

HAWAIIAN STEEL GUITAR ASSOCIATION

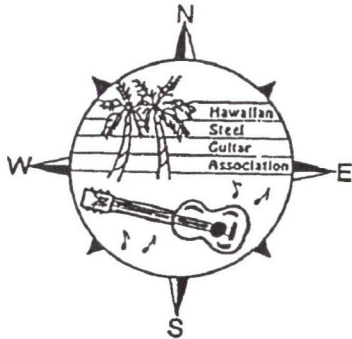
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HAWAIIAN STEEL GUITAR ASSOC.

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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. We are a non-profit society, registered with I.R.S. under 501(c)(7)

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 March 1, 1993.

DAVID KA'ILI

SENIOR STEEL GUITARIST OF THE WORLD!



SENIOR HAWAIIAN STEEL GUITAR PLAYER OF THE WORLD! What a surprise it was to find out he's still in good health, living in Des Moines, IA. If you have a recording of David Ka'ili and Pale K. Lua (usually with David on rhythm guitar and Pale on steel guitar) put it on the turntable and enjoy the music of the early steel guitarists while you read this fascinating story, told by David himself. (Don't pronounce his name KAY-LEE as I did. Pronounce it as Tau Moe does, KA-EELEE.)

David Kahanamoku Ka'ili was born December 23, 1897 in Lanai, Hawaii. His father was David Joseph Ka'ili, a fisherman, his mother was Benoita. He has a brother Joseph and a sister Christina. David lived most of his childhood in Oahu in the Honolulu area, on a street around the famous Punchbowl area.

He learned to play ukulele at an early age, and came to the mainland at the age of 12 with Harry Sinclair (of Sinclair

Oil), who had befriended Dave while the child was playing ukulele at a hotel in which Mr. Sinclair stayed. David told him he had run away from home.

While living with Sinclair, David saw a show in Cheyenne Wyoming which included a Hawaiian group. This made him very homesick. Shortly after that he ran away from Mr. Sinclair when he heard that Pale K. Lua was in Dayton Ohio. He played with Lua in Dayton where they recorded for Decca, Columbia, and Victor. Dave played Spanish guitar on most of the records but did play some steel. Dave says his first steel was a Dobro. Dave played Hilo March, Kohala March, and Drowsy Waters on some of the recordings. He played with Lua for five years and also played at the World Fair in San Francisco in 1914 for a show named "Hawaii Calls".

Dave got sick in Dayton and was in the hospital for awhile. Meanwhile, Lua moved on. Dave got a job as a porter in a local hotel in Dayton, where he formed his own band playing Polynesian and Mexican music. He moved to San Francisco and lived in a YMCA and cooked in a local restaurant. While in S.F. he met a guitar player in a pool hall, also met another man named Orr who ended up being Dave's booking agent.

Orr booked Dave on a ship to travel and play with a band and hula dancers. His first ship was the U.S.S. Sherman. He travelled most of the world: Acapulco, Bahamas, Jamaica, Montego Bay,

France, England, Brazil, Norway, Spain, and many other places. He played on many different ships, especially enjoying Jamaica and calypso music, which influenced his style. He played on various ships during the years 1918-1920. While doing so, he learned that Lua was playing in Brazil and found him. Dave played for many dignitaries like Presidents Theodore Roosevelt, Taft, Wilson, and Harding. He also played for movie stars such as Dorothy Lamour, Bing Crosby, and Bob Hope.

David Ka'ili returned to Hawaii, where he played with Harry Owens at the Royal Hawaiian Hotel. This was during the time Harry wrote "Sweet Leilani" for his daughter. (Baby Leilani was born on October 19th, 1934 and Harry wrote the song the very next day.)

Eventually Dave ended up in New York where he contracted with an agency to play at Dude ranches around the U.S. He had met a Mexican player Joe Gonzales while travelling in Europe and they travelled together for some time in South Dakota. They ended up in Des Moines, Iowa where Dave has lived since. Dave parted with Joe Gonzales when Joe stole his car and some instruments and took off.

In Des Moines Dave formed various bands including one big band. He taught many students in both large groups and individually. He is a great teacher.

He played on local radio stations on a regular basis and gained a great deal of respect as a musician and teacher. Dave met his wife Helen while playing in Des Moines. He has two children David Jr. and Luana. His son also plays Spanish



MR. & MRS. DAVID KA'ILI

guitar and lives in Des Moines. Luana lives in California. Dave last visited Hawaii in 1988 when he was 90 years old.

Dave has two steel guitars, a Gibson and a very rare H. Weissenborn hollow body which he has owned and protected since he was 20 years old. He uses primarily "A" tuning although he has used "E" and various minor tunings over the years. He still has a beautiful touch but complains because he can't play the fast ones as well. Dave has played ukulele, Spanish guitar, steel guitar, upright bass, and saxophone.

Dave attended Kamehameha School and says that they used to build guitars out of hollowed coconuts. He didn't know Joseph Kekuku very well but played in some of the same places such as England, France, and Norway. In 1915 Dave attended Cambills Music School in Chicago to learn how to read music so that he could play by note. He worked at a Pepsi Cola Plant in Des Moines for 17 years until his retirement in 1962. Dave is very proud of his cousin who was a famous swimmer. His name was Duke Kahanamoku. He was defeated only by Johnny

Weissmueller (Tarzan). It was he who taught Leilani Owens (Sweet Leilani) to swim.

two champions in that family and we hope David Ka'ili will be with us for a long time yet, to see the Hawaiian steel guitar restored to popularity as it was in his heyday.

ED: That's a wonderful story! I think there are

STEEL GUITAR IN EUROPE

- BY GEORGES CHATAGNY



kailua hawaiians

Die Musical Show
für Anlässe jeglicher Art

Robert Kohli
Bielstr. 142
2540 Grenchen
Tel. 065 / 8 15 06
Geschäft 8 21 81

George Chatagny of Switzerland did some research on our behalf and has come up with a very comprehensive picture of steel guitarists in Europe. This was originally written in 1988, and recently updated. My apologies to George for taking so long to print the article.

"At first, I like to mention Bjørn Petersen of Denmark. I lost contact with him but he is not so old, so I think he's still active. He recorded 2 or 3 LP's playing in beautiful Hawaiian style on his pedal steel guitar. I don't know if you have anyone who can report on steel guitar in Holland because this land is certainly where steel guitar is the most well-known. George DeFretes, Rudy Wairata, Coy Pereira were already well known but the people tell me there were a lot of young unknown players who were as good, even better. They were almost all Indonesians. Some like

Frans van Oirschot and Henk Braaksma are Dutch, playing in Hawaiian style and there are some other very fine players who play modern or C & W style. The most popular Hawaiian group in Holland were the Kilima Hawaiians, still well known but not active. Their leader, Bill Buysman, is gone now. They performed for over 45 years, during which time they employed ten different steel guitarists, the last being Coy Pereira. Peter deFretes, a brother of George, has organised a very good familial group and they issued one LP two or three years ago. As for Bjørn Petersen, Scotty's catalog of Summer 1992 lists a new cassette done by him and the Malihini Hawaiians. Since I wrote this article in 1988 I have had the chance to discover some three or four very good Dutch groups. Their steelists are: Vic Gout, Wic Gijnsman, Wil Bouquet, and there are others.

As I don't speak German I don't have many contacts there, but I must mention with pleasure Rudolf Barten of Cologne who has recorded several times for a Swiss company and independently, some containing actual German hits. Also, the Tau Moe family lived in Germany for many years during their 60-year tour of the whole world.

In Belgium were the world famous group "The Waikikis". They have recorded extensively and everyone remembers their hit "Hawaii Tattoo". The steel player was Jo van Vetter, better known as a Spanish guitar soloist and as a composer, one of his best compositions being "La PLaya" which is played more by Japanese steel guitarists than in Europe. The Waikikis have now disbanded. I have occasionally had contact with Jo van Vetter and learned that "The Waikikis" was a group of seven musicians formed only for recording sessions.

Some fine steel guitarists lived in France. I'm thinking of a woman called Ida Brun-Mamara who recorded on 78 rpms. At the same time, about 20 years ago, an Italian called Gino Bordin (also well known as Spanish guitarist and mainly as a composer) played Hawaiian steel guitar with a band of 12 musicians on a weekly radio show. About 1983 one of France's best steel and plectrum guitarists died. He was Marcel Bianchi. I think his LP's are still available. Another well known steel guitarist was Robert Pihahuna. He toured across France with his Tahitian group. However he has retired and must be in his late 80's by now. He recorded one LP for Philips, full of Tahitian songs. Actually, the last active steel guitarist in the Paris area is called Harry Hougassian, a Greek. He recorded extensively for several companies and uses two other stage names. There are also some good pedal steel guitarists in Paris, but they are not well known as they work in recording

GRAND BAL

dès 22 h.

GRAND SHOW

avec
JEAN HEMMER et ses Hawaïennes



Samedi soir modique entrée Fr. 3.-

Dimanche 27 septembre 1987

10 h. 30, 15 h. et 20 h. 30

GRAND RECROTZON

avec l'orchestre



et Jean HEMMER



HARRY HOUGASSIAN

studios as side men.

In Spain we know of only one steel guitarist, an Indonesian called John Liem who plays in hotels for tourists. He recorded two LPs which were available until about eight years ago.

The Hawaiian steel guitar is not well known in Italy and I know that recently Santo and Johnny Farina are back in their fatherland, after being well known in the U.S.A. as the composers of the hit song "Sleep Walk". I presume they are retired, as I never heard anything of them over here.

Regarding Switzerland, we always say the steel guitar is not well known here. That may be correct, but if you consider the total population and the number of steel guitarists known since 1945 (never top stars but some good honest musicians) the instrument is not doing badly. Actually the D.J.s are all very young and program only the "new wave" music but the Swiss steel guitarists benefit from some help from the radio

stations (no longer from TV!!). Between 1945 and 1960 7 or 8 steel guitarists were recorded on 78 rpms but at the end of that period one group called "The Hula Hawaiians" from Basle, with Walter Rost as pedal steel player, was the most popular. In 1962 they recorded 2 or 3 LP's. About five years ago one new cassette was put out by Walter Rost, with a sort of Swiss-Country sound. He must be over 75 years old by now. One player called "Hawaii Johnny" recorded three cassettes which he produced himself and he sells at fairs and in the markets. He is from Basle also. Another player, also in the Swiss German part of the country recorded

one LP record but I can't remember his name now. Recently I have found a new cassette by Walter Rost, but with an unknown band (without a name!), a little jazzy but very fine.

In Geneva there is another steel guitarist called Jean Hemmer. He's currently working in TV, not as an artist but has taken advantage of his position to be the one steel guitarist who can be seen for two to three times a year for two or three minutes. That's not much but it's sufficient to make him well known. Actually, there are two other steel guitarists who are better musicians. First, a friend called Felix Neuhaus, a member of HSGA who plays very well. He is an admirer of Tau Moe and plays in his style. He used to meet Tau Moe and family each time they worked in Geneva. Felix plays regularly with his group (from duet to quartette) for dance music, touring in all of French Switzerland. Another friend, also an HSGA member, Roby Kohli who lives in the Biel district, is to my mind the best steel guitarist we have. He plays regularly with a C & W band

of Biel, called "The Nashville Trains", one of our best C & W groups of amateur musicians. He uses a Sho-Bud double 8 with pedals, tuning one neck to E9th when he plays in C&W groups, and the other is reserved for Hawaiian music, tuned to A6th plus pedals. Not long ago I had the pleasure of hearing him in a small group near Bern for a week of C&W and I'm sure he plays as well as they do in Nashville. He also plays Hawaiian style very well, reminding one of the Rudy Wairata style.

Finally, I believe I'm the last, and maybe the least?? I play in a duet with an accordion-synthesizer player for weddings and small dance parties. Several years ago I produced a commercial cassette. I am still trying to sell them! I obtained from Scotty's Music an old Fender triple neck which has a very beautiful sound. I tune one neck to A6th and another to E7th. In spite of its



GEORGES CHATAGNY

weight I keep it, trying to keep Swiss people in love with Hawaiian music.

PROMOTING STEEL GUITAR

WHEN'S THE BOOK EVER GOING TO BE FINISHED?

Well, hold yer horses there, Nellie, it's coming along slowly but surely. Right now we're talking to two publishers who are interested, and contract negotiations take a long time, especially during the holiday season when the mail is slow and offices are closed. Every day you wait the book gets better. Jerry Byrd has written the Foreword and it made me so happy and so proud when I read it. Yes, we have a really great team here in HSGA!

HAWAIIAN EXPEDITION TO SEVILLE'S EXPO '92 (SPAIN)

Why didn't I think of this sooner? NOW I'm reading reports of the Na Lei O Kaholoku Halau from Waimea who went there in a group consisting of Hawaiian storyteller Makio Malo, slack key artists Ozzie Kotani and Peter Medeiros, and

"many other artists ranging from the dance to the mime". The performers presented the Hawaiian culture to the world. I didn't see a steel guitarist listed in the group. Spies, get to work! WAS THERE A STEEL GUITAR INCLUDED IN THE GROUP? Heads will roll (I wish)!! Seriously, though, our steel guitar players who live in the islands must become much more vigilant to find out when these great travelling cultural parties are organized and SQUEAK UP! Pardon me, I mean SPEAK UP! I would be glad to back you up with a letter of recommendation or whatever it takes, but we've got to get our steel guitarists included and nobody's going to fight the battle for us. It's up to us. That's why we have an association, but I always hear about it too late.

Well, the September/October edition of Artreach just arrived today and it reports "A group of talented performing artists from Hawai'i jour-

neyed to Seville, Spain and performed at the **Universal Exposition '92**. Most of the participating artists are part of the **Statewide Cultural Extension Program** coordinated by the University of Hawai'i and funded by the State Foundation on Culture and the Arts. The artists represent both traditional Hawaiian and modern performance disciplines. A number of sponsors, including the **State Office of Tourism** made the group's travel possible."

There'll be trips made again in future, all paid for with tax dollars. Will **you** be included?

FUNDING BY THE STATE FOUNDATION ON CULTURE AND THE ARTS.

Funding for 1993-1995 is now being considered. All those who had projects planned had to submit their proposals by November 10, 1992 to the SFCA at 335 Merchant St., Rm 202, Honolulu HI 96813. There are millions of dollars being distributed to worthy projects, but none will go to restoring our beautiful instrument to Hawaii unless someone in Hawaii forms a group with a definite plan in mind and gets to work on it. How about making a video on the story of the steel guitar, as is being done for slack key? I told you about that in the October newsletter. How about making sure there is steel guitar instruction included in the different cultural workshops that are planned? What else could you do? You young people have got to show leadership in this.

