phones would start ringing even before we went on the air.

Our little group (Herring's Hawaiians) had a lot of other work around O.C. - parties, etc. Some of this I had to pass up. I was still in school at the time and had to study once in awhile.

Many years later I was in O.C. long enough to do a 6-weeks stint on KOMA for Krazy Krystals, using steel guitar, guitar, marimba/vibraharp, and piano.

In the winter of 1931-32, I was in Kansas City for several months. We had a trio of myself, Bill Kamana, and Paul Randall. We were playing in one of the speakeasies down on the river front. If you are familiar with K.C., you will remember that

the main part of town sits pretty high above the river front and that there is a long hill going down between the two. This was midwinter and we did not have any transportation so every night we had to walk down the hill to the joint, then back up next morning with almost gale force winds both ways. *Anu, anu!* (cold, cold!) Talk about cold, I don't think there was anything between that hill and the north pole but a barbed wire fence and I think it was sagging a little. Anyhow, it was worth it as we did pretty well playing there.

Every few weeks - this was during prohibition - we would get raided. The *makai* would burst in and haul everybody off to the *hale pa'ahao*. Once there they would tell us to scram. In an hour or so we would be back in business and going full blast again. Of course we were always tipped off when the raids were going to take place, it was all a cut and dried set-up but I suppose the reports of the raids looked good in the newspapers.

A little later I joined my future *makuahunowai kane's* (father-in-law's) show (Kailua Hawaiians) and we worked around the middle west, playing theatres, schools, or just about any place we could put on a show. Kimo Kailua was terrific at booking our show into any likely spot. We would occasionally meet other troupers who would tell us, "Don't go to such and such a town, you can't get in there. They are not booking anybody." That is exactly where we would go and we invariably got to play.

We played a lot of schools in north Texas. A lot of the towns are not too far apart so we would come in the morning, book the show, and play it in the afternoon. Sometimes we could do a couple of towns the same day.

We also played a lot of the small theatres in the



area. Many of these were just movie houses, with no stage or provisions for any live shows. So we usually just used the space in front of the movie screen, or if it was not large enough, the space on the floor in front of it. Sometimes they would improvise a stage, sometimes with unexpected results. I remember one occasion when the stage consisted of planks laid over sawhorses. I had finished a number and was exiting the stage but was blinded by the spotlights and stepped on the wrong end of the board. It went one way and the guitar and I went the other. Fortunately it (guitar) landed on me, so there was no damage to anything except my ego.

Living out of a suitcase can get to be pretty tiresome so later, to get a little variety and fill in the gaps, I tried working with c/w groups. Some of this was not too bad, although hardly Hawaiian. Some of the western songs could be done quite

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nicely on the steel guitar. Some country music was something else, horrendous tempos and you soon learned to tell the difference between guitarists, guitar players, and git-tar players. And you haven't lived yet if you have never played a square dance number on the steel guitar. Also, I quickly found out that if you didn't play "Steel Guitar Rag" and "San Antonio Rose" you might just as well pack up your guitar and go home. I got so sick of these numbers I still turn a little green when I think of them. I used to try to play them in waltz time, 6/8 time, or whatever - anything to break the monotony.

I soon got enough of that. I ended up in Chicago playing Hawaiian music with Freddie Noa, Bill Lau and others, then later to the west coast where I played with various groups in Los Angeles and San Francisco. But that is another story for some other time. Me Ke Aloha - Alikia

CONVENTIONS & GET-TOGETHERS

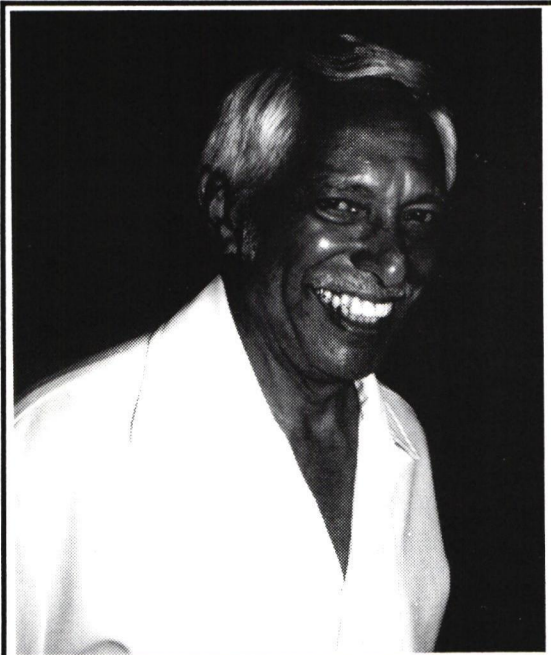
SPRING IN HAWAII. 1992 is not a convention year, but we still have people who like to be in Hawaii in April - May and we do have some club activities, so we have made arrangements with the Queen Kapiolani Hotel for convention rates. The dates we used in the agreement are Apr. 30-May 11 but they usually let you have the low rate for your full stay.

May 1st - Lei Day we expect to have steel guitars playing in Kapiolani Park along the procession route. We prefer to have the steel guitar players of Hawaii turning out to play for this one, and mainlanders will be on hand to play where needed. Rhythm guitars, ukulele, bass, all are welcome. **Sun. May 3** in the evening, the 1992 Steel Guitar Ho'olaule'a will be sponsored by Alan Akaka and

AIS. It's to be held in the evening at the Ala Wai Golf Course Club House. My guess is 7:00 pm. It's an easy walk from the Queen Kapiolani Hotel. **Sun. May 10** our 6th annual steel guitar show at the Bandstand in Kapiolani Park has a new twist. We were not able to get our usual Saturday booking, so we have arranged to share time with the Royal Hawaiian Band. Their Mother's Day concert is from 1:30 - 3:30, so we can play steel guitar there from 9:00 am to 1:00 pm and again after the band, if we wish. This could work out quite well, as there should be a good-sized audience there to hear the band. Our advertising will help the band to attract an audience and their advertising will help us. Again, we want this to be a concert **by steel guitarists of Hawaii** and we



ERNEST KURLANSKY' ON STEEL, WITH ELAINE LOO, MARJORIE SPENCER, AND KULANI PURDY ENTERTAINED AT LUAU, HULIHE'E PALACE, LAST YEAR'S CONVENTION



*HAROLD HAKUOLE, STEEL GUITARIST
UNABLE TO COME TO JOLIET LAST AUGUST
-G. LAKE PICTURE*

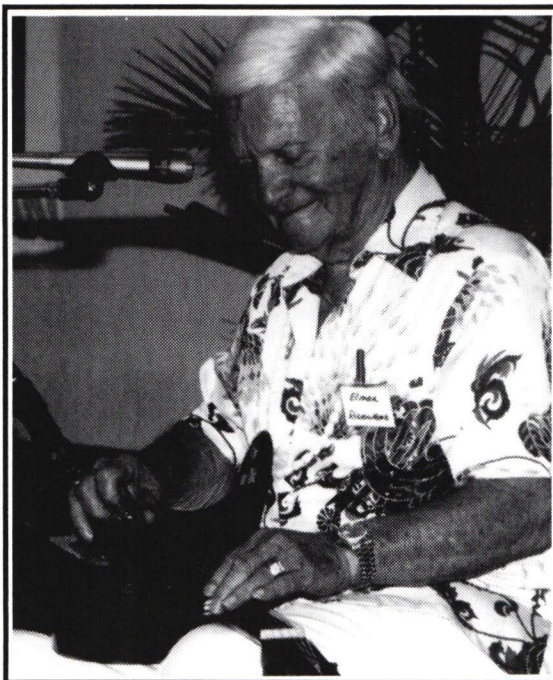
- the mainlanders - want to be there to assist and to fill in where needed.

Steel guitarists living in Hawaii- to play in both the May 1st Lei Day show and the May 10th Bandstand show, please contact either **George Lake at 922-0555. (ask for suite 2414 in Tower 1), or Frank Miller at 922-1589** to let us know you're coming. I'm not sure what date these gentlemen will arrive in Hawaii, but by the last week of April they should be there. Not just steel guitarists, but back-up musicians are wanted as well. This is a good time to become known if you're just starting out as a steel guitarist in Honolulu.

SIMI VALLEY GET-TOGETHER I don't know right now whether it's going ahead or not, but please phone **Sig Vogel 805-526-1837** if you haven't already done so. His date is **Sunday**

April 7, 1992 and I don't know what location, so you'll have to contact Sig for sure. His mailing address is **1101 Casa Grande Rd. Simi Valley CA 93063.** I think this is the first attempt to get Hawaiian steel guitar players together in the Los Angeles area. There are so many club members in California, this could work into something really good. But first it has to make a start.

JOLIET CONVENTION - It's definitely at the Holiday Inn, same as usual, and the dates are **Thursday, Friday, and Saturday, August 27, 28, and 29.** We don't know yet who the guest musicians will be. We just kind-of let things float, Hawaiian style, and something good always happens. By next newsletter we should know who the guests will be, but right now we can tell you **for sure** you'll have a great time, so mark your calendar and be there.



*ELMER (WORLD'S OLDEST TEENAGER)
RIDENHOUR DID MAKE IT TO JOLIET*

PROMOTING KIKA KILA

JOHN HILDEBRANDT of Burnaby BC made a valiant effort to contact radio stations in the Vancouver area to sell the idea of incorporating Hawaiian music in their programming. Says John, "The few that I managed to contact showed little or no interest. The feeling seems to be that it is the private domain of the 'geritol set'. Otherwise the interest is marginal at best. Rather hard nosed crowd in radio, I find, geared to ratings and motivated by the dollar." He closed his letter with a beautiful observation..."What's to become of it, one wonders. Jerry Byrd put a spin on it like none other could. Tragically it still goes begging. Hawaiian steel is the most compelling sound I have ever heard and maybe it will go back to its roots in Hawaii and be revived as the most beautiful instrument of all." Amen!

BILL STAFFORD played steel guitar on the soundtrack of the movie "My Own Private Idaho". In a letter to Scotty, he said, "I was invited to a screening of the movie last week. Anxious for you to see it. It starts out immediately with "E Mama E". It was quite exciting for me to sit there in a large screen theatre and hear my efforts through the large sound system the theatres have. Quite humbling. Eddy Arnold sang 'Cattle Call' during one phase and I was allowed to play a few chimes and some of my 'seventh slides' and was pleased with how that came out. Also had a few other special sound effects throughout the show - one in particular where I started out on my three lowest strings with the bar next to the pickup and did a very low slide to the fifth fret - no fuzz or any sound shaping. See if you can pick up on that being a steel guitar. It surprised the producer."

You first heard about the movie on p.29 of our July 1991 issue. The movie should have been released on October 11th and could be showing

in your town by now. Good steel guitar promoting, Bill!

HENRY ALLEN'S promotion of steel guitar through the First Annual Maui Steel Guitar Festival at the Inter-Continental Hotel was a sell-out. It happened Oct. 12, 1991 and was part of Wailea's Ho'olaule'a observing the Aloha Festival. Henry was host steel guitarist, his guests being Alan Akaka, Jerry Byrd, Barney Isaacs, and Casey Olsen. Hiram Olsen and Kalani Fernandes formed the back-up band, and guest singers were Marlene Sai and Genoa Keawe, with KCCN's Harry B. Soria as emcee. Proceeds went to the Hawaiian Steel Guitar Foundation Scholarship Fund in Henry Allen's care. The Maui News reporter Rick Chatenever did justice to the event and steel guitar was given the prominence it deserves. The day before the event he did an in-depth interview with Jerry, complete with picture, that paid a lovely tribute not just to the steel guitar but to the "Master of Touch and Tone".

But the best part of what Henry is doing is his work in the schools. As I reported in the last newsletter, Henry was chosen to be one of the Artists in the Schools because of his musical excellence and his ability to communicate with children. He is very busy presenting steel guitar to the children in the schools and it's going over with great enthusiasm. The kids said the steel guitar was "MTV cool" (whatever THAT is!) and every little kane and wahine in one grade two class promised to learn to play steel guitar as soon as they grew a bit older. Quoting from the program sheet, "The Maui Inter-Continental Resort has pledged its support to return the steel guitar with the children of the state and attempt to increase the number of younger performers. This special event benefits the newly created



HENRY KALEIALOHA ALLEN SURROUNDED BY ADMIRING KEIKIS AT KAHULUI ELEMENTARY SCHOOL
AT START OF ARTISTS IN THE SCHOOLS PROGRAM, MAUI

Hawaiian Steel Guitar Scholarship Foundation, and therefore hopes to ensure the perpetuation of this very special instrument." Hey, that's Right On, Henry!

NO HUHŪ?? See if THIS gets your dander up: The State Foundation on Culture and the Arts listed its annual budget for 1990-91 as over \$8.9 million, spent on furthering the arts, culture, history, and the humanities. NOT ONE CENT of that money went to promote or assist steel guitarists in 1990. The only item I see in 1991 that might involve steel guitar is the above-noted "Artists in the Schools" program. Do we have any other steel guitarists applying for it? Was anyone else besides Henry chosen? **(To apply, phone Artists in the Schools co-ordinator Dr. Ray Okimoto 396-2534 in Oahu.)** Hawaii leads the nation in per capita state support for the arts. Of the 8.9 million, about \$420,000 goes for "Music-Opera", all the rest goes for culture, history, and the humanities. So the \$420,000 is little enough, but nearly every item listed in the statement involves classical music. There is nothing said about ukulele or slack key guitar or steel guitar.

