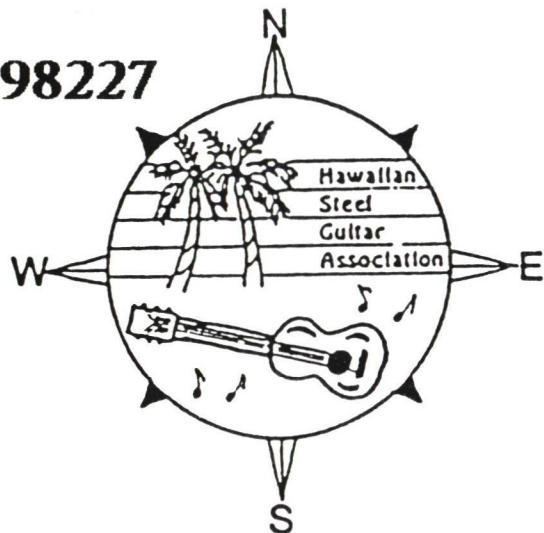


# HAWAIIAN STEEL GUITAR ASSOCIATION

BOX 3156 BELLINGHAM WA

98227



**IULAI 1988**

**ADDRESS CORRECTION REQUESTED**

# HAWAIIAN STEEL GUITAR ASSOC.

H.S.G.A. QUARTERLY NEWSLETTER  
PUBLISHED JAN. APR. JULY. OCT.

JULY 1988  
VOLUME 3, ISSUE 11

"PULEVAI"...by Bob Waters, Al Stotler.....P.	3
A HAWAIIAN AT HEART...by Bill Schmiedlin.....P.	7
THE EDDIE ALKIRE STORY...by Victor Bell, Jerry Alcock, Bob Schaefer..P.	10
MEET KALE.....by Kale Kaleialii.....P.	13

## ENCLOSURES WITH THIS ISSUE:

"ONE, TWO, THREE, FOUR" a unique form of tablature,  
arranged by Ken Kitchen. Thanks to member Louis  
Kitchen

"ALOHA, MY HAWAII AND YOU" lyrics by Kale Kaleialii,  
music by Ernest Tavares, arranged by George Lake.  
Thanks to Mrs. Ernest Tavares and to Freddie  
Tavares

JOLIET CONVENTION FORMS ON BACK COVER, pages 39 and 40

PRESIDENT AND EDITOR: Lorene Ruymar

VICE PRESIDENT AND TREASURER: Art Ruymar

CONTRIBUTING EDITORS: Jerry Byrd, John deBoe, Bob Waters Jr.

BOARD OF DIRECTORS: Fred Barnett, Vern Cornwall, John DeBoe, George Lake, Ed Maunakea, Frank Miller, Elmer Ridenhour, Beau Sterling

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

PURPOSE AND GOALS: To develop a global communications network of players and lovers of Hawaiian popular 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 worldwide promotion of our music. We shall encourage the study, teaching, and performance of the steel guitar. We shall promote and publicize Hawaiian music. We shall support the playing of all musical instruments and activities associated with Hawaiian music. We welcome the advice of our members in the fulfillment of our goals.

MAIL AND PAYMENTS: Please address all mail to LORENE RUYMAR P.O. BOX 3156 BELLINGHAM WA 98227. Please mail all payments in U.S. funds to ARTHUR RUYMAR at Bellingham address. Telephone 206-733-0234 (Bellingham) or 604-263-8944 (Vancouver. There is an answering device on this line)

Last date to submit material for the October newsletter: September 1st. 1988-89 membership fees are  
**due.**

# "PULEVAI"

-BY BOB WATERS AND AL STOTLER



1978. BACK ROW: L. TO R. JERRY NII, (HI) UKULELE, ALFONS VILTHUIS (HOLLAND) BASS, WALLY 'KANUI' HENKE STEEL GUITAR, CHIEF LETULI (SAMOA) GUITAR, KNIFE DANCER. PULE WATERS, LEADER, GUITAR, 'KALANI' DE CAIRAS, KNIFE DANCER.  
FRONT ROW: PUANANI LONG (HI), VAIKEFOW PIERATT (SAMOA), HAUNANI WATERS (HI), MAPUANA VELTHUIS (INDONESIA)

## THE PARADISE ISLANDERS.

In the April issue, we told of the early days of Bob Waters. In making editorial decisions, I was at first tempted to cut out some of the long lists of names, but I knew that every name would bring fond memories to some reader so I have left the story in its original form. Much of this material comes from letters written by Al Stotler, so credits go to both "Pule" and Al. On with the story:

"When Pule returned to the Covington area in 1953 it was with the intent of giving up music because he was now 32 years old and not really settled down in any

respect. He had no other field to turn to for a living. It was about this time that Pule met a fellow named Neville Merritt and his wife Eileen, who played cocktail drums and sang. They were joined by a bass player named "Boots" Penn. This only lasted about a year. They played mostly popular music with some Hawaiian thrown in. They called themselves "THE SURF TRIO AND EILEEN". Neville and Eileen divorced. Neville had a series of very serious operations that cut his career short. He moved to Florida and gave up music. Neville Merritt's steel would not appeal to the Hawaiian purist, but he was one of the most amazing steel men that Pule ever knew when it came to playing popular music. He used a four neck Fender and his chord modulations were fantastic. He really knew music. His arrangements of "Dancing In the Dark", "Young At Heart", "Deep Purple", etc. were gorgeous. But he was too modern to have a good Hawaiian touch.

In the late summer of 1954 Pule met Frank Hashimoto who was instrumental in talking Pule into starting a group in the Cincinnati area although Pule at the time didn't think that kind of music would go over very well. ( At the time when Pule met Frank Hashimoto, he also met such persons as Wally Henke, Jerry Byrd, Ira Trotter, and others who would play an important part in his life.) They formed a small group with Pule doing the vocals and Frank on steel guitar. With them was Manley Farm (Portuguese-Hawaiian) as ukulele player, and Sam Phillips (his real name was Samuel Kamuela Kahuhuanaihumunukunukuokamapua'a. Phillip was his middle name but he used it as a last name for obvious reasons) on bass. The original dancers were Joe "Kahili" Del Castillo, his wife Geneva "Nalani" Del Castillo, and Grace "Piilani" DePorter. they played for private parties, luaus and also for the Cincinnati Hawaii Club which was fairly new at the time.