Artists in the Schools: It's time to submit your application for this one. The decision is made in May or June and if you're successful it involves your putting on steel guitar performances in the schools (you'll be paid for doing it) and telling the students about the instrument. Go to the office at 335 Merchant St. and ask to see the directory listing all those who are on the program this year. Ask for some help in preparing your submission. Phone Henry Allen in Maui to see how he did it. 808-669-6189

HAWAIIAN CULTURAL ARTS EXPO, MAUI.

This is a "first annual" event, to be held in February and March of 1993. Producer Gary Koepfel wants to offer the public a unique opportunity to experience "traditional Hawaiian arts". Call 808-661-2777 to make sure the steel guitar is included. YOU do it, don't wait for someone else to make the call.

UNIVERSITY OF HAWAII, MUSIC DEPARTMENT

has just announced that they have established a PhD program in music. The new degree will have a heavy emphasis on ethnomusicology. They haven't said whether slack key guitar or steel guitar would be accepted as a performing instrument in the course, but it's time for you to drop in at the Manoa campus and ask some questions. Nothing will be done if there's no demand. Here's a riddle you can ask them: Why is it that a Hawaiian can study the bagpipes in a Scottish university but a Scotsman cannot study the steel guitar in a Hawaiian university? (And the bagpipes weren't even invented in Scotland!!)

JANUARY 11 DEADLINE FOR APPLICATIONS FOR THE 1992-93 SFCA FOLK ARTS APPRENTICESHIP PROGRAM

Here I am, late again! I get the information in October but my next newsletter goes to you in January. Any student can choose a master teacher and initiate the application, or a master steel guitarist can choose a student and make the application. Awards of up to \$3,000 are available for an "experienced apprentice to study with a master traditional artist in intensive one-to-one sessions." The SFCA will even pay for inter-island flights. Phone the SFCA office at 586-0302

A "HAWAII'S ARTS IN SCHOOLS BASIC EDUCATION" PROGRAM, initiated by the Hawaii Alliance for Arts Education, financed by the National Endowment for the Arts and the SFCA,

calls for the formation of an arts education cadre in each of Hawaii's public schools. This covers creative writing, dance, film/video, music, theatre, and the visual arts. OK, so "music" is in there somewhere, let's make sure it puts the emphasis on the traditional Hawaiian music culture with proper attention to the steel guitar as one of its strongest features. Our steel guitar book should be very useful as a guidebook for teachers. We KNOW the symphony orchestra will be well represented and so will the music of all the immigrant cultures of Hawaii, but somehow the native culture always seems to get lost in the shuffle. What should YOU do about it? For more information, call Clint Marantz at the Hawaii Alliance for Arts Education office, 808-545-5872.

AUGUSTA HERITAGE CENTER, DAVIS & ELKINS COLLEGE, ELKINS WVA

Doug Smith has some great ideas about promoting the Hawaiian steel guitar through the workshops and summer study programs sponsored by this very well-known institution. The Augusta Heritage Center is a non-profit program dedicated to the promotion and conservation of traditional arts and culture. Just by great good luck, one of Doug's best friends has been hired to be the public relations staff person and he intends to expand the program - his suggestion - to include our beautiful instrument! Doug says, "I told him that not only was it a good idea, but he was obviously a person of great character and judgement to be thinking along these lines." HA! You should have thrown in "good looking" too, Doug. I can see that from here. Anyway, folks, Doug will keep reminding his friend. I don't know whether Doug would be volunteering to instruct. That may be where the problem arises. If any of you know of this program and could help in any way (teaching materials, playing equipment, physical help) the person you must talk to about it is Doug Smith, 2582 Medway-Carlisle Rd., Medway OH 45341, ph 513-849-6819

The irony about this is - this group gets financial assistance from the National Endowment for the Arts, Folk Arts (and Inter-Arts) Program, also the state's Department of Education and the Arts, and the state Governor's Summer Youth Program. If the study of steel guitar can be funded this way in West Virginia, WHY NOT IN HAWAII? I'm sure it could be, it just needs someone to take up leadership. I keep calling on the new generation of steel guitarists in Hawaii to get involved.

MIKE PERLOWIN CAN TAKE A BOW FOR THIS ONE.

The story, as Mike told it to us over the phone, is about a violinist - not an ordinary one by any reckoning. He's not only the Assistant Conductor for the Philadelphia Orchestra, but he's also Conductor and Music Director of the Princeton Chamber Symphony. It seems that a year ago he did some recording with a country music group just to pick up some spare cash. He was so fascinated by the pedal steel guitar he vowed he'd learn to play one and bring it into his classical music environment. Mike had good reason to consult him in regard to some recording he (Mike) was doing involving the steel guitar and classical music. (It's a cat I'm not allowed to let out of the bag yet.) The discussion renewed the great violinist's determination to learn to play the steel guitar, so Mike arranged for a steel guitarist in Philadelphia to begin teaching the great musician. In years to come, you can look for the emergence of steel guitar in the symphony orchestra. I know, I know, it's already been done by Doris Atkinson, but I think THIS is different.

A further thought - (another story that can't be told yet) we know that Joseph Kekuku played the following on his steel guitar: Traumerei, Cavalleria Rusticana Intermezzo, Berceuse, Sextette from Lucia, and Schubert's Serenade, arranged by Myrtle Stumpf. Also, Tau Moe played with the symphony orchestra in Vienna, and in Berlin. He said, "I just sat there, played my 16 bars of a

chorus, then packed up my guitar and went to the front office to collect my check." And Jerry Byrd made his recording "The Polynesian Suite" with a symphony orchestra in Mexico City. The story's "In The Book", as told by Joe Boudreau.

TRAVEL GRANT.

Did you know you could ask for a grant to travel to another country "to encourage interaction with colleagues in less frequently visited parts of the world" ?? Yup! The National Endowment for the Arts and Arts International (a division of the Institute of International Education) makes these travel grants to U.S. artists to enhance their professional and creative growth through short-term international experience. It's called the Travel Grant Pilot Program and from \$1,000 to \$5,000 is available for travel to South and Southeast Asia, Latin America, the Caribbean, or Africa. Two deadlines to apply: January 29, 1993 and May 14, 1993. Call or write Arts International/IEEE, 809 United National Plaza, New York, NY 10017, 212-984-5537. Frankly, I don't know how you can use this one, unless you want to go to Jamaica and learn someoh, No! Maybe they'd go for funding your trip to Latin America or South east Asia to TEACH the Hawaiian steel guitar?? I know you'll think up SOMETHING. Yes, Virginia, there IS a Santa Claus!

NOW, THE BEST NEWS SAVED FOR LAST!

We've constantly promoted steel guitar from every angle and we've had a very positive effect both in Hawaii and elsewhere. BUT, there's a limit to what we can do. We're limited mostly because this club is run by a haole somewhere north of the border and headquartered in a 6" X 6" X 15" box in Bellingham WA. What would you say is the most positive thing HSGA can do next, to be really effective in advancing the Hawaiian steel guitar, in Hawaii and all over the world?? Right on! You said it!!

We're going to move HSGA's headquarters to Hawaii! Yes, we've been thinking about this for some time but it wasn't until recently that ALAN AKAKA has been able to re-arrange his timetable to make space for HSGA in his life. In the last newsletter I told you he was band-directing at Kamehameha Schools. That was a move in our direction. His plans for HSGA are very positive, very exciting. All the opportunities listed in the early part of this section are there to capitalize on if we just have strong leadership in Hawaii. Well, with your permission we'll have that, soon! In the meantime, I have begun immediate steps to secure 501(c)(3) status for HSGA. When I took over editorial duties in 1988, the first big job I tackled was to get us non-profit status with the IRS under section 501(c)(7). It took six months of constant letter writing. Giving the job to a lawyer might have been less painful but we didn't want to spend the money since the club didn't have any. Anyway, I learned a lot in the process. Perhaps getting 501(c)(3) status won't be as difficult. The big difference is that HSGA will be able to issue tax deductible receipts for donations and HSGA will be eligible to receive some of the grants I talked about earlier in this section.

HSGA's executive and board of directors are working on the details of the move and in the April newsletter we'll be able to give you the whole story. This club is not MY club, it's OURS, so you will be asked to vote (approve or not approve) of our proposals. If approved, the transfer should be complete by the end of our fiscal year, which is June 30th. It is possible that the April newsletter will be the final one to come from the Bellingham address. If the move is approved, the first newsletter of the new membership year, the July issue, would come from Hawaii! Alan Akaka and his Managing Director, Marjorie Scott, will give us their messages in the April newsletter and I will continue to write articles for the newsletter. Yes, we're looking forward to a great new future for HSGA and I'm sure you'll be excited at the news too.

DE WITT SCOTT, HALL OF FAME

Was that the biggest moment of Scotty's life, or what?? Being named to the Steel Guitar Hall of Fame is the highest honor a steel guitarist could wish for. It's recognition from the people who DO know the score, the same crowd that makes seasoned musicians quake at the knees when they have to perform for them. Buddy Emmons said to Scotty, "This award is not for the number of artists you have played for or the number of licks you have created on record but for the many lives that you have touched." I'll buy that!

I've never met anyone so refreshingly young and keen in his enthusiasm for steel guitar as Scotty is. Wherever it's played in whatever style by whatever group of artists, Scotty will be there if he possibly can. He'll sit down on the stage with his pedal steel guitar, or his frypan across his knees, and charm the audience with his warmth and his mischief. Whenever HSGA holds a convention, be it in Joliet or in Hawaii, if he can possibly be there, or even if he can't, he'll be there to support us.

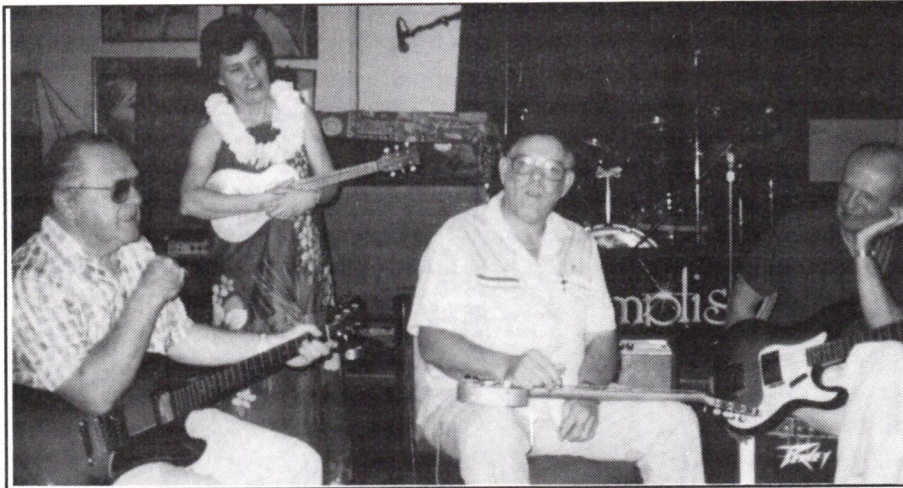
All the best people are born in April, so Scotty got himself introduced to this world in Amarillo Texas on April 10th, 1932. He grew up in Yukon, Oklahoma and started his music career there in night clubs, radio, and TV. He says his first heroes were Jerry Byrd, Roy Wiggins, Don Helms, and Speedy West, then later Buddy Emmons, Lloyd Green, and Doug Jernigan. In 1951 he moved to St. Louis and carried on with what was to be a great career in music. He played with "the best", in Grand Ole Opry groups, and all over the world.



SCOTTY, BACKED BY JERRY "THE CHIEF" BYRD
JOLIET CONVENTION, 1988

He and Mary started their music store in the basement of their house in 1966, and now it occupies all three floors of the house. Scotty has produced recordings and made some of his own, published books and written some of his own, all having to do with steel guitar. Although the store is known all over the world, it's a hallmark of Scotty's style that he continues to operate out of the original location, not downtown in St. Louis surrounded by heavy traffic, concrete, and plate glass. Isn't that the key to Scotty?? He's REAL. He started holding annual conventions in 1968. The first one attracted 75 people and now he draws a crowd of about 6,000. I don't know how he finds the time to publish a quarterly newsletter as well.

It could be due to his constant friendship with



SCOTTY STOPS
IN THE MIDDLE
OF A SONG
TO EXPLAIN
A PROFOUND POINT
OF PHILOSOPHY,
ASSISTED BY HIS
BACK -UP CREW.

**

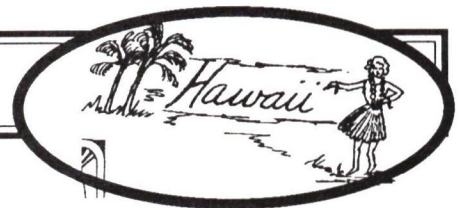
1987, FIRST
HAWAIIAN
CONVENTION

Jerry Byrd that Scotty has become a Hawaiian music nut, just like you and me. His treasure is an original Rickenbacher frypan with the sweetest Hawaiian tone you can imagine. He used to do the sound engineering for Jerry's Steel Guitar Ho'olaulea, and performed as a guest on the show. Every year he tries to include at least one Hawaiian steel guitarist in his show, and Scotty

himself can be called on to play some traditional Hawaiian music any time any place.

Yes, I think he's earned his place in the Steel Guitar Hall of Fame and I'm so glad it's happened while he's around to boast about it. What's your hat size now, Scotty? You got inducted into the Hall of Fame, but I'm nominating Mary for Saint-hood.

TARO PATCH TALK



"HAWAII CALLS" AT LAST! Well, it's finally a reality! The first show went over the airwaves on Saturday, October 3rd, originating from the Tropics Surf Club at the Hilton Hawaiian Village. The pre-show began at 12:30 and the section from 1:00 - 1:30 pm was taped for delayed broadcast. Hawaii Calls first began in 1935, went off the air for 17 years, and on October 3rd show #2088 was heard, carrying on the tradition. Listening to a recording of the show, Art and I felt it had the same charm, it was truly Hawaii calling, as Hawaiian as ever. As promised, there was no rock, reggae, or Jawaian, just contemporary and traditional Hawaiian music. Vocalists were Joe Recca, Iwalani Kahalewai, Leilani Kahau, and Nina Keali'iwahamana. Barney played steel

guitar, as he did for 25 years on the original show. Gary Aiko sang and played bass, and George Kuo played slack key guitar. I did not hear Hiram Olsen's name as guitarist, but Harold Haku'ole was announced so I presume he took Hiram's place. Guest artists were Danny Kaleikini and Don Ho. Guests already lined up for future shows were: The Brothers Cazimero, Peter Moon Band, George Paoa and Henry Allen, Karen Keawehawai'i, Moe Keale, Gary Haleaumau, and Leon and Malia. Bill Bigelow made the announcements in what Brian Litman called "True Webley Edwards-of-the-1990's style". I agree.



HAWAII CALLS CAST; L - R. BILL BIGELOW, GEORGE KUO,
HAROLD HAKU'OLE, GARY AIKO, BARNEY ISAACS, JOE RECCA,
NINA KEALI'IAHAMANA, EWALANI KAHALEWAI, LEINANI KAHAU

The ticket for this show when it originates from the Tropics

Surf Club, Hilton Hawaiian Village is \$22.00 which includes the show, buffet, and parking. On the last Saturday of each month the show will visit another island. To reserve, phone 947-7993.