Instead of getting mad about it, we need someone with some business acuity to put together a special music school to teach everything related to Hawaiian traditional music. I know the ukulele is taught in the public schools and I know there are teachers giving private lessons on guitar. BUT!! Classroom ukulele is no match for personal instruction. Private lessons on guitar bring about musicians who play lead in the modern style but WHERE can a student go to learn to play proper rhythm back-up in the manner of a Hiram Olsen?? How about some upright bass lessons in the style of a Merle Kekuku?? How about some kī hō'alu lessons? A well-rounded musician must know how to play more than just one instrument. AND why not some instruction on steel guitar before it's too late? Jerry can't do it all. Barney and Alan do teach but they don't have much time for it. So, with a grant from the State Foundation on Culture

and the Arts and 4 or 5 talented teachers willing to put such a school together, we could have the beginning of something very good. Heck, why not include vocal instruction too? **All of this must be aimed at the traditional Hawaiian music style, not allowed to drift into the classics or Jawaiian or whatever lurks out there. Right??**

The teaching of hula is well supported, but how often do you see them dancing to recorded music? Are we short of musicians who know how to play for the dance show? We recently spoke to one of Hawaii's top professional singers to congratulate her on an excellent show featuring traditional Hawaiian tunes. We asked her why she had not chosen ukulele, steel guitar, and bass back-up instead of the reeds and horns that failed to sound Hawaiian. She replied that she'd much prefer the soft strings but "we cannot find steel, ukulele, guitar, and acoustic bass players who can read the score." Isn't that because training in serious musicianship is only given through classical and "modern style" instruction, whether it be in the schools or in private lessons? Are ukulele, steel, and guitar considered unimportant native instruments that you just "sort of pick up naturally" like a kazoo? If we think that learning to read music will spoil the ability to play naturally, we'll never be taken seriously as musicians, always expected to play "for nothing" because we're just having fun.

Think about it, all you young Hawaiians who are looking for a good career that will fit with your musical performing. Here's something new you can BUILD a career on. Think of all those great tutus who would be glad to lend a hand just to be passing on their culture, their knowledge, their skills to the young ones. If you don't do this, you cannot be angry about \$8.9 million of your tax money going to teach duets on flugelhorn and bazooka.

Another point to consider - one person pounding

away at a computer in Vancouver can do very little. This promotion of steel guitar will only be successful if it catches fire in Hawaii. It has to be done BY the Hawaiians FOR the Hawaiian culture and that's the only way it will work. So there's \$8.9 million out there looking for a home. Go get it!

(I'm kidding, of course. Only \$420,000 goes for music.) But then, this is music AND culture, isn't it?? Maybe the \$420,000 should be enlarged to cover a school for traditional music. Talk to the people at the State Foundation on Culture and the Arts.

MISCHIEF? OR MALICE?

I don't like items of a negative nature to spoil the happy tone of this newsletter, but I must make an exception in this case. It has to do with an article that was published in an attempt to discredit Joseph Kekuku as the inventor of the Hawaiian steel guitar. It further attempts to discredit HSGA's celebration of the centennial of that invention, in 1989.

I am referring to the article in the November 1991 issue of the Steel Guitar World Referral & Exchange, written by Fred Gagner. In his article, Gagner has not come up with any new evidence as to the origins of the Hawaiian steel guitar, he has just re-hashed the research report written by Kealoha Life (Alfred Hollis Randell) now living in Portsmouth, Hants, England. That report has been widely circulated and I believe it has convinced many people that Joseph Kekuku was not telling the truth when he claimed to have invented the steel guitar. Certainly when Guitar Player Magazine publishes an article, we all sit up and take note of the content. That same article was published by Dirk Vogel of the Aloha International Steel Guitar Club in June of 1989, right after HSGA celebrated the centennial of the invention by Kekuku in Hawaii, and now Gagner has taken it for a run around the block one more time. I would prefer to ignore it but I believe I must reply, in defence of Hawaiian history and the Kekuku family and simply to right a wrong.

First, Gagner refers to two great books which he has in his possession, Dr. George Kanahale's

"Hawaiian Music and Musicians" and Tony Todaro's *"The Golden Years of Hawaiian Entertainment"*. He makes them both appear to support his argument. I wonder if Page 367 of the Kanahale book is missing from Gagner's copy? After examining the claims made by Gabriel Davion and James Hoa and finding them to have some merit but also to be seriously flawed, Dr. Kanahale states, "With Joseph Kekuku, we have no such dilemma. The evidence is more plentiful and convincing that he not only discovered but developed and popularized the new steel guitar technique." He goes on to quote written statements of people who had first-hand knowledge of the event. In the Tony Todaro book, page 195, "One thing is certain - Joseph Kekuku is the undisputed inventor of the Hawaiian steel guitar." Kanahale and Todaro are both Hawaiian writers, reporting on a Hawaiian event.

Gagner refers to the beginning of the Hawaiian Steel Guitar Association in October of 1985. He was the editor for the first two years and then I, as president, took over the job at his request. Has he forgotten that along with his very first HSGA newsletter, each club member received a copy of a research pamphlet titled *"The Story of the Hawaiian Steel Guitar, Kīka Kīla"* written by Dr. Donald Kilolani Mitchell and published by the Hawaiian Music Foundation? Dr. Mitchell was a historian and teacher, on staff at Kamehameha Schools and the Bishop Museum. In his opening paragraph Mitchell quotes an earlier historian as follows: "This invention of the Hawaiian school

boy is the most significant contribution by Hawai'i to music, the introduction of an entirely new technique for the playing of stringed instruments, at least as far as the western world is concerned,' wrote Dr. Helen Roberts, a graduate of the University of Chicago School of Music. Miss Roberts was commissioned by the Legislature of Hawai'i in 1923 to make a thorough study of Hawaiian music. She learned the story of the steel guitar while its inventor, Joseph Kekuku, was in Europe playing before distinguished audiences which included kings and queens." (Notice that she learned of the invention by doing research in Hawaii while Kekuku was in Europe. It wasn't just his say-so.) Dr. Mitchell went on to add his own convictions as a historian, supporting Joseph Kekuku as the inventor.

So you have the word of four eminently qualified people living in Hawaii who have done real "hands-on" research, going back in time as far as 1923 when people with first-hand knowledge could be interviewed. All four, Dr. Kanahale, Tony Todaro, Dr. Mitchell, and Dr. Roberts, came to the same conclusion. Compare that with the "research" Gagner, living in Tucson AZ, claims to have done by reading and thinking about it. Reading whose work? This is a Hawaiian affair. Did he do research in Hawaii? He quoted to us extensively from a book of patents and inventions. I'm sure he did not find Kekuku registered there, but the degree of sophistication and affluence necessary would have been out of the question for a young Hawaiian lad from a small town, attending boarding school, to have patented his invention.

Although Joseph said that he was tinkering with his new style of playing from age 11 on, we decided that 1989 could be pinpointed as the actual year of invention. That's the year he enrolled at Kamehameha School (at age of 15) and had the assistance of his shop teacher, John Padigan, in building the steel bar (a four inch cylinder, says Dr. Kanahale), the three picks, and the nut that raised the strings off the fretboard.

He also changed the gut strings to piano wire, for better sustain. The fact that people in other cultures have slid objects up and down strings to change the pitch takes nothing away from Joseph's accomplishment. The possibility that he saw his elders lay the guitar flat on the knees and run some object up and down the strings as a party gimmick also takes nothing from the boy's accomplishment. He's the one who built the adaptations that turned it into a new instrument and took eight years developing the playing style and teaching his classmates. You can be sure that during school breaks his classmates went home to their villages, their islands, taking with them this wonderful new creation, so it spread like a prairie fire throughout the islands. Yes, the first steel guitars to make it to the mainland (as far as we know) came not just with July Paka but also with Tom Hennessey. July and Tom came to San Francisco in 1899 in a group of six musicians from Hawaii and made the first Hawaiian recordings on an Edison wax cylinder. We don't know whether it was July or Tom who played the steel on the first recording. It's true Joseph didn't follow to the mainland until 1904, but does that take anything away from his invention?

Gagner quotes Jerry Byrd as having his doubts about the Kekuku story. I have an article printed in the Maui News on October 11, 1991 in which Jerry told the reporter, "Kekuku modified his instrument by replacing its standard gut strings with piano wires, designing a nut to raise the string, then he invented finger picks and thumb picks. This was about the middle 1880's. It was first really considered a musical instrument in 1889." Gagner mentions Dr. Mantle Hood's writings, but did he contact Mantle to ask his opinion of the Kekuku invention story? Apparently not. He points out that DeWitt Scott (working with the advice of Jerry Byrd) did not see fit to name Joseph Kekuku to the Hall of Fame. He also points out that no other steel guitar club joined with HSGA in celebrating the centennial. True.

Could that be because of the destructive effect of Kealoha Life's research paper? I think it did a lot of harm. Let's take a closer look at it.

In Kealoha Life's personal life story, which he submitted to me and I printed in my July and October 1989 issues, he stated that his musical career, his whole lifetime, was centered in the British Isles and in Africa. No mention of being in Hawaii. Yes, I also have a copy of that research paper (saying that Kekuku did not tell the truth) which he sent to me. There are two very damaging statements, the rest is mostly conjecture, or irrelevant. One damaging statement is attributed to Pulu Moe who, says Life, was married to Joseph Kekuku's daughter and she stated in no uncertain terms that her father DID NOT invent the steel guitar. I am not keen on hearsay evidence. I mean, I could tell you that the Queen of England confided to me that she always uses Crest toothpaste. What could you do about it but believe me? Well, since Pulu has passed on, I asked Tau Moe (now living in Laie, HI) who was there in England at the same time and knows Life well. I am sure Life would approve of Tau as an authority on the Moe family. Tau has given me a signed affidavit stating that the lady in question WAS NOT Kekuku's daughter. Her last name was Keka'a. Similar, but not the same.

The second most damaging statement made by Life was hearsay again. He stated that his dear friend Charles E. King (who was a student at Kamehameha School) told him that the steel guitar could not have been invented at the school since the boys were forbidden to bring guitars and ukuleles to the school. Well, that's easy to check. Why didn't Gagner actually do some REAL checking? I got permission from Dr. Chun, Chief Administrator at Kamehameha Schools, to dig into their records. I have a good friend in the Communications Department at the school who helped. They have given me written reports by the teachers stating that the boys stood below the teachers' windows and serenaded them by

strumming guitars and singing Christmas carols. The teachers also refer to their student Joseph Kekuku as "a genius". To top it off, I now have a picture of the school's first band and there are guitars in the front row sharing space with horns and drums and whatnot. Not allowed at the school? Tell me about it! All of this will be published in the book "The Story of the Hawaiian Steel Guitar" which is being produced by HSGA. Be sure to buy a copy when it's available, it will be a heart-warmer.

Before we made our plans to celebrate the centennial of the invention of the steel guitar by Joseph Kekuku, I wrote to the Bishop Museum to have that decision authenticated. Elizabeth Tatar, the ethnomusicologist on staff at the Bishop Museum, gave us our letter of authenticity. A photocopy of that letter was published in HSGA's January 1989 issue. Has Gagner forgotten? Both Frank Fasi, Mayor of Honolulu, and John Waihe'e, Governor of the State of Hawaii, declared 1989 to be the Year of the Steel Guitar's Centennial, both acknowledged the Kekuku story as correct, and it's written into the state and city archives. Because of letters written by the Governor on our behalf, we expect the U.S. Post Office will issue a stamp honoring Joseph Kekuku. Such things take time, so look for it in 1993 or 1994.

Furthermore, I asked both Jerry Byrd and DeWitt Scott how they felt about being used in Gagner's essay (without being consulted) to appear to back up his point of view. Here's Jerry's reply: "It's all in semantics and terminology. If perfecting the tools of the trade constitutes being an 'inventor', then he is the inventor (Kekuku). And if he isn't, who is? Who else but he has a track record? The remark I made (on the Ho'olaule'a program cover): 'From its early days of technical development' etc. etc. is irrelevant. We're talking of the first days - not the changes that came much later—!! Until someone proves that another 'invented' steel guitar, I'll hold with Kekuku.

Quote me if you want to."

Yes, it's true that the Life "research" article did much harm by casting the cloud of suspicion over Kekuku's reputation and snatching from him the recognition he deserved. He SHOULD HAVE BEEN the first person named to the Steel Guitar Hall of Fame. His centennial SHOULD HAVE BEEN celebrated by all avid steel guitar fans, but discretion being the greater part of valor, everyone (but HSGA) stayed at home that year. I'm proud to say that we in the Hawaiian Steel Guitar Association had the courage to stand up and be counted. We were the only ones who cared enough to check into the story and find out the truth.

I hope that unhappy bit of "research" has finally been laid to rest and I also hope I have restored Kekuku's reputation to him (posthumously) and to his family. This is a matter of Hawaiian history

and Hawaiian pride. Oh, by the wayScotty has recommended that the Board of Directors approve the induction of Joseph Kekuku to the Steel Guitar Hall of Fame in 1993. God bless you, Scotty!! We're going to bring the total Hawaiian population to St.Louis to celebrate! (Now if the Post Office issues the Kekuku stamp at the same time.....hmmm!.) Start writing letters, Scotty!

(As for Scotty's dilemma regarding whether or not the word "inventor" can be used to describe Kekuku, the following is the ruling from the Canadian patent office, a reply from the American patent office hasn't yet been received. '*The invention must be new, useful, and show inventive ingenuity and not be obvious to someone skilled in that area. It can be a product, a composition, an apparatus, a process, or an improvement on any of these.*' I believe that means Canadian law would recognize Kekuku as an "inventor".)

KĪKA KĪLA KĀLĀ KULA

(SCHOLARSHIP FUND)

KĪKA KĪLA = STEEL GUITAR. KĀLĀ = MONEY, KULA = SCHOOL

SCHOLARSHIP FUND REPORT FOR JANUARY NEWSLETTER:

Jerry has three students ready for graduation: Eric Kinilau, Brian Lafferty, and Denny Hemingson. Later on he expects to graduate Isaac Akuna, and then another set of new students will be selected from the waiting list.