It was Manley Farm that was instrumental in landing the first big job for the group with a booking at the Walnut Grove Country Club in Dayton, Ohio. From then on the group really caught on. In honor of and deference to Sam Koki, and with his consent, Pule called the group the "Paradise Islanders" with the "Polynesian Maids", for it was Sam Koki who really taught Pule the fundamentals of showmanship and musical arranging. There were not many Country Clubs of any size that the group had not played in since they were formed, having played all over Ohio, Indiana, Kentucky, and parts of Tennessee. The group continued like this for several years. Periodically Ira Trotter, the jeweler steel player, would come up from Nashville and play a few jobs with them, and when this happened it would be five instead of four with Frank Hashimoto slipping over and playing rhythm guitar along with Pule. Jerry Byrd was another who popped in and played

guest appearances with them. Ira used to work for several of the radio stations in Nashville and had quite a collection of the old transcriptions. Ira always idolized David Keli, and tried to play the Keli style as closely as possible.

Sam Phillips was the first of the original group to leave when he moved to Florida in March of 1959 with Neville Merritt. Sam played around the Jacksonville area for a few years and then with a group at the Beachcomber Hotel in Harrisburg, PA. About six months later Piilani DePorter, who was originally from Maui, left for Anaheim, California.

Frank Hashimoto's brother Jimmy (Kimo) moved in to fill Sam's place. It was also at this time that Pule's wife-to-be, Julie, moved into the Cincinnati area to visit a girl friend. Julia Puou joined the group as musician and vocalist. Just before she left, Piilani taught Julie their routines and so Julia "Haunani" Puou took Piilani's place. In July of 1961 Kahili and Nalani Del Castillo went back to Hawaii to work at the Hawaiian Village.

On August 1, 1961 Pule and Julie were married and spent a 6-week honeymoon in Hawaii where they met Joe Kahili and Geneva Nalani

Castillo and the many friends they both knew. It was at this time that Danny Stewart and Barney Isaacs were the two steel players on Hawaii Calls. Pule also met Don Paishon, Jimmy Kaaopuiki and since Danny was back in the islands they all got together for a wonderful luau. They also met Haunani Kahalewai. Just 10 months later Danny died.

When Pule and Haunani got back to their home they found Leilani Combs in nearby Hamilton, Ohio and she joined the group, also Kimo Hashimoto's 17-year-old daughter Leimomi who had just graduated from Miami University in Oxford, Ohio. The cruelest blow came in 1962 when the man responsible for the founding of the group, Frank Hashimoto, died at the age of 42. Ira Trotter would fly in from Nashville and fill in, but it was evident that a regular steel man was needed. This is when Wally (Walter) Henke became the group's steel guitarist. Then, the out-of-town jobs interfered with Wally's daytime job, so he left and Whitey Yeazell (who had been playing in hillbilly honkytonks) took his place. Whitey had amazing ability and really knew his music. If he had been better educated, there is no telling how far he might have gone."

Editor - We'll have to leave the story at this point, and pick up in the October issue with the Paradise Islanders' beginning at the Hawaiian Village at Howard Johnson's Motor Lodge. Kale Kaleialii had some interesting comments to make

about the people he knew who were mentioned in Pule's story in the April issue. Those comments will have to go "on hold" until next issue. There is so much "good stuff" to print, I have trouble holding this newsletter down to its original format of 32 pages.

## THE IDILIEIKIENA TALKS STORY

### ALOHA, MY AIKĀNES!

Gee, the three months roll around fast! I look forward to writing this section because it's my chance to write a personal letter to you. My desk is always so loaded with correspondence I have to cut down on writing personal letters and concentrate on promotional work. I'll tell you one thing - IT'S HARD WORK, BUT IT'S FUN!

This winter, as you have guessed, was hectic and frustrating, some of it due to having bought a computer. If you're a computer nut, you'll be interested in knowing that it's an ATARI 1040ST with 20megabyte hard disk, FUJITSU printer, and VOLKSVM520 modem which we know absolutely nothing about running.

I was green as a baby apple about computers and there are no courses available on ATARI. It was installed wrong at first and we had one bad software program, but in time all that is corrected and I'm daring to try my first newsletter on the computer this time. Boy, what a smooth operation it is! Except I still haven't figured out the final 10% of its operation. Maybe by NEXT newsletter I'll have it 100% operational. Buying the computer (and photocopier) had nothing to do with club funds, it was something we decided to do by ourselves so that the job of editing the newsletter would be easier. Do you like it? Any suggestions for improvement?

We're taking a break from playing at the Tahiti Hut until mid-September because we've been doing so much playing lately we never get time for the cabin, or for golfing or fishing. As soon as I get this newsletter off to the printer's we're going over to Campbell River (on Vancouver Island) where the best salmon fishing is supposed to be. Wish us luck! We're on operation: "EAT OUT THE DEEP-FREEZE" to make space for all those big ones we're going to bring home.

We just did something we're very proud of. Our lead dancer, Kalaya, has her own

dance school and does a "REALLY BIG SHOE" every two years for the Save The Children Fund. Because it's a charity event, we all do it "for free" and many good professional musicians join in. This was the best show we've done, we had a Maori group of men join us. Have you ever seen the Maoris do the HAKA? Awesome! And a group of Fijians newly arrived in Canada who brought with them their war-dance costumes and gear. Double awesome! But the greatest delight to Art and me was the group of Fijian musicians, "The Outriggers" who joined with us to "put it across" in style. I played steel, Art rhythm guitar, and we had their back-up on rhythm guitar, bass, ukulele, native drums of all sorts, and vocals. Our lovely singer, Hawaiian-born Lani McRae, was the singer of the show, but the Outriggers added such beautiful harmonies to her voice, I had to stop doing so much fill-in with the steel, in order to give the voices priority. Very exciting! Those are the moments that re-ignite the musical enthusiasm! If it weren't a charity event, we'd never have brought such a group together. Our member, Alf Bentley, in Fiji will know who I mean - his son Homer is one of those who backed us.