The show will be broadcast on Hawaiian radio stations at 7:00 pm on Fridays, not on station KCCN but on station KSSK-AM in Honolulu, KFMN in Lihue, KMVI in Wailuku, KPOA in Lahaina, and KIPA in Hilo and Kona. It's already found reception in many mainland cities, but

have you convinced your local station to carry it yet? If not, you'll have to get a phone-in campaign going to convince them that THERE IS a demand in your area. In Canada or mainland U.S.A., radio program directors simply dial **1-800-HI CALLS** to talk to Bill Bigelow and arrange to receive this free show, either by tape recording or by radio signal. Overseas radio stations dial **808-944-9494**, or Fax **808-946-6464** or write to: **Bill Bigelow, Hawaii Calls, 1600 Kapiolani Blvd. #1428, Honolulu HI 96814**. The only stipulation Bill insists on is that they broadcast the show during a reasonable listening time, not



GARY AIKO ON BASS, BARNEY ISAACS ON STEEL GUITAR, JOE RECCA VOCALIST,
NINA KEALI'IWAHAMANA VOCALIST AND PROGRAM DIRECTOR (LEO RAJOTTE PHOTO)

in the middle of the night.

you for this list, Nancy.)

To order recordings, write to Hawaii Calls Inc., Box 2457 Honolulu HI 96804 for lists and prices. Thank you for the information, Walter Mo'okini.

Radio stations carrying Hawaii Calls: (This is only a partial list, as more stations are coming aboard every day.) KENI Anchorage Alaska, WGKA Atlanta, WITH Baltimore, KMET Banning CA, WCAP Boston, KRAE Cheyenne, WLUP Chicago, WCKY Cincinnati, WRMR Cleveland, KCYT-FM Dallas/Ft. Worth, WROD Daytona Beach, KNUS Denver, WCAR Detroit, KKBQ Houston, WJTN Jamestown, KCMO Kansas City, KORK Las Vegas, KGRB 900 Los Angeles, WVCG Miami, WRJN Milwaukee, KLBB Minneapolis, WBYU New Orleans, WEVD New York, WPEN Philadelphia, KXAM Phoenix, WEDO Pittsburgh, KKSJN Portland, KRSO Riverside, KCTC Sacramento, KHDC Salinas/ Monterrey, KCNR Salt Lake City, KPPOP San Diego, KFRC San Francisco, KEZX Seattle, WEW St.Louis, WCPT Washington Metro, CJOI Edmonton, CKNW Vancouver, BBC Commercial Radio in Hong Kong, and ICRT Taipei. (Thank

If your local station is not carrying Hawaii Calls, keep up the letter-writing and phone calls campaign. I am sorry to say our own Vancouver station CKNW has not yet "seen the light" and I'm asking our local members to help Art and me convince them THERE IS a Hawaiian interest in our area. Phone CKNW 604-522-2711. Geev 'em!

BRIAN LITMAN gave us an up-date on his Hawaii Music Magazine which he hopes to soon be publishing. Getting the whole thing organized is a slow job, but just in case you're waiting - he wants you to know he's still working at it. It's to have a much broader scope than this newsletter in the sense that it will cover news of ALL musicians playing ALL styles of music in the Hawaiian islands. You'll enjoy his writing style and his on-the-spot reports.

Here's a sample straight from the pen of Ole B.L.: "H.A.R.A. (The Hawaiian Academy of Recording Arts) is putting on a concert of old-time music. Alan Yashioka, the group's treasurer, and family

member at Harry's Music Store, is running the show. They'll be honoring Irmgard Aluli. Many big local names will perform. Sitting in on the festivities will be R. Alex Anderson. Months ago, there was a program of his music (only), honoring him. Also sponsored by H.A.R.A., and also run by Alan.

Last week, there was a repeat showing on TV of Gabby Pahinui and his sons. It was recorded about a year before he died. I'd never seen the show. I was surprised at how young and healthy Gabby looked. He never played steel - only slack key - even though the first instrument he ever played was steel. I don't think I've ever heard him play steel; at least, I'm not aware of it.

Are you aware that the magazine, Hawaii, which comes out every other month, started having music as a regular feature, beginning in early 1992? Usually John Berger or Ron Jacobs write the articles. John writes for the local afternoon paper. Ron is an old D.J., of the local magazines. In the latest issue, the magazine did a big write-up on Hawaii Calls, especially Web Edwards."

Hey, that's great stuff, Brian, you can write for this "Taro Patch" section in every newsletter if you'd like. Just to keep in practice, and to get all our readers addicted so they'll be sure to subscribe to your magazine?? And for your reward, I hope SOMEONE sends you a tape recording of Gabby Pahinui playing steel guitar. He always said it was his favorite instrument, but people tend to remember him as a slack key player only. That's so sad, because he was ONE OF THE GREAT-EST, no exaggeration, on steel. You MUST have him somewhere in your collection but perhaps he isn't listed in the credits. You need one of our KNOWING members to send you a copy so you will know for sure that you're hearing Gabby.

DEAR KAUA'I. HOW IS SHE?? Like a dear friend who's recently undergone major surgery, Kauai's recovery is slow. Gracia and Jerry

Mulligan have a report from a friend who lives there. ".....the roof and top floor of the Kaua'i Sands was blown off and damaged and the first floor had water damage." I can imagine. It's right on the ocean with nothing protecting it, no sea-wall, etc. As of December 14th, the latest word from their head office is that the Kaua'i Sands will re-open at the end of March or early April. Thank you for the report, Gracia. The Kaua'i Sands is where we hope to stay in May.

Larry and Gloria Rivera (who have been performing for many years at the Coco Palms Hotel, Wailua Kaua'i) visited Mila and Leo Tan in Toronto last October. They reported that their home had part of the roof blown off by the winds of Iniki. Their daughter was left homeless. The Coco Palms Hotel was damaged, and over 100 of their historic stately palm trees were destroyed. The Coco Palms Hotel is "sort-of" across the road from the Kaua'i Sands.

The U.S. army has cleared the beaches and roads of debris, and electricity and telephones have now been restored. One little miracle - it is reported that the peacocks are still there!!

TAU AND ROSE MOE HONORED Tau tells us, "There was a parade here, with three military bands on La'ie Day and both governor Waihe'e and Mayor Fasi were there. Rose and I were the grand marshalls!!" Three cheers for Tau and Rose! I'm glad you are being recognized for the great people you are.

KA HIMENIANA is an annual song competition. The rules are very strict. All songs and all spoken words on the stage are to be in the Hawaiian language and the music is to be of the gentle pre-WWII era, and only acoustic guitars, ukuleles, basses are allowed except for the steel guitar which can be electric. The Kapalakiko Hawaiian Band (from San Francisco) was the first non-island group invited to take part, but that's OK because all three are Island born. Saichi

Kawahara told us of the great preparations they made, to be sure their presentation was correct. He said, "With so much great talent performing we were thrilled and honored to be awarded fourth place by judges Irmgard Aluli, Bill Kaiwa, and Haunani Apoliona." Another honor: they were asked to entertain the whole house while the judges tabulated the scores. Congratulations, Dwight, Saichi, and Keith.

ANNUAL SONG COMPOSING CONTEST. This event will be co-sponsored by the Hawaii Songwriters Association and the Dept. of Parks and Recreation. The contest will be opening almost immediately and anyone, anywhere is eligible to enter it. The final judging, on March 14th, requires a live performance of the song. So, a non-resident composer would have to travel to Hawaii to perform or else contact and convince a local

group to perform it on their behalf, should it be judged as one of the finalists. For more information, and to request an application form with the contest rules, contact HSA president Vic Rittenband, Box 8100 Honolulu HI 96830 ph 808-923-1644

CHRISTMAS SONG CONTEST. This annual event is sponsored by the Royal Hawaiian Shopping Center and radio station KCCN in Hawaii. Leigh Triggs submitted his "Reindeer Hula". Leigh's song got into the "finalists" round, for which he was awarded a handsome koa wood serving tray with engraved plaque, a Certificate of Accomplishment, and a voucher for \$25.00. As Leigh couldn't be there to perform it himself, he asked Vic and Nancy Rittenband to do the honors on his behalf. Tau Moe was awarded a special prize for writing the "Most Commercial" song. Congratulations, Leigh and Tau!

LANE VIFINKLE

DO YOU KNOW THE LORD LOVES HAWAIIAN MUSIC?

Yes, that's the title of the most exciting tape cassette we've received in a long time. Lane Vifinkle is a new member of HSGA. He lives in Costa Mesa, CA. On this recording he plays every instrument and sings all the vocals. Now, if you think gospel music has to sound like it comes from a funeral parlor, here's a big surprise for you. Lane's music is joyful, snappy, pure sunshine, and his steel guitar work is what will bowl you over. I always feel like an astronomer discovering a new star when we find a really top steel guitarist that we hadn't heard of before. Lane is one. Where has he been all this time? The gospel songs are great, and the touch of Hawaiian on the tape includes Ticklin' The Strings, Kaimana Hila, and several others. He closes with Danny Boy. If you don't buy this tape cassette you'll never know what everyone else is talking about. Here's what Lane has to say about

himself:

"I was born in the Netherlands as the second of eleven children and lived there the first 25 years of my life. In the fifties, many Indonesian people migrated to the Netherlands and brought Hawaiian music with them. I was a bass player in a Hawaiian music group, and when the steel guitar player left, I was selected solely because my dad had an old lap steel in the attic, which up to then everybody had looked at but nobody knew what it was. I must have been terrible, but luckily no recordings of that time period exist. My idol was (and still is) an Indonesian steel guitar player by the name of Rudi Wairata, who passed away in the late 1970's. He had come to Amsterdam to study at the Conservatory of Music and never went back. I met him a few times but never had any lessons from him, or from anyone else. But, he has been my greatest influence, together with

SIDE A 1. We love the Lord more and more 2. Great is Thy Faithfulness 3. The little boy from the carpenter shop 4. The blood 5. At Calvary 6. The Love of God 7. It can't be soon enough 8. Noah found grace in the eyes of the Lord **SIDE B** 1. He' u i 2. Ticklin' the strings 3. Lehua nani 4. My palace in paradise 5. Song of old Hawaii 6. The one rose 7. Kaimana Hila 8. Danny Boy

Do you know The Lord Loves Hawaiian music?
Lane Vifinkle - All instruments & vocals



Do you know The Lord Loves Hawaiian music?

Lane Vifinkle - all instruments & vocals

another Indonesian steel guitar player named George deFretes, who migrated to Holland in 1958, the same year I migrated to the U.S. They were both Sol Ho'opi'i disciples, although very different from each other.

"George deFretes migrated to the U.S. in the late sixties. I have played bass for him several times, and once performed together with him on two steel guitars. After that I was ready to die!! George passed away on Thanksgiving Day 1982. We buried him in the Hollywood Hills Cemetary, right next to his idol, Sol Ho'opi'i.

"Over the years I have played steel guitar with many Indonesian, Hawaiian, and Samoan musicians but for the last twelve years I have been mainly a bassist (mostly upright). I consider myself an amateur steel guitar player. I play mostly for fun and in churches. When I'm too

busy playing bass to practice steel guitar for a few weeks, it feels like I have to start all over again (and I usually do). Up until less than one year ago, I played strictly non-pedal six string (because Wairata did) but since then I have been experimenting with the old "Multi Chord" (six strings, four pedals) pictured on the cassette. The pedals however are on the left side, for the left foot only. Very inconvenient. So I'm looking for something better.

"Yes, I played all the instruments on the cassette, did all the voices (do not consider myself a singer), did almost all the arranging, and recorded it all in my bedroom on Fostex 8-channel equipment.

"Alika Herring and Corliss

Johnston came to my house a few weeks ago and I recorded them just for fun, Alika on steel, Corliss on guitar, and me on bass. What wonderful musicians they are! Three days ago I went to visit Corliss and he played his pedal steel for me, some of the most beautiful four-part harmony steel playing I have heard in a long long time. I can learn a lot from these old time professionals. It was such a blessing meeting them. I was beginning to think that I was the only Hawaiian steel player left! I love your magazine, it is full of very interesting information. I wish I had discovered it years ago."

ED: Thank you so much for your story, Lane. Our next question is - when do we hear you play at one of our conventions?

H.S.G.A. CONVENTIONS

HAWAIIAN CONVENTION

Our plans are still as outlined in the October newsletter.

Sat. May 1 - May Day concert in Kapi'olani Park 9:00am - 1:00pm. This show is usually organized by Merle Kekuku and Kamaka Tom. I've made the reservations with the Parks Board and I'll send out letters to our Hawaiian members, but there's always some checking up and final arrangements that only Merle and Tom can do right. The purpose of this show is to showcase the steel guitar artists of the Islands.

Hawaii Calls show in afternoon. The ticket for this show when it originates from the Hilton Hawaiian Village is \$22.00 which includes the show, buffet, and parking. Now I see what I left out when I drafted the HSGA convention registration form. I should have asked whether you want to be included in our group reservation for the Hawaii Calls show. Here's how we'll handle it: I'll make reservations ONE MONTH in advance, which would be on April 1st, 1993. I'll reserve for all those who gave me notice **in writing** that they want to be included, stating the number of guests in their party. For those who DO NOT give me that request in writing, you can reserve by dialing 808-947-7993. **DO NOT SEND ME ANY MONEY** for that show, you'll pay at the door regardless of which way you reserved. OK?

Sun. May 2 - H.S.G.A. steel guitar show at the **Ala Moana Shopping Centre**, Centerstage from 12:00 noon - 2:00 pm. Frank Miller has volunteered to make the arrangements for this show. The time and space are already reserved.

Mon. May 3 - Registration desk set up in lobby of Queen Kapi'olani Hotel 12:00 - 3:30 pm. Be there to register for convention and pick up lunch tickets, name tags, etc. and to get your name on the playing schedule. Donna Miller will be con-

tacting people to help. Maybe you'd contact her and volunteer? Use her Mesa address if you do it NOW, ph 602-830-2496. Use her Hawaiian phone number if you do it after April 15: 808-922-1589.

In the evening, **Alan Akaka's Steel Guitar Ho'olaule'a** at the **Ala Wai Golf Course Club-house**. It's in walking distance of the Queen Kapi'olani Hotel. Get there early - at least by 6:00 pm. Free admission, no tickets required, but please put something good in the calabash bowl to show your appreciation. There's no such thing as a free lunch!

Tue., Wed., Thu., May 4, 5, 6 All-day music sessions take place in the Akala Room, Queen Kapi'olani Hotel from 9:00 am - 4:00 pm. Lunch in the Akala Room included in the price of your convention registration.

