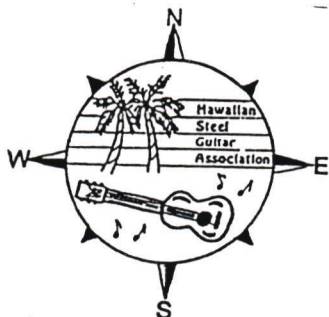


# HSGA QUARTERLY

Published four times a year in Honolulu, Hawai'i  
by The Hawaiian Steel Guitar Association

Volume 10, Issue 35

July/August 1994



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## STATEMENT OF PURPOSE

Hawaiian Steel Guitar Association is registered as a non-profit organization in the State of Hawai'i, and as a social organization under IRS tax code 501(c)(7). Its purpose is 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.

## MEMBERSHIP

Open to all steel guitar players and non-players around the world who support the promotion and perpetuation of Hawaiian steel guitar music. Annual dues are US\$24. Membership year begins July 1. Members receive HSGA Quarterly, and other group benefits.

## MAILING INFORMATION

Mail all correspondence and submissions to HSGA Quarterly c/o:  
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The beautiful Rialto Theater in Joliet, once a vaudeville house featuring such greats as Al Jolson and Jack Benny, is an historic landmark. The Rialto lobby was featured in the movie "Babe". The TV series "The Untouchables" used the outside of the theater as backdrop. Group tours filled with nostalgic entertainment history are available

## LOTS TO DO IN AND AROUND JOLIET!

"Come to Convention EARLY and stay LATE" urges Don Weber, one of Frank Miller's HSGA On Site Convention Planners. "There are activities in our 'Heritage Corridor' you and your whole family can enjoy before, during and after Convention, and still have plenty of fine HSGA Hawaiian-style time."

"Heritage Corridor", as it is shown on the map in the "Illinois & Michigan Canal National Heritage Corridor Visitors Magazine" appears to run 100 miles, diagonally from southern Illinois to Chicago, along the I & M canal. Joliet sits about 45 minutes drive south of Chicago, with numerous interesting historical sites and parks along the way.

Don says "whether you're bringing your own car, or flying in to Chicago, driving the Heritage Corridor is worth some vacation time, around your attendance at the HSGA Convention." There's the pre-civil war Reddick Mansion to visit in Ottawa, Il.; the Grand Village of the Illini Indians near Ottawa; the Dresden Village Site "ghost town" near the Aux Sable Aqueduct.

## ARE YOU REGISTERED FOR THE JOLIET COVENTION?

Use the form from the  
April/May Quarterly, and mail  
with deposit, to  
Frank Miller by July 25

Don't forget your steel guitar!

Mail '94-'95 dues to HSGA  
now, if attending convention!

Near Channahon are the Briscoe Mounds, the best preserved of the rare earthwork constructed during the Mississippian Period (apx. A.D. 1000-2000). Privately owned White Fence Farm in Lemont, includes kiddy rides, a petting zoo and restaurant. In Joliet you can visit both the Historical Society Museum

continued on pg. 2





# "AX" HANDLES

By Alan L. Akaka

Recently, Lorene sent us a "book report" on her publishing progress. She's been VERY hard at work "pruning and tuning", as it were, and finally has located a publisher she feels is fair, trustworthy, and has the world-wide avenues of distribution. I was asked (as others were) to "okay" my contribution to The Book, a wise, legal requirement of this publisher. Your Editor has persuaded me to print it here, as a "completion" to Jerry's article "What's Hawaiian" in the April/May issue.

## WHAT IS THE HAWAIIAN STYLE OF PLAYING?

*What do we mean when we say someone is playing "In the Hawaiian style" as compared to standard or country style? There's something very rare, very special that the listener can hear when a Hawaiian plays the steel guitar. It's the essence of Hawaiian-ness that non-Hawaiians envy and try to copy. Jerry Byrd calls it the Hawaiian mystique. (I) tried to define the un-definable for us:*

"The Hawaiian style of playing is a feel-

ing - an emotion that is nurtured throughout one's life. It's from being a part of the Hawaiian musical culture. In order to play in the Hawaiian style you have to live, eat, and drink Hawai'i. Hawai'i's musical culture nurtures a feeling of nature-given smoothness - a lilting, laid-back expression of aloha. For example, artists can emulate the jazz idiom because of their deep interest and involvement in that culture's music style. However, jazz artists could not be expected to be equally versed in the playing of Hawaiian music unless they were equally involved in Hawai'i's musical culture. If you were to compare a Hawaiian vs. a non-Hawaiian playing, the style of approaching the same composition would be dissimilar. Attacks, phrasing, and glissing would be different.

"There are many non-Hawaiian players who have kept in close contact with the Hawaiian music culture throughout their lives and can play in the Hawaiian style as they feel and see it. Therefore, the Hawaiian style of playing the steel guitar is available to those select few who

choose to totally embrace it.

"A fascinating point of interest, the style of playing a steel guitar matches the style of the artist's singing." (Another point of interest: in 1837 missionary Lorenzo Lyons - "Makua Laiana" - developed the Hawaiian *mele* as we know it today. He wrote over 90 hymns into the Hawaiian language, which he had mastered. He composed "Hawai'i Aloha", sung today, at the end of many gatherings of our Islands' people.)

*(This past spring, at long last, in cap and gown, I received my Master's Degree in Music Education from the University of Hawai'i, Manoa. My thesis was based on the above, with significant contributions from some of you, whose mana'o I sought: John Marsland, Isami Uchizaki, Dirk Vogel, Paul Drost, Bill Sevesi. Mahalo nui loa for your aloha.)*

**JOIN HSGA FOR A  
FINE HAWAIIAN-STYLE  
TIME AT THE  
CONVENTION  
AUGUST 24-27, 1994  
JOLIET, ILLINOIS  
(HOLIDAY INN ON I-80)**

**Member Renewal & Registration  
Forms in the  
April/May Quarterly**



Barney Isaacs shares his "talk story"-over-the-rice-bowl, post show relaxer with Lorene Ruymar, Duke Ching and Carol and John Fatiaki. Photo by Art Ruymar

*(JOLIET cont. from pg. 1)*

and the Slovenian Womens Heritage Museum.

In addition to many more visitor attractions, there are quiet, green recreation areas and parks along the canal, boat excursions and scenic tours to take, and — speaking of "boats" — how about "playing the games" on "Harrah's Casino Cruise" or the "Empress River Casino"?

A Heritage Corridor Visitors Bureau table will be at the HSGA Convention, if you want to wait to choose your "tour"; for after convention, or, if you want maps and brochures right now, call the Visitors Bureau at 1-800-926 CANAL. Don Weber can be reached at 205 William St., New Lenox, IL 60451, or call him at (815) 485-6765.



## REPORT FROM ENGLAND

Pat Jones reports that June 11 and 12 (Kamehameha Celebration, in Hawai'i), the first annual Hawaiian Guitarists' Convention & Lu'au was held in Brecon, Powys, England. Pat says "after the interest shown in the two Birthday Lu'aus held last year, we thought there would be interest in an annual function where more people would have the opportunity to play together."

Pat served refreshments at her Flag & Castle Guesthouse, after which the Lu'au Show got going. Pat's partner in organizing the event was Pat Henrick, whom Pat Jones tells us was married to Basil Henriques, "a famous name for a time, in English Hawaiian guitar circles." Pat Henrick's father started the "Waikiki Islanders" in Birmingham, England almost 50 years ago, and Pat started off playing 'ukulele with his group.

"Pat plays an occasional gig," says Pat Jones, "and is hoping to make a recording soon with Maurice Hipkiss and his singer wife Anita. Pat did all the rhythm playing at Arthur's 70th birthday, last year, and Arthur always said Pat had the best right hand in the business!" (Pat hopes to bring Pat Henrick with her, to Hawai'i, in 1995.)

"Maurice played his newly-acquired 60-year-old Rickenbacker lap steel with a beautiful sound, at the Luau. Keith Worley, Edward Kirkman, Jess Bishop, Johnny Smith and several other players were also on hand," Pat reports.

Pat also reported that, in looking through the assembled heaps of music on top of the piano, she came across a tutor for Hawaiian Guitar by James Avalloni. "The price was \$1.00! I don't know when it was published, but it has obviously never been used. Maybe it was an omen, and those five steel guitars I inherited should not be left in the cupboard under the stairs!"



*Just off the plane in Japan, Alan practices for Canopus gig with Marika Kamiya, (left) an excellent steel player herself, helping out on back-up.*

## HAWAIIAN STEEL GUITAR "YOUNG & VIGOROUS" IN JAPAN

### VISITING THE '94 CANOPUS CONVENTION

*by Don Waterhouse*

I had once again the opportunity to attend the Canopus Touch and Tone Steel Guitar Convention held in Shinjuku, Tokyo. Every year since it started, the attendance has grown. This was the 6th year, and this time there was a full house. It has always been held at the Seven City Hall, which has a seating capacity of 350; I think we're going to have to find a bigger place.

In a fast, three-and-one-half hours, there were 48 songs played by nine different steel guitar players. That might seem like it's a long time, and a lot of songs, but as far as I'm concerned, another two hours would have been nice.

In the six years I have attended the convention, I have always seen different players — players I have never seen before. They seem to be coming out of the walls! Hey, I'm not complaining. I say "Hello walls — bring 'em on." It was especially nice to see 19-year-old Shintaro Tanaka play his steel guitar so sweet and mellow.

The old Hawaiian music and the steel guitar still live, not just with the old Hawaiians or the old Japanese, but with the young ones, too. Yes, what is unbeliev-

able to me is that Hawaiian music and the steel guitar are living so vigorously in Japan.

Many Hawaiian musicians enjoy coming to Japan to perform, because it is so appreciated. Alan Akaka was the special guest, this year. This is his first time to play at the convention. (I learned that he played and mastered the 'ukulele from the age of nine, and had a band by the time he was in high school.) Alan really enjoyed himself at the convention, and got a big ovation. I think he will be back, next year.