Well, have a great summer, everyone! May you be in good health when I write to you next in October.

## A REAL HAWAIIAN AT HEART

Here's a club member I'd like you all to know. He's a "born in the daytime" Hawaiian which means he is Hawaiian in his heart. When you hear him play his sweet Hawaiian steel guitar stylings, you'll be so proud to call him "friend". He was a very close friend of Billy Hew Len's and I see such similarities between the two, I like to think of our Bill as "THE BILLY HEW LEN OF THE BIG ISLAND". I asked Bill to tell us his story:

-BY BILL SCHMIEDLIN

"Yes, I was lucky enough in my younger life - I did rub elbows with a few great ones. I was hardly out of diapers when I started to notice Hawaiian music and the steel guitar. In the late 20's and 30's Sol Hoopii and Dick McIntire were heard often on the radio. Every time I earned fifty cents I would run down town



and buy a Hawaiian record. I knew nothing at all about the steel guitar but I became obsessed with wanting to learn to play that fantastic instrument. I pestered the Good Lord so much, he finally gave in. In the late 30's I met some Hawaiian musical greats, got started on the steel guitar, and formed my first Hawaiian group, the "Paradise Islanders".

The Hawaiians I met were Andy Iona, Sam Koki, and Alan Kila. They premiered the movie "HONOLULU" in a Pittsburgh theatre. Alan Kila and I corresponded for a good many years until he died in 1979. In later years I met Johnny Pineapple who was a regular visitor in our home.

I learned everything I know about the steel and tunings by listening to recordings. By 1938 we were good enough to get a weekly spot on a Pittsburgh radio



station **WWSW**. After a year we moved to **KQV** for almost a year, then to the biggest radio station in Pittsburgh, **KDKA**. When the war broke out we were all drafted. I was lucky to get back home. My brother, who played a terrific bass for me, was killed in Germany. That was the end of my steel guitar playing for a long time.

In the 50's I heard the great Jerry Byrd in Nashville's Grand Ol' Opry. That fired me up again. I started another band. There was still some call for good Hawaiian music and we played 2 or 3 times a week all through the 60's, but there was never enough to make a living on. In the 60's I had the chance to go west with Alan Kila's Hawaiian band, but my first responsibility was to my growing family and the mortgage payments. They say grown men don't cry. That's not true. When I said good-bye to Alan Kila, we cried like babies. I often wonder how my life would have gone if I'd gone with them, and I give Jerry much credit for having the courage to follow his heart to Hawaii.

When Jerry Byrd was still here in Nashville he had the courtesy to answer every letter I wrote to him. He probably doesn't know it, but he was a **GREAT HELP** to me. He introduced me to the C6th tuning, which helped a lot. When I heard that this great steeler was in Hawaii, I just had to go there, in 1974, to meet him and had the **GREAT PLEASURE** of meeting him **AND** Billy Hew Len in the same day! In 1975 I was back again and brought my steel along. Billy called it "**MY AXE**". I became fast friends with Jerry and with Billy and had the time of my life playing almost every night with the Hawaiians. I met Barney Isaacs, Benny Kalama, Myra English, and Sonny Chillingsworth but Jerry and Billy topped everone! We became such good friends that both Jerry and Billy have visited me here in Butler in my home. What charming people! and what a tragedy to lose Billy.

Since then, I met another great steel player who is not getting the recognition he deserves - Dwight Harris. And at your Joliet convention, another - Ian Ufton. That man is a sleeping giant, he is **SO** great, he should go far except for the avalanche of rock and roll which keeps others in obscurity. Thank God for the steel guitar clubs. If it weren't for them, I **WOULD NOT** be playing any more and I would not have met some of the beautiful people connected with Hawaiian music. I hope to see you all in Joliet this summer. Your Hawaiian friend, Bill."

## THE EDDIE ALKIRE STORY



*-BY VICTOR BELL, JERRY ALCOCK, AND BOB SCHAEFER*

In corresponding with club members, I have found the name "EDDIE ALKIRE" to evoke expressions of love and admiration by many. I know little or nothing of Eddie and his Eharp method and tuning, but I am touched by what I hear of the man's greatness and I feel that his story must be told. This story is told mostly by Victor Bell of Portland OR, but I've had some input from Jerry Alcock, also of Portland, and from Bob Schaefer, Burleson TX. Many thanks for your help, gentlemen. Here is the story, as told:

"Beautiful and fascinating as the steel guitar is, in its original form it was very limited functionally. Fortunately, there were those who were blessed with a genius for innovation, with mechanical and electrical skills, who have

given their lives to overcoming the physical and musical limitations of the steel guitar. One of these is Eddie Alkire.

Born in West Virginia, Eddie took up the study of electrical engineering, but so great was his musical talent that friends convinced him to go into radio performance. He began in 1927, and by 1930 he had a professional career,

employed by three different radio stations in Cleveland. Over two thousand national and local performances followed. He popularized Hawaiian steel guitar in the Cleveland area during the depression years.

Eddie's desire was to teach others rather than to just entertain them. He composed a teaching course in musical notation, actual pitch and in 1934 "Eddit Alkire Publications - Publishers of guitar Music - Easton, PA" was born. He retired from public performance to establish a very successful teaching studio (private lessons, group lessons, and mail order), and publishing business. Students from all over the country studied and sang the praises of "Eddie Alkire Publication" for steel guitar.