As Jerry reflected on the successes of past students he made this report, "Greg Sardinha is playing with Karen Keawehawai'i in her new show (which is EXCELLENT, by the way!) - so I now have five of my former students playing in Waikiki and one on an evening dinner cruise



boat. They are:

(1) Alan Akaka (2) Casey Olsen (3) Greg Sardinha (4) Paul Kim (playing with Clyde Lono) and (5) Anela Kahiamoe (on the cruise boat)." Yes, Jerry can afford to reflect with pride on "his boys". What you're doing in Hawaii, Jerry, is invaluable. Your work could be the turn-around, the guarantee that the steel guitar will survive.

Balance reported in Oct n/l		\$387.31
Received from Rolf Hansen	\$ 10.00	
from Rudolf Barten	20.00	
from David Pietsch	<u>26.00</u>	
	\$ 56.00	<u>56.00</u>
Total in Bellingham account-----		<u>\$443.31</u>

Jerry has about \$900 left in the scholarship fund and has only two scholarship students, Owana Salazar and Ululani Visser.

THE GREAT DEBATE

JACK BENNY, 68 Well, here's a malihini throwing in my 2 cents worth as regards your questions for debate in the HSGA. Yes, we should hold fast to the old stylings of Hawaiian steel guitars which were prior to 1959. My reason is that that style takes me in my imagination to a most beautiful place, full of good kind people, where the air is full of the scent of ginger blossoms, flowering trees and Hawaiian music played on steels with sweet singing voices accompanying. And yes, musical tastes do change with the times but the trash will always give way to the good stuff.

L'I'L THINKER, 35 "First of all, though I've played guitar for about 20 of my 35 years, I came to steel playing rather late having played many other styles of music including rock, jazz, bossa nova, folk, blues, and Celtic. I try to apply my steel playing to jazz, country, and blues in addition to appreciating and trying to master the beautiful traditional Hawaiian steel style. But wait - what exactly are these sweeter pre-1959 stylings? Are they Sol Ho'opi'i whose blazing work encompassed smoking jazz and blues - not to mention tin pan ally - or Ralph Kolsiana's work - which featured blazing solos that could easily have been played by contemporary hot jazz players like Django Reinhardt and Stephane Grapelle? Clearly, these Hawaiian players soaked up many kinds of music and made it their own. They weren't trying to play in pre-WWI

styles, yet they also didn't discard the musical language of prior years.

When bebop made its appearance in the late 40's, jazz giants such as Louis Armstrong and Benny Goodman practically tripped over one another in their eagerness to decry this "new" music and predict its imminent demise. Well, 50 years later it's still with us...having spawned post-bop, hard bop, free jazz, and surprise surprise..."new traditionalism". My point is that music, like any art form, grows by incorporating new ideas as each new generation expands on the sounds made by the previous generation. This has always been the case in every genre of music where players have "open" ears.

But where does this leave traditional Hawaiian steel? Exactly where it should be, a music to be studied, treasured, enjoyed and above all played. At the same time, we need to take a tip from Picasso and look in both directions at once. Preserve and teach traditional styles - they're a beautiful heritage - but also embrace new sounds, new horizons for the instrument. There's a wide musical world out there with room for all.

One last personal note: for those steelers among you who feel you're out of touch with younger players outside traditional Hawaiian playing, check out David Lindley's playing as a sideman

with the band El Rayo Ex. He plays rock lap steel with incredible taste and timing. One of his albums features a lovely solo played on an old Weissenborn acoustic steel."

ROBIN HOOD, 50 I feel the steel guitar has to be incorporated into the new music of today in order for it to survive. Of course there are so many more categories of music today than there were 25 years ago. The "New Age" or "New Wave" music is one category that I feel the steel could easily be adapted to. Also new tunings would probably have to be adopted as regular tunings as versus the standard tunings most of our members seem to be using (the C6 and A6 or B11). This thought occurred to me recently as I was playing various recordings. I noticed that as the era and the music changed so did the tunings. Just off the top of my head I would imagine a major 7th tuning would be more adaptable to some of today's music - especially the "New Wave" stuff. Then there's the tuning that Jules Ah See was using. I don't know the name of it. I think it is some kind of E13. Barney, Duke and Dick Sanft use it. It has a more jazzy flavor. The trick is to come up with something that still retains the Hawaiian "signature".

JOE, 59: I have the opinion that many HSGA players prefer the sound of the 40's and 50's. I must admit I do too. But this way of playing is, what we would say in Germany, "a knife with two edges". On one hand we prefer an old style that most young people do not like to hear any more. On the other hand we preserve the Hawaiian culture. Perhaps the difficulty is that we - regarding our duty to preserve - do not develop. Music style, say the style preferred by the big market of people who spend much money for music, has changed. We have to realize that the Hawaiian steel guitar will never (in my opinion) have great success if only the older tunes are played, with bass, guitar, and ukulele. I admit, it's the sound I like but it's not the sound people like in Germany for instance.

I've played Hawaiian steel guitar (with playback) every Friday since March 1991 in a Hawaiian restaurant. I take the Hawaiian tunes and put the background music into modern clothes. Success increases, people are more and more interested, including younger people. The "sweet, sweet Hawaiian music" can be played in a more "today" style and it remains sweet. I think this is the concession we owe to the younger people, because they are our future market. I, however, will continue to hear my favorite steelers such as Byrd, Akaka, Isaacs, and masters like them, with guitar, bass and ukulele. No drums.

40-YEAR-OLD REVOLUTIONARY "I have to admit that I'm pretty strictly a jazz age person. I also am generally turned off by manipulation of electric gadgetry to make it sound something like the playing of a musical instrument, to such an extent that I greatly prefer acoustic instruments. Electric is OK provided the electricity is used only for amplification purposes and only to the extent absolutely necessary. But that's not the question, is it? The question is not what to preach to the choir but how to woo the uninitiated. This is what the steel guitar needs: (1) Not necessarily one universal tuning written in stone but at least a standard tuning with great enough versatility to embrace most of both the modern acoustic style and most of the modern electric style, in short, able to play all of what has been played on steel guitar. An 8 string C6 based tuning with a 12 gauge 1st string tuned to G looks very good to me, whether a C6+A7 or C13 or C6 hardly matters (I favor the first). (2) A super picker who is a cross between Mike Auldrige and Jerry Byrd who can and will put some spirit into everything from 'Aloha Oe' to 'I Can't Give You Anything But Love' to 'I Wanna Hold Your Hand' to 'Born in the U.S.A.' (3) An instruction book in this tuning (the standard tuning) showing every Tom, Dick, and Harriet in the country how it's done.

The rest of us don't need to feel threatened by this. There are lots of Spanish guitar pickers who

don't use standard tuning (6-E,A,D,G,B,E-1). Every style ever played is still being played from renaissance to heavy metal. As far as I know new styles are continuously being either invented or embraced. This is what we want for the Hawaiian guitar. Remember, pioneers like Sol Ho'opi'i, Leon McAuliffe, Bob Dunn, Bob Paoli, and Alvino Rey who popularised the steel guitar were not traditionalists, they were innovators!!! Let's not work against future greats by stifling their creativity." ED: This debater gave me a chuckle because, as he says, "Nothing goes to waste in my house". He saves all the junk mail letters that come in, providing they have printing on one side only. He writes his letters to people by using the back sides of the junk mail, and re-uses the envelopes the same way, just blacks out the used side and addresses the unused side. I got my letter on the back of a fund-raiser for a Feminist Majority Foundation campaign. He must have searched his whole stack of junkers for that one!! Just for me.

MIKE PERLOWIN "FATMAN 45" (ED: I've broken the rules of the debate by giving the real name of this debater. I'm doing that because his contribution is very thoughtful and very complete. What he has to say is important and you members should have access to him to follow up on this if you'd like. Mike is listed in our membership list.)

Here's Mike: "As a pedal player with a rock and country background and very little knowledge of Hawaiian music, I really have no right to take any kind of stand on the 'great debate', but I do have some opinions which I'd like to share with you. Music, all music, is one of life's great pleasures. We listen to it or play it because it makes us happy. Therefore, if it pleases you to play traditional Hawaiian music, then by all means do so. If you want to do something different, then do that. Nobody has to change their playing style, and nobody should ever change their style just to try and please other people. Forget about trying to please others and just do what makes you

happy. The only thing that we as steel players should do that we are not doing is to recognize those players who are stepping outside our previous conceptions of what a steel guitar can do. The fact is that the non-pedal steel guitar has made a tremendous comeback and is more popular today than at any time in the last 30 years. Notice that I said non-pedal, not Hawaiian steel guitar. It is not the music that is making a comeback, but the instrument itself and it's doing it in of all places rock and roll music.

Ever since the late 60's rock guitarists Ry Cooder, Duane Allman, and Keith Richards of the Rolling Stones have been playing and popularizing what is called slide guitar - that is, playing a standard guitar with a metal or glass tube on one of the fingers. (Recently I saw Barbara Mandrell playing the guitar on TV this way) some of the players use standard guitar tuning and some use an open chord tuning. This style of playing was originally played by the Mississippi Delta blues singer/guitarists of the depression era, Charley Patton, Son House, and Robert Johnson to name a few. (In the opinion of this writer the greatest exponent of this style was a man named Fred MacDowell who was discovered in 1959 and recorded throughout the 60's for a number of labels.)

At any rate somewhere along the line, guitarists discovered that anything that can be played on a standard guitar with a slide can be played better on a non-pedal steel. I think David Lindley, who at the time was playing lead for singer Jackson Browne, was the first rocker to go public with a lap steel but whoever it was, they got the point across. Lap steels have become a big thing in rock circles. Instruments that were considered worthless 10 years ago are now fetching hundreds of dollars and high priced new ones are being made with high tech pickups, and in some cases palm pedals.

Though the style of music has changed, the

instrument itself is very much a part of today's music. In fact, there is a local rock band here in L.A. called 'Bombs Away' that has two steel players.

The questions must be asked, who are these young players? What are they doing? And how come nobody in steel guitar circles knows anything about them?

I can't speak for Hawaiian players, but I can tell you that in pedal steel guitar circles there is an incredible amount of resistance toward those players who are breaking out of the mold. Over the last few years a number of players have really broken away from country music and tried to expand the capacities of the instrument only to be shot down and criticized for being different. Marshall Hall in Florida recorded an album of classical music. Jim Alcorn in Texas is playing free form jazz. B.J. Cole in England and Chas Smith from Los Angeles are playing hypnotic new age music. Joe Goldmark from San Francisco plays rock and roll and over in Africa a man named Demola Adapoju has successfully introduced the steel into the native music called juju. None of these people are being recognized.

Last year at Scotty's convention Alvino Rey played with a 17-piece big band. Now I have to admit big band music is normally not my thing, but under these circumstances I was thrilled to watch this performance. Unbelievably, during the performance I overheard comments from others in the audience along the lines of "Why is this guy here? I didn't come here for this. I want to hear country. Why isn't he playing country?...."

The problem is not that people aren't playing new and different things. The problem is that those players who are doing different things are not being recognized for their efforts. These players and the new styles they are developing are important. They are the future. They should be nourished and cherished. They are the ones keeping the instrument alive and if the instrument

dies it will not be because of those who choose to play in the old ways, but because of those who refuse to recognize the new."

ED: I liked the way Mike presented his article so I asked him to send me samples of some of the new steel guitar sound. I do enjoy country music and soft rock, but I must admit my back is up and my ears are blocked against - (1) Rock. If it's so loud your brain threatens to explode, if the "singers" are screaming like they'd rip their throats out, or if the instrumentalists are showing no skill or artistry, just blasting through a lot of high tech gimmicks to make sound distortions, and last of all if it is portrayed in a depraved or Satanic way (2) Country, if it's played in a "pore white trash" mode, with the steel guitar whining and groaning and sounding like a tortured soul while the lyrics tell of the worst in human behavior with bad grammar to boot. Not all country music is like that. OK, those are my personal prejudices and I love the steel guitar too much to want to hear it debased by either of the above two options. You can be sure we did not receive Mike's recordings with expectations of good listening.

We always pick up the mail in Bellingham and as we head for home, the three of us in the truck, we listen to the tapes we've received. Who was the third party? Art's mum, 87. We call her "Super Gran" because she is just that. I'll tell you later how we felt about the tapes. First, I'll get back to Mike as he explains the tapes.

Mike: "**B.J. Cole, Jim Alcorn, and Chas Smith**, each working independently and apparently unaware of each other, have all succeeded in creating recordings that are on the absolute cutting edge of modern music.

Let me state right here that none of these recordings are related to country music at all and for those of you who are only interested in country to the exclusion of everything else, don't waste your time with any of these guys. The same thing

applies to those who only want to learn to play what's on the record. There are no licks to cop anywhere on any of these recordings. Let's look at them one at a time.

Jim Alcorn, from Houston Texas is probably the hottest player of the three. Alcorn leads a quartet that plays new age free form jazz. This is very different from and far more abstract than the more traditional jazz of Maurice Anderson or Buddy Emmons. Alcorn and his band don't play songs as we know them. Instead they play a theme and then take off on wild flights of improvisation, feeding off each other, creating multi-rhythmic and polytonal tapestries of sound that wash over you. It's very daring music. Alcorn is a man who is not afraid to go off into outer space and possibly crash land there. Some of this music is very jarring and disturbing and some of it is indescribably beautiful, but the overall result is a hypnotic ride to never-never land that leaves you wanting to stay there forever and never come back to Earth.

Another recording that strives for the same effect is **B.J.Cole's 'Transparent Music' on Hannibal records.** Cole may have arrived at the same place as Alcorn, but he got there through a very different path. Instead of jazz as a medium, Cole uses the music of the French Impressionist composers Debussy, Ravel, and Satie, as well as his own compositions. This music is not improvised. It is very carefully arranged and is much less daring and intense than Alcorn's but is somewhat easier to listen to. The three composers I mentioned are among the most inventive of all time in their use of advanced chord structures and sophisticated progressions. Country, as well as pop and rock music, does not use this kind of harmony and most of us grew up without learning about it.