I noticed, this year, there was a wide range of songs being played. Of course, the majority was Hawaiian, but there were also old standards like "Stardust", and "The Jersey Bounce", (played by Alan). It seemed each player played at least one Hawaiian song, and then would completely change the mood by playing songs such as "Misty", "Fascinatin' Rhythm" and "Someday My Prince Will Come." It was an easy listening show.

We wish Yasu Kamiya (of Canopus) and his lovely wife, Mariko-san, who plays the steel just beautifully, a lot of success. And also a lot of thanks for keeping the steel guitar so alive here, in this part of the world.

*(Kamiya-san faxed us this article by Don, who signs himself, "A steel guitar enthusiast". Thanks to you both!)*



## He Aloha No 'o Philadelphia

by Bill Wynne

Alan Akaka's mission to spread the joy of the sounds of Hawaiian music and the steel guitar around the world is being realized inch-by-inch, mile-by-mile. The Second Annual Northeast U.S. Steel Guitar, Slack Key and 'Ukulele Convention, April 9 & 10, at the "Sheraton Northeast", was a huge success. Just over 100 Hawaiian music lovers were in attendance, from points as far as Quincy, Massachusetts, Port Richey, Florida, Utica, Michigan and London, England. The two-day festival has earned its place and title as an "annual" event.

Nearly every aspect of Hawaiian music was represented in 16 performances: the acoustic steel guitar stylings of Doug Smith, reminiscent of Sol Ho'opi'i; the beautiful territorial-era lap steel offerings of Jess Bishop, Ed Van Cleaf, Warren Slavin, Don Sweatman, and Mae Lang with husband Art on rhythm guitar; some very Hawaiian-style pedal steel from Russ Martin and Leonard T. Zinn; vocal selections from Hawai'i, Tahiti, Samoa, and Fiji by Tui 'o Polynesia; and a little of everything from local professional steel guitarists/band leaders J. T. and Makalina Gallagher and Tomi Dinoh.

This year, as the expanded title of the event indicates, something NEW has been added. Slack key guitar and the 'ukulele were represented as an equally important part of the Hawaiian musical fabric. 'Ukulele offerings from Evy Mayer and an all 'ukulele band who affectionately call themselves "Humuhumunukunukuapua 'a" respectfully paid tribute to the days of Roy Smeck. (The announcement of Roy's passing on April 5, saddened all in attendance.) Dave Wasser of "Humu..." also made true on the convention's new title with slack key solos, and I rounded out the *ki'ho'alu* representation with a set dedicated almost completely to that art, as well as some vocal offerings in *ka leo kiekie* (Hawaiian-style falsetto singing.) All day long the *mele* were made complete by the beautiful hula of Keolapua "Kas" Nakamura and

Ku'uleialoha Misawic.

Several long distance attendees arrived on the evening of April 9, to talk story and enjoy an extended jam session, to warm up the rhythm players and, of course, to show off the talents of our steel guitar playing invitees for a while. The living room-style atmosphere, with no bandstand, few chairs, and a core of thirty or so appreciative listeners, was surprisingly relaxed. It allowed perennial convention favorites Jess Bishop, Ed Van Cleaf, Warren Slavin, J.T. Gallagher, Don Sweatman, and newcomer Jim Riley to stretch out and really swing. (Jim is a dobro player from Philadelphia who discovered us, and the event, through an article in a local newspaper.) It was even relaxed enough (but only AFTER midnight) for yours truly to break out my steel (having only played for two months) and offer some right-handed versions of songs that J.T. had played earlier, in his inimitable and fascinating left-handed style.

To add to the excitement of the convention, several collectors/vendors joined us for show-and-tell and to offer some interesting and unique items for sale. Bob Cuoco and Paul Syphers, both of Massachusetts, brought vintage Martin and Kamaka 'ukulele, vintage Hawaiian sheet music, steel guitar method booklets, rare recordings, and books/literature on Hawaiian culture. Dolores Treffeisen brought Hawaiian arts and crafts, the same ones she provides to the Royal Hawaiian Hotel Gift Shop. (Dolores, who is affectionately known as "Auntie Click-click," also had with her, a 250 page photo album, documenting 25 years of Hawaiian nightlife.) And Kas Nakamura brought everything else, including leis, T-shirts, edibles, and all sorts of Hawaiiana.

A special *mahalo* to the Hawaiian stores which, when asked, were very generous in providing suitable wares for door prizes. Jelly's Comics and Records sent twenty Hawaiian records featuring steel

guitar and slack key, most rare and out-of-print; Leilani Traders offered three bags of delicious Lion Coffee; and Don McDiarmid of Hula Records sent several sets of compact discs from "The Maile Serenaders Slack Key and Steel Guitar" series. The *aloha* spirit of giving in the room was so powerful that Bob Cuoco decided to donate a vintage collectible 'ukulele and two very rare pieces of Hawaiian sheet music, to the selection of prizes for our drawing. Kas Nakamura followed suit by offering yet more Kona coffees and a beautiful Hawaiian mug.

We will definitely be scheduling the Northeast Convention again next year. Call me at (215) 245-7933 for more information about the event, or if you would like to offer your assistance. If you're wondering what you missed this year, you may wish to contact Clay Savage, who may be able to provide you with video footage of the day's events.

### HSGA '94-'95 ANNUAL MEMBERSHIP CARDS

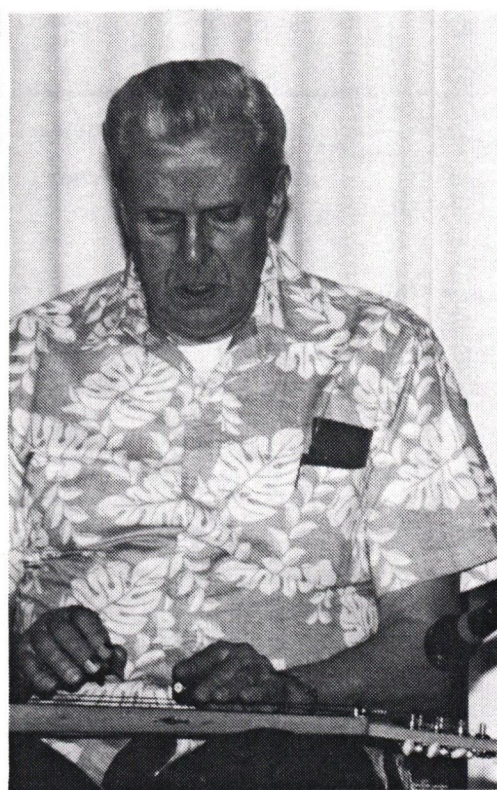
***New* HSGA Membership Cards will be mailed to all whose '94-'95 dues are paid, after the Joliet convention. We want all members to have a chance to "get current." IF YOUR MAILING LABELSAYS "EXP 6/95" YOU'RE PAID! Otherwise, you owe \$24 dues for '94-'95.**

**'94-'95 MEMBERSHIP LIST of all '94-'95 members will be available after Oct. 1. Please send \$1.50 to cover processing and Airmail, and indicate "Member list" on check or note.**

**TALK YOUR STORY WITH US  
WE'LL PRINT IT!**

**SEND YOUR "STORY" AND PICTURES TO:  
MARJORIE SCOTT, HSGA QUARTERLY - P.O. BOX  
11373 • HONOLULU, HI • 96828-1373.  
COPY CLOSINGS: FALL - 9/1, WINTER - 12/1,  
SPRING - 3/1, SUMMER - 6/1.**





Bill Wynne, Northeast Convention organizer (and the new HSGA Regional Editor for the East Coast) backs up with guitar and vocals; Tommy Dinoh and Don Sweatman play some sweet Hawaiian steel for the crowd. (Photos by Clay Savage.)

## HO'OLAULE'A '94: AN EVENING FULL OF SURPRISES! "Da Bes" Concert of Them All Gets Rousing Cheers

by Marjorie Scott

As many of you who came to Honolulu in May know, the "4th Annual Hawaiian Steel Guitar Ho'olaule'a", scheduled for Monday, May 2, was cancelled due to a government employees' strike. Ala Wai Golf Course Auditorium, where the concert is usually held, is city-owned. No one felt worse (or guiltier) about the cancellation than I, as I was the one who, with Alan's approval, had to cancel the advertising, and put the "cancelled" sign up on the Auditorium door. Who could anticipate what an astounding evening the re-scheduled Ho'olaule'a, Monday, June 20, would be for Hawaiian steel guitar music!

"Aw shucks", were the first words out of Jerry Byrd, when emcee Harry B. Soria of KCCN radio introduced the master of "Touch and Tone" who "came back to Hawai'i 22 years ago last week, to teach Hawaiians how to play their own instrument". Jerry provided the steel guitar comments and entertaining

"asides" for the show.

After thanking our wonderful corporate sponsors who, every year, donate generously to HSGA to pay our concert expenses, so we can present the concert free of charge, and add to HSGA's Scholarship Assistance Fund, Harry B. acknowledged the large contingent from the Pearl Harbor Hawaiian Civic Club who set up the 600-700 chairs, move plants, seat the audience and cook the most *ono* (delicious) food imaginable for our pre-concert VIP reception, and then make it all "disappear" again, when the show is over.

From the very beginning, the concert was different. "This year, we're going to bring out a 'heavy' to start the show", Harry B. announced, and Alan Akaka came onto the stage. He explained that Hawaiian music was "truly international ... there are more steel guitarists play-

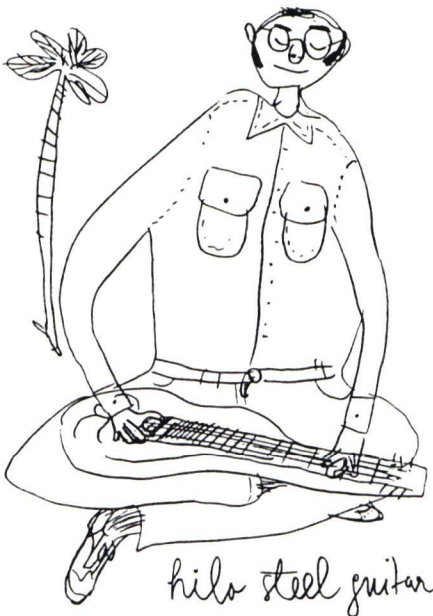
ing good Hawaiian-style in Japan than in the entire state of Hawai'i, and there are 20,000 hula dancers in Japan!" The audience, 600 of them, mostly local residents, gasped. Alan invited people to join HSGA, and introduced Donna Miller, at HSGA's "courtesy" table. (Four people did join; their names appear on page 16.)