A third aspect of Eddie Alkire's active musical life was the writing of hundreds of Hawaiian guitar columns in magazines: The Hawaiian Guitarist, The Guild Reporter, Metronome, Fretted Instrument News, BMG (Banjo, Mandolin, Guitar), Music Studio News, Fretts, Music Trades, and Fretted Instrument Review.

In 1936 Eddie played a new electrically amplified six-stringer at the American Guild of Musicians' national convention. In 1937 he developed a new tuning with greater harmonic resources to replace the old A-major tuning and he published music by the ream to teach the new system. In 1939, with the aid of a Lafayette College physics professor and a cello player, Dr. Karl Larsen, Eddie brought into being a new single neck ten-stringed steel guitar! He gave it the name "EHARP" (pronounced "ay" harp, as in the Hawaiian language). The name is derived from a combination of "EHĀ" meaning "four" in Hawaiian, and "HARP". The playing method involved the use of three finger picks and a thumb pick, and a very selective choosing of strings (as opposed to the "strum" which is possible on other tunings) which gave it a similarity to the technique involved in playing a harp.

With the birth of the Eharp, the Hawaiian steel guitar had become of age, as much a musical instrument as any other. Eddie organized a Hawaiian quintette and recorded twelve selections at Decca Recording Studios in New York, 1937. In 1946 he formed an all-star quartette and recorded 70 Hawaiian selections at Columbia Recording Studios in New York for radio transcription use. In 1961 he became the sixth man this century to win the American Guild of Musicians' achievement award for his incomparable contribution to the Hawaiian guitar."

There is much more to tell of the achievements of Eddie Alkire, but space in this issue does not permit. We will continue in the October newsletter. The tuning, starting from the first string, is E, C#, B, A, G#, G, F#, E#, E, C#, which is definitely

not a strum tuning, but by selecting string combinations one can produce the tunings: A, A6, A7, C#m, E, E6, and many others. It enabled the player to produce FOUR PART HARMONY, a very "full" sound. Thank you for the article, Victor Bell. If members are curious about the sound of the EHARP, they might write to Bob Schaefer, Rte 5 Box 884, Burleson TX 76028 who plays it exceptionally well. Offer to cover the cost, and I am sure he will be happy to send you a recording of the EHARP sound.

## KIKKA KILLA

### **KIKKA KILLA means "STEEL GUITAR"**

So let's use this department for talking technique and technical information about steel guitar.

MARSHALL WOODS of Austin, Texas asks, "I am trying to find out how many ohms resistance the frypans have, the replicas, that is. I have an old bakelite model and it reads 2,000 ohms and Scottie's old frypan reads 750 ohms. I've seen an old double 8 (bakelite necks, aluminum body) that read 11,000 ohms and a 3-neck console Rickenbacker 8-string with 7,000. All had different tones. The less ohms like Scottie's, the sweeter (less brassy) the tone. The more ohms, the more mid-range, less treble the sound. I'm putting together a frypan and need to know the pick-up ohms reading so I can have one custom made."

Art (you know who he is, don't you? My husband, the vice-president, the strong silent one) replies, "The frypan I was playing in that picture is a Jerry Byrd limited edition, short scale. I have checked the D.C. resistance of the pick-up winding and it measures 10,000 ohms. You mentioned that you have determined the resistance of several makes of pick-ups on various guitars and found results varied from poor to very good. A significant factor has to be the strength of the magnet used in conjunction with the pick-up coil or winding. You may have a pick-up coil wound to a relatively high value, e.g., 10,000 to 20,000 ohms but the electromagnetic strength of the magnet (measured in GAUSS. A gauss is equal to one maxwell per square centimeter) may be insufficient to provide enough drive and frequency response to the amplifier.

In essence, there should be a proper electrical relationship between designed inductive reactance of the coil and the strength of the magnet to be used.

Sometimes you can get away with an arbitrary combination of the two and that usually means a lot of time spent on experimentation to reach a point of reasonable acceptability. I often wonder whether some of the pick-ups sold on guitars have been properly and seriously designed. Anyway, it seems there is always a market, even for the poorer ones." Thanks, Art.

## **STEEL BARS**

Some very unusual steel bars have been invented to solve special problems. I think we saw the widest variety of bars in Australia. Please send me your close-up pictures and/or sketches so we can do a "special" on steel bars in the October issue.

## **MEET KALE KALEIALII**



**BY KALE KALEIALII**

-Here's a most interesting character I'd like you to meet. Kale lives in the small town of LOGANTON, PA. At the age of 88, he has had to go there to live with his daughter, but his heart is young and he yearns for the exciting life he led as a musician and entertainer,

and for the lovely Polynesian people who were his associates. He LOVES to write and receive letters, so it was no problem getting him to write his life story for us. Here's how Kale tells it:

"You ask if I could give you a brief sketch of my life, which is the equivalent of asking a pilot to circumnavigate this globe in less than 45 minutes! Because, as far back as five years of age every week of my life has been one Ripley's Believe It Or Not after another. To start with, my mother, the former Maile Mokihana Kaleialii, and Princess Kawananakoa were cousins. She was a graduate of Punahou and Queens in Honolulu and as one of her gifts for being valedictorian of her class, she was sent to Johns Hopkins in Baltimore for a post-graduate course in a specialized field of nursing. During that time she went on an excursion to Atlantic city where my father was a week-end Boardwalk quick-sketch artist. He was a "Junker" (pronounced "Yonker"), distantly related to the old Hoenzolern aristocracy, who got out of Germany because he didn't like the Kaiser's forced military terms. After they were married, they moved to Hawaii where my mother was to teach nursing. Because I was soon to arrive, according to custom, they returned to mother's home, HANA, MAUI. There I was born August 12, 1900.

A land given to production of pineapple and sugar cane has little use for a sign painter-decorater-artist, so father brought us back to Harrisburg, then to Elmira N.Y., where my mother died in childbirth when I was 5 years old. The stepmother I inherited was all the cruel stepmothers of storybooks rolled into one. At the age of 11 I ran away from home and never returned.