This aside, the whole recording is very beautiful and Cole must be given credit for not just doing it but for getting it released by a 'real' record

company and not just a private steel guitar label. It should also be noted that this CD is getting quite a bit of airplay on the Southern California college radio stations, thereby exposing a lot of people to the sound of the steel guitar.

This brings us to our last mutant, **Chas Smith.** Chas is definitely the most unusual of the three. If the other two guys are from Mars, Chas is from another galaxy. His work is so far out that it could arguably not even be called music. Unless you knew he uses a steel guitar to create his sounds, you couldn't tell what instrument it is.

What Chas likes to do is pick the strings with the volume pedal all the way off so you never hear the picking, and then roll the bar around and take the resultant sounds and feed them into a series of echo units that are all feeding back into each other. What happens is that the various harmonic frequencies start coming through at different times creating almost a kaleidoscope of textures. It's very subtle and weird and very exquisitely beautiful.

This dreamy trance-like quality is typical of a lot of 'New Age' music, and clearly this is the audience all three players have in mind. All three have achieved similar goals coming from three different directions. Although all three have strayed from traditional steel guitar playing, all are bringing the instrument to a new audience and in the process giving it a new lease on life. It's true that none of these guys are trying to appeal to us as steel players, but that shouldn't stop anybody from investigating these mavericks. These guys deserve to be checked out.

B.J.Cole's 'Transparent Music' on Hannibal records is available from your local record store and Jim Alcorn's cassette 'Strange New World' can be purchased from Scotty. Chas's recordings must be purchased directly from him. His address is Chas Smith, 17912 Erwin St. Reseda CA 91335."

ED: Well, you've heard some pretty persuasive words from Mike, but how, you might wonder, did the music hit on the half dozen ears assembled in that truck cab heading north? First we popped the **Alcorn** tape in, pushed the "go" button, then held our ears and made a face, waiting for the worst. Slowly we pulled our hands away as we found the music was not bad at all. Not designed to be played loudly, quite lovely in fact. Hey, if you love classical music of the more contemporary vintage, you'd find this recording of Alcorn's to be very good listening. So surprising to hear a steel guitar in there among the instruments of the orchestra. The steel is played skillfully and with a sweet intonation more like what you'd expect in Hawaiian music than what you expect in country. The music is not heavily rhythmic and it's not "heart" music. I would say it's "head" music, very easy listening.

Next the **B.J.Cole** tape. This one is more up-tempo and rhythmic with keyboard, sax, bass, drums, etc. If the steel is in there, it must be with a high-tech pickup. We wondered if the tapes were labeled wrong. This sounds more like Mike's description of Alcorn, whereas the tape we listened to first was classic contemporary. It's a puzzle, but all three of us liked everything we heard to this point. This tape is like what you'd hear on a cruise ship or in a high-class bar. Yes, I think we'd buy tickets to his concert if he came to town. Any steel guitarist playing in this band, I'd say, has a good job.

Now, for the **Chas Smith** tape, he starts out with "Angels We Have Heard On High" done solo steel - very solidly, heavily, seems to be played every note with 6 string harmony. Second verse played lightly with little flirtations of notes carrying the tune while lower strings hold a solid chord. From then on he branches out as if to say "Here are all the weird and wonderful things I can do on my steel guitar" but it's all done softly and sweetly, no offense to the ears or the instrument. Nobody will dance to this music, but I can easily sit by the

fireside with it. I can also imagine it's the soundtrack to the movie E.T. at times, too. It has the "country" sound of the pedal steel, also of the acoustic steel. All three of us - Super Gran included - say "we like it!" And that surprises us more than we care to admit. As I plug this into the computer, I am listening to Chas Smith's tape playing softly and Señorita Iggy the Iguana who has impeccable taste in music (she nearly falls off her perch leaning out to watch while I give Jennifer her ukulele lessons) has come out of her penthouse to enjoy it.

I would never abandon our purpose in keeping steel guitar alive in Hawaiian music and in keeping traditional Hawaiian music alive. That's what this club is all about BUT if steel guitar goes into these new fields with musicians like those listed above, I'm very happy about that too. Their problem is to find a whole new generation of listeners that will depart from the established forms of music and support them. Right now they're in worse shape than we are, looking for an audience. I really hope the more progressive musicians in our club will get in touch with Mike to find out more about it. Do buy those tapes and give them a listen. For the non-progressives in the club, I believe these tapes can be ordered in a plain brown wrapper.

In the next issue, we'll let Mike lead us down another new path steel guitar is taking - juju music in Africa, and we'd like to hear about the work Bobby Black and Joe Goldmark (both HSGA members) are doing. Hey, this is stimulating stuff!

Mike says that if you want to hear a really BAD example of steel guitar playing in a rock band, buy a recording by the "Potato Eaters", but don't say I told you to. AND if you want to hear the best possible pedal steel guitar playing in a soft rock band, buy the latest recording by Dire Straits featuring Paul Franklin on steel. Very tasty!



FRANK DELLA PENNA PLAYS A NEW AND LOVELY FORM OF MUSIC, BACKED BY HIS OWN TAPE RECORDING. FRANK, WILL YOU TELL US IN THE NEXT NEWSLETTER, WHAT YOU DO?

MEET PHILIP GRANVILLE

I'm 76, the middle-age of a body (in good shape) in which is imprisoned a young man. I am a retired professional violinist (symphony) who has taken up a love from my teens. I remember hearing a 78 rpm record of a steel guitarist named Roy Smeck and I have never forgotten the beauty of it. This was in England where I was raised. Strangely you couldn't buy any sort of a guitar for love or money at that time and I was deep in violin study, so it passed. Years later, I managed to buy an old Spanish guitar from a back street music shop with an instruction course by a Luigi Von

Kunitz, which was so involved and full of gobbledey gook, I could not follow it. My wife and I emigrated to the U.S. in 1951, where I found good employment. In retiring, I decided to pursue the steel and I got in touch with Scotty, from whom I purchased a D.10 pedal with 8 pedals 4 knee levers, amp. etc. I was getting along OK but I found the instruction was not complete enough and I did not care for the mechanical sound of the pedals. Well, I bought Jerry Byrd's training video and I was hooked. I traded my D.10 for a straight Jerry Byrd D8, bought his complete training

course, and I am in business, practicing each day and getting better all the time although it will be a long while before I am ready for Carnegie Hall.

But if I am to tell you my story, I must go back a bit in time. During WWII 500 of us (British navy) were sent to Vancouver where we picked up our aircraft carrier. When we were commissioned, a ship's orchestra was formed, of which I was the leader. It was funny, I would be excused from my duty watches to play at dances, concerts, etc. and my shipmates would have to fill in for me. Boy, did they gripe! but I told them it wasn't my fault if their musical education was lacking. Well, here's a thumbnail biography of my life. I was born in Cleethorpes, a seaside resort in Lincolnshire, on the east coast of England on Feb 2, 1915 and I'll bet it was a cold snowy day. My father was a Frenchman, an electrician by trade, and mother was a Welsh lady who sang in grand and light opera, which is where I got my love of music. There is no Hawaiian in my blood, but I feel a great empathy with those people and their beautiful islands which I and my bride of 51 years visited once. I have known several Hawaiian people over the years and they were always happy and contented folk. Their culture and music fascinates me.

My brother Harry (three years older) and I were both trained in violin from little children and were playing in an orchestra when we were 18 years. Harry formed a jazz band and was he and his group hot! They monopolized the dances locally and in neighbouring towns. I was classically inclined and continued with studies. My family and I (wife and two small girls) emigrated to Utah in 1951 where I found employment with several orchestras. Then we went to Sacramento where I joined the Sacramento Symphony Orchestra and was a member for 15 years.

During that time we had concert artists of all kinds, instrumental, voice, dance, and even a puppet show. The artists were all modest, good

mannered people but what talent! With one exception, as regards the manners. It was a woman (can't call her a lady) pianist, of great talent, but that's all. She nit picked and grumbled at the orchestra all during the dress rehearsal. Well, came the concert and she stood in the wings waiting to go on, dressed in her whalebone corset. How did I know about the corset? Well, as she stood in the wings, her corset popped and a whalebone popped out back of her head, showing about 4 inches above her head. She was entirely unconscious of it as she came out and took a bow, to the accompaniment of applause and titters. All the orchestra members wore broad smiles. At the conclusion she bowed again, to more applause and titters and left the stage. She never came back for an encore. I bet she was backstage wrestling with her corset. I bet she died!!!

Another time, we were waiting for a singer who was (horrors) late for rehearsal. Finally, this little brown skinned girl came, wearing what looked like a mickey mouse hat. She apologized for her tardiness and I thought, "You had better be able to sing, dear." Well, she tilted back her head and the most glorious singing voice came out. It was great! You know, you try to play and listen at the same time and it is hard.

I used to have to leave home at 6:45 in order to get to rehearsal at 7:30 p.m. This particular evening, I jumped in the car and felt something give. I dashed back in the house and my college-aged daughter said, "What's the matter, Dad, have you split your pants?" And that's exactly what had happened. The stitching in the crotch of my pants had given way and I had to rush in and change them. I'm thankful that it didn't happen at rehearsal! Another time, I ordered a new tuxedo for a concert. Well, it came and when I tried it on the legs were an inch short. Took it back, told them they would have to lengthen them and deliver them in time for the performance. They came, I tried them on, and they had



PHIL AND MARGARET MAKE BEAUTIFUL MUSIC TOGETHER

shortened them another inch. There was not time to go back and I had to wear them. When I sat in my chair, the legs came nearly up to my knees. But the audience thought it was a new fashion.

Now, about the steel guitar. I had no idea what a modern guitar looked like and I thought a steel guitar was just that, made of steel. (They were called Hawaiian guitars in England.) I had no idea where there was a dealer and local music stores had no idea either. So I wrote to Mel Bay Publications and they steered me on to Scotty. I had several conversations with Scotty and we decided that a D-10 pedal guitar would be fine, plus Scotty's instruction book. It arrived, plus a good amp and I was amazed when I saw the guitar. Thank the Lord for the instruction book. It showed pictorially how to set up, else I would never have made it. Then the tunings, E9th or C6th. When all I knew was the G,D,A,E of the violin. Well, I put on the tape and started on page 1. In two years I had worked through the book three times and was ready for more advanced training. I spoke to Scotty about it and he recommended Jerry Byrd as a performer, so I

bought his training video. I could see by his methods that he was a master teacher and performer. So I changed my guitar, got Jerry's training book, and here I am in Book two, B11th tuning, and enjoying it.

Violin training involves years of finger exercises to obtain digital dexterity and also bow exercises to get technique, then you put them together with the fire of desire to create the beautiful music that is in you, into the body of the violin, to produce what is beautiful. With the steel there is a big advantage with a marvellous tone electronically produced. But there is still the

manipulation of the steel to obtain the shading of tone and chording, together with the dexterity of the picking fingers. With Jerry's method, you are playing melodies, be they ever so simple. Beats five finger exercises. I feel the same desire to play well with the guitar as I did with the violin and I will eventually do it.

In case you think I am one of those highly talented



RETIRED, PHIL FOLLOWS HIS BOYHOOD DREAM

people who can breeze through, I am not. I figure I have 5% talent and 95% hard work. Though I was rated as a first class violinist, that's how it was done. Perhaps you wonder why I would undertake such a task when I am approaching middle age. All I can say is it's a labor of love, the fruits of which all nations and cultures understand. What else is there besides music which is another name for love? Also I know that when we rise in the resurrection we will have the knowledge and skills we obtained here on earth and I want to be in those orchestras with violin and steel guitar. Ahem, getting a little deep here. My wife plays the piano and we trained our two girls to play

piano and violin, though they both became school teachers, specializing in languages. We have many a musical evening, and lately the steel is added. Well, I think this is a rough sketch of how life has been for us. Mostly good. Thank Heaven for my guitar, Jerry Byrd, and folks like you who stimulate interest in the Hawaiian culture.

ED: Thank you for sharing with us, Philip. We have an amazing number of steel guitarists in the club who are also trained violinists. Now we want to hear you play that steel guitar at a convention. Would you be ready for Hawaii in 1993??

TIPS AND TECHNIQUE

JERRY BYRD STEEL GUITAR SEMINAR VIDEO CASSETTE

- The first edition has sold at a much faster rate than we expected. We are completely sold out of the PAL version which some overseas countries use, and we have less than 40 VHS on hand at HSGA in Bellingham. (If anyone still wants to order a PAL version, I believe Jerry still has one or two in his possession.) We have had so many enthusiastic letters from happy purchasers, and the usual ending of the letter is something like, "When is Jerry putting out a Volume 2 cassette?" This remark has been made so often we thought we'd just put the question to you:

(1) What points of instruction do you feel still need to be covered or expanded?

(2) Would you like the next video to contain less instruction and more playing?

Give it some serious thought, then write to Jerry. If he gets enough letters, maybe we can persuade him to do another video. Let's put a time limit on it. Try to get your letter to Jerry within one month of receiving this newsletter. Okay?? Jerry Byrd, PO Box 15026, Honolulu HI 96830

PLAY ALONG WITH AN EXCELLENT BACK-UP BAND.

Jimmy Hawton has discovered the Karen Keawehawai'i tapes. She has carefully researched the most popular and authentic list of Hawaiian traditional songs and recorded them in seven volumes. On one side of the tape Karen sings the songs, on the other side her voice is left off and the band plays the back-up while YOU take the solo spot. The tapes are also designed for hula students to practice dancing to, as there is no break in the song.

Jimmy says, "As you know, it is very important to memorize the song and know its progression of chords. I have worn out all my records long ago when I first learned the melody, then the chord progression, and then the words for my group to sing. The greatest thing is that the player's "ear" will be enhanced in recognizing the direction a melody is taking with the chord progression." Take it from Jimmy, he's a pro. Details of the tapes can be found in Da Kine Disc.