Fri. May 7 - no plans

Sat. May 8 - Bandstand show in Kapi'olani Park, probably 9:00 am - 2:00 pm. George Lake has managed this show very capably for how many years now? I don't know when he and Mary will arrive in Honolulu, but when they do you can call them to volunteer to play steel guitar or backup, 808-922-0555 and you have to ask for "suite 2414, Tower 1". This show, too, is to showcase the steel guitar players of the Islands. Many have to work during the week and this is their first chance to play for the HSGA people.

Sun. May 9 - Mother's Day and you have to phone her. Nothing planned. Time to think of **getting over to Kaua'i**. Saturday evening or Sunday or Monday are all good travelling times. I just now phoned Jeanie at the Oahu reservations office to ask about the Kaua'i Sands and she says they plan to re-open at the end of March

or early April. For three or four days starting with Tuesday May 11th, we are asking John Auna to be our Master of Ceremonies or Master of Mischievous or Master of Song and Dance. Whatever. We'll have more to tell you about that in the April newsletter. It's too early to make plans in Kaua'i now, while they're doing their hurricane repairs.

One of the most exciting aspects of a convention is the number of steel guitar players who come from far-away lands. Georges Chatagny of Switzerland says he'll be there, Rudolf Barten and our new member Paul Peucker of Cologne, Germany are making plans, also several friends of Tau Moe from Switzerland and Belgium, Doug Lomax of New Zealand, and Arthur and Pat Jones of S. Wales. I don't know how Kenny Kitching can stand to not come, from Australia. I have a hunch he'll be there. Leonard T. Zinn says he'll be there "for sure", also Ed and Ginny Kuchenbecker, and Duke Kaleolani Ching. If he and John Auna get together again... Wow-EE!

Register early, please! It helps us A LOT to make plans if we know who and how many are coming. If we don't find out you're coming until you walk in the door in Hawaii, you might get the feeling that "gee, the convention wasn't very well organized" and that would be because you didn't give us a chance to be ready for YOU, our most important guest. If you prefer not to send the registration fee in advance, that's OK. Just send in the form to say you're coming. For those who do pay in advance, we'll send receipts by return mail. If you CAN pay in advance, by mail, it helps us in doing the bookkeeping and the banking. It's so much easier to do at home where we have our record books and computer. It usually turns out in Hawaii that while everyone else is out having fun Art and I are in our room working on a little 18" table trying to get the records straight, and then we're too late to get to the bank before closing time (it's a long walk) and "how to get there next day" becomes another problem and the happy

spirit of "volunteering" begins to pale. Do us a favor. Mail your registration to us before March 1st, also to the Kaua'i Sands before Feb. 15th and the Queen Kap'iolani Hotel before March 1st.

JOLIET CONVENTION 1993 You'll have to save your summer holidays for this one, because the big event comes the following weekend. That's the inducting of Joseph Kekuku to the Steel Guitar Hall of Fame at Scotty's convention in St. Louis on the Labor Day weekend. We hope many of you will be able to attend our Joliet convention, then head over to St. Louis for the Hall of Fame event. Who is Joseph Kekuku? Only the INVENTOR of the Hawaiian steel guitar! That's why we must attend and make it a Hawaiian event. Here's a rough outline of the timetable we propose:

Thu., Fri., Sat. Aug 26, 27, 28 HSGA convention, same as usual, at the Holiday Inn, Joliet. Registration forms will be enclosed in the April newsletter.

Sun. Mon. Tue., Aug. 29, 30, 31 time to travel to St. Louis and do a bit of sight-seeing on the way. We hope a large number of our members will go to St. Louis to show Hawaiian support for the induction of Joseph Kekuku, the inventor of the Hawaiian Steel Guitar, a most important person in Hawaiian history. The Clarion Hotel has been renovated and now bears the name of Regal Riverfront Hotel.

Wed. Sept 1 - Hall of Fame Fund Raising Show 7:00 - 11:00 pm. Jerry Byrd, Hiram Olsen, and Kalani Fernandes will be there, so that makes the trip worthwhile even if NOTHING else happens. There will be other steel guitar players from Hawaii as well, Alan Akaka 99% for sure, but maybe others too.

Thu. Sept. 2 - Talent search 7:00 - 11:00 pm. If you want to play steel in this event, you just



IN HIS GREAT ENTHUSIASM, ONE CLUB MEMBER PACKED BOTH HIS GUITARS BUT LEFT HOME WITHOUT HIS..... WARDROBE. BILL STAFFORD (PEDAL STEEL GUITAR) HAD A FEW WORDS OF ADVICE FOR THE POOR LAD. JOLIET 1988

volunteer. Then you take your guitar and start standing in line. It's VERY popular. The trick is to get into line EARLY and have all your relatives spell you off while you wait your turn to go on stage.

Fri. Sept. 3 - Seminars through the day, opening ceremonies at 6:30 pm. Scotty's brochure will be mailed out, maybe in July and all the details will be covered then. If you don't USUALLY get a brochure from Scotty, you're not on his mailing list. You'll have to request a brochure from him: 9535 Midland Blvd. St. Louis MO 63114 ph 314-427-7794.

Sat. Sept. 4 - Steel guitars in concert from 10:00 am - 2:00 pm. Presentation of awards from 2:00 - 2:30 pm. This is when the actual induction ceremony is done. Back to steel guitars in concert from 2:30 - 6:00 pm, then again from 8:00 pm to midnight. Scotty draws from 6,000 to 7,000 people to his convention so it's easy to understand why his guest artists are invited to play in

his concert compared to an HSGA convention where everyone who wants to play has the opportunity.

Sun. Sept. 5 - Church service 8:30 - 9:30 am. Steel guitars in concert 10:00 am - 6:00 pm. End of convention.

AN OLD PERSIAN PROVERB

HE WHO KNOWS NOT AND KNOWS NOT THAT HE KNOWS NOT IS A FOOL.

SHUN HIM.

HE WHO KNOWS NOT AND KNOWS THAT HE KNOWS NOT IS A CHILD.

TEACH HIM.

HE WHO KNOWS AND KNOWS NOT THAT HE KNOWS IS ASLEEP.

WAKE HIM.

HE WHO KNOWS AND KNOWS THAT HE KNOWS IS WISE.

FOLLOW HIM.

MEET HARRY BROWN



"THE NIGHT FLIERS" SEASON 1926-1927

*INSTRUMENTALISTS IN FRONT ROW: G. WHITE, HARRY BROWN, ERNIE SWAILES, L. COLE
RADIO STATION C.J.C.A., EDMONTON, REPORTED IN EDMONTON JOURNAL*

Harry Brown of Huntington Beach, CA has a very interesting story to tell us about his father.

"He was born in New York in 1898, ran away from an orphanage in 1914 to join the Canadian army, and was wounded in France where they discovered he was under eighteen. He was able to transfer to the medics as a stretcher bearer in which capacity he learned to play drums (apparently a requirement). In any event, this was, to my knowledge, the beginning of his interest in music.

"My father played the Hawaiian steel guitar during the twenties and early thirties. He played after that, of course, but not truly Hawaiian; it was

more western and country style (I'm sorry to say...but he had to make a living).

"I'm 67 now, but recall that as a pre-schooler I was always on the road since my dad preferred to cart his family along. It was a big camping trip for us while my dad did the Pantages circuit. Later, there were frequent trips from Edmonton, Alberta where we lived, to Vancouver and Victoria where he played the lounges on the various ocean liners. I believe it was the Princess Lines but it was a long time ago and the old memory is no longer reliable.

"When I was about five or six years old I caught his act for the first time. I had a loge seat to myself

at the Pantages Theatre in Edmonton (later renamed the Strand and now, I'm told by George "Keoki" Lake, it's gone forever). I will never forget that performance. There were only four on stage, but how that beautiful Hawaiian sound filled the air! The group, at that time, consisted of Ernie Swailes on Spanish guitar, L. Cole on ukulele, G. White on banjo and Harry Brown on Hawaiian guitar.

"At about the same time I shared earphones with my brother to hear my father and his band playing on radio. We had what was probably a crystal set that was fastened to the wall and resembled the wooden telephone. He did the 1926-27 season on the CJCA "Night Fliers" program.

"Throughout most of his career, my father played an acoustic guitar made by the Greenfield Brothers. The guitar had an odd shape, obviously to improve the sound. As a consequence, he was frequently referred to in reviews as the "hambone artist". I still have that guitar which he bought in August, 1926. I'm looking for a good home for it.

"My father also taught the guitar. Although he read, most people wanted to learn how to play NOW. They were unwilling to spend a lot of money during those depression days on theory. He acceded to demand by teaching just enough theory so the student could build on it later, and concentrated on teaching the fretboard using tablature and, of course, style.

"There were times when my dad would recall the good times in the mid-twenties when his group was paid a hundred dollars a minute while on stage. He would smile whistfully, then also recalled that sugar sold then for a dollar a pound. In the mid-thirties he considered himself fortunate to bring anything home after a Whist Drive and Dance. Such were the fortunes of the times. Through it all, however, it was the sheer pleasure of playing Hawaiian music in the company of his band and others who shared this loveliest of all

music that really mattered.

"Although he was a good provider and a wonderful father, he never seemed to guess how much I wanted to learn to play. Perhaps it was just as well because it was most difficult trying to un-learn what I picked up by hanging around while he was occupied with a student. It was like learning to type with two fingers: You get good enough at it that you never quite grasp the art of touch-typing...but this is not my story.

"When I was in my teens I remember finding an apple box filled with newspaper clippings, steamship programs, a letter to the Greenfield brothers commenting on the qualities of their guitar (obviously at the request of the Greenfields), lesson material, a painted sign that I recall was often placed in the front room window to the effect that he taught the Hawaiian steel guitar (he called it the Ko-lu-a system). I hope that does not translate into something that shouldn't be said. In any event, I have not seen anything of the box or its contents since.

"The Greenfield Brothers owned a shop at 9839 Jasper Ave East, Edmonton Alberta. I have an excellent picture of dad's first guitar (rather a boxy affair) and will have it re-photographed for you. The caption reads: Hawaiian Guitar made by W. A. Greenfield, Edmonton Alberta Can. A label glued to the inside of the guitar that I have reads:

Greenfield Hawaiian Guitar
Originated 1926
Edmonton, Alberta, Canada

Date: Aug 1926 No. Two"

ED: The best pictures sent by Harry Brown of his father's unusual steel guitars have been put into the manuscript for "The Book". I hope you will see them when the book is on the market.

KĪKA KILA KĀLĀ KULA

Balance in the Bellingham bank account	
April newsletter	\$465.41
Donation rec'd Isami Uchizaki \$ 6.00	<u>6.00</u>
<u>Present balance in Bellingham account</u>	\$471.41
Donation received from Hiroshi Takaghi given directly to Jerry \$200.00	



Thank you very much to all who have donated to this very worthwhile fund. Some day I'll have to ask Jerry for a list of all the steel guitar students who have benefited from your generous donations. There have been quite a few!

In October Jerry said that Tom Snook was doing so well and working so hard he deserved to be given a scholarship. OK, Tom, on stage next May, yeah? Will you be ready for it?

From time to time we send the bulk of the funds from Bellingham to Jerry where he manages it very carefully. As of now he has approximately \$1100 on hand and he said, "I think that I will

occasionally give each of my students a lesson at no cost - that way letting each one derive some benefit from it. Owana Salazar is due to return, and she will take two lessons per month to finish the course. She very much wants that certificate." Best wishes to you, Owana. When we last heard you, you were very good but I think you're headed for "great".

We welcome a new member to our club, a former student of Jerry's who took lessons for about a year and a half. Gerald Carreira. Also on stage to play steel guitar for us next May, Gerald?? Don't break our hearts, TRY.

CLUB GET - TOGETHERS

WORLD-FAMOUS STEEL GUITARISTS CONVENTION & CONCERT (how'd you like that title?) You might be able to take this one in on your way home from the Hawaiian convention. It's in Houston, TX on June 4th and 5th, "the very first for Houston", they say. You'd be checking in at the Marriott Hotel (Greenspoint), 255 N. Sam Houston Pkwy E, Houston. \$69.00 a room. Phone 800-274-8208 to reserve your hotel room They have only 390 rooms so you have to hurry before they're all sold out and the hall holds only 600 people, so you'd better run-don't-walk to your phone. They've even got an official airline!! American Airlines, group tracking #SO-363R5 (ph 800-433-1790). Kids, I don't know anything

about this, I'm just telling you what they told me, and they're not club members. Maybe you'll be the "world famous steel guitarist". Contact Kenneth Fain, PO Box 73261, Houston TX 77273-3261.

MARCH 20. HAWAIIAN COMMUNITY CENTRE ASSOCIATION will feature steel guitar at its first 'Kaleponi Hawaiian Music Festival at the Biltmore Hotel, downtown Los Angeles. They plan to feature steel guitar at this fund-raising event. The purpose is to eventually build a huge hall where Hawaiians can meet to keep their culture and teach it to *na keiki*. Alan Akaka, for sure, has been invited to play steel guitar and we

believe there will be other steel guitarists on the show. We hope all our HSGA members in the area will be there. Art and I plan to fly down there just to meet with all of you. As I said before, maybe we can sneak off for a jam 'n jaw session. We'll bring our frypan along, you bring yours yeah? To find out more about the show, phone Clinton Heleniki Sr. 619-264-8470 or write to Mr. Harry Kawai, 2626 Glendale Blvd., Los Angeles CA 90039

HOLLIS BAKER'S STEEL GUITAR JAMBOREE is set for Sunday March 1st in Napa Valley CA. This is the continuation of the meet Jimmy Hawton used to sponsor. He's still in there pitching, but now it's Hollis's headache. Phone Hollis at 415-793-1165.

DON SWEATMAN AND WARREN SLAVIN are the sponsors of the up-coming Northeastern Regional steel guitar meet. It's a one-day event

on March 21st, 1993, at the Somerset, NJ Holiday Inn. For more info, contact Warren Slavin at 908-359-3561 or Don Sweatman at 718-727-0157.

10TH ANNUAL BRITISH FESTIVAL OF STEEL GUITAR - March 6 and 7 at the Clere School, Burgclere, Berkshire County, England. The festival will feature Tom Brumley and a host of steel guitarists from Britain, Europe, and the U.S.A. For more info, contact Gerry Hogan, Hogan Music, 3 Craven Rd., Newberry, Berkshire, RG14 5NG Ph Newberry 37868.

1993 SLIDE GUITAR WORKSHOP, January 16 - 18. Howard Johnson Motel, International Drive, Orlando, FL. This is a workshop that would be suitable for acoustic and Dobro steel guitar players and has the best instructors: **Bob Brozman!!**, Rich Del Grosso, Alex Gomes. To find out more, contact Education Services, 230 - 12th St., #110, Miami Beach, FL 33139.