I had no skills other than the ability to play the harmonica, tin whistle, and jews harp, so I signed on as P.O.Mess on the American Hawaiian Freightliner "S.S.DAKOTAN" going from the east coast through the Panama Canal to Portland. On what was called the "Dark Gang" was a Hawaiian seaman who played steel guitar, rhythm guitar, and ukulele and who taught me his music and his language. In my sea travels I ended up in Dusseldorf, Germany where I became an eight-year apprentice to "Der Arbiten Schule", learning the profession of painting and interior decoration. There were boys there from all parts of Europe and that's where I learned to speak German. Near the end of my apprenticeship the "Schule-Meister" warned us, "Auce mitt im schnell" because war was imminent.

The only boat I could get sailed via Sydney, where a Hawaiian family came on board (I never did find out what they were doing in Australia). I surprised them by speaking Hawaiian and when they learned of my "lineage" they invited me to

“hele mai a kuu home”, (come home with them) which I did, having nowhere else to go. In Hawaii everyone sings or dances so I was soon in the thick of things. While in Germany I had learned to play the musical saw from the Schule Meister, so I included it in making Hawaiian music. Soon I was back on the mainland with my “Bird of Paradise” show and we toured most of the larger cities. While in Denver I married a musical nurse (pianist) in 1933. By this time our contracted tour had come to an end, so Ethel and I began barnstorming, which is a whole story by itself. Ethel died in 1943.

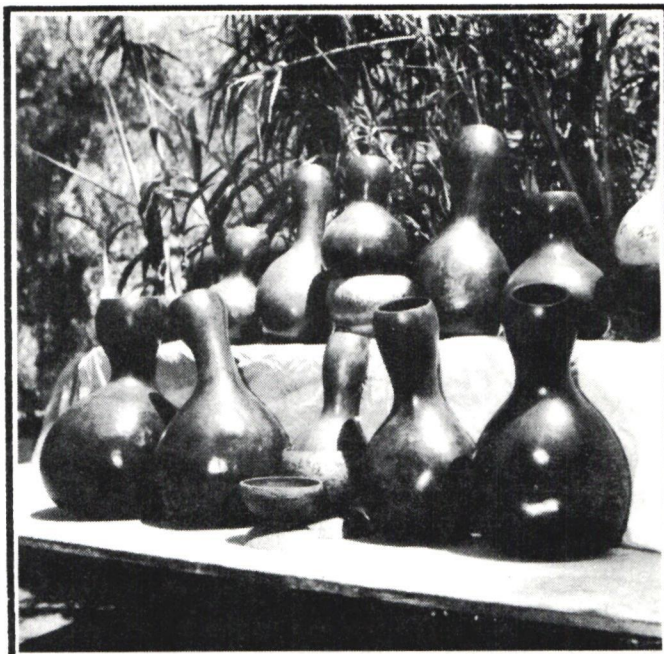
Very soon, I joined the E.K.Fernandez shows and went back to tour Hawaii for two seasons, where the BIG WAVE of April 1, 1946 nearly wiped us out!! Then I returned to the U.S. and organized an all-girl combo, the “Diamond Head Melodions” doing casuals (steel, rhythm, string-bass and pahu-drum, Tahitian girl dancer, singer, fire walker, guitarist, and me on taropatch). Soon after, I meet the MOST TALENTED all-round Hawaiian musician Ralph Kolsiana (steel guitarist with a four-octave singing voice), and we formed our new group “The Trade Winds Revue” along with Auggie Neves on guitar and Bill “Whistlin” Ornales, bass player and clown.”

From this point on, Kale’s story is an endless list of names of Hawaiian entertainers and celebrities he has known on a close-friends basis. During his lifetime as an entertainer he has “sat in” with the best and the worst of them. Kale’s career is rooted in vaudeville but expanded to radio and television, he specialized in “novel” instruments and is one of the very few to master the THEREMIN-ETHEROVOX. You’ll have to write to him and ask about that, it’s quite a fascinating instrument. If you want to address an envelope to him with his FULL name, you’d have to write: Kale (Charles) Wekalei (Wesley) Kaleialii (mother’s name) Baron von Rhine (father’s family).

You’ll enjoy this little anecdote from his vaudeville days: “One incident will always linger in my memory. ‘Way back’ in the Regent Theatre in Syracuse, N.Y. I worked on the same bill with BOB HOPE, when he was a black-face hooper, before he ever met Bing Crosby and Dorothy Lamour. He was doing his song and dance act while I was doing my one-man novelty musical act (harmonica and ukulele, saw, toy-balloon and tire pump, etc.). I got more applause than he did! But look where he is now and look where I am now!”

Kale has written a song for which Ernest Tavares composed the melody shortly before his death. That music is included with this issue, with the kind permission of Mrs. Ernest Tavares. Kale has some beautiful gourds and ipus he would like to have someone take to Joliet to sell.

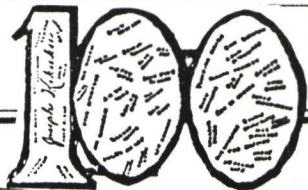
I hope our very friendly H.S.G.A. members will write to Kale, especially on his 88th birthday (August 12th). You'll be delighted with the yarns he spins about his entertainment days. I hope he will keep some good ones for the next issues of this newsletter. It would be a kindness if you would include a self-addressed stamped envelope when you write to him. KALE (CHARLIE)  
 KALEIALII, RD 2, BOX 138  
 LOGANTON, PA 17747



SOME OF KALE'S WARES FOR SALE

**1889 - 1989 CENTENNIAL**

**STEEL GUITAR CENTENNIAL,**



For our many new members, I wish to recap our discovery of the centennial of the invention of the steel guitar. It actually began with the slack-key (KĪ HŌ'ALU) method of playing standard guitar which the Hawaiians originated. We know that it wasn't unheard of for a Hawaiian to use an object to slide up and down the strings to produce the "gliss" sound before the boy Joseph Kekuku did it. However, it was in the first year of his enrolment at Kamehameha School that Joseph built the modifications that turned the standard Spanish guitar into a new instrument, the Hawaiian guitar. Those modifications are: (1) the nut to raise the strings, (2) a steel bar, (3) finger picks, and (4) a change from gut strings to steel strings. Beyond this, Joseph worked for many years to perfect his method of playing it, and taught his classmates. He then travelled the world over popularizing it, as did some of his classmates. He established a school in the U.S. where he taught and remained for the rest of his life.