Alan started the concert with a welcoming number for the audience — a very upbeat arrangement of "How D'ya Do". He then brought Ronnie Kekuku to the stage for the dedication of the concert to the late Merle Kekuku, and the announcement of Joseph Kekuku's induction into the Steel Guitar Hall of Fame, last summer. Alan played several of Merle's favorite numbers. "I know you're up there, Merle. This concert is for you." He dedicated his final number "Nani Waimea" to "the Kamehameha Class of 1974 — my classmates", who were in the audience.



# MEMBERS' CORNER

From Laurent Mettraux, Rickenbach, Switzerland - Laurent is a new member since last issue. He sent the "self-portrait", below, and the following note: "I'm a professional illustrator, so I send a drawing of me trying to play 'pains-takingly' that 'Hilo March'. No need to say that I'm the great Master of Rattle and Buzz."



tor)

"Last week I went down to the Bronson Day Care Center and played a few old tunes that the folks gathered there seemed to enjoy. I enjoyed doing it and love old songs. I was really surprised at a young fellow working there. He did not know what a Hawaiian hula girl was, and what she looked like. I think it is about time to revive the music and beautiful songs of old Hawaii and the sound of the beautiful touch of the Hawaiian steel guitar. Perhaps then they will know the meaning of the song "Lovely Hula Hands."

From Richard Tatz, Holualoa, HI- "We were just wondering if there are any HSGA T-shirts available with the HSGA logo? I think it would be a great idea to get some nice quality shirts made up, available for sale to all members." (HSGA members please respond: would you be willing to donate \$12-\$15 + S/H, for an HSGA T-shirt? Any balance,

aftercost, would go directly to the scholarship assistance fund. If enough of you say "YES", we'll do it.)

From Vivian Bangs, San Diego - "Just wanted you to know I DID write to the executives, as suggested." Vivian received the following, very nice response from Yuri Giga, President and CEO of Halekulani Corporation:

"Thank you for taking the time to write concerning your enjoyment of our Hawaiian-style steel guitar trio at House Without A Key. It is gratifying to know that visitors such as you appreciate this unique sound of Hawaii. We are indeed fortunate to have such talented musicians in Hawaii, especially at Halekulani.

"We are proud to be sponsors of the Hawaiian Steel Guitar Association's Ho'olaule'a. Their efforts, combined with the support of people such as you who have a true appreciation of this fine music, are vital to the perpetuation of the art form.

"We look forward to welcoming you back soon to our 'House Befitting Heaven'." (Mahalo nui loa, Vivian. We hope other HSGA's will send us their responses.)

Here's a chord run I worked out. It expands on an idea I heard on an old Jerry Byrd recording of "Pagan Love Song". I use this run as an ending, but it also works well in other contexts (over the 5 chord in a blues, for example). Play it over a II, V, I progression. In the key of A, II, V, I = Bm, E7, A; in blues, over the V chord. It's a bit tricky to play it quickly and keep all the chords in tune. You can pick every chord, or play the whole run this way: pick the E9 chord, gliss down to the A6th, pick the A6th, then gliss back up to the 9th fret A6th chord. Again, the rhythm is playing Bm, E7, A. Above the staff I've notated the substitute chords you're playing over that chord progression. Contributed by Andy Volk.

Most recently, Laurent sent a postcard: "My best greetings from the birthplace of Swiss/American guitar maker, Adolf Rickenbacker. (More, Laurent, more!)

From Louis Kitchen, Menlo Park, CA - "thank you for all that you do! what a wonderful newsletter and organization!" (written on GREAT note paper picturing 1953 Studebakers! Wow! Alan and your editor thank you for your support, and also for your concern, which was taken seriously.)

From John Hanchett, Kalamazoo, MI - "I don't see very well now and cannot read the music anymore. After all, I am 84 years old and play mostly from memory. I don't get too far from the hometown these days." (Ed note: You're doing a great job for Hawaiian steel guitar, right where you are, John. Thanks. Folks: read the following from John, which was printed in the "Kalamazoo Gazette" Letters to the Edi-

## C6th tuning

	Bm7	E9	E+	Em	F#7	A6	F#7	Em	E+	A6
1	2	9	8	7	6	5	6	7	8	9
2	2	8	8	7	6	6	6	7	8	9
3	2	7	7	7	7	7	7	7	7	9
4										9
5										
6										
	Bm7	E7								A



## "HALL OF FAME" RESPONSE

from Lorraine Lewin

Because we published Lorraine's initial outcry for more recognition for Hawaiian-style steel guitar (Oct/Nov issue), and the member comments which followed ((April/May issue) we felt Lorraine's response, received recently, would be a fitting piha (completion) to the subject.

"My criticism of the Steel Guitar Hall of Fame was never meant as a personal criticism of DeWitt (Scotty) Scott, although in one instance it was misinterpreted that way. I have deep respect for Scotty.

"A Hall of Fame to honor only Hawaiian steel guitarists would not be feasible because of the astronomical costs of building and maintaining such an establishment in perpetuity. Also, it would become redundant once the distinguished pioneers and present players were honored, unless a number of young Hawaiians take up the instrument in the very near future, to create their own niche in modern popular musical trends of Hawai'i. We must never forget the pioneers, but each generation passes the ba-

*Continued on pg. 13*

*continued from pg. 6*

Andy Volk, Arlington, MA, writes: "In addition to some of the graphic design enhancements, I especially like the articles by Jerry Byrd and Alan, on playing and practice tips. I'd like to see more on actually playing music. Here's an idea ... how about a 'share a lick' column? Members could swap ideas for newsletter from HSGA. Being far removed from your life style and culture, am constantly frustrated by use of beautiful sounding words that have no resemblance to this English-speaking society. I want to know what they mean! (Could you) print a glossary of all Hawaiian words appearing in each issue?" (From Alan Akaka: *Of course! Thank you for the good idea*)

From Charles Rambo, Arlington, Va. - "Doing my best to keep the real Hawaiian music alive here, with my Frypan. Can't make convention this year; spent all my money on a trip to Hong Kong, Australia and New Zealand. See you all next year. Jerry - I really enjoy your articles!" (Ed Note: *Did you take your steel on your trip, and did you PLAY? Write it up for the next newsletter!*)



*Fred Elgert on steel, and Dennis Tracy on guitar put on a Hawaiian music show, complete with young volunteer hula dancers, for the seniors and staff, at Good Samaritan Hospital.*

## CANADIAN PAIR GIFTS THEIR MUSIC

Up in Edmonton, Alberta, Canada, two HSGA members, Fred Elgert and Dennis "Casey" Tracy gift their Hawaiian music to seniors in nursing homes. Fred plays steel guitar, while Dennis provides rhythm accompaniment.

One of their favorite gigs is at Good Samaritan Hospital (pictured), and their normal show lasts about an hour. Fred also does the singing and emceeing. Fred says his playing and singing are "just so-so", but adds "the nice part is having an appreciative captive audience! What more can Dennis and I ask for?"

In a more serious vein, Dennis and Fred say it's the smiles and thanks they get from the patients and staff at the nursing homes and hospitals that "makes it all such a worthwhile endeavor." Dennis says "music seems to be the one thing that these folks who are shut in, really respond to, and it's a true pleasure to be able to play for them."

How did Fred get started playing Hawaiian music and steel guitar?

"One of my inspirations was Alvin 'Kaleolani' Isaacs, Sr. and his family -- Norman, Atta and Barney. I heard and met them in Edmonton during Klondike Days (sponsored by CFRN Radio) about 40 years ago." Fred recalls meeting with the Isaacs family and playing a few songs for them. "Al Isaacs Sr. listened to our renditions of Hawaiian songs like 'Elue Miki Miki' and 'Manuela Boy'

and encouraged us to continue."

After that, Fred and Isaacs Sr. corresponded, and Isaacs wrote out music and sent it to Fred. On two trips to Hawai'i, many years ago, Fred, his wife Mary, and his brother and sister-in-law called on Al Isaacs. "We were treated royally. Al Isaacs was a fine gentleman and friend, and I remember him for his hospitality and warmth."

During their talks, Al mentioned his famous "Black Book" to Fred. Fred says "apparently it had all of Al's compositions in it." He smiles wistfully, "sure would be nice if Barney Isaacs would release some of the compositions — words and music — for us to try."

Fred reports that he has also tried his hand at writing songs. He's written Hawaiian, religious, Christmas songs, both words and music. Music writing is not his strong point, he says. "I usually come up with the words, then I play the music on my steel guitar and tape it."

Dennis and Fred would love to hear from other HSGA steel players who do this volunteer performing. "Maybe we can exchange some ideas for programs, and songs, etc." Contact Fred Elgert at: 9839-81 Avenue, Edmonton, Alberta, Canada T6E 1W4.