MARSHAL WOODS DISCUSSION OF TONE IN GUITAR STRUCTURE

I was wondering if you knew what the pickup ohms resistance is on Mrs. Ruymar's ShoBud double 8 steel guitar? I think she has one as I've seen a picture of her playing one seated. It has a music stand attached to it. You can't miss that beautiful inlay they put on ShoBuds. It really shows on TV and photos. NO other steel had or has that inlay in the wood body edges, except maybe the new Excel steels. Anyway I have one I got from Bobbie Seymour in Nashville. He bought all the old 50's - 60's ShoBud parts, jigs, castings, molds and fixtures and pickup bobins etc. but he and Shot Jackson couldn't remember what those guitar pickups were originally wound to be. He thought they were 2,000 top and 7,000 full or just 16,000 single. All they knew about were the pedal steels pickups which are way too muddy and fat (20,000 ohms resistance).

I worked for the ZR Pedal Steel Guitar Company for Tom Brumley in 1980-84 and we made our own pickups. We used No.44 wire. They had 3 positions, 6000/ 11,000/ 24,000 ohms resistance. There was a world of difference in the tones of the 3 positions, 6,000 is thin and sweet. Most Fender steels and Telecaster guitars were 5,200 r - 6,000 r. Some dual 8's and 1000's were 10,000 r. Magnets, wire thickness, wiring, switches, pots, cords, etc. also have a big effect on the tone. But I've noticed the sweetest country or Hawaiian tone came from the player's hands. Of course that's 90 percent or maybe 99% of it, also a good amp set right and a pickup that is not too fat. 20,000 r just sounds like midrangy poor tone (too tubby sounding). There's a TV show on Nashville network Country Standard Time. They show old clips of CW Syndicated TV shows of the 1950's, 60's, 70's. Jerry Byrd is on some with the console Rickenbacker. He had the tone all the steels had then, so sweet. Until the late 70's. What happened to it? All lost it except Byrd.

Art Ruymar's reply: I also have a ShoBud double neck. Mine has 8 strings on each, Lorene's is 7 and 8. I checked the DC resistance of all the pickup coils on each guitar. They all measure approximately 18,000 ohms. Just for comparison purposes I checked the DC resistance on my JB frypan and it measures 10,000 ohms. However, playing all these guitars through the same amplifier, I do not observe much difference in the sound.

The muddy sounds you mention with some players could be the result of many factors you have touched on. I would attribute probably much of it to a mis-match in the impedance between instrument and amplifier. Usually a loss of the bright tones is one of the results of such a mis-match. Other factors are what tone compensation circuitry is wired in at the instrument end. Sometimes this is done to flatten or enhance the frequency response capabilities of the pickup itself. It all boils down to proper engineering of the circuitry at each end.

I guess we could go on and on about the pros and cons of instrument sounds and amplifiers but in the end the real sound is dependent on the skills of the performer and of course the critical ear of the listener. There are so many variables to consider.

DAMPING OF UNWANTED STRING SOUNDS

is best done with the right hand. Yes, in the early method books they did say to dampen with the left hand. It was suggested that you raised the bar ever so slightly so that only the side of your left hand palm was touching the strings, and that would cut out the vibration of strings that you no longer want to be heard. Well, if you want a truly smooth sound, the new thinking is that you must not lift your bar off the strings except in unusual cases where expression demands it. Replacing the bar produces the little "sizzle" sound the bar makes when it re-touches the string, even if the string's not still vibrating. Damping with the side of your right hand palm works very well with the

picking action. The trick is to let the sound sustain (after picking) as long as possible, until the next note must be plucked. If you dampen with the side of your palm just as (but slightly before) you pick, the moment of silence will be imperceptible. It's a little bit like learning the timing of harmonics, which seems difficult at the start but becomes second nature very easily.

When should you damp the strings? When you're cutting out the sound of a string. For example, if the first note you play involves strings # 1, 2, and 4 and the second note you're going to play will be on only #1 and 2, you want to damp the sound of the 4th string. If it keeps sustaining sound, it will be out of tune with the new sound you want to make. When should you not damp? When you are playing a series of notes all on the same strings and you want maximum smoothness and sustain. Just let the good sound flow.

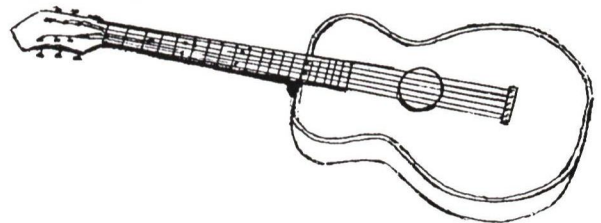
DID YOU BUY THAT UKULELE? No doubt you bought some method books and chord charts. The most important habit to form right from the start is to hold the ukulele properly. Don't get in the habit of sitting down whenever you practice. You'll rest the ukulele on your knee and have difficulty playing while standing or moving around the room. So, right from the start STAND UP a good deal of the time you practice. Your ukulele should be supported by your right wrist and forearm hugging it, and by your left hand, where it rests on the V-space between thumb and first finger.

A beginner should strum only with the index finger (you can get fancy later). Close the right hand except for the index finger and let it be limp or relaxed while you strum. A stiff finger will just poke and catch on the strings. Don't contact the strings with your fingernail and the finger pad, but rather with the sides of your finger (the hang-nail areas). You'll soon have your hang-nails and know exactly WHERE I mean. Don't worry, they're temporary. Practice down strokes only

until you sound smooth, then advance to down and up strokes. Practice many different strum patterns, with accents in different places. It's far more important to develop a lively, smooth, interesting strum on just a few chords than it is to know 50,001 chords and not have a good strum. So don't rush yourself on that score. The new chords can come as you need them for the new songs you learn. All you need is to know how to read the chord charts to treat yourself to a new chord any time you wish.

Your left hand has certain rules to follow too. Keep your thumb bracing against the back of the ukulele neck, don't let it come around to watch the show. Sure, the experts have their thumbs doing all sorts of no-no's with great results, but leave that for the day when you're an expert too. Keeping the thumb braced against the neck gives your fingers an extra amount of length and your hand can span 7 or 8 frets. To hold a chord, finger tips must come down to force the string to contact the fret. Sorry, girls, long fingernails are a handicap here. Don't use the pad part of your finger, use the finger TIP. Your fingers must arch like bridges or you'll find you're "flubbing" against the other strings and deadening them. The only exception to this rule is when you are "barring" a fret. That means laying your finger flat across several strings at once. Generally, (but this is not a rule) your first finger takes any position on the first fret, your second finger does the chores on the second fret, and the third finger holds positions on the third fret.

I found out where the Happy Time ukulele video cassette and book can be bought. See the buy and sell section.



HO'OMALIMALI

(FOOLING, TEASING, FLATTERING)



WHICH TEACHER ??

IN WHAT CLASSROOM IN HAWAII

WOULD THIS BE??



"No, no, no! What are you doing? ...
Fifth leg! Fifth leg!"

A man came home from work one day to find his whole house a dreadful mess. Astounded, he asked his wife, "What on earth happened?" "You're always wondering what I do all day," remarked his wife. "Well, now you know. Today I didn't do it."

Patient: Doctor, I have an awful pain every time I lift my arm." Doctor: "So, don't lift it!"
Page 28

THINK ABOUT IT:

The trouble with telling a good story is that it reminds the other fellow of a dull one.

If all lawyers were laid end to end they'd object.

Money doesn't buy love - but it does enhance one's bargaining position.

Always do right. That will gratify some of the people and astonish the rest.

It's a good thing we don't get all the government we pay for.

A father was examining his son's report card. "One thing is in your favor," he said, "With these marks, you couldn't be cheating."

Cook: "Do you want me to cut this pizza into six or eight pieces?"

Man: "You'd better make it six, I don't think I can eat eight pieces."

Professor: "Why don't you answer me?"
Student: "I did, professor. I shook my head."

Professor: "But you don't expect me to hear it rattle way up here, do you?"

TARO PATCH TALK



IS JAWAIIAN MUSIC GOOD OR BAD FOR HAWAII? A public forum was held in October by the Native Hawaiian Education Dept. of Windward Community College. The purpose was to discuss the effect of the very popular Jawaiian style of music on Hawaii's culture. Jamaican reggae is being enjoyed in many parts of the world, but in Hawaii contemporary musicians have given it a distinctively Hawaiian treatment, so the term "Jawaiian" was invented to show the melding of the music of two cultures.

The panelists agreed that Jawaiian has revitalized the local music community. Bill Van Osdol (KCCN-FM) said the name should be changed, possibly to drop the "Ja". Brickwood Galuteria of KCCN-AM (the more traditional-music side of the station) said Jawaiian has helped young people pick up an interest in old-style Hawaiian music by interesting them in local artists who perform both styles. "All the focus right now is on Jamaica, and we're not teaching the young people our Hawaiian style," said Frank Shaner of KRTR-FM, "We should be pressing all of our radio stations to play more Hawaiian music." The general feeling of the panel seemed to be that the Hawaiian culture would survive regardless of what the radio stations are playing, and Jamaican music poses no particular threat.

Considering whether or not Jawaiian music dilutes the Hawaiian culture, Kumu hula Frank Kawaikapuokalani Hewitt said that with the abolishment of the *kapu* system and the assimilation of the Hawaiian people with other ethnic groups, "we lost our own sense of balance, harmony, and order. We lost our esteem and pride with the supposed prestige of assimilation. We have a proud culture and history of our own. The issue here is not music, but who we are to our

ancestors. We have to stop being someone else and create for our own people something good and spiritual that we can offer to the rest of the world." He also said the word "Jawaiian" didn't bother him despite his deeply felt Hawaiian roots. "I am Hawaii," he said, "where I feel a responsibility to my ancestors to perpetuate my culture and heritage. I appreciate and respect reggae music and its origins in Jamaica, but I feel no responsibility to perpetuate it."

ED: I don't believe steel guitar was mentioned. Thanks for the newspaper clipping, Vic.

ANOTHER "HAWAII CALLS" SELL-OUT - as reported by Leo Rajotte. This show was a tribute to Irmgard Aluli and the Rev. Abraham Akaka, sponsored by the Historic Hawaii Assoc. It was held in the Monarch Room, Royal Hawaiian Hotel. Tickets sold at \$150.00 apiece and were sold out several weeks in advance. All the cast were genuine Hawaii Calls graduates except Barney, who was not able to make it as he has a steady contract at the Kohala Hilton. Steel guitar player's shoes were filled by Alan Akaka. Leo didn't catch all the singers' names but assures us that Nina Keali'i wahamana was there, also Sonny Kamahale, Ed Kinney, Benny Kalama, Hiram Olsen, and others. Guess who warmed up the audience before the main event? The Sons of Ni'ihau and the Brothers Cazimero. Wow! Now that's what I call A SHOW!!, with the priorities in the right order. If an appearance of the stars of "Hawaii Calls" can produce a sell-out show at \$150.00 a ticket, that should tell the show-biz people something.

KUMAKAGAB



DUKE KALEOLANI CHING writes: "Mahalo for having me at the Joliet HSGA convention. I had a great time playing my four neck Fender with Barney and his group. I thought we sounded like Hawaii Calls for some songs. I'm still thinking about the evolution of the steel guitar and will get back to you. I'm doing a recording and will let you know the details, release, etc. When I got back I had two sets of shows to do. Sometimes it's pretty busy out here. Meke Aloha."

ED: Yes, please DO let us know about the new recording and how our members can order it. We enjoyed your entertainment in Joliet and hope you'll get there again next year. We had a Rip Roarin' time, yeah?

WHATEVER HAPPENED TO.....?

Elsie (Correll) Jagers is still being searched for. This time it's Ernie and Helen Coker who are asking to locate Elsie. They're also trying to find **Ruth (Grissom) Dodd** who was another student of Sol Ho'opi'i. If you can help, contact the Cokers at 2522 Old Gate Rd San Antonio TX 78230. 512-342-0743. And me too. Also trying to locate Elsie is Pastor John Popowich of Box 2884 Creston BC, VOB 1GO

Chris Woltmann who lived in Winslow WA has had his October newsletter returned to us "Moved, left no address". Two other missing club members are: **Jose Herrera** formerly of Los Angeles, and **William Cheorvas** of North Hollywood CA. We're holding their newsletters for them. I'm also still trying to contact **Peter Ah Sing**, steel guitarist who played with the Leina'ala Simerson group at last year's Ho'olaule'a.

Last issue, J.C.Korinek was asking about **Sam**

Makia among others. Jerry says that he died about 6 years ago. Jerry attended a memorial service for him at Kawaihāo church. Jerry knew him when he played steel for Lani McIntire at the Hawaiian Room of the Hotel Lexington, NY.

LEIGH TRIGGS played the publicity game and won. He had an excellent interview printed in the "Friends & Neighbors" section of the Santa Barbara News-Press complete with picture. In the write-up he managed to insert a beautiful plug for HSGA and Hawaiian music. Great work, Leigh!

DARN THAT COMPUTER! After drawing up the new membership list and mailing it to everyone, it's been brought to my attention that two club members in good standing have been left off the list. Please include them in your list. They are: **HAROLD BOGGS, 3454 N.W. 48TH ST., OKLAHOMA OK, 73112-6159**
SCOTT WATERHOUSE, MIDWEST GUITAR EXCHANGE, 215 MAIN ST., MAPLE PARK IL, 60453 PH 815-827-3233

My deepest apologies to Harold and Scott. I don't know how this could have happened. What worries me is - did I leave anyone else out??