KUMAKAGAB



RON & NANCY SIMPSON sent a very interesting letter, "My father saw the enclosed article in the Chicago Sun-Times. The folks in the background of the large photo are **Frank & Jean Niespodziany**, who are part of the Kaua'i Surf Riders. I'm sure you will remember the group from this year's Joliet convention. We didn't attend the Columbian Ball, but we have been out to Tong's Tiki Hut where Frank and Jean play regularly. They've put together a fine show, and the food is first rate. I'm very impressed by their dedication to Hawaiian music since they live in South Bend, Indiana, and Tong's Tiki Hut is in Glendale Heights, Illinois. I would estimate the travel time they put in at two hours each way. Nancy and I are really looking forward to next year's convention. As we get to meet more and more members, each year becomes better than

the last.lini o oe ka helu ekahi." ED: Hey, GREAT LETTER!! The news item enclosed with the letter, from the November 1, 1992 issue Chicago Sun-Times reported on a veddy-veddy posh event, the 12th Columbian Ball at the Museum of Science and Industry, with everyone who's "who" attending, oodles of Polynesian entertainment, and sho 'nuff, Frank and Jean playing Hawaiian music as the 600 guests entered. Nice gig!

DOES HSGA HAVE A HALL OF FAME? That's the question asked by **Tony Ford** of Malanda, Queensland, Australia. "Does the HSGA have a Hall of Fame or honorary recogni-

tion list (or other) of dear departed Hawaiian steel guitarists?

"In all my contacts and with news of and about steelers, no one mentions **WOUT STEENHUIS** (1922-1985), a Dutch steel guitarist and multi-instrumentalist who moved to Kent, UK soon after World War II. If he is not already recognized, I would like to nominate him for posthumous ongoing recognition.

"Wout gained an incredibly beautiful tone on his steel guitar, a lap 6-string. He was a prolific composer (under the name of Jon Jelmer) and a very gifted arranger. He was a multi-track artist at recording - forming his own band, as he also played jazz plectrum guitar, rhythm guitar, ukelele, electric bass, keyboard, percussion, etc. all with much taste, soul, and swing - and he sang 'a chorus of voices'.

"Such huge talent deserves some ongoing recognition!! All who know of Wout's extraordinary ability at beautifully capturing the Pacific in his music will, I am sure, agree. He was Britain's leading Hawaiian exponent from 1948 to 1985, and IRREPLACEABLE! Happy steelin' to you all. Tony Ford."

ED: No, Tony, HSGA doesn't have a Hall of Fame, we recognize Scotty's as being the one and only. He's the man to talk to. Also, can you tell us of any recordings made by Wout that our members could buy? Thank you for your tribute to him. I'm sorry I have not heard him play

ERNIE AND HELEN COKER just bought the famous Ghost Hill Ranch in South Texas. It's an honest-to-goodness working cattle ranch. I know where we can hold our next luau now! AND, they've finally located their long-lost friend, a great steel guitarist I'm dying to tell you about, but you'll have to wait for the story in the April newsletter. (This one's loaded as of now - Nov. 18th.)

JOHN MARSDEN (England) is a walking encyclopedia on Hawaiiana. Now and then I'm a bit short on all the facts, or I pass some along to you that are slightly bent. (You know me - I tell you all I know AND THEN SOME!) So if I stray too far John gives me the up-date. Before you read any further, you really should get your October newsletter out because I'm going to pass along to you what John has just told me, referring to the October issue:

"P.21 "Iniki Malie'. Iniki means to pinch or nip, and although it can apply to a piercing wind, malie means gentle. The idea in the song-title is a pinching done gently or subtly. It's ostensibly the wind, and scenery that is being described, but it doubtless has a secondary meaning!" You're probably right about that, John. I don't know the Hawaiian language, I just refer to the Hawaiian dictionary a lot. My dictionary says 'iniki means to pinch; sharp and piercing, as wind or pangs of love. But the second word I used was not malie which does mean gentle, it was maile which is a native twining shrub used in leis or decoration. The name of the song I referred to was "Iniki Maile".

P.24 - regarding the Hall of Fame. John says **Scotty** is a "thoroughly deserving award-winner" and he would like to see more Hawaiian players honored. He suggests **Andy Iona** as the next candidate. What do you say, gang? Submissions have to be made to **DeWitt Scott** who passes them along to the Hall of Fame committee for the decision. Along with your nomination you must tell WHY that person deserves to be honored.

P. 26: "Yes, **Tony Ohtsuka** had a stroke in January, and is still incapacitated in hospital. His pupil, **Hidehiko Furukawa**, is keeping us up to date with things. They recently had a benefit concert for Tony." Thank you very much for the two addresses you sent, John. I sent Tony's returned newsletter out immediately.

P. 26: "**Tony Ford**'s enquiry about the Aloha Hawaiians. This LP is probably a studio group, and the album has been re-issued a number of times. **Coy Pereira** is the steel player. I have an

address for him somewhere.....He was the long-time steel player with the Kilima Hawaiians, and has recorded many times with other groups and under his own name. He accompanied the Kilimas on one of their trips to Hawaii, and I have some tapings of them playing at Waikiki, both outside and in the Blue Dolphin Room."

P. 38: "After much difficulty I managed to get the two Hawaii Calls LP's from the Beautiful Music Co. They turned out to be the self-same albums sold by Suffolk Marketing Inc., of Smithtown, N.Y., not too long ago, and advertised at the time in the club magazines. Those who bought these, as I did, may wish to avoid duplicating them. The tracks are NOT taken from live broadcasts, but are just selections from the regular Capitol LP albums. Anyone who has these will not find anything new." ED: Thank you very much, John. You're very helpful, as always.

DOUB LOMAX of Auckland NZ says he'll be attending the Hawaiian convention next year FOR SURE, and adds, "Interest in steel guitar in New Zealand is growing and we have several workshops - jam sessions, during the year. The next one is on Hawaiian steel guitar in December which will be hosted by myself and my wife, here in Auckland. So I will report on that in due course. This should be an exciting event as some of our best musicians have advised that they are attending."

MISSING PERSONS: The only one outstanding on our list now is **Michele Skadsen** of Chicago. Her mail has been returned to us recently marked "No such number" which is strange indeed since that address worked perfectly last year. Does anyone know where Michele is?

BILL BLEVINS just had a quadruple heart bypass operation in November and by the time you read this he'll be out running the 25-mile marathon. We hope so, Bill, because we've already signed you up for the Hawaiian convention in spring. **Jerry Byrd** just passed along this bit of

info to me, along with the fact that HE'S just taken off so many pounds he's been asked to play the leading role in the re-release of The Thin Man. I thought The Incredible Shrinking Man would be the better title. Here's a point to ponder - how can the world be a better place if it contains 40 pounds less of Jerry Byrd? Well, Jerry feels great and he's very proud of himself and if you're his best friend you WON'T coax him to break his new diet rules. Gee, Art and I have got to find out what those rules are. We need a bit of self-discipline too. Oh yeah, more gossip about Jerry - he just finished making his third trip of the year to Japan, where he entertained **Isao Wada San's** employees at a gala Christmas party. (That's the kind of "jet set" stuff Jerry Watchers like to paste into their albums.)

CALLING ALL PIPE SMOKERS!! Yes, I want all the pipe smokers in the club to identify themselves. OK, a show of hands is nice but I can't see you. You'll have to write to me and identify yourself. No, it's not for a nicotine lecture, it's for something REALLY SPECIAL. Top secret. I can't tell you more. And if you're thinking of giving up smoking, you don't qualify. By the time I tell you what this is all about (in the April newsletter) it will be too late for you to be included. The deadline - it must be in the Bellingham post box no later than February 20, 1993. No phone calls, letters only accepted.

ABOUT THE MUSIC INSERTS you find in each newsletter: I have such a long list of people waiting for THEIR song to be tabbed, I will never catch up with it. Sorry. Please be patient. At two songs per newsletter, the line-up moves very slowly. ANYWAY, what I want to say is about the "Ave Maria" enclosed with this newsletter. So many people sent in their arrangement, I was able to put together all the good ideas and come up with something that is playable. BUT, a word of caution - this is not an easy song to put across. Ideally, you should be accompanied by a VERY GOOD pianist or guitarist playing a constant

arpeggio. I think we have several Spanish guitarists in the club who are equal to the task. If one of you great guitarists would make a tape recorded back-up based on the arrangement in this newsletter, please let me know. I'm sure those who want to work on the song would be very happy to buy a copy of your tape. Please put a tuning note E at the start and be very careful not to speed up or slow down. The song should be played slowly and expressively.

IS JOHN POPOWICH UP TO SCRATCH? He was talking about the progress he's made in learning to play the steel guitar, and ended with: "I have had an itch for Hawaiian guitar playing for many years. A little proverb says *Never itch for anything you aren't willing to scratch for*, and I am scratching." #@`&^*+#!??

ENOUGH DATES TO MAKE A MATRIMONIAL CAKE.

For you people who are statistics gatherers, and

for those who love to send cards just to let a person know you appreciate them, here are some absolute honeys who should be appreciated every minute of every day. I'm sorry, I might be missing someone who should be listed here. Please advise.

March 9, 1993 Jerry Byrd turns 73

June 6, 1993 R.Alex Anderson becomes 99 years old

June 29, 1993 Benny Kalama turns 77

July 18, 1993 Barney Isaacs turns 69. Hey, he's just a kid. What's he doing on this list?

Aug. 11, 1993 Rose Moe turns 85

Aug. 13, 1993 Tau Moe turns 85. Uh huh! Now we know who's boss in the Moe household.

Aug. 15, 1993 Ralph Kolsiana turns 81

Sept. 10, 1993 Mac Pavon goes 85

Born on Dec. 23, 1897, David Kaili turns 96 in 1993

Born 1913 Alike Herring turns 80 in 1993 but we don't have the exact date for you.

NEWS OF OTHER CLUBS

THE HAWAII SONGWRITERS ASSOCIATION

invites you to join their organization. This is for anyone who is a song writer, or who wants to know more about song writing, or who just likes to belong to clubs so they can find out what's going on. Contact the club's president Vic Rittenband to find out more. PO Box 88129, Honolulu HI 96830.

THE ALOHA INTERNATIONAL STEEL GUITAR ASSOCIATION

will hold its annual convention next year in Winchester Indiana on July 15, 16, and 17th. Contact club president Dirk Vogel PO Box 24284, Minneapolis MN 55424 ph 612-533-7383 for more information.

THE POLYNESIAN MUSIC AND DANCE ASSOCIATION

wrote a fascinating report of

Polynesian Spectacular Dancers performed and toured in Italy and had the most wonderful experience of their lives. An agent from Paris was very impressed with their show and showed an interest in bringing them back for a tour of Europe. Congratulations to Leo and Mila Tan and all their fine people!!

WESTERN SWING MUSIC SOCIETY

If you live in the Pacific Northwest you might be interested in joining this group which is just starting up. They've a lot of big plans for good music, frequent get-togethers, seminars, practice sessions, whatever. They're a keen bunch. So if your music tastes run in the direction of western swing, you and your steel guitar or even without your steel guitar would be most welcome. Contact club president John York at 3565 Cambridge St.,

HO'OMALIMALI

(FOOLING, TEASING, JOKING, FLATTERING)



“NOW I’VE SEEN EVERYTHING” is what our steel guitarist would be saying, but he’s not talking about it. STILL, there’s been a leak because I’ve heard it from two sources now. It seems our steel guitarist and his group played a gig that turned out to be in a nudist club. The musicians were exempt, the dancers wore costumes, but the guests wore the club uniform. The only change the band made in the program was to omit calling on the men to come up from the audience to dance with the girls. Talk about a naughty hula! One of the club ladies, built like the Amazon warriors of old, towered over our rather short hero and asked, “Where have we met before?” He rolled his eyes heavenward for as long as he could keep them up there and replied, “Never!! Nowhere!! I’m positive!!!”

It’s true! Thanks, L. and J. For this story, there’ll be no cartoon.

HAWAII CALLS On their first show, Barney was so nervous playing his steel guitar, but everyone was too polite to mention it to him. After the third number, he wiped his forehead and asked Harold, “Hey, what’s the next number we’re going to play?” Harold checked his list and replied, “Our next number is ‘No Huhu’”. “Oh my gosh”, said Barney, “that’s the one I just finished playing.”

WHERE THEY ARE PLAYING

WHO’S PLAYING WHERE IN WAIKIKI? The following report was sent in by Nancy Rittenband:

KEITH & CARMEN HAUGEN - Royal Hawaiian Hotel, Tuesdays to Saturdays 5:30 - 8:30 pm, ph 923-7311

WAIKIKI BEACHCOMBER, (above Liberty House) Hawaiian songs and steel guitar Monday to Thursdays, lunch time. ph 922-4646

OWANA SALAZAR, steel guitarist, Hyatt Regency Hotel Harry’s Bar, Tuesdays to Fridays, and Saturday - Monday Joe Recca. 2:30 - 5:30 pm, ph 923-1234

THE WILLOWS All Hawaiian music, 901 Hauston Ave, Thursdays, lunch time 946-4808

Must book in advance. Look for Buddy Hew Len playing there.

HAWAIIAN REGENT lobby bar, Naipo Serenaders Monday - Wednesday 5:00 - 9:00 pm, ph 922-6611

OUTRIGGER REEF Lobby Bar, contemporary Hawaiian music 7 days a week 7:30 - 11:00 pm, ph 923-3111

PACIFIC BEACH HOTEL Hawaiian music Wed - Fri 6:00 - 9:30 pm ph 923-4511

BARNEY ISAACS plays steel with the Kahala Surf Serenaders at the Kahala Hilton, oceanside in the Hala Terrace. Friday and Saturday 4:00 - 7:00 pm ph 734-2211

LANAKILA AND NANCY (RITTENBAND) Hawaiian music and hula Monday 5:00 - 7:00 pm at the Outrigger East's Aloha Bar, 150 Kaiulani Ave. Waikiki Ph 922-5353. Club members are welcome to join in.

ALAN AKAKA OR CASEY OLSEN OR BARNEY ISAACS OR HAROLD HAKU'OLE OR WALTER MO'OKINI The Halekulani Hotel's "House Without a Key" serves steel guitar seven days a week 5:00 - 8:30 pm. Ph 923-2311

LEMAWEAU plays steel on Fridays at the Hilton Hawaiian Village Hotel with the Clyde Lono Group, and with the Danny Kaleikini Show at the Kahala Hilton Hotel all days except Friday and Saturday.

BROTHERS CAZIMERO (MAY 1ST) MAY DAY CONCERT This is an annual tradition. It's held at the Waikiki Shell, Queen Kapi'olani Park, Honolulu. Gates open 5:30 pm for picnics. To find out more, dial 800-882-7088

1ST ANNUAL KALEPONI HAWAIIAN MUSIC FESTIVAL March 20, 1993 at the Biltmore Hotel, 506 South Grand Ave., Los Angeles, sponsored by the Hawaiian Community Center Assoc. The program features the music and art form of the Hawaiian Steel Guitar, performed by special guest Alan Akaka. Tickets are \$45.00 which includes dinner. Call Puanani Aka 619-560-5346

LEDWARD KA'APANA. THE NEW I KONA play two places: at Jubilation, and they hold a local Hawaiian jam every Sunday afternoon at Scuttlebutts at the Pali Lanes in Kailua.