Our hypothesis was that if he had been playing in this manner for several years



before he enrolled at Kamehameha School he must have lost no time in building his modifications once the school workshop was available to him. It has therefore been established and agreed to by the Department of Anthropology at the Bishop Museum, that 1989, the year of Joseph's enrolment at school, could well be the year to celebrate as the centennial of the birth of the Hawaiian steel guitar. By celebrating the centennial, we hope to draw the public's attention to the instrument and do something to promote the education of young musicians on the instrument in Hawaii. Can you help us in any way to accomplish our goal?

☛ **There's a Hawaiian radio show "SOUNDS OF MUSIC"** in the Los Angeles CA area. It's hosted by Mrs. MAEBELLE LIBRANDO, 13416 Gager St., Pacoima, Ca 91331. The show is on station KGR, 1260 AM on Sundays 8 - 9:00 a.m. She also advertises Hawaiian events. Thanks for the item, JIMMY HAWTON. Do you suppose you could get yourself on that show as a guest, Jimmy, to tell about the Centennial? Just let me know, and I'll write a back-up letter for you on club letterhead stating that club members in the area would be tuning in.

☛ **Miss Lindy Boyes of the HAWAIIAN VISITORS BUREAU** is definitely interested in the information provided to her by GEORGE LAKE of Edmonton, AB. The HAWAIIAN VISITORS BUREAU is considering doing an article for a general news or press release. Lindy plans to have something about the guitar written in either the October '88 or the March '89 issue of **HE KUKINI**. I will advise her further when we have the dates and meeting place confirmed for our Aloha Centennial Convention.

☛ **Do you plan to be in the MOBILE ALABAMA** area on Saturday, September 10th? Be sure to attend the Mobile International Cultural and Food Festival where you will find a Hawaiian food booth and Hawaiian entertainment provided by the GULF COAST HAWAIIAN CLUB. The club is asking for help in keeping the aloha spirit alive in the southern states. They need brochures, posters, or anything that can be reprinted as an educational and information handout to the public at the festival. Here's our chance to inform the public about the perilous position of steel guitar and to ask them when they visit Hawaii to "COMPLIMENT" when they hear it played and COMPLAIN when they don't hear it." That's what we call **TOURIST POWER!**

If you can help, contact TARI KEHUALANI SORTINO, 7415 Gaynor Rd., Mobile, Alabama 36613, phone 205-649-8814.

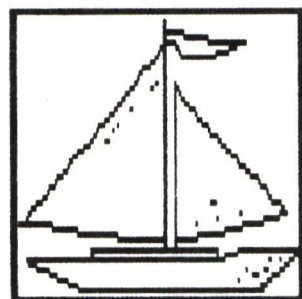
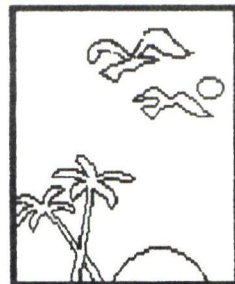
☛ **In our April newsletter we reported that radio station KPFA (FM 94.1)** in the San Francisco Bay area would be playing Hawaiian music if enough interest was shown by listeners. We are happy to report that LORENA KALEHUA NELSON now hosts a ninety-minute program every second

Wednesday of each month 1:00p.m. to 2:30p.m. If you'd like to hear the program more than once a month, write to STATION MANAGER KPFA, 2207 Shattuck Avenue, Berkeley, CA 94704.

## TARO PATCH TALK

### "STRAINS OF CHANGE"

I have just finished reading this book by ELIZABETH TATAR on the impact of tourism on Hawaiian music. It is beautifully illustrated in color with sheet-music covers that help to explain the point the author is making. Elizabeth tells us of the different categories of traditional Hawaiian music: the MELE OLI and MELE HULA, both performed in pre-European influence times, before 1778. The MELE OLI is unaccompanied chanting and MELE HULA is dance accompanied chanting. Then there is MELE HULA KU'I which is a part-Western chant and dance style which evolved in the late 19th century and early 20th. "Chanting" is the music style of pre-European times, "Singing" refers to vocal music associated with post-European times. MELE



HULA KU'I may be either chanted or sung. Dance which accompanies hula chants is termed HULA KAHIKO, while dance accompanying hula songs is termed HULA 'AUANA. The words and poetry of the chant are the most important aspect of traditional Hawaiian music. There are several different layers of meaning.

Elizabeth tells us that Hawaiian musicians and scholars recognize 6 different types of Hawaiian music associated with successive historical periods. I believe we will enjoy our participation as instrumentalists if we are more knowledgeable about the music we play. If we know the 6 different types of Hawaiian music, we will be able to identify the era and the outside influences that produced a certain song. I enjoyed reading the booklet and I heartily recommend it to any of you who wish to be authentic in your musicianship.

To order: ISBN 0-930897-23-4/SP78 \$9.95 plus \$1.00 mailing BISHOP MUSEUM PRESS P.O. Box 19000-A, Honolulu, Hawaii 96817-0916 phone 808-848-4135.