ULALIA BERMAN. Do you remember her? She and Amy Frietas and Ululani Visser were the three kupuna who came to Joliet in 1990. Do you remember that Pennti Airene invited them to bring their hula school (halau) to the Folk Festival in Finland, so they began to do some fund-raising by making up a video of their show to sell? They never did go because the war in the Gulf had just

begun and it wasn't wise to travel. I asked Ulalia whether they were still planning to go to Finland another time, and she says, "Finalnd is on hold only because they could not accomodate six other countries. We were one, and of course the war broke out. Our halau has continued to hope for travels abroad. We have been invited to New Zealand but as yet we have not a firm commitment. We will be doing inter-island travels and continue to study our own rich history. We have a dozen videos left for sale." Ulalia's address is Box 5166 Kailua Kona 96745 if you wish to order a video.

SIG VOGEL was honored to be included in a very Hawaiian luau in which Opu'ulani "Bernie" Mallonee's Pacific Islanders danced the traditional hulas at an authentic luau at the Shepherd of the Valley Church in Simi Valley. "Bernie", born and raised in Oahu, sang and played her ukulele for her dancers. Although she had always insisted that only Islanders could master the real Hawaiian quality of the kika kila, on this occasion she accepted Sig's contribution as steel guitarist as he had been invited to play steel throughout the dinner hour. You may be sure this is an event Sig will long treasure in his memories.

RICK AIELLO has some very happy news. "A new Hawaiian restaurant opened in Palm Beach. 'The Willows'. It's very expensive and I took my wife to the opening night. They had a piano player and hula girls dancing to tapes. I suggested some authentic Hawaiian music and the owner (a nice Hawaiian lady whose aunt opened a restaurant of the same name in Hawaii years ago) said, 'Sure, but who plays that around here?' I said that I did and I've been playing there ever since, eight weeks in a row. I play one hour during dinner and then the show (I have a rhythm guitar player). I get lots of compliments (these Palm Beachers are well travelled). One lady said she used to go and see a great steel player in Hawaii named Jerry Byrd and asked if I know him because I sound very much like him. I told her

that these were his arrangements and I hoped I did them justice. She said that if he heard me he'd be proud. That made me very happy. Well, we're putting on a Christmas show so I'd better brush up on my carols."

ED: Reading Rick's letter was my happy moment of the day. That's what Art and I did to get started at the Tahiti Hut and it turned into 5 years of steady work. Hey, you know you can do it too and you don't need a Hawaiian style restaurant, just go to one that is charming and warm in atmosphere, one that does book live musicians. Tell them that piano players are a dime a dozen but Hawaiian steel guitarists are on the "exotic endangered species" list. Since the crack-down on drinking and driving that's taken place both in the U.S.A. and in Canada, musicians are reporting a sharp drop-off in bookings. Dinner hour music will have to be our new target.

WHAT A PARTY!! Do you remember the late **Kale Kaleialii**? He told us about many of the Hawaiian vaudeville troupers he was associated with in his career. That's how we found **Ralph Kolsiana**. Well, there were many other names he mentioned that I thought were long gone from this earth. I was delighted to read a report that might have names you'll cherish if you're an old trouper too. This was reported in Voice of Hawaii, the December issue. It seems that the Polynesian Society threw a huge party at the Gung Hay Chinese Restaurant in Gardena CA honoring **Telu Mansfield Taylor**. She was the first hula dancer to join the society, and for over 40 years a dedicated worker for the society.

The guests were treated with clips from the movies that Telu acted in, and shows she'd danced in. Here's a list of some of the great entertainers who attended: 90-year-old **Bill Wislin'** and his son **Bill Jr.** He was a legend with his ukulele playing and zany song and dance routines. Wouldn't that be the **Bill Wislin Ornales**

that Kale spoke of? Bill Jr. was a knife dancer. **Harry Baty and wife Moya** were there. Harry is the only survivor of the four founders of the Polynesian Society, used to lead "The Polynesians", a well-recorded band that played nightly at the Pete Rietz "Polynesian Restaurant" in Torrance. The band also appeared in many movies. Three dancers from Tulu's group attended: **Leina'ala, Tony, and Ku'ulei**, also **Lani McIntire** (daughter of famous band leader).

Two who didn't get there were Tahitian (and fire knife) dancers **Ralph Hanalei and Freddie Letuli** (a real life chief from American Samoa).

Also present were **Joe Keawe**, wife **Doris**, and son **Joe Jr.** Joe has been a long-time president of the Polynesian Society, but also a popular singer on Hawaiian radio with **John Alameda** in 1935, and until 1974 a celebrated falsetto singer in Honolulu. Does that report bring back memories?

NEWS OF OTHER CLUBS

THE POLYNESIAN MUSIC AND DANCE ASSOC. won the Musical Theatre Award, first runner up, for their "Waikiki Pavilion", 1991 Toronto International Caravan. Their main theme was the 50th anniversary of Pearl Harbor. Toronto's mayor painted a picture of the battleship Arizona under fire and built models of battle-ships and aircraft of the time. Gladys Warburton made a display with stories and maps describing the events of Dec. 7, 1941. The PMDA was honored to receive the flag of the U.S.A. from Hawaii's Senator Daniel K. Inouye. The flag was flown over the U.S. Capital on June 11, 1991 for the event at Caravan.

Proceeds of the event were donated to 'Aha Punana Leo O Hilo, the Hawaiian language school for children ages 2 to 6. A donation was also made to Kalihi - Palama Culture & Arts Society Inc. to support the keiki hula competition on Oahu, and to the Jimmie Simpson Recreational Centre for their winter carnival in Toronto. Through these donations the P.M.D.A. are supporting the growth of children in culture and sport both in Hawaii and Canada.

Congratulations to all of you fine people, for the good work you do.

SCOTTY'S STEEL GUITAR INTERNATIONAL will meet at the Clarion Hotel in St. Louis next year on the Labor Day weekend. Scotty says Alan Akaka was so popular with the crowd this year, he's been invited back for 1992. Scotty is working with agencies to help fund and bring over an entire Hawaiian Revue.

THE ALOHA INTERNATIONAL STEEL GUITAR CLUB has come up with a winning idea. They've put together a recording of the outstanding steel guitarists of their club and offer it as a souvenir of their 1991 convention in Winchester IN. See details in "Kine Disc" section.

AIKĀNES O HAWA'I, INC are still recruiting new members and attracting media attention. Contact them for the details on how to join, and ask about the upcoming dance workshop in the Orlando area, March 1992. Instructing will be Mapuana De Silva, Kumu hula of Halua Mohala Ilima. Write to: Box 260815, Tampa FL 33685-0815

WHERE THEY ARE PLAYING

LILIKOITRIO Reef Hotel front lobby. 6:30-11:30 old time Hawaiian singing. 7 nights a week. No steel guitar.

VIC & NANCY RITTENBAND All Hawaiian entertainment Mondays 5 - 7:00 p.m. Outrigger East. Recorded steel guitar.

STEEL GUITAR GUARANTEED Halekulani's House Without a Key 7 nights a week 6:30-8:30. Three different steel guitarists in alternating groups: Casey Olsen, Alan Akaka, Barney Isaacs. Stand-in steel guitarists when the designated player is booked elsewhere might be: Walter Mo'okini, Harold Hakuole, Merle Kekuku, or Jerry Byrd. Be there. It's always great. Phone 923-2311

MAKUA ALI'I with steel guitarist Eddy Wang perform Mondays at noon, but I didn't catch WHERE.

KEITH & CARMEN HAUGEN at the Royal Hawaiian Hotel's Mai Tai Bar, all Hawaiian entertainment. Tuesdays - Saturday 5:30 - 8:30 ph 923-7311.

OWANA SALAZAR Harry's Bar, Hyatt Regency Tuesday - Friday 2:30-5:30. 923-1234. Owana plays steel, slack key, ukulele, and sings.

NAIPO SERENADERS Hawaiian Regent, Lobby bar 5:00 - 9:00 Island style music. 922-6611

IRMGARD ALULI and PUAMANA Thursday lunch at the Willows Restaurant. Island style entertainment Phone 946-4808

KCCN RADIO BROADCAST Friday lunch at the Beachcomber Hotel 922-4646 KCCN Radio

plays the music of Hawaii, tune in to 1420 am. Requests for Hawaiian music are welcome 521-8988. Catch their "Heritage Series" every last Sunday of the month at 12:30 pm, rebroadcast 10 days later on Wednesdays 7:00 pm.

The above items were submitted by Nancy Rittenband. Thank you, Nancy.

ART PARELIUS, steel guitarist with the Royal Hawaiian Band, has played steel guitar at Germaine's Luau in Honolulu for over 15 years. Next time in Hawaii, don't miss it. Germaine's is definitely the best luau being offered.

ALAN AKAKA (steel guitar) and the ISLANDERS last Wednesday of each month 1:00 pm Surf Room, Royal Hawaiian Hotel house band for Territorial Airways, KCCN radio show.

EDWIN ANDRESEN, steel guitarist with Karen Keawehawai'i, Friday and Saturday Pacific Beach Hotel dinner show 6:00 and at 10:00. 921-0134

BARNEY ISAACS (steel guitar) with the "Kahala Surf Serenaders" every Friday and Saturday 4:30 - 7:00 oceanside at the Hala Terrace, Kahala Hilton. 734-2211.

ERNIE PALMEIRA TRIO (steel guitar) at the Hilton Kauai Hotel. Phone for details.

RAY KNAPP (steel guitar) Old Lahaina Cafe & Luau on Maui. Tuesdays to Saturdays 667-1998

EDWARD PUNUA - I'm holding this space for you to tell us where your family's Polynesian show is on Kauai. Eh?



THE KAHALA SURF SERENADERS
 SCOTT FUKRUSHIMA ON GUITAR, BARNEY ISAACS ON STEEL, AARON MAHI ON BASS

KAPALAKIKO HAWAIIAN BAND with steel guitarist Dwight Tokumoto Friday evenings 7:30-10:30 South Pacific Seafood Restaurant 2500 Noriega St at 32nd Ave San Francisco 415-468-7125.

Jan. 11 'O Ka'ahumanu, Wahine Ali'i Ahahui annual crabfeed at IDEF Hall, Foothill Boulevard and C St., Hayward CA. No host cocktails 4:30 - 6:00 pm featuring the Kapalakiko Hawaiian Band, dinner 6 - 8 pm, then program by ladies of 'O Ka'ahumanu and the Kapalakiko Hawaiian Band. Call Ku'ulei Pagan 415-755-5210.

Feb. 29th, Riordan High School Gym, 175 Phelan Ave, San Francisco. It's a fundraiser for the Kapalakiko Productions Calendar of Hawaiian Events. Starts at 7:00 pm, call Saichi Kawahara 415-468-7125. The Calendar is a most worthy enterprise and deserves our support. I hope all our members who can attend will do so.

March 13 and 14, San Francisco Ki ho'alu festival 750 Kearny St., San Francisco. Slack key guitar featuring Ledward Ka'apana, Raymond Kāne, Sonny Chillingworth and Haunani Apoliona. The Kapalakiko Hawaiian Band will play in the Gold Coin Lounge. Phone Charlene Dunlop 415-433-6600, extension 2835 or 2836

August, 1992 the Kapalakiko Hawaiian Band will make their second tour to Hawaii. They have been invited to play the 10th annual Ki ho'alu festival which will be held in Waimanalo. Plans also include performances at Ka Himeni Ana, and at shopping centers.

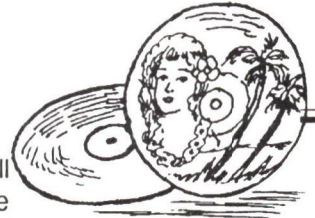
RADIO STATIONS PLAYING HAWAIIAN MUSIC

KHDC, 90.9FM in Salina, Gilroy, Monterey CA area. Every Sunday from 12 noon to 2 pm
KRCL, 91 FM Salt Lake City, Utah. Tuesday nights 7 - 8 pm "Voice of Polynesia"

KAZN 1300 AM Los Angeles CA Saturday 6 - 9 am "Bringing the Islands Together" and Sundays 10 pm - 1 am "Radio Polynesia, Nightside".
KPFA, 94.1 FM Berkeley CA. Every second Wednesday 1 - 2:30 pm.

KUGS, 89.3 FM Bellingham WA. Cliff Kawana features Hawaiian music Saturdays 7 - 9 am.
KCCN-1420 AM Honolulu. All day every day, Da Good Kine stuff.
Thanks for the information, Saichi Kawahara.

DA KINE DISC



HOW TO ORDER RECORDINGS FROM HAWAII??

AIS America Inc. 949 Kapiolani Blvd. Ste 102, Honolulu HI 96814 Phone 808-533-6165.

Harry's Music Store 3457 Waiialae Ave., Honolulu HI 96815 ph 808-735-2866

House of Music Ala Moana Centre 1116, Honolulu HI 96814 ph 808-949-1051. Always mention HSGA when you order. It's good PR.

On the mainland:

Scotty's Music. 9535 Midland Blvd. St. Louis MO 63114, 314-427-7794

HENRY ALLEN's new steel guitar recording was chosen for the music critic's review. John Berger at the Star Bulletin gave it top marks. "**Memories of Hawaii (Series One)**". (AVL-90064CD) The CD signifies that it's a compact disc, but I have a hunch it can be ordered as a tape cassette as well. Price was not mentioned. Try any or all three of the above.

UKULELE VIRTUOSO OHTA SAN's new release "**Ka Mea Ho'okani Ukulele**" is also listed as a compact disc (Poki SPCD9048). This would be a solo ukulele recording. Price not mentioned. Try any or all of the above outlets.

KEN UFTON has done it again. On his latest release, "**Ho'i Mai**" DS006 you'll hear sweet steel guitar as only Ken can play it. About this recording, Ken says, "Three of the titles I wrote after I returned from a visit to Oahu in 1990.