(From Alan Akaka: *Mahalo nui loa for being truly Hawaiian in spirit. You set a wonderful example of aloha.*)





# COCONUT WIRE



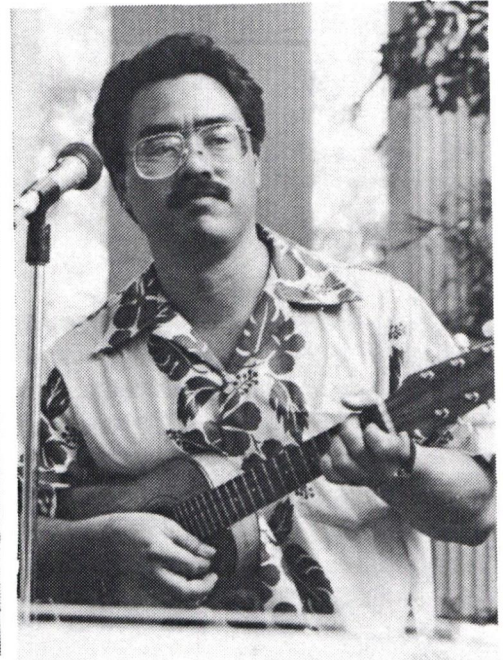
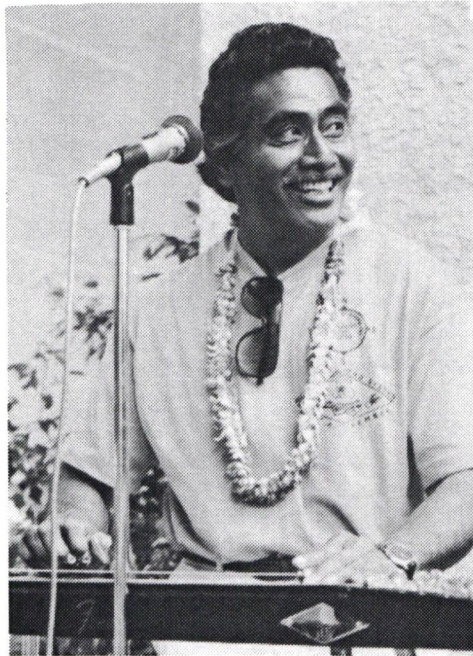
from Lorene Ruymar

**John Pearse**, maker of thermo-cryovac steel bars and very high quality guitar strings, has devised a new form of steel guitar stand which will hold a single neck, but can be expanded to hold a double neck. It's designed with the student in mind who starts out with a single neck, then advances to double. John plans to bring a few with him to our Joliet convention. So bring a little spare cash with you, this might be your only chance to buy one.

**Jin Hock Yeoh** of Malaysia says he feels a real up-swing in interest in Hawaiian music and the steel guitar in his area. He believes the younger generation is tiring of their loud music and is now looking for alternatives. They express real curiosity and admiration for his 6-string National "New Yorker". He plans to attend our 1995 Hawaiian convention. Bring the steel guitar along, Jin Hock, we want to hear you play.

**Aloha Airline** inflight magazine had a lovely article under title "Steel Riffs" advertising the Ho'olaule'a, picture of Jerry, Barney and Alan. The photo was taken by Clay Savage. Good bit of advertising, congratulations!

**Hawai'i Calls** show (now called "Sounds of Aloha") is sounding better than ever, due to a new sound-mixing system. If you don't get it on the air in your town, call your easy-listening music station and find out the name of the manager, then phone Bill Bigelow at 1-800-808-SHOW and give him the name of the station, its manager, and its phone number. He'll do the selling job. We couldn't believe our ears when they introduced the cast. When they got to Hiram Olsen, they'd say "Jiggs Olsen". Yup! That's the name he's known by to his friends. He just doesn't look like a "Jiggs" to me. Instrumental cast now is: Jiggs Olsen, orchestra leader; Casey Olsen on steel; Harold Haku'ole on ukelele; Gary Aiko on bass, Kuhio Yim on guitar (member of group "Alaka 'i", along with Casey). Same three lady vocalists, also Joe Recca as vocalist-announcer.



## MAY DAY WAS ALSO PLAY DAY IN HAWAI'I

*Kamaka Tom and John Fatiaki entertain on the Hilton Hawaiian Village lawn, (above) while Casey Olsen and dad, Hiram "Jiggs" Olsen wait to start the "Sounds of Aloha" radio show, nearby. (below) Photos by Art Ruymar*





**While in Honolulu**, in May, we were very happy to see Barney still keeping up the good work. He plays Friday and Saturday nights at the Kahala Hilton with Scott Furushima and Benny Kalama, but has cut down on other engagements to conserve his strength. He's still the same happy fella who likes to get a group together and head for his favorite Chinese restaurant and tell jokes until the steamed rice arrives.

**To fans of Freddie Tavares** and the Fender Guitar Co: it will be good news that a book has finally been published that tells the story as it really happened. It's published by Miller Freeman Books, 600 Harrison St., San Francisco, CA 94107, the title "Fender, The Inside Story". It's a behind-the-scenes account of the Fender electric instrument company by its former general manager, Forrest White. The story goes that before he died, Leo Fender asked Forrest to write the story, because he felt there were too many false rumors making the rounds and he wanted the record set straight. You might have to order direct from Miller-Freeman. The price on the cover is \$22.95.

**May Day (Lei Day)** at the Hilton Hawaiian Village. We took losses because of the civil servants' strike, but there were some great plusses as well. As you remember, we usually play the sweet steel guitar music along the parade route where the royal procession will pass during the Lei Day celebrations. Because of the strike, the park was closed and it looked like a great disappointment to many people. BUT Bill Bigelow gets the award for calling the Hawaiian Village and suggesting THEY do the honors, which to their great credit, they did. They invited the whole party to move to the Hilton grounds and the total effect was GREAT. Everything was cooler, cleaner, more comfortable — I could go on and on! Our stage and PA system were first class, and we had a large, very appreciative audience. Kamaka Tom and Bobby Ingano took responsibility for all the leg work on setting us up so beautifully. This was always Merle Kekuku's pet project, so Kamaka and Bobby did it for Merle. I'm sure he was with us too. I'll try to remember EVERY one who played. (If I forget one of you, PLEASE tell me — I

was enjoying myself too much, to write it down!) Our players were Kamaka Tom, Bobby Ingano, Dick Sanft, Duke Kaleolani Ching, John Auna, Art and Lorene Ruymar, John Fatiaki. They took turns playing back-up too, but let's not forget Bernie Endaya, who played bass until his thumbs froze. When it came time to catch the "Sounds of Aloha" show, many of us deserted the stage and caught the show, where we stuffed ourselves at the SO ONO brunch and swooned over Casey Olsen's steel guitar stylings.

**Lunalilo Home** for Senior Hawaiians. A few of us dashed off to bring some musical cheer to the *tutu kanes* and *tutu wahines*. It was tour leader Prince John Auna with his formidable companions Duke Kaleolani Ching and the Emperor Bernardo Endaya (ahem!) who led the attack, but some pretty fine steel guitar stylings were done by John Fatiaki, Art Ruymar and Lorene Ruymar, too. Caroline Fatiaki danced, and Rodney Freedman, an old school chum of the Duke's, supplied amplifiers and his excellent 'ukulele back-up. The seniors brought tears to our eyes when they thanked us, by singing the song of the Lunalilo Home. Man, those people can sing!

**At the Elks Club** Wednesday brunch, Duke was the steel guitarist for the show. First, I have to explain that the musicians who do this show every week are all in their VERY senior years. Most of them have retired from a full-time professional career, and still keep their skills in, this way. Many of the dozen musicians were in their 90's. While Duke, being the big-time Hollywood entertainer that he is, can be a tiger at the controls, this day we came to appreciate a new side of the Duke. He never overshadowed this fragile group. Instead, he was as gentle as a pussy-cat with those  $4 \times 8 = 32$  strings. He carried the group along, never once showing off what he really can do. Like a strong and gentle son. Does it sound like I'm overdoing it? Well, that's the way it was.

**KCCN Radio show**, broadcast from the outdoor stage at Royal Hawaiian Shopping Center featured Alan Akaka, but he generously shared his place in the lime-

light with Bobby Ingano and Henry DeWilligen, both of whom play some pretty powerful stuff — sweet steel guitar of the bygone days, never out of date. Bobby Ingano is fast becoming one of the recognized new generation professions, and this is where you see HSGA in action. Yes, there are definite advantages to keeping this club strong. Alan does many fine and generous things to promote the up-coming steel guitarists, and I just wish all the steel players of the Islands would join HSGA, to form a strong brotherhood.

**Jerry Byrd** went "back to school" in June, and were we glad! He taught Hawaiian Steel Guitar at the Windward Community College Summer Institute, in Kane'ohe, O'ahu. But did he *tell* us? Naah. We had to read it in the newspaper! You're getting *too* "Hawaiian", Byrd-man.



*KINE* deejay and steel artist, Iaukea Bright plays his steel instead of recordings, for a change. Hana hou, bruddah!

*Lemuel Aweau* enjoys some May Day fun, and so does his audience.





## RUDY'S "RUBRO"

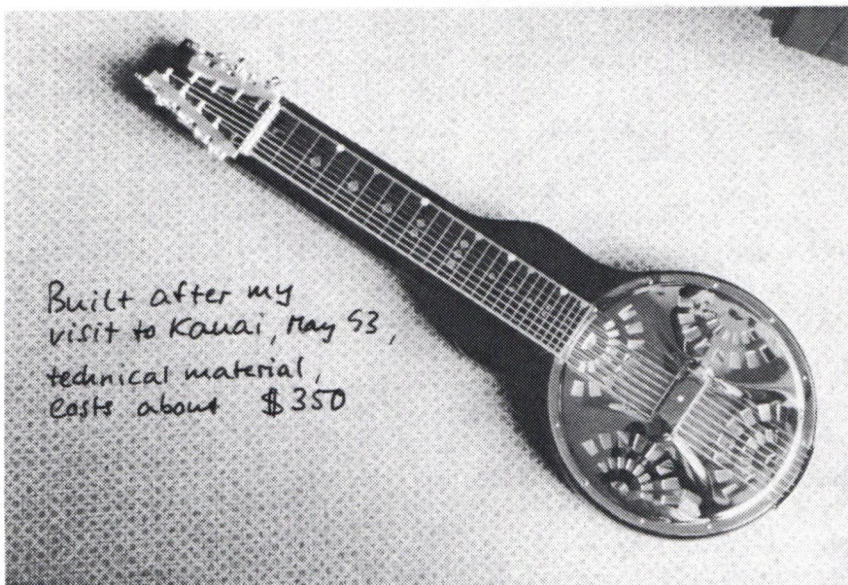
HSGA member, Rudolf Barten of Cologne Germany, not only produces music "every minute I have time to", has 17 songs coming out on CD and cassette, through a Swiss company, but now he's "invented" a new lap steel guitar!