THE SONS OF HAWAII (now and then they have a steel guitar player with them) play now and then on Wednesday nights (not on a regular basis) at Beacons, a family restaurant at Pearl Kai, Makai of Pearl Ridge Shopping Center.

THE KAPALAKIKO HAWAIIAN BAND (with the excellent steel guitar stylings of Dwight Tokumoto) play most Friday nights 7:30 - 10:30 at the South Pacific Seafood Restaurant, 2500 Noriega St., at 32nd Ave. in San Francisco. If you're just visiting in town, call Saichi Kawahara at 415-468-7125 to find out when and where you can hear them, because there are times when they're booked elsewhere.

SONNY CHILLINGWORTH (legendary slack key guitarist of Hawaii) will be the guest of honor for the fourth annual fundraiser to support the Kapalakiko Hawaiian Calendar of Events. The house band will be the **Kapalakiko Hawaiian Band**. DATE: Sat. Feb. 27. PLACE: Riordan High School gym. 175 Phelan Ave, San Francisco. That's next to City College of San Francisco, Geneva exit off Highway 280. Doors open at 5:30 pm, tickets \$13.00. For info call 415-468-7125, Saichi Kawahara again.

GEORGE LAKE says, "I've introduced the steel guitar to my dinner music gig every Thursday at Woodward's Westmount Restaurant, Edmonton. I play the organ for three hours as patrons dine, but I now take along some rhythm tapes and play steel plus organ to them. The patrons seem to love what I'm doing but cannot figure out what that critter is that sits on my knee and sounds so nice. I play eight bars steel, eight bars organ, etc. Looks impressive, sounds not bad, but no beeg t'ing. Also I play steel along with organ at hospitals in Edmonton for the wheelchair gang." ED: Thanks, George. But....why does Mary sit on your knee while you are playing?

CHRIS TEMPLETON (from Kaua'i) is still touring with his steel guitar. Right now he's in the Pacific Northwest, on Vancouver Island to be exact. He's been so successful in finding work in the Victoria area, he says in 45 days he's had 23 bookings. The demand, of course, is for country music but Chris gets some Hawaiian in wherever he can.

TIPS AND TECHNIQUE

BUILDING YOUR OWN PICKUP

- By Ron Whittaker

"Following Marshall Wood's discussion of 'Tone in Guitar Construction' and Art's reply in the January issue, I was rather puzzled by the reference to 44 gauge wire in pickup coils. I was further confused by the continual reference to this gauge while in conversation with several fellow HSGA members in Hawaii, while I was stating that it should be 46 or 47 gauge. I have also sent details of my steel guitar pickups to several members in the States which also specifies 46 or 47 gauge wire. This followed the writeup of myself in the April issue. When I returned home to England I did a little research and can now explain that there is a difference between American gauge and British gauge wire as follows:- 42 gauge American = 46 gauge British and 44 gauge American = 47 gauge British, the latter being the thinner of the two.

"In 1947 I built my first steel guitar. The pickup was made with a very large magnet from the back of a speaker, the coil was quite large to accommodate the number of turns necessary with wire of about 42 gauge (British), a lot thicker than 46 or 47 but the thinnest that could be obtained from electrical shops. This pickup, along with the body made from old African teak, gave a very sweet tone and was admired by a lot of people. I used to try to emulate Andy Iona and to me, the sound seemed very similar. In the States people were playing Rickenbachers etc. but these guitars were not available in Britain, the very few models that were available did not appeal to me, as the tone was very thin and had a poor bass response. During the years that followed I was asked to make pickups for other players but had to decline because of the problem of obtaining the proper materials.

"In 1962 I embarked on making my second guitar as I'd been persuaded to part with my first. In the meantime I had returned to acoustic guitar and a Selmer electric 6 string which I was not very happy with. A friend in the States got hold of a Rickenbacher for me, black with chrome plates, which I liked very much, so it was then, in 1962 that I decided to build myself another guitar like the Rickenbacher but with 8 strings. This was the start of my experiments with the use of horseshoe magnets. The only pickups which were available to buy for the steel guitar seemed to be glorified plectrum guitar pickups with a response of all treble and no bass or thin treble and boomy bass. These pickups had only small magnets. A steel guitar needs good heavy magnets and the only ones of reasonable size to buy ready made were 3" x 1/2" x 3/8", but the poles were on the ends! Some commercially made pickups used these magnets with the magnetic flux running from side to side instead of parallel with the strings, which resulted in a very uneven response and a kind of choked tone. The solution to this problem lay in an idea of Jeff Pocock from West Bromwich who used three magnets as in figure (1)

"The coil was wound on a circular former with removable sides, then very carefully removed and tied in several places with thread and then wrapped in thin polythene. This was then placed around the pole pieces. After a long search I had managed to locate a small spool of 46 gauge (British) resin coated copper wire. This pickup gave a very beautiful even flat response, very much like my Rickenbacher. Several more guitars followed, which were heard on recordings of George Hewitt and myself by members of the BMG Tape Club and resulted in requests for pickups. With continued persuasion and encouragement, I decided to embark on the manufacture of custom-made pickups.

"The idea of using three magnets was fine for my own made guitars but they were too large for those who wanted to replace an existing pickup, so I contacted a magnet manufacturer and asked for a special make size 3" x 5/8" x 3/8" with the poles on the 3/8" face and a similar one but 2" long for 6 strings. I ordered the minimum of 250 of each size and also 1,000 cylinder type 3/4" x 1/8", and 500 1/2" x 1/8" for Gibson and Fender plectrum guitars and for pedal guitars. Then I contacted a wire manufacturer for a special make of 46 and 47 gauge (British) resin coated copper wire. The minimum that they would make was 5 reels of each gauge, each reel weighing 4 lb. That's a lot of wire! I made silicon rubber moulds from polished wooden masters for the pickup casings, machine head assemblies, and bridges which were then cast in polyester resin of various colours. I also made photo printed metallic fingerboards.

"To test the various pickups I constructed a special 8 string steel guitar with an extra large cutout so that I could easily insert the pickups for testing. The design of the pickups were now as in figure (2). I tested coils ranging from 4,000 to 10,000 turns and found that the best flat response was with 6,000 turns. When I now record, I can't tell the difference between my own made guitars and my Rickenbacher. Orders came in from all over the world from the one and only advert which I ever placed - in Downbeat Magazine and from fellow tape club members who had heard the recordings of George Hewitt, Sammy Mitchell, and myself. I have made several hundred pickups over the past 30 years purely by recommendation and all wanting that sweet sound.

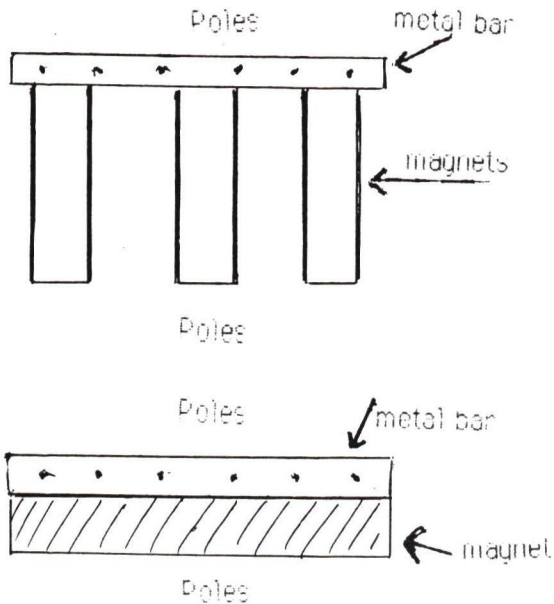
"Flat response means equal frequency response from the lowest bass to the highest treble notes. For sharper or mellower tone the controls of the amp are used. I wind all coils for 6, 7, and 8 strings to 6,000 turns. If it is 46 gauge (British)

wire, then the ohms resistance would vary between 6,000 for 6 strings to 12,000 for 12 strings. Using 47 gauge (British) then the ohms resistance is higher. Obviously a 12 string coil is larger than a 6 string, so requires more wire to accommodate 6,000 turns, so the resistance is higher. I usually use 46 gauge for lap steel and 47 gauge for pedal guitar or for anyone wanting a sharper tone for C & W tone. Another variable can alter the ohms resistance: a coil that is wound shallow and fat will have a greater length of wire on the outer circumference than a coil that is wound deep and thin. The former would have a greater resistance for the same number of turns. Some manufacturers use quite a large standard former for the coil to accommodate anything from 6 to 12 strings, needing a great deal of wire for 6,000 turns. This could explain the very high readings of up to 18,000 ohms.

"From all this it would seem that measuring the ohms resistance of a pickup is not a very reliable guide, it is the number of turns that matters. If anyone wanted to make a pickup like Lorene's Shobud, then the coil would have to be stripped out to find out what the circumference and the depth of the former were, the wire thickness measured and then wound to 18,000 ohms and, of course, the same magnets would have to be used. Art's reply throws some light on this by saying that his Shobud at 18,000 ohms and his JB frypan at 10,000 ohms sound very similar in tone. It is quite possible that both pickups could be wound with about the same number of turns but with the Shobud formers made larger.

"An excessive number of turns would result in the loss of higher harmonics giving a tubby sound, and excessive shortage of turns would result in the loss of bass response. I have heard people remark, "My pickup is very sensitive, I only have to turn my volume up to number 2 on my amp and with so-and-so's guitar I have to turn it up to 5 to give the same volume". A very sensitive pickup is not necessarily a good thing

FIG (1)



players are setting their amps just right for a nice sweet tone for their own ears but some notes are getting lost out there in the auditorium. The treble needs to be tweaked up a little to allow the sound to travel and cut through the audience instead of getting absorbed in the surroundings.

Winding the coil Use either 46 or 47 gauge (British) or 42 and 44 (U.S.A.) coated copper wire. The simplest way to wind is with a hand drill fixed onto a vise. Drive a steel pin or nail through the center hole in the former and fit the pin into the drill chuck. Solder a short length of multi-strand wire (plastic coated) to the end of the coil wire. The wire coating must be taken off first with wet and dry sandpaper. Thread this through the small hole nearest to the center core and tie a knot to stop it from pulling through. With a drill of 1-4 ratio, 1,500 turns would be necessary to give 6,000 turns of wire. Some method of counting is necessary,

as an amp has to be turned up and driven to get the best performance, especially a valve amp, hence the "loudness" button on Hi-Fi equipment to get better performance when played at low volume. The very sensitive pickup would distort with the amp turned halfway on while a not so sensitive pickup, especially a dual coil, would go on and outplay at full volume without distortion. A very sensitive pickup defeats the object of good tone and would have a boomy bass response.

count in batches of either 10, 25, 50, or 100, keeping track of each batch of windings. For instance; if you decide to mentally count in batches of 100, lay out 15 objects (example: matches). After every batch of turns take away one of the matches. Turn the drill with the right hand and let the wire feed through the left hand fingers and thumb, moving from left to right to keep an even wind. Join another small length of multi-strand wire to the end of the coil and thread through the hole of the flange, then tie a knot. Dip the whole assembly into hot candle wax. Gently scrape away any surplus wax from the top flange and clean with white spirit. Wrap insulating tape around coil. Beware, wire is extremely fragile. For those interested in making up a lot of pickups, an electric drill can be used with a speed controller to slow it down. The drill must be fixed into a cradle and revolution counter added."

ED: Thanks for a great article, Ron.

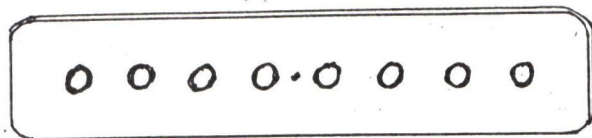
"Now - given a good guitar with good pickups and wiring, a good amp with controls set right, I agree with Marshall that 99% of good tone comes from the player's hands. I've heard players with all the right stuff producing a bad tone and others with not so good equipment producing a better tone. Listen to all the different types of tone in the pre-amp days, all playing National Tricones - same guitars, different tones by different players. Some

PICKUP DESIGN FOR STEEL GUITAR

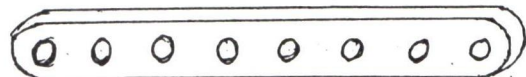
FOR 8 STRINGS measures are smaller for 6 strings

TOP VIEW

Two flanges (top and bottom)
Thin mica or similar
95mm X 20mm

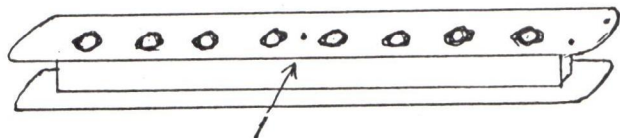


Wood centre (core)
80mm X 10mm wide X 13mm deep



Top and bottom flanges fixed to centre core with epoxy resin adhesive

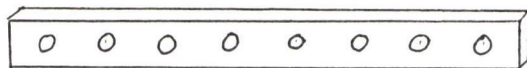
SIDE VIEW



2 small holes drilled
for wire. One close to center core
one close to edge

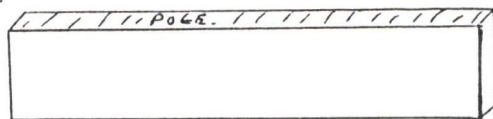
Small hole drilled
through center to take
40mm steel pin to fit into
drill chuck

5mm holes drilled
to take 3mm screws (approx sizes)
for pole-pieces
Holes 10mm apart for 8 strings
wider for 6 strings

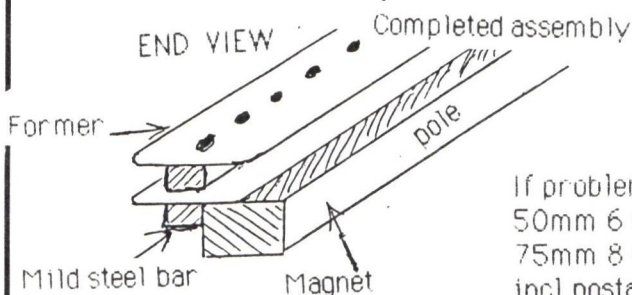


Mild steel bar drilled and tapped to take screws

Cheese (flat) head
screws for pole
pieces
3mm X 25mm approx



Magnet 75mm X 15mm wide X 10mm deep
(Poles on 10mm face)



Magnet fixed to
underside of flange & steel bar
with epoxy resin

If problem obtaining magnets, I can supply:
50mm 6 string £2.20 (\$5.00)
75mm 8 string £2.70 (\$6.00)
incl postage, airmail abroad

=====

Overcoil pickups
2 formers, coils & bar required
Join 2 inner wires together
2 outer wires go to input

PERFECT PITCH?? OR RELATIVE PITCH??