Another three will be included in the next recording. I am afraid that I will be discontinuing making a separate rhythm track for sale beginning with the next issue. However, the rhythm track tapes for 003, 004, 005, and this recording will be available. I would also welcome suggestions with regard to what type of numbers (tunes) anyone might like to have included in any future LP that I might do but please try to provide me with the Author and Publisher." Ken Ufton, 61 Campbell Dr. Brampton ON, Canada L6X 2H8 416-459-5007. Ken didn't quote prices, but try \$12.00 U.S. "You can't go wrong with an Ufton song."

KAREN KEAWEHAWAII Karen has compiled 7 recorded volumes of the most popular standard Hawaiian traditional songs. See the article under "Tips and Techniques" for Jimmy Hawton's recommendations on these recordings. Prices \$11.95 each or all seven for \$83.75 (regular price \$104.65) No shipping charge. Call toll free in the U.S. 1-800-637-5556 Visa and MasterCard accepted.

LEDWARD KA'APANA'S latest recording "**Nahenahe**" has had very good reviews. Wayne Harada of the Honolulu Advertiser, talking about the different songs on the recording, said, "The precious finds, however, are the originals - notably Keith Haugen's composition 'Mokupuni Nui' which finds Ka'apana in fine voice with precision finger

work on guitar, amid a mellow musical landscape. Nancy Gustafsson's 'I Lanikai' also is a treasure, this one showcasing the falsetto form." and John Berger of the Star Bulletin said, "Among the highlights is yet another definitive rendition of 'Wahine Ilikea' and Nancy Gustafsson's beautiful 'I Lanikai'. Ka'apana sings beautifully through falsetto arrangements of 'Kapa'ahu' and 'E Huli Ho'i Mai' and displays his skill on acoustic steel guitar with some exquisite work 'Sands' and 'Moana Chimes." Wayne Harada thought Led's steel guitar work on Moana Chimes was "a dynamic instrumental that well could be the definitive rendition for a new generation of fans." Wow! Try any of the above three outlets.

ONNI GIDEON MUSIC TAPES "About a year ago I released a collection of Onni Gideon's old recordings. Unfortunately the album is sold out but there are still cassettes available. I can supply it with English translation of the liner notes. The price per cassette is \$12.00 including postage." Jarmo Santavuori, PO Box 216, 00531 Helsinki, Finland.

See HSGA April 1990 for Onni's story. He is a professional TV entertainer and producer, a concert violinist, and an excellent steel guitarist. The recording referred to above is called "**Aloha Oe**" by Onni Gideon. I've heard it. It's beautiful.

AISGC SOUVENIR RECORDING OF 1991 FESTIVAL, WINCHESTER IN

This recording features 24 different steel guitarists, three vocalists, and 17 different back-up players. Price for U.S. and Canadian members \$11.50 in U.S. dollars. For overseas \$12.50 U.S. per tape. Order from Dirk Vogel, Box 24284 Minneapolis MN 55424, Warren Slavin 10 Grouse Rd Somerville NJ 08876-4603, or Bud Tutmarc 6814 Greenwood Ave N. Seattle WA 98103

IAN UFTON has come up with another winner. Ian-The-One-Man-Band has a new cassette for your listening pleasure. It's called "**Aloha Sunset Land**" and contains two of his originals plus

some rarely recorded Hawaiian beauties such as "Ta-Ha-Ua-La". Wait until you hear his "Fascinating Rhythm". Knowing what a perfectionist Ian is, you can't by-pass this one. His price is \$10.00 U.S. which includes postage. Box 36 Station A, Brampton ON, Canada L6V 2K7 ph 416-459-1986

NINA KEALI'IWAHAMANA RECORDINGS wanted. Can anyone tell Arthur Force, 506 Georgetown Rd., Ronks PA 17572 how/where to buy them?

"DA GOOD KINE STUFF" RECOMMENDED BY LEO RAJOTTE Leo just got back from two months in Hawaii and was lucky enough to pick up 75 old 78 rpm recordings, mostly by Dick McIntire, with some by Sol Ho'opi'i and other steel guitarists. Too late for us to buy any of those, but Leo did pick up "**Songs Of The Golden People**" at Harry's Music. It's a recording of a Hawaii Calls radio broadcast. From the House of Music he bought "**Gabby and Atta play Two Slack Key Guitars**" (Gabby Pahinui and Atta Isaacs) by Tradewinds, TWC 5524, "**The Gabby Pahinui Hawaiian Band**" by Panini records (Atta Isaacs playing on it), plus "**Hawaiian Slack Key #1**" Waikiki Records WC 319 and "**Hawaiian Slack Key #2**" by Waikiki Records, WC 320. All of these have some steel guitar but the musician is not identified. Atta Isaacs is on both these Slack Key recordings. Atta (deceased) is Barney's brother. Thanks, Leo.

DO YOU HAVE HAWAIIAN RECORDINGS OF THE 1940'S? Would you be willing to transfer it to cassette for \$\$\$. Please write me.

ED: Now that's a tough one. Many members who are desperate to get some of the good old recordings ask me to advertise this way for them. Actually, many of the old recordings have been re-issued and are available at the outlets named above. It's best to write to any of the above: Harry's, The House of Music, or A.I.S., and tell

them specifically what you want. I believe Bud Tutmarc is still selling those beautiful Sol Ho'opi'i tapes, too. 6814 Greenwood Ave N. Seattle WA 98103, ph 206-783-8030. If you want to send a check with your letter, they'll put the change in your parcel. I've never heard of anyone who was disappointed in that way. Old 78's have a lot of surface noise, but the professionals can do wonders with erasing that noise and producing a good quality tape.

When it's so easy to talk to each other through the newsletter, our club can (if we're not careful) get into the habit of helping each other out a little too much, to the extent that the person who put up the money to produce the recordings is left holding

a lot of unsold stock while club members make gift copies for all their best friends. We have to be careful to support our recording musicians if we want them to keep up the good work.

Another way you can solve your problem (and not break copyright) is to advertise in the HSGA newsletter "Recordings wanted to buy.." and list your preferences.

CHARLES K. L. DAVIS AND JERRY BYRD.

Yes, there was such a recording made, titled "Hawaii Yesterdays". Jerry was the arranger and leader on the sessions and Mantle Hood produced it. We haven't been able to find out whether it's still available, or sold out. Was anyone lucky enough to buy one?

HE AHA KOU MAKEMAKE?

(WHAT DO YOU WANT??)

HULA DANCE WORKSHOPS in the New York area. Too late for this one, it was held in November but if you're interested in future workshops and would like to be on their mailing list, contact Radio Hula, 169 Mercer St., New York NY 10012 212-226-4467. Both styles of hula, Kahiko and 'Auana are taught. This is for both men and women, taught by the renowned Kumu Hula, Hawaiian composer and performer **Tony Conjugacion**. Tony is a graduate of Kamehameha Schools. He and partner Kumu Hula J. Leimomi Ho have formed the hula school Keali'ika'apunihonuake'eanaa'ohula on Oahu. Tony is now living in New York City, pursuing a stage and recording career. He currently appears on Broadway in "Miss Saigon".

RICKENBACHER ELECTRIC (1947) AND ACOUSTIC NATIONAL (1928) TRI-CONE GUITARS

Both in excellent condition, being sold by Fred Barnett. Talk to him at 402 B Kawaiui St. Kailua 96734 phone 808-261-3194. Best offer takes these gems.

GUITAR STRINGS: new member John Pearse, a music publisher as well, Box 254 Center Valley PA 18034 is a string maker. If you have special needs or just want to find out more about his inventory, call him at 800-235-3302.

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.

HAPPY TIME UKULELE METHOD VIDEO AND BOOK written by Buddy Griffin. Book \$9.30, catalog number 02-94260, Page 19. VHS video cassette "The greatest ukulele instructional video of all time" 70 min. \$16.95 catalog number 263-1, page 45. Add shipping costs: for order up to \$10.00 add \$3.50. For order \$10 - \$20 add \$3.75. Call the 24-hour order line 517-372-4161. I found this in the Elderly Books, Instructional Tapes and Video Cassettes catalog #91B-1, 1100 N. Washington PO Box 14210, Lansing MI 48901. A catalog costs \$2.00.

8-STRING JERRY BYRD FRYPAN WANTED Contact Gerald D. Angstadt, 211 Ranger, Haysville Kansas 67060, ph 316-529-2765

PROFESSIONAL LEVEL TABLATURE If you want some really inspired music arrangements, done by the top man in the field, write to Jerry Byrd and ask for his list of songs tabbed in many different tunings. Jerry has arrangements mostly of Hawaiian songs, but has done some standards, some early country, some sacred, and some Christmas music. If you send along a stamped self-addressed envelope (business size) that would be a thoughtful thing to do. His prices are exceptionally low, but he likes you to make a sizeable order. Jerry Byrd, P.O. Box 15026, Honolulu HI 96830

MUSIC FOR SALE Album of Favorite Hawaiian Guitar Solos, 188 pages 120 songs, arranged by Nick Manoloff. Tablature and low bass arrangement with lyrics, copyright 1940 M.M.Cole Publishing Co., Chicago. Plastic rings hold pages, cover in excellent condition. Pages are yellowish. Contact Doris Atkinson, 434 Horace St., Winnipeg MB, Canada R2H OX5 ph 204-237-8025

STEEL GUITAR WANTED TO BUY, ALSO LESSONS TO PLAY IT New member Mrs. Vivian Bangs is eager to buy a good used steel guitar and hopes to find a teacher in her area. Can you help? Vivian W. Bangs, 5079 Pacifica Drive San Diego CA 92109 phone 619-274-4672.

MEL BAY'S "THE ART OF HAWAIIAN STEEL GUITAR" written by Stacy Phillips was advertised in the October newsletter. Peter Dunkley of White Rock BC ordered one and found out that the price for Canadians is a little higher. It was quoted as \$15.00 for the book plus \$2.00 for postage for the first item, and 75¢ for each additional item. Peter's order was returned with a request for \$1.08 additional postage. That must be because it's a Canadian order. Sorry about that, folks. I just passed it on the way I received it. I notice you can order it for \$21.00 Canadian plus shipping and GST from Al Brisco's Steel Guitar Club of Canada, Box 669 Streetsville ON, L5M 2C2 ph 416-824-8025

AL BRISCO ALSO LISTS NON-PEDAL INSTRUCTION COURSE BOOKS as follows: "Solos For Non-Pedal Steel" by DeWitt Scott with tablature only, \$48.00 Cdn. Tunings E,C,A,G,E,C, and E,C,A,G,E,C#, and "Saint Louis Blues", a tape cassette with rhythm track available, by DeWitt Scott, \$17.00 Cdn. Al also has "Memory Time" with tablature and cassette, by Little Roy Wiggins 8-string E13th tuning, for \$63.00. When ordering from Al, you add \$3.00 for postage on the first item, then \$1.00 for each additional unit. Add 7% GST and if you live in Ontario 8% PST. Orders from outside of Canada add a little more postage and forget the taxes.

SUPER REVERB FENDER AMPLIFIER for sale, excellent condition, like brand new. \$200.00 plus shipping. Vern Cornwall, 408 Tonti, South Bend, IN 46617, ph 219-289-8752.

MAGNATONE TRIPLE NECK 8 STRING STEEL GUITAR for sale. Two pick-ups per neck, four legs, maple and walnut construction. Hardshell case. Great condition. \$400.00. Sean Smith PO Box 921846, Sylmar Ca 91392 ph 818-246-9656.

H.S.G.A. BUSINESS MEETING

CANADIANS PAY G.S.T. ON ITEMS FROM OTHER COUNTRIES.

I suppose many Canadians have discovered already that any item received from another country through the Post Office or other carrier will be followed by a letter from our dear federal government. It will be a request to pay the 7% Goods and Service Tax based on the value that's written on the customs declaration slip.

The only **break** I've discovered **on postal rates** is in connection with mailing audio tape cassettes. If you wrap it like a parcel you'll be charged much higher postage (small parcel rate) than if you slip the cassette into an ordinary letter envelope, in which case it goes at letter rate. Even with the case it won't measure more than 3/4 inch, which is the cut-off measurement on letter rates. That's true in Canada, not in the U.S.A.

In the U.S., if you're mailing a **video cassette** you can ask for **book rate** which is lower than regular first class rate.

MEMBERSHIP CARDS have been mailed to all those who requested them. It turned out to be a much bigger job than I expected, because I put each person's name and year of joining onto the card with the computer. That meant each card was individually drafted. The penalty was that we couldn't use a firm glossy card, it had to be cardstock, matte finish. Oh well, you win some, lose some. If you have access to a laminating machine, that would be a good way to preserve your card. There won't be seconds issued, that's for sure. Too much work.

GENERAL FUND: We've had no expenses on

the general fund since the last newsletter.
Bal. reported in Oct. newsletter

\$4,727.19

Donations:

Rudolf Barten \$ 20.00

John Ely 15.00

Bank Interest 30.39

Total \$ 65.39 65.39

TOTAL IN GEN. FUND \$4,792.58

HOW DOES THE CLUB OPERATE? Some of our new members are puzzled about the way we do things, but you old-timers can skip this item without missing a thing. First of all, our membership year is the same for every member. All memberships are due for renewal after the April newsletter is received. The actual date of our fiscal year-end is June 30th. That means the first newsletter of the new year is the July issue. The annual membership list is enclosed with the October issue. It's in alphabetic order. If you wish to have a list that's ordered by country and by state, you must order it separately, for \$5.00. Proceeds go to the newsletter (membership) fund.

We have three finance accounts. The **Scholarship Fund** (your donations) is used to assist students who have shown ability and a willingness to work hard, in taking steel guitar lessons from Jerry Byrd. It can be used (at the board's discretion) to aid in other ways in the instruction of steel guitar. The **General Fund** is funded by your donations and fund-raising activities, also by conventions and associate membership dues. It is used to finance conventions (if they don't "break even") and for any other project the club wishes to take on, to do

something positive for the future of steel guitar. We used it last year to produce the Jerry Byrd seminar video cassettes, but paid back the money to the fund with proceeds of sales. The **Newsletter (Membership) Fund** is financed by your annual dues and the \$5.00 from sale of each geographic list. It covers the cost of the four newsletters and all office costs and special mailings during the year. "Special mailings" is a big item because we do a lot of post card mailings to remind people that their membership dues haven't been paid, or to conscript new members to the club. The latest mailing of membership cards was paid out of this fund. The club pays no personal expenses or gratuities for work done. It's all volunteer work.