"Since this is a special selfmade instrument of mine, I call it 'Rubro'", Rudy says. "The sound is loud and fascinating, and very best of all, I fixed a very small mounting onto the body, where I can fasten a special kind of microphone." Rudy says the most suitable mic for this, is an active one, normally made for video cameras, with a small battery inserted.

A Kauai member whom Rudy met on the boat to Fern Grotto, last year, gave him the idea. "He was playing a special kind of Dobro, and told me it was an instrument which was built just once. I was fascinated with the sound. I asked him for technical details and made a video of it. Now I want to thank him, but I don't know his name." (*Whoever you are PLEASE contact Rudy at: Ahornweg 11a, D-50859, Cologne, Germany, or phone the HSGA Quarterly 1-596-8245.*)

Needless to say, if you're an inventive musician like Rudolf Barten, you now build a steel guitar! "Now I can walk around, move the guitar without having problems with the distance to the external microphone. Rudy says the tuning is G E C A G E C A G. The body is only 1/4 solid, the neck is hollow, strengthened by thin metal plates, the round part has a bottom of a thin, but very hard plastic plate, "with a lot of small holes - for the tone sounding there, too", glued onto the wooden part, covering all the bottom of the instrument. Same plastic material covers the upper side. Rudy says "yes, there is a resonator in it — and it is only acoustic."

Hopefully, Rudy will bring his "Rubro" to Honolulu for the '95 Convention. 'E! one HSGA President want plaaaaay, brah!



## HAWAI'I: OLD FILMS & A NEW MEMORY

By George "Keoki" Lake

I spent some time with Jacob Kaleikini, when I was in Hawai'i last March. He asked if I'd be interested in seeing a presentation of old movies. I really didn't know what to expect, but being a nostalgia nut, I readily agreed to go.

Dragging along a steel guitar and amp which he loaned to me, I set off with him, Pi'ilani Kealakai, Francis Camacho (who is Jacob's sister), and Jacob's lovely wahine, Anna, and my wife, Mary. A large crowd was already gathered at the Hawai'i Yacht Club waiting to see these old films.

These were travel films, depicting each island some 70 years ago! What surprised me was that they were in color. Each film was about 10 minutes long, except the feature, "Song of the Islands", was ran for 45 minutes. The films had been in the safe keeping of Lowell Angell, who had more or less forgotten about them for the past 30 years. Luckily, they were stored in a dry area, so were in remarkably good condition.

When Lowell rediscovered his "treasure", he donated them to the Bishop Museum, in the care of DeSoto Brown. Since the films, typically for their age, were of highly volatile nitrate material,

Bishop Museum spent thousands of dollars converting them to today's safety film.

The short travel film of Oahu showed Waikiki with only two hotels: the Moana and the Royal Hawaiian (the "Pink Lady of the Pacific"), as well as the old pier and stone wall. An uncrowded beach with many, many palm trees marked the great contrast to Waikiki of 1994!

Film of the Big Island of Hawai'i showed the cattle business. For the first time, I saw how the cattle were herded by the *paniolo* into the ocean to a waiting ship, and there, hoisted aboard with rope slings. Quite a sight!

Heard throughout the films was the beautiful music of "Keomoku Lewis and his Hawaiians". His beautiful acoustic steel stylings were spell-binding to this haole boy! Unfortunately, he was never shown. However, Don Blanding, who has taken credit for the May Day Lei Day celebration, and was a poet of great talent, did the narration for the short films, and was a featured actor in the feature presentation.

Curious to know if any of the actors in "Song of the Islands" might still be alive, DeSoto Brown and Bishop Museum did a bit of searching and located both the starlette (a beautiful princess, in this

*Continued on pg. 11*



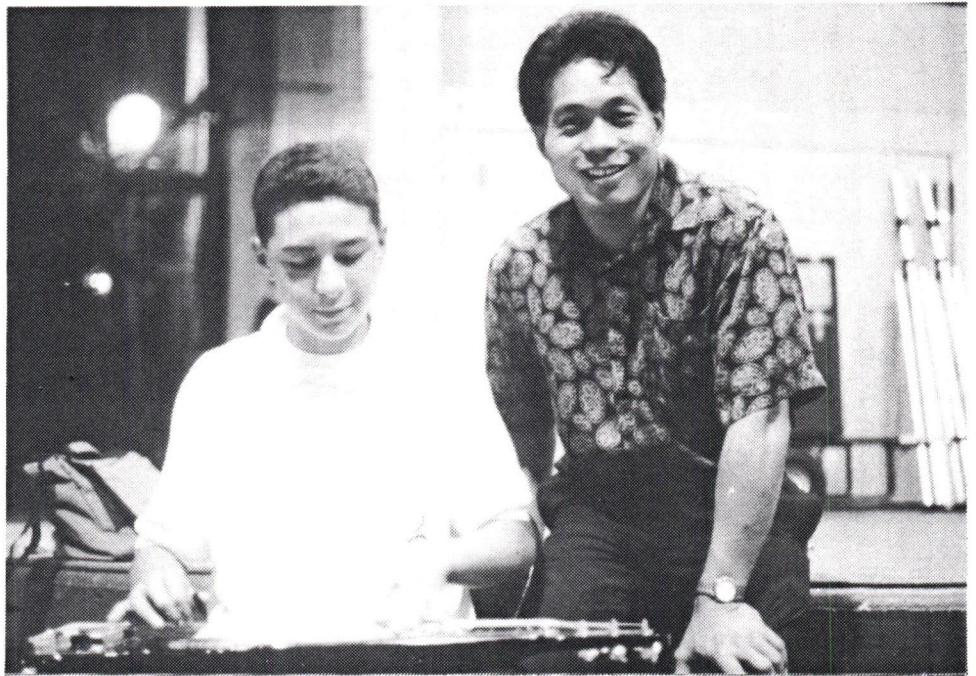
FILMS - continued from pg. 10

“heartbreaker”) and another featured actor. The film’s star (who danced an exquisite hula — no Hollywood “hootchie-koochie” in *this* film) was re-discovered in New York, where she now lives; Pualani Mossman Avon is the name of this very elegant lady, who came back to Hawai‘i just to see the film, and demonstrated her still-considerable and lovely vocal and hula talent to the appreciative audience.

Then the audience was introduced to the actor who portrayed a member of the King’s Royal Guard. He blew the conch shell and climbed a coconut tree with admirable dexterity and speed, and guess who *he* was? None other than my host, Jacob Keleikini, who still entertains, notably at the Elk’s Club in Honolulu, every Wednesday night. Jacob possesses a wonderful falsetto voice, as well as being a deep baritone.

The evening concluded with music from our group, and featured Pualani Avon on most of the songs, to everyone’s great enjoyment. It was a great pleasure for me to see those old films, to be with two of the featured actors of those bygone days, and to participate in the musical finale of the evening ... one of those memorable moments which come along so seldom anymore, in Hawai‘i.

(FOOTNOTE: The feature film was made where the “Holiday Inn” [now the “Waikiki Beach Hotel”] now stands, only then, it was a village of grass huts which the Mossman family owned, and when tourists could vacation. Jacob was once featured in this same area, in a fire eating act. He is as multi-talented person, a former steel guitarist, and without a doubt one of the finest persons I have ever met. He exemplifies all that is modest, generous and loving in the Hawaiian people, and it has been my great pleasure and honor to not only play with him when in Hawai‘i, but also to be counted on as one of his *aikanes* ... indeed *ohana*.)



### YOUTH COMES TO HAWAIIAN STEEL GUITAR!

Our newest and youngest HSGA member, 14-year-old Alfred Greene, Jr. of Kailua-Kona, shows his steel guitar accomplishments to Alan Akaka, after a recent performance with the Polynesian Music Class of Kealakehe Intermediate School in Kailua-Kona. The class of talented singers, guitar and ‘ukulele players, under the direction of their great instructor, Mrs. Gloria Juan, gave superb “professional level” performances at Ward Warehouse stage, and Ala Moana Center Stage, in Honolulu. Alfred was a featured soloist on his newly acquired Boen steel! *And he’s been playing less than a year.* Alfred got interested in steel guitar, after his father Alfred Sr. attended the Big Island Steel Guitar Ho‘olaule‘a, at Kona Village Resort, last year. Alfred Sr. decided to learn to play; “mama” Momi Greene bought “papa” a steel guitar for his birthday, and “junior” saw it and said “gee, can I learn to play, too?” Both father and son quickly became students of John Auna. Hawaiian steel guitar “dead”? NOT! John pushes them to play in public, and they do. Thanks John! We know we’ll be hearing more from both Alfred Sr. and Jr. (and some of Alfred Jr.’s classmates are already asking to learn steel guitar. Way to go, Greenses!)



Art and Lorene Ruymar entertain, Hawaiian style, at the 1994 Linkon Steel Guitar Convention in Winnepeg, Canada. Said Wayne Linkon, of the Ruymars, in his follow-up newsletter, “special treat ... they are just so warm, friendly and talented.” (But of course! Talent goes without saying, and combined with their aloha spirit, Hawaiian music has a very special sound.)





# DISC DATA



*I suppose we should re-name this column "CD, tape video and book" data, but that's awkward for a title. Send us YOUR ideas )*

**Just released:** Duke Kaleolani Ching's latest, called "Paradise Isle II". It consists of vocals and musical sounds which feature steel guitar, guitar and bass. Available on both CD and cassette. US\$10 + \$1.50 domestic, or \$2, int'l mail. Call Duke: (909) 862-8355, or write 2637 Mirada St., Highland, CA 92346.

**Elderly Instruments catalog** has some interesting items, according to Lorene. For sale are method and song books for steel and Spanish guitar, 'ukulele, mandolin and other stringed instruments; also collector's books of vintage string instruments of all kinds. Catalog lists Bob Brozman's National Resonator Instruments book, as well as Stacy Phillips' "Art of Hawaiian Steel Guitar." Videos include "Kumu Hula: Keeper of a Culture" by Robert Mugge and Vicky Holt Takamine. (*Ed. Note: since many regularly-performed traditional Hawaiian tunes were written as hulas, knowing the special and unique rhythms of hula dancing can benefit both steel players and their back-up group, when playing Hawaiian songs.*) To get a copy of the catalog, write: Elderly Books Instructional Tapes, P.O. Box 14210, Lansing, MI 48901, or phone (517) 372-7794/Ext. 123.