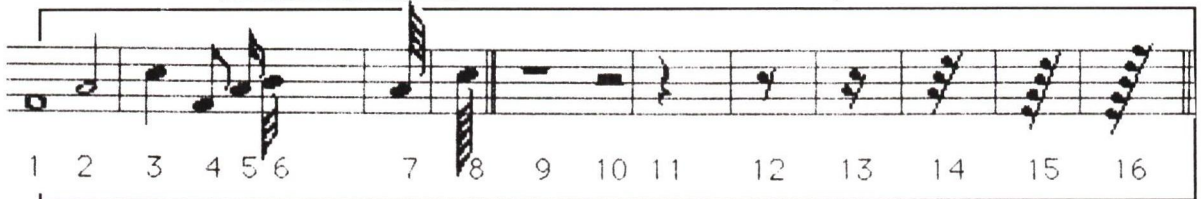
In reply to the article in the October newsletter on this subject, Lane Vifinkle says, "One observation about perfect pitch. Perfect pitch is often confused with relative pitch. Perfect pitch is the ability to identify a pitch without the aid of a reference pitch. Relative pitch is the ability to identify a pitch using a known reference pitch (in essence the study of intervals.) Relative pitch is

important, perfect pitch is not. I have known famous musicians who do not have perfect pitch, and mediocre musicians who do. Perfect pitch can not be learned. Relative pitch can (and should) be learned. Your example of the accordion reeds was indeed remarkable, but after the first reed it was a demonstration of relative pitch." ED: Right on, Lane! Thanks for your contribution.

BACK TO CLASS:

MUSIC THEORY FOR STEEL GUITARISTS

Let's talk about Notation of Rhythm. You are all familiar with the way a note's duration is indicated:



Please refer to the figures above. (1) whole note = 4 beats. (2) half note = 2 beats. (3) quarter note = 1 beat. (4) eighth note = half a beat. (5) sixteenth note = quarter of a beat. (6) thirty second note = eighth of a beat. (7) sixty fourth note = it takes 16 of them to equal a beat. (8) 128th note. It's ridiculous. **Dotted notes** mean to add half the value, so that a Dotted whole note = 6 beats, Dotted half note = 3 beats, Dotted quarter note = 1 1/2 beats, Dotted eighth note = 3/4 of a beat, and Dotted sixteenth note = 3/8 of a beat. And so on.

Rests are periods of silence and you count their time the same as you count the timing or duration of notes.

(9) Whole rest = 4 beats, (10) Half rest = 2 beats, (11) Quarter rest = 1 beat, (12) Eighth rest = half a beat, (13) Sixteenth rest = quarter of a beat, etc. **A dot after a rest** has the effect of adding half the time, same as it does with notes. If you have trouble remembering whole rests from half rests, think of the whole rest as the strong man, it hangs for four beats from the fourth line, while the half rest is weaker, it sits on the third line of the staff.

A tie between two notes (looks like a skipping rope joining them) means you play only the first note but hold the time for the duration of both notes. If the second note is higher or lower than the first, slide (gliss) your steel bar to the second note but don't pick it, just count its time.



Just for the fun of it, do you want to know the "other names" for time values? Both of these are called a Breve, it's the longest modern note, equivalent to two whole notes. \circ = Semibreve. \cup = Minim. \bullet = Crochet. \blacktriangledown = Quaver.

What about **flags** and **beams**? A beam is the little bar that joins together two eighth notes. Two beams are used to join two or four sixteenth notes together, etc. That's to keep them tidy, easier to see where the beats are. Eighth, sixteenth etc. notes written singly (not beamed together) seem to fly little **flags** at the end of their stems. You must always pretend the wind is blowing from the left of your page to the right, so whether the stems are up or down, the little flags always fly to the right.

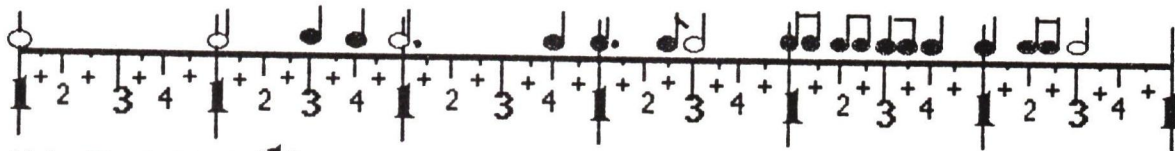
Stems up or down? Stick to good housekeeping rules. Notes higher than B (middle line of the staff) have their stems going down (looks tidier). Notes below B have stems going up, and B can go either way. **BUT** if you're writing a duet - single note lines for two steel guitars, on the same staff, you'd put all stems up for the guitar that's playing the higher part and all stems down for the guitar that's playing the lower part.

Trouble counting time when you play? Maybe if you saw it from a different point of view it might "come to you". Think of each note not as a POINT on a ruler but as a SPACE on a ruler, which has its beginning place and its span. The "beginning place" is where you pick the note and the "span" or "duration" is how long you let it sound before you pick the next note. We'll use 4/4 as the timing example. Each inch on the ruler is conveniently divided into four quarters representing the four quarter notes in a bar. Like this:

To play six bars of music that looks like this:



Think of the timing like this:



Note: The first beat (1) is the strongest, the off-beats (2 and 4) are weakest, and the (3) beat is medium-strong.

I just about forgot to tell you about your **hemiola**. It's nothing your doctor can help you with, it has to do with **triplets, duplets, tuplets, quadruplets, etc.** No, an obstetrician can't help you either. It's when the notes are not to be played in the timing you'd normally expect. Let's start with **triplets**. That's when three notes are to be played in the time of one, or in the time of two beats. They're joined together with either a bracket or a skipping rope (or not joined together at all) and the number 3 is placed over them. That tells you something's up but it doesn't say **WHAT**.

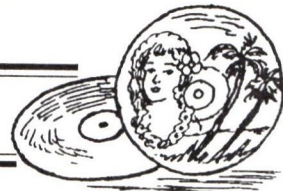
Are you ready for the **duplet**? It's the opposite of a triplet in that **TWO** notes are specially marked with a number 2 and you are to play them in the time of **THREE** notes. Back on the same side of the fence as the **triplet** is the **quadruplet** which is four notes grouped together with the number 4 above

them and it's up to you to figure out how much time they're to be played in. You've probably guessed that there's no rule that limits how many notes can be grouped together and played in some time OTHER than what you'd expect. Did I hear you say, "What's this got to do with Hawaiian music?" Check out Jerry Byrd's arrangement of "Sand". In the third bar he has a triplet played as two beats. In line 7, fourth bar you'll see a quadruplet played as three beats.

I think the person who made up the rules on the **hemiola** group did it wrong. Reason: they tell you something that's obvious and don't tell you what you NEED to know. Putting a number 3 over a group of three notes tells me what I can see for myself. If they were to group the three notes together with either the skipping rope (properly called a SLUR) or the bracket and then put the number 1 or number 2 over the group, they'd be telling me how many beats this group should be played in, and that's what I NEED to know. Yeah? The way it is now, I have to stop playing and figure and figure.... OK, the **tuplet**. Life wouldn't be complete without it. It's just a word used by some musicians to mean ANY of the groups discussed above except the triplet which they're still happy to call "triplet".

The image shows musical notation examples. On the left, a staff with a treble clef and a key signature of one sharp (F#) shows a duplet of two eighth notes with a bracket and the number '2' below it, labeled 'A duplet'. To the right, three examples of triplets are shown: a quarter note triplet, an eighth note triplet, and a sixteenth note triplet, each with a bracket and the number '3' above it, collectively labeled ': Triplets'. Below these, a single staff shows a quintuplet of five eighth notes with a bracket and the number '5' above it, labeled 'A quintuplet'. The text 'Next time: INTERVALS.' is written below the first staff.

DA KINE DISC



HOW TO ORDER RECORDINGS FROM HAWAII?

AIS America Inc. 949 Kapiolani Blvd. Ste 102, Honolulu HI 96814 ph 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.

Jelly's, 835 Keeaumoku, Honolulu HI 96814 808-942-7771. Deals in new and used vinyl records, cassettes, and CD's. Keeps the old recordings in stock.

ON THE MAINLAND?:

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

Hana Ola Records, 5518 Rincon Beach Park, Ventura CA 93001. 805-648-5330.

In Canada:

Steel Guitar Canada, Al Brisco PO Box 669 Streetsville ON L5M 2C2 ph 416-824-8025

Linkon Guitars Wayne Link, 1549 Charleswood Rd. Winnipeg MB R3N 1X4 PH 204-895-0115

Most of the dealerships mentioned above deal also in strings, bars, picks, sheet music, instruction books, etc. etc.

JERRY BYRD CELEBRATES HIS 20TH YEAR (1972-92) IN HAWAII BY RECORDING A NEW ALBUM.

Work begins on Jerry's 26th album this January. His fans have sent him 234 requests for song titles they want to hear. He'll have quite a time deciding! We should be able to give you purchasing information by next newsletter. Mike Cord of Hana Ola Records will be the producer.

ON THE HIGH SEAS. This recording was made by vocalist Haunani Kauai who lives at Kapa'a, Kaua'i. Her steel guitarist is Greg Sardinha. Try the Hawaiian record shops. Greg is a keen young steel guitarist making a very steady and positive climb to the top, a graduate of the Jerry Byrd school.

DO YOU KNOW THE LORD LOVES HAWAIIAN MUSIC? See the article on Lane Vifinkle in this issue. This great recording sells for \$10.00, which includes postage. Lane Vifinkle, 1991 Newport Blvd. #34, Costa Mesa CA 92627

ALIKA AND CORLISS HAVE DONE IT! This has been a long time in the making. Alika had retired from professional steel guitar playing, but membership in HSGA has impressed on him how important it is to share his steel guitar stylings with the rest of us. A born-in-Hawaii Hawaiian, Alika spent the greatest part of his professional life on the mainland but the true Hawaiian soul is in his music. He has that elusive "touch" we all recognize. Alika plays steel, ukulele, and some rhythm guitar. Corliss Johnston provides the rhythm back-up. Both are great! It's all pure Hawaiian and it avoids the hapa haole evergreens that are done to death. Order two, you need a copy for your car. Order several more as gifts. They're \$15.00, for the best 60 minutes of listening you've enjoyed in a long time. Alika Herring, 825 Mancos Place, Anaheim CA 92806 Ph 714-776-5647

Al Stotler just sent a rave note about this tape. Here's SOME of what he says: "Alika 'knows the neck' as the Hawaiians often say, and he has come up with several new ideas which make this a very nice tape to add to our collection. I had suggested he could perhaps do some over-dubbing with the steel, which I see he has nicely done, and I also thought the addition of 'waves' in the background might be nice. This too he has added quite well. I'm sure you will appreciate his efforts and his ability." Thanks, Al.

HANA OLA RECORDS (this is the company that will be producing the new Jerry Byrd album, work starting in January) has some classic digitally remastered cassettes and CD's, with a special offer for H.S.G.A. members:

Nohelani Cypriano "Nohelani Around Again" Nohelani has been one of the top performing artists in Hawaii for over 20 years. Players include Jerry Byrd, Kapono Beamer, Wayne Hobbs, Dennis Graue, Henry Kaponu, and Peter Moon. Songs include "Livin' Without You", "Lihue", "You Are So Beautiful", "Night Time", "Across The Sea".

(1) New Hawaiian Band "Hawaii's Greatest Instrumentalists" Recorded in 1971 and virtually unavailable for 20 years, this is a classic - complete with liner notes written by Jerry Byrd. Musicians: Jerry Byrd, Barney Isaacs on steel (duets too), Atta Isaacs plays "down home" slack key solos, Ohta-San plays smooth, imaginative ukulele, and they're backed by Jimmy Kaopuiki, Sonny Kamahela, Benny Saks, and Pua Almeida. Selections include "Green Rose Hula", "Haole Hula", "Ke Kali Nei Au", and "Chotto Matte Kudasai" Yummmmmmy!

(2) Makapuu Sand Band: In the late 70's these young native Hawaiian musicians had a unique sound of their own. Crisp arrangements on acoustic guitar, slack-key, and string bass, with strong vocals and Hawaiian lyrics. (Advantage: if there's no steel on a recording, YOU can play along with the boys on YOUR steel, learn new Hawaiian songs.)

(3) The Surfers "Shells" By the late 70's the SURFERS - Al & Clay Naluai, Pat Sylva, & Joe Stevens were nearing the end of their career as a vocal quartet that dated back to the mid 50's. This is when they recorded "Shells". It is a time capsule of Hapa-haole and Hawaiian language favorites: "Hele On To Kauai", "Shells", "Waimanalo Blues", etc. plus hapa-haole clasU.S.A. International members add \$3.00 for airmail charges. Order from: Cord International PO Box 152, Ventura CA 93002 ph 805-648-7881

THE KAPALAKIKO HAWAIIAN BAND are talking about doing their first recording soon. I'm glad to hear that. Wikiwiki, alawiki! They are one first class group, very Hawaiian. They are going to include a special chant which was written for a solo dance performance by Kihei de Silva at the Merry Monarch Hula Competition. Saichi has set this chant to music, it's called "Oe E Ka Palila".

VIC RITTENBAND announces a new recording which will be available soon. All songs except one (The Hawaiian Wedding Song) will be compositions of his or Nancy's. Artists will be: Yvonne Perry of the Royal Hawaiian Band, Gary Aiko, Kalani Fernandes with Hiram and Casey Olsen, Keith and Carmen Haugen with George Kuo on slack-key guitar, Gene Roland of the Royal Hawaiian Band, Vic Malo, Nancy Gustafsson, and "Lanakila" Rittenband.

"ALOHA" (CHARLES SINGS AND PLAYS FOR HAWAII) This new recording is a compilation of the best of Charles K. L. Davis. There are songs from his "Kolohe" (mischievous) album, his "Songs of Hawaiian Royalty" LP with the Kawaihauo Choir (Daniel Akaka conducting), and "Remember I Gave You My Aloha" LP, duets with Nina Keali'iwahamana, compositions by R. Alex Anderson. This is a CD and cassette produced by C. Robert Clark, total price for the cassette \$8.00 order from Association For Hawaiian Music, c/o Harry Dods, 2462 Kuhio Ave., #407, Honolulu HI 96815. Price of CD not known right now.

Jerry Byrd has lost a lot of weight. Last time he rode the bus he sat next to a very fat man. "They ought to charge by weight", muttered Jerry. "If they did," the fat man snorted, "you'd have to walk - they couldn't afford to pick you up."

BARNEY ISAACS' NEW RECORDING coming very soon. It's to contain only his father's compositions, which he plays frequently in his shows. The recording is to be done in Japan and the work has already started.