The names of our board members and executive officers are listed on the inside front cover of this newsletter. Each board member serves a four-year term and can stand for re-election. We have elections every two years so that half the board comes up for election while the other half are just at the mid-term of their four years. It's done that way so we don't have all members standing for election in the same year. Executive officers are chosen by the board from among their ranks.

The club is a non-profit society registered with the

I.R.S. under section 501(C)(7), which means we cannot issue tax-deductible receipts. Sorry about that. It is headquartered in the U.S. and all club bank accounts are in American banks. Art and I are Canadians, we live in Vancouver, B.C. and have to drive the 55 miles down to Bellingham to pick up the mail from the post box and to do the mailing. That explains the sometimes long delay in getting an answer to you. If you are anxious to get something to us faster, use our Canadian address which is shown on the inside front cover. Our American phone number, 206-733-0234, goes to our summer cabin in Bellingham. It has no answering machine and we're not there often in winter. Our Canadian number, 604-263-8944, has an answering machine which kicks in after four rings. If you don't want to talk to it, hang up after three rings and then dial again. That should give us time to get down off the stepladder and answer it. If you're "into" fax machines, you can fax a message to us at 604-688-3644.

APRIL NEWSLETTER may be a bit late. That's because I'm going full-steam-ahead on the writing of the book and I want to be finished by spring. So, I'll not be so prompt in replying to any letters received from YOU and I might delay the newsletter a bit. Sorry about that. It won't be because I don't love you any more.



ALOHA PUMEHANA

MARY AGNES AH SEE KAEHALIO, 71, of Honolulu, died Sept. 21, 1991. "Aggie" was born in Lahaina, Maui. She performed as a Hawaiian singer and entertainer with the Lilikoi Sisters, Agnes Weisbarth's Hi'ipoi Trio, Interisland cruise ships, and with the late Kekua Fernandes' Hawaiian Isle Serenaders.

I met Aggie for the first time at our Hawaiian convention last May. She was a totally charming



lady, so young and enthusiastic for her age. She "talked story" with me for a long time about her beloved brother the great Jules Ah See and the sadness of losing him so early in his life. Aggie was so proud of him and so happy that she could contribute to our story of him in the book. She had just announced to Merle Kekuku that he was to be her teacher because she was sure she could learn to play the



*AGNES KAEHALIO, SISTER OF JULES AH SEE
WITH MERLE KEKUKU AT HSGA CONVENTION 1991*

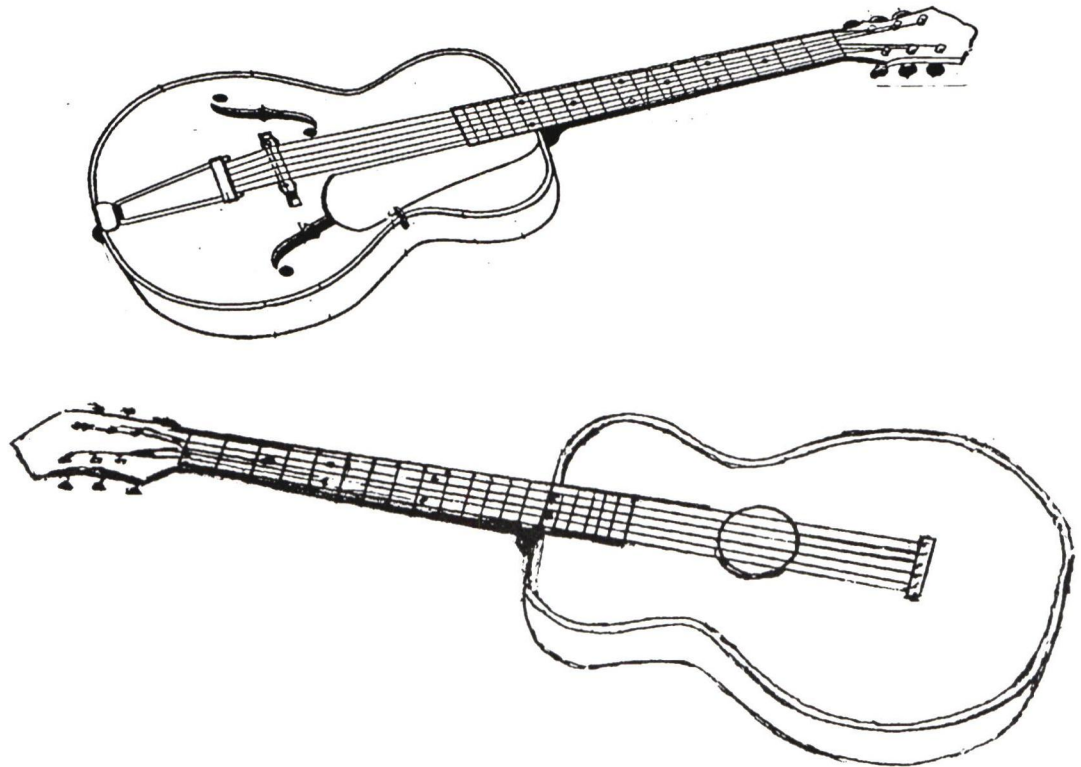
*SHE HOPED MERLE COULD TEACH HER TO PLAY STEEL GUITAR,
TO KEEP ALIVE HER BROTHER'S MEMORY.*

steel guitar well enough some day to honor her brother's memory. I believe she could because music was in her soul. I'm sorry that she didn't have the chance to do it, but I'm so happy that I did get to meet that beautiful lady. Auwe! And so it goes. Thank you for passing on this sad news to me, Nancy.

CHARLES KEONAOHALAULANI

LLEWELLYN DAVIS left us on the last day of October, at age 66. As a singer and pianist, Charles was a prominent figure on the Hawaiian music scene. He was a highly trained musician, having received his education at U of Hawaii, the

Music Academy of the West in Santa Barbara, and Juilliard School of Music. He performed at the Mocambo in Hollywood, the Flamingo Hotel in Las Vegas, the Palmer House in Chicago, went on a tour of Russia with Ed Sullivan, and performed in Carnegie Hall, New York in 1968. He was a winner of the Metropolitan Opera auditions in 1958 (the first Hawaiian to perform at the Met), and did a command performance at the White House for President Johnson. Charles followed his heart back home where he made a career as a most beloved and popular musician. Jerry Byrd sent us the sad news. Information about a recording made by Jerry with Charles K.L. Davis can be found in our Kline Disc section.

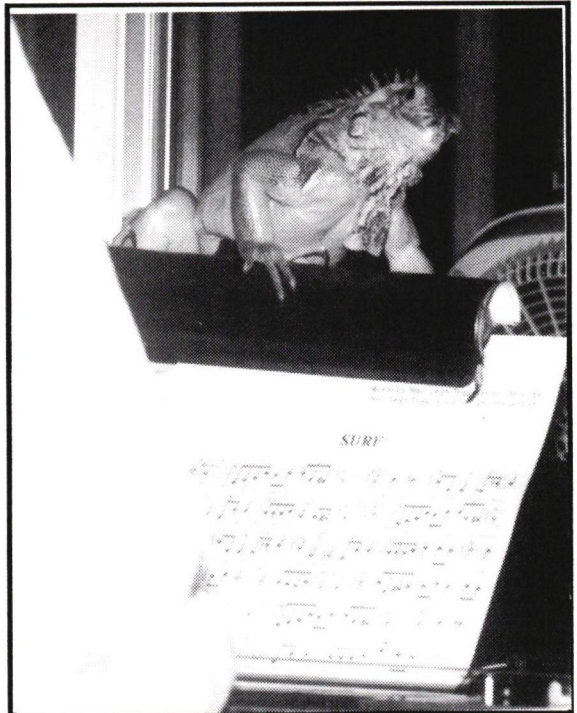
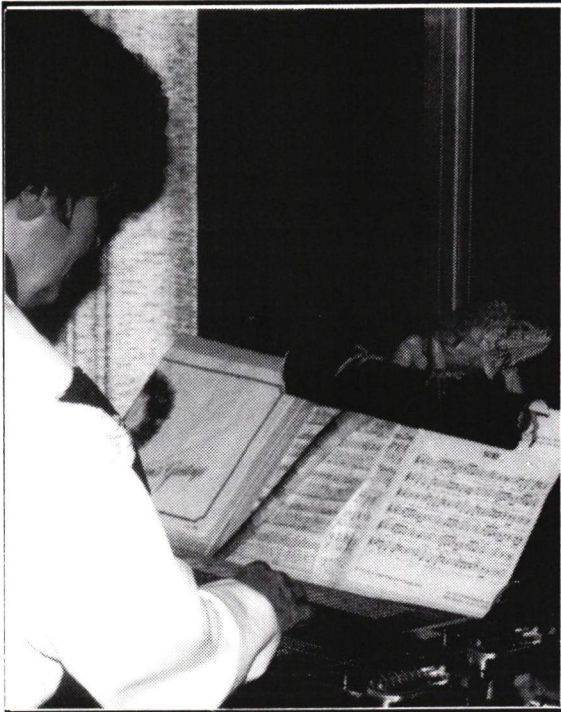


ONE BLANK PAGE LEFT OVER!!

I can either let you use it as scratch paper, or I can tell you about our great est new steel guitar fan.

Señorita Iggy is our pet iguana. She was left in a basket on our doorstep, so we made a place for her on the top two shelves of our bookcase and have learned to love her. The experts say iguanas are stupid creatures with little brain and no love for their captors. They haven't met Iggy. I suppose if aliens captured YOU when you were just a pup and kept you in a cage just big enough to turn around in, you'd be a stupid fellow too, with little love for your captors. Iggy has the run of the house and she's never once "offended". Carol and John Fatiaki took her into their home during the month we were away in September and they helped us to learn the secrets of keeping an iguana happily.

Anyway, to the point of the story. She ADORES the steel guitar being played. Recently hile Art and I were practicing, she climbed the drape next to the guitar, slithered out onto the music rack and up onto the music light (lucky for her it wasn't turned on) and DROOLED over the music for at least a half an hour. Art ran for the camera and I kept playing while Iggy cocked her head to this side, then to that, appreciating each arpeggio and Hawaiian vamp. Of course, the vibrato of the bar caused the music rack and light cover to shake a bit and she couldn't help enjoy that too. I don't know whether we should teach her to dance the hula (she has a great natural hip action already) or start her on bar technique and scales. Or should we just keep her as a great inspiration to us when we practice?



ALOHA MALIHINIS

(A MALIHINI IS A NEWCOMER)

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:

GERALD ANGSTADT, 211 RANGER ST. HAYSVILLE KS 67060
VIVIAN BANGS, 5079 PACIFICA DR. SAN DIEGO CA 92109
MARK CROFUTT, 19 LADY SLIPPER DR, HUNTINGTON CT 06484
TOM GRAY, 169 HALE ST NE ATLANTA GA 30307
JOHN R. LEONARD 1621 ROOD AVE, GRAND JUNCTION CO 81501-4530
HERMAN LINDLEY, 3170 - 82ND ST NEWAYGO MI 49337
FRED LONG, 806 S.W. COHASSET DR. ANKENY IA 50021
JAMES L. McCOY, ROUTE #2, BOX 2786 QUITMAN TX 75783-9691
ED MEISSE, 2343 E. 17TH ST. #311, LONG BEACH CA 90804
CASEY D. TRACY, 11708 - 41ST AVE, EDMONTON AB T6J OV3 CANADA
ALEXANDER VARTY, 1235 WEST PENDER ST. VANCOUVER BC, V6E 2V6 CANADA
WAYNE WASHBURN, PO BOX 5301 KAILUA KONA HI 96744

PLEASE ADD TO MEMBERSHIP LIST:

HAROLD BOGGS, 3454 N.W. 48TH ST., OKLAHOMA OK 73112-6159
SCOTT WATERHOUSE, MIDWEST GUITARS, 215 MAIN ST. MAPLE PARK IL 60453

CHANGES OF ADDRESS:

RICK AIELLO, 1424 NORTH N. STREET, LAKE WORTH FL 33406
ROBERT & MARCELLA BREYMAN, 23930 OCEAN AVE #250, TORRANCE CA 90505-5885
JAMES W. BURNS, 1730 STATE AVE, HOLLY HILL FL 32117
JODY EULITZ, 2411 MESA SCHOOL LN, SANTA BARBARA, CA 93109
ERIC KINILAU, 2649 VARSITY PL #201, HONOLULU HI 96826
LOUIS K. LYTTLE, PO BOX 2141, COOKEVILLE TN 38502-2141
CHARLES VAN VLACK, 5331 EBBTIDE WAY, FORT PIERCE FL 34949
GEORGE WIEBENGER, #215, 12128-222ND ST., MAPLE RIDGE BC V2X 5W5 CANADA

Farewell For Just Awhile ... Part 1

G Dm G7 Dm G7 C

Fare well for just a while

Am D7 Am7 G

We're part - ing with a smile

G G7 D7 G7 C AmE7 Am

Sweet dreams be with you al - ways

D7 G G D7

Fare well for just a - while.

Ending: Ritard.....

D7 G Cm G Eb7 G

Fare well for just a - while.

Farewell For Just Awhile..... Part 2

Play as a duet, or play parts separately

G Dm G7 Dm G7 C

Am D7 Am G

G G7 D7 G7 C Am E7 Am

D7 G G D7

Ending: Ritard.....

D7 G Cm GEb7 G