**AVAILABLE NOW: Jerry Byrd's Instruction Book (60 lessons), 4th Edition.** US\$95 +\$10 domestic mail. (Apx. \$30-40, int'l airmail.) You can order the video, too, to supplement the book. State VHS or PAL. US\$54.95 + \$4 domestic mail. Available from Jerry, directly: P.O. Box 15026, Honolulu, HI 96830, or DeWitt Scott, 9535 Midland Blvd., St. Louis, MO 63114, phone (314) 427-7794. (Think about it, folks: is more than a year of lessons from "The Master of Touch and Tone" worth the price? What do you think the price would be, *in person*?!)

**Stacy Phillips now has a tape** available to go along with his Mel Bay book. Lorene says "If you have bought the book and had some difficulty getting into some

of the songs, here's your chance to see how they sound. Stacy emphasizes this is NOT a performance tape — just Stacy and his Dobro, without back-up, going through 8 or 16 bars of every song in the book at a moderate tempo so you can hear each note. US\$9.98 from Mel Bay Publications, Inc., #4 Industrial Dr., Pacific, MO 63069-0066. Ask for mailing charges.

**Another "private stock" goodie from England**, this time, courtesy of Lorraine Lewin, who is a steel guitar publicist. Lorraine sent us a tape she put together for the BMG tape club. She apologizes that it's not "studio quality", but we don't accept the apology, because for steel players, it's a treasure trove of playing styles. The tape starts with a whole segment of Alan Akaka, on steel, leading the "Hawaiian Ensemble" from the Kamehameha "Warriors" Marching Band & Color Guard concert last New Year's, in London. You can hear the steel stylings loud and clear, and there are some excellent examples of Alan's particular intros, bridges and endings, when playing with a large group. Usually, you only get this out of the sneaky guy, if you spend a lot of evenings listening to him at the Halekulani! Doesn't always show up in his solos.

Lorraine has filled the rest of the long tape with steel numbers by such well-knowns as Ken Kitching (Australia), Eddie Bush, Freddie Tavares (Hawai'i), Buckie Shirakata (Japan), Rudi Wairata (Dutch/Indonesian), Bud Tutmarc, Noel Boggs, Buddy Emmons (America) and a number of other important players who are probably going to be "miffed" that I didn't name them. Hopefully, Lorraine or the BMG tape club will agree to make copies for you, for a price. Certainly, you should ask, because there's a lot of "steel styling" to be learned from this tape — especially the rhythm differences between Hawaiian, country, blues, western dance tempo and some key and chord differences in Japanese and Indian playing.

Andy Volk reviews the following which he says "might be interesting to members, especially because they're out on CD...vintage performances in best qual-

ity audio":

**"Vintage Original Hawaiian Memories"** (Vintage Records-VRCD) About 20 cuts of classic Hawaiian performers including Sol Ho'opi'i, Dick McIntire's "Harmony Hawaiians", Al Kealoha's "Singing Surfriders", George Archer, Harry Owens and more. Only available McIntire steel work on CD that Andy knows of. Order from: Roots & Rhythm, 6921 Stockton Av., El Cerrito, CA 94530; phone (510) 525-1494.

**Herb Ellis ... "Texas Swings"** (Justice JR1002-2) "While not a Hawaiian recording, this new CD by veteran swing guitarist Herb Ellis features great pedal steel work by Herb Remington on a handful of classic swing tunes. Even though Herb Remington plays his pedal guitar on this album, to my ears his basic conception is still lap steel-based, and always swinging."

**"Ry Cooder & V.M. Bhatt - A Meeting by a River"** (Water Lily Acoustics WLACS-29CD). Not for everyone, "but if you have a sense of musical adventure and want to hear a truly unique meeting of musical cultures, give this recording a chance. Cooder is a California-based master of acoustic & electric bottleneck guitar, and he's spent years studying and absorbing the styles of the great blues guitar and Hawaiian slack players. Bhatt is an incredible Indian acoustic steel player. The instrument is his own design; a multi-string lap steel with sympathetic strings added. (These are matched to the tuning and vibrate, but aren't struck by the picks). Indian music is microtonal — they play between the frets. Album is dedicated to Gabby Pahinui, and achieves the same soft, sensual feel... effortless improvisation between blues, Hawaiian and Indian sounds. Sound is exceptional: recorded using special mic technology."

**VERY SPECIAL NEWS** - Just released, as we go to press: "BARNEY ISAACS - TAKE ONE", with the Kahala Surfriders, (Aloha Records #004) on both cassette, and CD. Available from Harry's Music, 3457 Wai'ale'ale Av., Honolulu, HI 96816. Cas. US\$9.95 + \$1; CD +\$1.50 for Mainland/Canada; Overseas CD, add US\$3.80/surface or \$13.56/Airmail.







Continued from pg. 13

fornia (at the Swiss Park Club) "Hui O Hawai'i of San Diego 25th Annual Lu'au". This one's Big Time, folks. Features a full show of both hula and Polynesian music. Doors open 12 noon; dinner is at 3 pm. Tickets are \$18 before 8/1; \$22 per person after 8/1; discounts for large groups and children. Best to call: Dolly Crawford (619) 447-8567.

Friday & Saturday, August 12,13 -Honolulu at UH Manoa Orvis Auditorium. "12th Annual Ka Himeni Ana". If you're in Honolulu, don't miss this. Unamplified, pre-WWII music competition. *Open to all amateur or professional groups.* Program is the same both nights, but judging takes place Saturday night. Show: 8 pm. Call Marge Hansen for tickets; \$6, \$8, \$10. (808) 842-1133. Draws a BIG crowd!

Saturday, August 20, Puyallup, Washington (Fairgrounds) - "Tacoma Hawai'i 50th Club Annual Lu'au". No Host cocktails, 4-6 pm, dinner 6:30-8 pm, Floor show at 8:30 features local dancers & musicians and guests Teresa Bright, Del Beazley (both have won Hano Hano awards for recordings), Kata Maduli and Frank Kawaikapuokalani Hewitt (kumu hula, composer, recording artist). Tickets \$25. Call Nena Wong (206) 535-1088.

Sunday, August 21, Honolulu at Ala Moana Park McCoy Pavilion. "Ki Ho'alu '94, 12th Annual Gabby Pahinui-Leland Atta Isaacs Slack Key Concert. Free at 4 pm, but come very early for seats. This is always "da bes" slack key artists in Hawai'i paying musical tribute to two of Hawai'i's finest.

*(This round-the-U.S. listing is courtesy of Kapalakiko Productions, San Francisco, who so kindly list HSGA's Ho'olaule'a and Joliet Convention each year. Their motto tells it all "The aloha spirit is not for us to own, but is something to be shared", and they do. You can subscribe to their extensive Hawaiian events calendar for \$10 donation. Write: Evelyn Kawahara, 800 Meade Ave., San Francisco, CA 94124. You can hear the Kapalakiko Hawaiian Band most Friday nights, from 7:30-10:30 at the South Pacific Seafood Restaurant in San Francisco. Support 'em, they're very nice people.)*



Alan Akaka and Bobby Ingano play an impromptu steel "do-it-to-it-duet" during the Ala Moana Centerstage performance, in May. John Auna, Walter Mo'okini and Bernie Endaya provide back-up.

#### HO'OLAULE'A from pg. 5

Harry B. then explained that "Alan is still celebrating his birthday from last week, and the steel players backstage commented that he's getting smoother with age!"

From here on, the surprises started. Paul Kim, who plays at the "Ihilani Hotel" out in Ko 'Olina added his beautiful falsetto singing to one of his steel numbers, to the enthusiastic applause of the audience. That was only the beginning. Jerry Byrd introduced his newest student, Kaipo Asing, already known for string bass and vocal stylings, who finally has committed to learning steel. "How do you feel, Kaipo?" Jerry asks. "Nervous!" Kaipo, who has had 15 lessons, answers. Then "how come Alan played before me?" Kaipo asks, ruefully. Alan's response "Suffer bruddah!" Little could Alan know what was about to happen.

About 8 bars into his his first number, Kaipo bursts into beautiful falsetto singing to a round of applause. At the end Kaipo smiles, "there, now I feel bettah", Kaipo finished with a vocal rendition of "Aloha Tears". The audience was captivated. When Barney Isaac's stu-

dent, Eddie Punua, who comes from a musical family on Kauai, topped his steel session with his *nahenahe* falsetto version of "Nalani", among his selections, and then one of Alvin Isaac Senior's tunes "Puanani", the audience went wild. "Hana hou! hana hou!" was heard throughout the auditorium, punctuated with delighted laughter. Bobby Ingano finished off the first half of the show, in true Hawaiian style, on his 1930s bakelite Rickenbacker lap steel.

"Something's happening here," exclaimed Harry B. "A new sound ... a new crop of young steel players is on the scene! They sing! This is so exciting." (Backstage, Alan is muttering "not me ... I didn't plan this ... but boy is it great!")

Actually, I guess this very different Ho'olaule'a was to be expected, with Auntie Genoa Keawe as our special guest, opening the second half of the show. Herbert Hanawahine played steel with Auntie, just as he has for 20 years, and Hawai'i's living treasure and queen of "chalangalang" styling dedicated her songs to the Hawaiian seniors in the front row, from the Lunaililo Home. Herbert (the man under the billed cap - his trademark) then launched into some



## BUY & SELL

**FOR SALE** - two steel guitars: One Sho-Bud maverick, 3 pedals, one knee lever. Excellent condition. \$400; one Steel Master double 8-string with George L. pickups, 22 1/2" scale. Custom-made by Herb Remington. New condition. \$1200. Call Charles D. Smith, 1-603-532-6107, or write him at 94 Stratton Rd., Jaffrey, N.H. 03452.