## **“POLYNESIAN DANCE”**

- with a Selection for Contemporary Performances by Adrienne L. Kaeppler. This book sets the dances of Hawai'i and Central and West Polynesia in historical and cultural perspective. It includes words, translations, and easy-to-follow illustrated dance notations for eight traditional dances (two from Hawai'i, three from French Polynesia, one from the Cook Islands, one from Tonga, and one from Niue). An audio cassette of the eight dances is also available. 1983/110 pages, illustrated/soft cover \$12.50 plus \$1.00 mailing. Cassette PA1C \$5.00 Bishop Museum

Press (as above)

## **“NA LEO HAWAI'I KAHIKO”**

- Voices of old Hawaii. This is a two-record album of chants and songs originally recorded between 1923 and 1950. It features MELE OLI, MELE HULA, and Hawaiian folk music. Notes, chant texts, and song lyrics are included in a ten-page illustrated album insert. Winner of the 1982 Na Hoku Hanohano (Stars of Distinction) award, Hawaiian Academy of Recording Arts.

1981/ARCS1/2 record album \$20.00, postage \$2.00, Bishop Museum Press (as above)

## **NA HOKU GRAMMYS?**

An eloquent letter was sent by MAYRA VEGA to the Grammy Awards Committee pointing out that the award is given to such categories as polka and Mexican-American but never for the music of Hawaii. She made a plea for a new category “Best Hawaiian Album”. It reminded me of the letter I wrote to the Hoku Awards Committee asking them to recognize steel guitar with a “Best Use of Steel Guitar” award. Thanks for the news item, John DeBoe. I hope she has better luck than I did.

## **HAWAIIAN RAINBOW.**

See the April newsletter if you've forgotten about this all-Hawaiian traditional music film. It is now being shown in film festivals in the U.S.A. and yes... THERE IS A STEEL GUITAR IN IT. Who more deserving of the honor than the late BILLY HEW LEN?

# IKIKA KIILA IKULA KĀILĀ

## FUNDRAISING UPDATE:

(SCHOLARSHIP FUND)

Jerry tells us of an incident at the Ho'olaule'a, "I introduced JIMMY PAPA on the show and he came on stage and presented us with a \$200 cheque for the scholarship fund - a surprise, for sure! The "NA KUPUNA" tapes sold out and he even ordered another 100 sets. This was his way of expressing his thanks to us." Two other donors have given generously, LOUIS LYTTLE and IVAN PAPINEAU and for that we wish to thank them warmly. A statement of our account to date is as follows:

Balance as of April newsletter \_\_\_\_\_ \$52.00

Donations sent directly to Jerry:

Louis Lyttle \_\_\_\_\_ \$ 200.00

Ivan Papineau \_\_\_\_\_ 50.00

Jimmy Papa \_\_\_\_\_ 200.00

TOTAL TO JERRY \_\_\_\_\_ \$ 450.00

Funds raised by the club, NIL, so our account stands at \_\_\_\_\_ \$52.00

Since the April newsletter, Jerry continued to use the funds to pay half of Paul Kim's lessons, but now Paul has graduated. We proudly display a copy of his diploma. Paul has become a member of our club and he now has 330 grandparents looking for him to hear him play when they get to Hawaii. Get out there and play that sweet steel guitar for everyone in Hawaii. We're proud of you, Paul!

Another student of Jerry's (and member of this club) KEKAI KAHALEPUNA has been given a \$500 scholarship grant so that he could afford to spend several months cramming his steel guitar lessons in order to finish the course with Jerry before going off to university. He's enrolling at Brigham Young University and we all know the work they do at the Polynesian Cultural Centre. Do

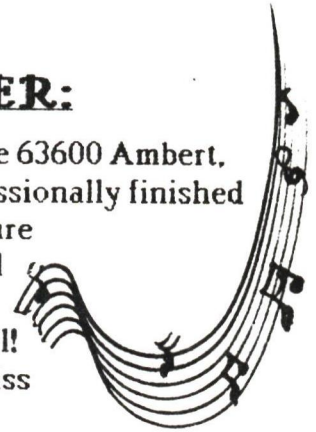




we dare to hope that Kekai will be playing steel guitar at the P.C.C? Kekai, we hope you will write and tell us where we can hear you playing because we want to keep close track of you and Paul Kim as well. We'll report to the members and when they get to Hawaii they'll be in the front row of your audience shouting "HANA HOU!"

## **WE HAVE ANOTHER FUND RAISER:**

We have a very generous donation from JEFF BLANC of Gourre 63600 Ambert, France. He has given us several hundred very artistic and professionally finished stickers and labels to sell. They were designed by Jeff and feature the club logo in several variations. We will sell them by mail and take them to the conventions to sell. The logos are described under the "HE AHA KOMAKEMAKE?" title. They're beautiful! A huge "MAHALO" and the club's highest honor, the 12-bar gliss to you, Jeff! See you in Hawaii at the Centennial Convention, yeah??



## **RECOGNITION FOR STEEL GUITAR IN HAWAII:**

We can feel proud that we are doing something to promote steel guitar. It is my hope that we can get the instrument recognized in higher education as a "real" instrument so that students can study it in Hawaii the same as they do the instruments of the orchestra or the band. Isn't it ironic that in Scotland you can get degree credits for studying the bagpipes (although they were invented in Germany), but in Hawaii their native-born instrument is treated like an embarrassment? I would like to see members of the music faculties of the universities and colleges studying with Jerry or with Alan Akaka so they can

learn to give instruction on campus, and in the meantime allow students credit for off-campus study with Jerry or Alan. It will take many more letters than mine to accomplish this. You people who are so skillful at writing persuasive letters, I need your help PARTICULARLY if you live in a country other than Canada or the U.S.A. Your letters would show how much steel guitar is loved the world over.