DENNIS PAVAO AND MICHAEL KALAMA KU KOANUI (STEEL GUITARIST) have a new CD out called Henoheno Nanele Na, as reported by Leo Rajotte. All of the 18 songs are very Hawaiian (no hapa haole songs), with Dennis's great voice and Michael's equally great steel guitar this recording is a MUST. These two gifted musicians handle all the playing jobs on the recording. For those who don't own a CD player, it's available as two tape cassettes (10 songs on each). Leo paid \$16.00 for the CD at Harry's Music Store, and didn't find out the price of the two cassettes. You can order direct from the producer, Anthony Bass Tropical Music, Box 1494 Honolulu HI 96806.

THE NAIPO SERENADERS have recorded a collection of songs written by people you know. On side one: I recognize "'Ano'ai Me Ke Aloha" by Andy Cummings, "Ke'ala Punahale" by Nancy Gustafsson and "Hawaiian Anniversary Song" by Vic Rittenband. On side two: "When I dream My Island Dream" by Rittenband/Gustafsson, "The Good Old Hula Dance" by Alvin K. Isaacs, "The Sound Of The Islands" by Nancy Gustafsson, and "We Want Hawaii Back (Tourists' Lament)" by Vic Rittenband. There are other songs by writers I don't know. The instruments are bass, Spanish guitar, piano, plus vocals. Tapes can be bought at Kokua Records, Box 8100 Honolulu, HI 96830 Ph 808-923-1644, \$10.00 each.

Kamaka Tom phoned the doctor for an appointment. The nurse said she could give him one in two weeks. "In two weeks I could be dead!" wailed Kamaka. "Well, in that case," she said, "you can always cancel the appointment!"

HE AHA KOU MAKEMAKE?

(What Do You Want?)

HELPFUL HINT In the last issue I suggested that members be careful to always acknowledge that they have received the music or instruction material or whatever it was that they advertised for, also that they pay the cost of reproducing and mailing the material. I've since received a surprising number of letters from people who say, "Well said. I do share my material with members and it does add up to a surprising amount over the years and I would never dream of asking people to send money, but yes it would be nice if they'd just figure out the amount and send it along with their thank-you note." Well, that makes me feel better. I didn't want to sound like a mother-school teacher-nagger.

VINTAGE GUITARS WANTED Our new member, William Busalacchi, is starting up a vintage guitar shop in Seattle and he's anxious to buy and sell, all kinds of guitars. Contact him at 1912 S.W. 167 St. Seattle WA 98166, phone 206-243-6247

STEEL GUITAR INSTRUCTION SHEETS AVAILABLE New member, James W. Moore, is the proud owner of the complete set of steel guitar lesson sheets put out by the "Natural Music Guild" of Santa Ana in 1952. Beginners who are looking for this kind of material should contact James and specify what tuning they're using and whether they want notes, tablature, or both. James W. Moore, 100 - 15th St. Apt. A-14, Bay City MI 48708

STEEL GUITAR STAND WANTED Scott says, "I am looking for a lap steel stand. I have a 1949 Rickenbacker 6-string plus a Gibson EH150-1937. Do you know where I could locate one or two?" Scott Garrett, 912 Western Run Road, Cockeysville MD 21030

SONGBOOKS FOR SALE. This is taken from the University of Hawaii Press publications catalog. **The Echo of Our Song.** Chants and poems of the Hawaiians, 1973. 250 pages "A wide-ranging collection which adds much to our knowledge of Hawaiian poetry, and which incidentally presents a lively portrait of 19th century Hawaii. \$7.95, Cat. #ISEN 0-8248-0668-9

Na Mele o Hawai'i Nei. 101 Hawaiian songs, 1970. 120 pages "These songs, whose Hawaiian texts and English translation appear side by side, date from the 1850's to 1968. The music is not included, but the words are poetry of great beauty." \$4.95 Cat #ISEN 0-87022-219-8

Na Mele Hula. A collection of Hawaiian Hula chants, 1987. 96 pages "A welcome addition to the small body of literature on the contemporary performance of traditional Hawaiian dance chants." \$14.95 Cat #ISEN 9-939154-42-0

University of Hawaii Press, Order Department. 2840 Kolowalu St., Honolulu HI 96822 ph 808-956-8255. Fax 808-988-6052

RICKENBACHER 6-STRING ELECTRO For sale? Maybe. Rudolf Barten bought this vintage guitar many years ago and would like to know its present value. It's in excellent condition, a greyish figure-8 shaped guitar with volume and tone control both on the far side of the strings, where the player's little finger can control them. Rickenbacher started making the Electro model in 1934. If any of you have had experience with buying or selling a similar guitar, please contact Rudolf Barten, Ahornweg 11A, D-5000 Cologne 40, Germany ph 0021/501705. Bring your checkbook to Hawaii, you may be able to buy it there. Contact Rudolf to place an advance bid.

JERRY BYRD FRYPAN FOR SALE Short scale, serial number JA 005. Mint guitar and case. Selling price \$700. Richard Jacksie 10411 Georgetown Drive, Rancho Cordova CA 95670, phone 916-635-3331

JERRY BYRD INSTRUCTION BOOK wanted. Contact Jim Clark, 447 W. C. Quiggins Rd., Big Clifty KY 42712. Jim is making what I call the BEST beginning, he's starting out with an acoustic steel guitar on the A and G tunings. He plays by notes, by tab or by ear, and he does play the Spanish guitar. He really needs a good instruction book. If you can't supply a J.B. instruction book, what else do you have that he might be able to use? Ph. 502-582-5211

INSTRUCTION BOOKS, TAPE CASSETTES WANTED. We received a letter from a gentleman living in Poland who wants any sort of instruction material you can share with him. I believe his instrument is a Dobro. He does have the Stacy Phillips book, and that seems to be IT. He says he owns only three Hawaiian tape cassettes. Hawaiian music is much loved in Poland but not available in any form. Here's your chance to do your Christmas good deed. Contact Andrzej Wilkos, ul. Szkolna 33/24, 25-604 Kielce, Poland.

THERE IS NO CHARGE FOR MEMBERS TO ADVERTISE IN THIS NEWSLETTER.

H.S.G.A. BUSINESS MEETING

GENERAL FUND

Balance reported in October newsletter:		\$5,505.74
Donations received:		
Duke Ching	\$25.00	
Carol Adams	11.00	
Mike Cord	20.00	
<u>Interest rec'd</u>	<u>32.90</u>	
	\$88.90	<u>88.90</u>
Present balance:		<u>\$5,594.64</u>

In addition to this amount is the Joliet convention fund held by Frank Miller, as reported in the April 1992 newsletter. No change.

MEMBERSHIP

As of today, December 4th, we have 43 complimentary members, 33 associate members and 451 full memberships, making a total of 527 which I think is PRETTY D. GOOD, yeah? You're a great bunch, you twisted arms until you got all your relatives to join the club. I appreciate that!

FUTURE PLANS FOR HSGA

Did you read **every word** in this newsletter? There'll be exam papers handed out soon and if you can't answer all the questions you'll have to go back to the last item in the "Promoting Steel Guitar" section and re-read it.

ALOHA PUMEHANA

JOSEPH KENNETH CUSTINO passed away at the age of 77 at Kapa'a Kaua'i on October 27th. He was born on September 26th, 1915 in Agana, Guam.

Joe played steel guitar in the high school band during his sophomore year, taking the place of Aiwohi who went to the mainland with Harry Owens. He was the outstanding steel player

around Honolulu during the pre-World War II and post-war period. He performed weekly on a radio broadcast called the Transit Hawaiians, and was the steel guitarist for The Islanders at the Surf Room of the Royal Hawaiian Hotel. He played with Sonny Kamahale, Eddie Spencer, Benny Kalama, Merle Kekuku, Walter Mo'okini, Don Ho, and many others. He was the steel player for Alfred Apaka and for the Rodrigues family. Joe made recordings with Bill Lincoln, Barney Isaacs, Bill Kaiwa, Sonny Kamahale, Nina Keali'iwahamana and others in Hawaii. He married Nina's sister Lani. He played steel guitar on the Hawaii Calls radio show during the 1970's until its closing date in 1975. Several years ago he retired to Kaua'i.

Last year we visited Joe, along with John and Ginger Auna. He was so happy to see us and talk steel guitar story with us. He carefully unwrapped his greatest treasure - his very old Rickenbacher frypan - which he kept packed away so it would stay new and shiny looking. His double neck steel guitar stood waiting to be played, but his amplifier needed repair. John Auna made arrangements to have it done. We took turns playing for him and his eyes just shone with happiness.

We had the manuscript of the steel guitar book with us and he spent quite a few minutes paging through it and remembering something about each person as he read about them. I'm so glad we persevered in locating him. It wasn't easy! Without John Auna we wouldn't have made it! Aloha pumehana to you, Joe Custino. You are gone but never forgotten.

KALANI KAMAI passed on late in the spring of '92, of cancer. He closed the Hotel Lexington's "Hawaiian Room" and was with Hal Aloma on stereo record DLP 25451 or DLP 3451 in which he sang "Love Song of Kalua". He said he had worked with Sam Makia as well.

Thank you for sharing with us this tribute to Kalani Kamai, Anna and Ivan Papineau.

GEORGE KAINAPAU, SAM AIKO

Both of these well-known musicians have left us. George died in California in late November, 87 years of age. A commemoration service was held at the Elks Club in Honolulu. As for Sam Aiko, he was just in his 40's and left his wife with three young children. So sad! It was cancer. He was singer Genoa Keawe's son, brother of Gary Aiko who plays in the Hawaii Calls radio show. I don't believe either of these gentlemen played steel guitar, but we mourn their passing none the less. I'm sure they had many friends in HSGA. Thank you for the information, Jerry.

DANJACQUES KALEIKINI

Leo and Nadine Rajotte just got back from Hawaii with the sad news that the son of Danny Kaleikini (also named Danny), only 29 years old has also been taken by cancer. Apparently he sometimes played at the Kahala Hilton with his dad. So young! Wayne Harada of the Honolulu Advertiser reported "Among those offering musical tributes: **Don Ho** (who did "I'll Remember You"), **Melveen Leed** (who did "Kanaka Waiwai") and sundry others, ranging from **Penny Silva Wells** to **Henry Kapono....**'

This is what really bothers me - included in the "sundry others" was our dear **Barney Isaacs!!** Does Wayne Harada have a problem about steel guitars? Barney is a member of one of Hawaii's most illustrious musical families, the star of Hawaii Calls, both the former show and the new show, and he didn't rate being named, not even in a funeral announcement! There have been similar occasions in the past when Barney has been slighted this way and I've taken up the cudgel with Wayne Harada. I obviously haven't been very effective and I know if I do it again I'll be considered to be just another crank, if I don't have that distinction already with the Honolulu Advertiser.

So I have to keep quiet this round. But if YOU happened to read this article in the December 9th edition and YOU wanted to write to the "Show Biz" editor, Wayne Harada, at the Honolulu Ad-

vertiser, 605 Kapiolani Blvd. Honolulu HI 96813, I think YOUR LETTER, coming from a new source, would have some impact. Time for pencil power! Will you do it?

ALOHA , MALIHINIS

Please join with me in greeting these new members and welcoming them to H.S.G.A. 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.

CHANGE OF ADDRESS:

COKER, ERNIE. PO BOX "E", DEVINE TX 78016
GRANVILLE, PHILIP W. 1150 POLK AVE, COTTAGE GROVE OR 97424
MEISSE, ED "MACK". EAST WIND COMMUNITY, TECUMSEH MO 65760
WALL, FRED. #206, 680 E. 8TH AVE., VANCOUVER BC V5T 1T1 CANADA
SCHAEFER, ROBERT. 603 LINDA DR., BURLESON TX 76028 (after Apr. 1,'93)
SCHAEFER, ROBERT. 916 WILLOW CIRCLE DR. S., BURLESON TX 76028
(until Apr. 1,'93)

LISIEWICZ, LEN. NEW PHONE NUMBER 312-927-9674

NEW MEMBERS:

BRILLHART, DONALD. 14713 ROCKSIDE RD., CLEVELAND OH 44137
BUSALACCHI, WILLIAM. 1912 S.W. 167 ST., SEATTLE WA 98166
CARREIRA, GERALD O. 94 - 1111 MO'OLELO ST., WAIPAHU HI 96797
CLARK, JIM. 447 W.C. QUIGGINS RD., BIG CLIFTY KY 42712
DODD, RUTH. 2718 S. HOUSTON, FT. SMITH AR 72901
HUBBARD, T.D. 1927 MILLSTREAM RD. RR6, VICTORIA BC V8X 3X2 CANADA
LOMAX, DOUG. 138 DEEP CREEK RD., TORBAY AUCKLAND 9, NEW ZEALAND
MOORE, JAMES W. 15TH ST. APT A - 14, BAY CITY MI 48708
NELSON, CECIL. 27121 RIO BOSQUE, VALENCIA CA 91355
PEUCKER, PAUL. BELFORDSTRASSE 9, 5000 COLOGNE 1 GERMANY
SNOOK, THOMAS R. (TOM). 1777 ALA MOANA BLVD., HONOLULU HI 96815
VIFINKLE, LANE. 1991 NEWPORT BLVD #34, COSTA MESA CA 92627

C6+A7 tuning

Slowly, with expression

Ave Maria

Johann Sebastian Bach

Charles Gounod

Arr: L. Ruymar

CHORDS

E F#m7 B7 E

E F#m7 B7 E

A - ve Ma - ri - a

C#m F#7 B7 E

Gra - tia ple - na Do - minus te - cum

C#m F#7 B7 Bdim

Be - ne - di - cta tu. In mu - li-

F#m F#m7 B7 E A

e - ribus et - bene - di - ctus fru - ctus

F#m7 B7 E E E7

ven - tris tu - i Je - sus San - cta Ma

A Edim Em B7

ri - a, San - cta Ma - ri - a, Ma - ri - a

B7 E B7

O - ra pro no - bis No - bis peca - to - ribus

Edim E B7

Nunc - et in ho - ra in ho - ra mor - tis no - stra

E E7 A7 B7 Ritard..... E

A - men. A - men.

Accompaniment should play arpeggio chords, in the manner of the opening four bars

C6+A7 tuning

He Lei No Kaiulani

(A Wreath For Kaiulani)

Arr: Alike K. Herring, 1992

E
C
A
G
E
C

E

Chorus 1

Chords: D, D, D7, G

Chorus 2

Chords: D, D7, G, D

Chorus 3

Chords: D, A, E7, A, A7

Chorus 4

Chords: D, D, D7

Chorus 5

Chords: G, Bb

Chorus 6

Chords: D, A, D

Chorus 7

Section: Chorus .

Chords: Gdim, D, D7, G

Chorus 8

Chords: D, E7, A7, Gdim, D

Chorus 9

Chords: D7, G, A7

Chorus 10

Section: 2nd ending

Chords: D, A7, D