**WANTED:** National Dobro Electric Lap Steel. First appeared in catalogs in 1935. Also would like to buy Rickenbacker Lap Steel, 6,7 or 8 strings, or will buy other brand name 6,7,8, string. With or without case. List what repairs are needed, if any, and send photo if possible. Contact Jim D. Sanderford, Rt. 1, Box 282, New Hill, NC 27562.

**WANTED TO BUY:** One of those shiny old National tricone steel guitars, the older the better, but in good shape, please. Contact Lorene Ruymar, 2090 West 44th Ave., Vancouver, BC Canada V6M 2E9. Phone: (604) 263-8944.

**SLICK LITTLE THINGS FOR YOUR STEEL GUITAR.** (1) a BEVERAGE HOLDER which attaches to leg of your steel guitar. Just snaps on. US\$10 + \$6 to mail; (2) MUSIC RACK which attaches to far legs of steel guitar. Light weight black metal frame w/ nylon mesh, holds up to 4 sheets of music spread out; adjusts to max. 37.5" x 11.5" high. US\$30+\$20 for carrying case +\$6 to mail. (3) ANTI-THEFT ALARM - small but noisy, ear-piercing 103 db black box alarm you can attach to guitar, camera, or hotel room door or whatever. Punch keypad to set your changeable "secret code". YOU are the only one who can turn off alarm. US\$50 + \$6 mailing; ask for "Quorum - Elert. C&E Enterprises, P.O. Box 1086, Gilbert, AZ 85299-1086, or phone (602) 926-8944.

**FRYPAN STAND** - light weight, but very well constructed. "Doesn't wobble like a palm tree when you play", Lorene says. Harry's Music has some (or can order for you). 3457 Waiālae Av., Honolulu, HI 96816. Ask price + shipping.

**HELP!** Alvin Sydnor wants contact

## THAT "P-TAH" SOUND

by Alike Herring

*Born in Hawai'i, and a long-time friend of Jerry Byrd, Alike has been known for great Hawaiian steel playing for more than 65 years. In his early days, he was one of the astronomers who spent years on top of Maunaloa on the Big Island, studying the sky and the atmospheric conditions to verify the site for the building of Maunaloa's huge telescope.*

I have been following with great interest the articles by Jerry Byrd, on steel guitar, Hawaiian style. I agree with him for the most part, but at the risk of appearing to be an authority on the subject, I would like to pass along a few tips on techniques that have worked well for me over more than 65 years of steel playing.

Jerry has very accurately described what he has aptly called the "p-tah" sound, which closely emulates the Hawaiian falsetto voice break which is a unique and necessary component of Hawaiian style single string playing. Jerry does not however, go into great detail on the mechanics of producing this sound, so I would like to present my own views on the subject.

First of all, the bar. In my opinion, the type of bar employed has a direct bearing on the successful production of the p-tah sound. But let me digress for a moment. There are, of course, many types of bars available, and each type has its own advocate. Over the years, I

with someone in his area who will help him get started, or give lessons. He has a 6-string lap steel. Contact: Alvin Sydnor, 806 Meetinghouse Rd., Boothwyn, PA 19061; phone: (610) 497-2838.

**FOR SALE** - also by Alvin Sydnor — large collection of Hawaiian LPs and 78s. Send your "want" list with an SASE; (First come, first served, I expect). Alvin should have a list of what he has, by the time this issue is out. Great "find" for the true collector!

have been given many of these so-called "trick" bars such as tapered, square (with a radius on the bottom), bars with loops or rings for the thumb and fingers, etc. You name it.

My experience with these bars is that they not only do not help the player to play better, they may actually prevent him from playing better. My own bar, which I had custom-made many years ago, is a simple round bar of stainless steel: 5/8" in diameter and 3" long, which is about 1/4" shorter than the index finger on my left hand. The corners have about a 1/16" radius, and the ends are slightly recessed to provide a better grip for the thumb and fingers, when making reverse slants.

Now for that "p-tah" sound. When playing single string, the bar is always tipped or tilted and contact with the desired string is made near the end of the bar, just behind the radius. This rule applies to all single string notes wherever they may be. If they happen to be on the inside strings, the bar is pulled back as necessary. Also, the bar is never lifted off the strings.

The "p-tah" sound is then produced when two consecutive notes are picked on adjacent strings as the bar slides from one string to the other. If the bar is not lifted, there will be no break or gap between the two tones.

This is why I must argue that the type of bar used is most important. If the bar is unwieldy or cannot be easily tipped, it's just *Pilau!* (rotten or putrid). Obviously, the longer bars used by the pedal steelers are totally unsuited for this type of playing.

To my knowledge, the "p-tah" sound can be emulated only one other string instrument - the violin.







*Backstage, Alan goes over the Ho'oluale'a program line-up with Auntie Genoa Keawe, while emcee, Harry B. Soria, Jr. with friend Holly, and Casey Olsen listen intently.*



*A "shaky camera" shot (but the only one I have) of Paul Kim starting the set that changed the sound of the steel guitar Ho'oluale'a forever! Hiram Olsen and Gary Aiko play in the background.*

*HO'OLAULE'A - continued from pg. 14*

upbeat stylings that were another surprise to those of us who hear him often. Greg Sardinha and Casey Olsen, former students of Jerry's and now considered "old pros", for the many groups with whom they regularly play and record, gave the attentive audience traditional Hawaiian steel sounds, with some modern styling twists, and then the program changed completely, once again!

Suddenly, Hiram Olsen, Kalani Fernandes and Gary Aiko, our back-up "team" for the concert file off the stage, and here comes Derek Isumi with a *drum* set. Then, Kaipo Asing lugs a string bass on stage, and Royal Hawaiian Band leader, Aaron Mahi carries on a 'ukulele, followed by guitarist Scott Furushima, and finally, Barney Isaacs and his steel! Barney has brought his own group to play and sing some of his father's unpublished (til now) songs from Barney's brand new album. (See "Disc Data"). For the next ten minutes, we were all carried back in time to the days of the old Tapa Room, the Barefoot Bar, and the "Kau Kau Korner" sign on the corner of Ala Wai Blvd. and Kalakaua. You just don't hear this kind of smooth and mellow Hawaiian-style sound much, anymore.

Jerry Byrd ("the best saved for last") rounded up his incomparable set with "a tune to wake you folks up", "Blues Guarantee". (During rehearsal, Jerry called it "a real s...t kicker ending", and boy, was it ever.) Perfect intro to the finale of the evening, announced as "A Jam What Am": Genoa Keawe and ALL the steel players on stage, steelin' solos with Auntie on her signature song "Alika". The audience came to its feet, and stayed there for an encore!

As people reluctantly filed out of the auditorium, already 40 minutes later than the announced 9:30 p.m. ending, many stopped by HSGA's table to ask "how often do you have this concert?" "Once a year," Donna Miller told them, to groans and murmurs of disappointment. "Then we'll be here."

*(And so will HSGA's Honolulu Convention. The "1995 Hawaiian Steel Guitar Ho'oluale'a" is already booked for Sunday, April 30. After this year's concert, who knows what surprises are in store! Give you a clue, though — Alan Akaka was heard to say, "NOW I know what to do.")*

**WELCOME! to you who joined HSGA at the Ho'oluale'a:**

ARCHIE ALLEYNE, 2611 Mackenzie, Vanc. BC V6K 3Z9 CAN.  
 HARRY KOIZUMI, 1722 Democrat St., #2, Honolulu, HI 96819  
 FRED LEE, 3444 Wela St., Honolulu, HI 96815  
 FAYE PARKER, 3860 Round Top Dr., Honolulu, HI 96822



# RECORDING IN JAPAN

by Jerry Byrd

## In the Beginning...

When I began my recording career, (sorry — no date will be given!) recordings were considered to be a sign of success: only those who were deemed to be “tops” in their field were considered for recording contracts, and the only ones who made albums were those who previously had a “hit” single record (78 or 45 RPM) which gave the artist “name” stature.

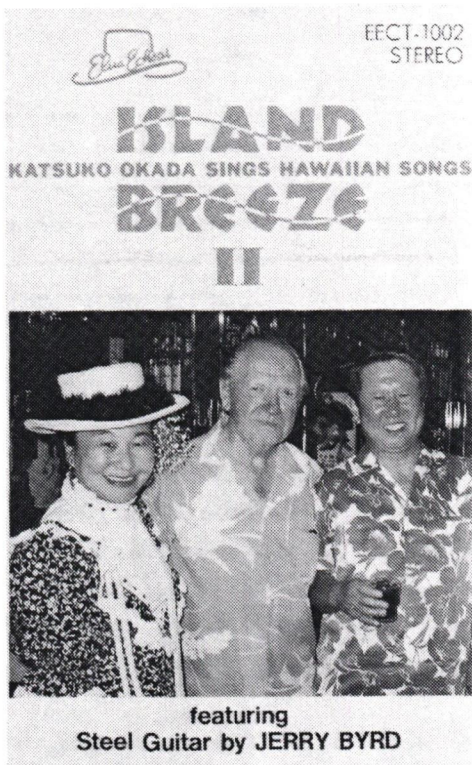
Today, a “single” record is almost unheard of, and *everybody* does albums now. This is good, because it offers the artist a much wider area to work in, and to show how much depth he has musically. Or does NOT have!

## Tokyo '93: HE-LO!

Last summer I went to Tokyo to do an album with two dear friends of mine who eat, sleep and live Hawaiian music: Katsuko Okada and her husband, Shoichiro. I had never recorded in a studio in Tokyo on any of the 35+ trips I have made to Japan, so this promised to be a new experience — especially considering the language barrier, etc. NOT!!

I was to play on ten of the sixteen selections (originally a CD) and they were to select which songs those were. We used two different and far-flung studios. (NOTE: *everything* is “far-flung” in Tokyo!) On the way over, I decided that I would insist on not “patching” the steel directly through the board, and eliminating the amplifier, which - in essence - puts you under the engineer’s control completely.

I wanted the “amplifier sound”, not a “sterile” board sound, so I requested, and was furnished an old Fender Twin-Reverb, like I always use. I asked that they “mike” it separately, so that I could control what I did. With Okada-san’s help in the translation, I also told the engineer to turn his “treble” control all that way OFF — that I would supply the treble as I wanted it, and that whatever came out of that amplifier is what I wanted on the recording, AND to make no changes in *any* of it on the final “mix-down”. And that’s how the session was



TITLE	INSTRUMENT	TUNING
<b>A. Side One</b>		
1. Aloha Hawaii-Excel dbl.	7/8	·····C-6th.
2. Kaimuki Hula-Excel	JB Frypan(8)	·····E-13th.
3. Pua Maeole-Excel dbl.	7/8	·····Diatonic
4. Pohai Ke Aloha-Excel dbl.	7/8	·····Diatonic
5. E Waianae (Tawhian Country)-Excel dbl.	7/8	·····Diatonic
<b>B. Side Two</b>		
1. Pua Ahihi-Excel dbl.	7/8	·····D-9th.
2. Pu'u Anahulu-Excel dbl.	7/8	·····C-6th.
3. Kaula ili-Excel	JB Frypan	·····E-7th.
4. Kauai Beauty-JB Frypan		·····E-13th.
5. Aloha Nui Loa la Oe-Frypan		·····E-13th.

● ELUA ECHOES	● SPECIAL GUEST
Lead Vocal	Steel Guitar
KATSUKO OKADA	JERRY BYRD
Acoustic Guitar, Ukulele and Vocal	
SHOICHIRO OKADA	
Bass Guitar	
YOSHIO KUBOTA	

done. They had never done a session this way before — and they had a TON of equipment!

## “ISLAND BREEZE II” -da bes yet

You can hear the final outcome of all this, if you obtain one of the tapes. Katsuko sings beautifully (you’ll be pleasantly surprised!) and her “hubby”, being an excellent musician and arranger, played rhythm guitar and ‘uku-

lele to go along with a bass player, of course.

On a personal side, I consider this to be one of my best efforts, and since many of you have asked about this recording, it is being offered *just for you*. The ten songs I played on, were packaged on a cassette tape and the insert even lists the five tunings and the instruments I used — since I know that most of you want to know “what tuning?”. The songs are all Hawaiian, but not the same old selections you hear on almost every album.

The most enjoyable part of doing this recording was the complete freedom to play what I wanted to play, and the time needed to do it. Most sessions are hurried, due to studio and musicians’ costs, and you are often left wishing that you could “try one more cut.” Not this time. Recordings are much like a “police record”; they are there *forever* and you can’t take it back and change it, and every time you hear it, you “cringe”. I should know!

## Where You Can Buy It

The cassette tape of “ISLAND BREEZE II”, featuring Katsuko Okada on vocals and “Steel Guitar by JERRY BYRD” is available for US\$8.95+ \$1 shipping in U.S. and can be ordered from: Harry’s Music, 3457 Waialae Av., Honolulu, HI 96815, Attn: Record Dept., or from House of Music, Ala Moana Center, Honolulu, HI 96814, Attn: Lydia. For overseas airmail, check *your* local postal service to approximate shipping cost. The stereo recording was produced by Shiochiro Okada for the “Elua Echoes” label (EECT-1002).

(Editor’s Note: a recent, “on deadline” phone call went like this: ED: Jerry *please* let me tell about your new recording; JB: Naaah, let’s just wait a while. People who’ve asked me about it will just be disappointed if they can’t get it, and I’ll start getting all these phone calls and letters [*blah, blah and more blah*]. ED: (*deep sign of resignation*). Phone message, two weeks later: JB: Marjie, I’ve changed my mind — folks might be interested in what it’s like to record in Japan. *Bless you, Byrd-man, I can hear the cheers around the world!*



# C6th (ECAGEC)

# VAMPS & INTROS

Vamp Intros in G:

①

R 1	2	2	3	2	2	3 - 6 7	7	7	6	7 - - -
		2	3				7	7		
		2						6	5	
										7
	A7	D7		G			A7	D7	G	

②

R 7 6 5	7	6	5	7 -	10 9 8	7	10 9 - 8	7 - -
	7	6	5		10 9 8	7	10 9 8	7
							10 9 8	7
				7				
	A7	D7		G		A7	D7	G

Other Intros in G:

①

0	0	0	0	0	0	0	0	0	0	0
2	2	1	1	0	0	0	2	2	1	1
2	2	1	1	0			2	2	1	1
				0						0
G	G <sup>o</sup>			A <sup>m</sup>	D7	G	G <sup>o</sup>	A <sup>m</sup>	D7	

②

7	7	8	7	7	5	6	7 -	8	11	12	11	12	13	14 -
	7	8	7					8	11	12	11	12	13	14
	7				5	6	7							
								7	10	12	11	12	13	14
G	A <sup>Do</sup>		A <sup>m</sup>	D7	F#	G	A <sup>Do</sup>	A <sup>m</sup>	D7					

Single Vamps in 4 Keys:

①

5	6	7	10	9 - 8	7 - - -	3	4	5	8	7 - 6	5 - - -		
5	6	7	10	9	8	7	3	4	5	8	7	6	5
			10	9	8	7			8	7	6	5	
									8	7	6	5	
	A7	D7		G		G7	C7	F					

7	8	9 -	12	11 - 10	9 - - -	10	11	12 -	15	14 - 13	12 - - -		
7	8	9	12	11	10	9	10	11	12	15	14	13	12
			12	11	10	9				15	14	13	12
										15	14	13	12
	B7	E7		A		D7	G7	C					



②

7 6 5		5 4 3	
7	6	7	5
6		4	4
A7	D7	G	G7 C7
			F

9 8 7		12 11 10	
9	8	12	11
8		11	12
B7	E7	D7	G7
			C

③

7 6 5		5 4 3	
7	6	5	4
7	5	5	3
6	5	4	3
A7	D7	G	G7 C7
			F

9 8 7		12 11 10	
9	8	12	11
9	7	12	10
8	7	11	10
B7	E7	D7	G7
			C

**The Hawaiian vamp is an interesting device used to bridge songs and verses of songs together.** You often hear vamps utilized with both Hawaiian and Hapa-haole songs (those with mostly non-Hawaiian text) which are no longer than eight bars long. Vamps can also be used as introductions to almost any song.

**Intros and vamps can be altered both melodically and rhythmically** according to your taste and style. Experiment, improvise and develop your own way of playing any of these examples. Memorize the vamp positions and try them in a number of keys that you are familiar with.

**Alan L. Akaka**



## E KOMO MAI! Welcome! New Members

Wherever in the world you are, HSGA greets you warmly into our Hawaiian Steel Guitar *ohana*. Our "family" grows and grows around the globe, and we're happy to see you among us.

WERNER BAUHOFFER, A. Hoferstr. 36, Bozen, Italy I-39700  
WESLEY BREYMAN, 819 Muender Av., Sunnyvale, CA 94086  
JOHN A. BRENIZE, 813 Witner Av., Akron, OH 44314  
RAY GAITSCH, 1224 Mt. Prospect Rd., Des Plaines, IL 60018  
CORAM. GISSER, 4285 Brunswick Av., Los Angeles, CA 90039  
TOM GRAY, P.O. Box 5352, Atlanta, GA 31107  
ALFRED GREENE, JR., P.O. Box 484, Kailua-Kona, HI 96745  
JAMES HAMBLET, 11021 Norager Way, Grass Valley, CA 95949  
HERBERT HANAWAHINE, 325 Kealahou Pl. Kailua, HI 96734  
RAYMOND S. HARRETT, 9661 132 St., Surrey, BC, CAN L3R 8L3  
REX HARRINGTON, 5 Wyong St., Canley Vale, NSW Australia 2166  
CHRISS HEYD, 4502 Sierra Dr., Honolulu, HI 96816  
VINCENT PANG, 7 Cranleigh Dr., Markham, ON, CAN L3R 8L3

## THE LAST WORD

Marjorie Scott, Editor

\* OUCH! we've got a "typo-virus" at the "ohout"! Please read for content. enjs

Actually, YOU have "the last word" about the Quarterly magazine. Please take it! Many of you already have, and I know HSGA members read your comments and see your pictures with interest, each issue. MORE! MORE! We're delighted that Bill Wynne has agreed to act as East Coast Regional Editor. His article on the Northeast Convention is

in this issue. You'll note a lot more "new" names "talking story" and that's exactly as we'd like it to be, every issue. So, for the Oct/Nov issue, copy closing 9/1, YOU'RE NEXT: Where did you play during the summer? What events are coming up through next January? Who of you is presenting your musical *aloha* to groups in your area?

**THIS IS YOUR  
FINAL ISSUE  
IF YOUR MAILING LABEL  
SAYS "EXP 6/94"**

**This Summer Quarterly is sent as a courtesy, in case you simply forgot to mail your '94-'95 dues to the HSGA office**  
**(For Airmail delivery of the Quarterly for the year, add Mainland U.S. - \$2.00 Overseas - \$6.00)**

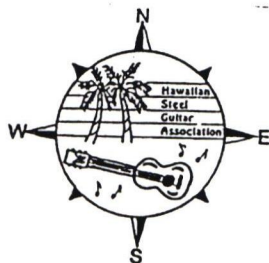
**DON'T MISS OUT!  
RENEW YOUR DUES TODAY.**

Which of you has an interesting steel guitar entertainer memory? .. a bit of Hawaiian-kine gossip? .. a "lick" to share? .. old photos? We don't think you're showing off, if you tell us how good you are! My Dad used to say "if you don't think well of yourself, nobody else will." So send us your stories and snapshots. Your HSGA family would like to get to know you better. *Mahalo nui loa* for giving me a great newsletter\* to edit, one more year.

## HSGA QUARTERLY

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- CONVENTION NEWS & REVIEWS
- "TALK STORY" FROM AROUND THE WORLD
- "THAT 'P-TAH' SOUND" - by Alike Herring
- RECORDING "HAWAIIAN" IN JAPAN - by Jerry Byrd
- INTROS & BRIDGES - by Alan Akaka

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