Write to the following:

☞ **Dr. Raymond Vaught**, Prof. Emeritus of Music, University of Hawaii, 2629 Hall Rd, Honolulu HI 96813

☞ **Director of Music Education**, Brigham Young University Hawaii Campus, 55 - 220 Kulanui St., Laie, HI 96762

☞ **Supervisor of Music**, Music Faculty, Department of Education 1390 Miller St., Honolulu HI 96813

☞ **Department of Hawaiian Studies**, Department of Education, 1390 Miller St., Honolulu HI 96813

☞ **Dr. Ricardo Tremillos**, Music Department, University of Hawaii-Manoa, Honolulu HI 96822

***Please write the letters! If we all push together, WE CAN MOVE IT!***

## IKI ONE'S IPŪ IPŪ PLATTER

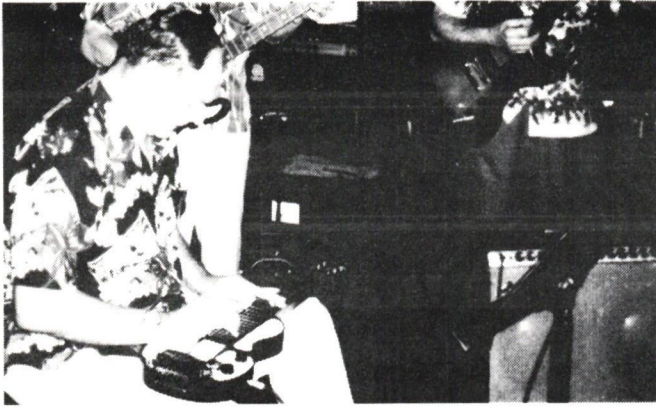
BY JOHN DeBOE

Have I got something for you guitar collectors! An all-metal electric steel guitar, circa 1933, a prototype model built before any production-line Gibson

electrics, with original case. Both in very good condition. The owner is taking offers over \$10,000. This ad appeared in the classifieds of Guitar Player Magazine, April 1988 issue. If anyone is interested, they can always take a second mortgage on the house or sell the wife's car. Whatever!

In the HSGA April issue, I mentioned that ADOLPH RICKENBACKER was not the one to invent and develop the original frypan and bakelite steel guitars. Let me explain. As we all know, an extreme effort was being made by various persons and manufacturers in the 20's and 30's to develop a guitar that would produce more





*Harold Schmidt plays Rickenbacker  
at Hawaiian convention*

involved at this time in trying to develop a means of providing sound through the electro-magnetism method. After many hours of experimenting he came up with a workable method in the form of the well-known Rick horseshoe magnetic pick-up. This was supposedly the first to be patented and installed in a wooden model of the frypan. The steel guitar could now be heard over other instruments in a large band. The "RICKENBACKER" book, previously mentioned in other newsletters and published by Centerstream Publishing, is very interesting reading. It gives information on the in-fighting among various persons and manufacturers, all wanting to be the first to produce an electric guitar.

Also in the April 1988 HSGA newsletter there was a nice song composed by FRANK McPHALEN. The arrangement in C6 had some great single string runs and a very smooth E7 to Edim chord change in measures 12 and 28. The E13 tuning had some interesting open string work and provided a different feel and sound to the song. How many of you C6 players changed your strings to play the E13 arrangement? You really didn't need to do it as the E13 arrangement can be played on the C6 tuning without changing a string. I will explain why and how in the next newsletter.

In the future I would like to start a series on steel guitar tunings. No, it won't consist of just giving the notes in the tunings. It will give my feelings and belief in how one tuning evolved through the years from another tuning and how they relate to each other. I will also clear up some misunderstanding about certain tunings that are not being named as they should be. ALOHA!

volume than the existing acoustics. A great step was made when the resophonic method was produced by the National Guitar Co. Several people involved were the DOPYERA BROTHERS, GEORGE BEAUCHAMP (BEACHAM), and ADOLPH RICKENBACKER who had the manufacturing facilities. BEAUCHAMP, a vaudeville performer and steel guitarist, was quite

HO'D MAIL MAIL



## IT'S GLOVES OFF AGAIN ON THE MISTAKEN-IDENTITY THING

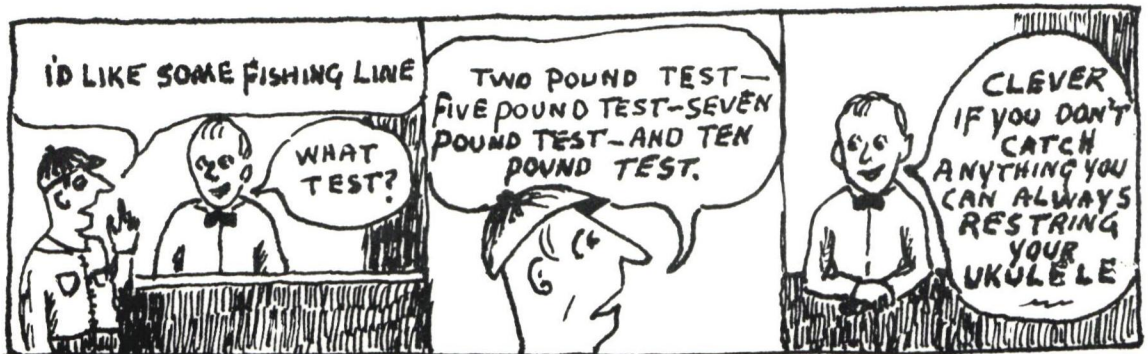
We have a rebuttal now from the "injured party".

**TO: H. R. H. MCINTIRE MONTGOMERY:**

**IN THE APRIL NEWSLETTER YOU REFER TO 'SOME UNKNOWN RHYTHM PLAYER MASQUERADING UNDER MY NAME'. YOU ALSO CLAIM THAT YOU ARE 'CONSIDERABLY BETTER LOOKING' THAN I. (MY GOOD LOOKS ARE EXCEEDED ONLY BY MY MODESTY, SO I SHALL NOT REPLY TO THAT.) AGAIN YOUR NAME BEARS A FALSE PICTURE OF WHOM, I CANNOT SAY EXCEPT THAT HE IS INFINITELY BETTER LOOKING THAN YOU.**

**YOUR MAJESTY! "**(signed) **"The very humble Son Of Banjoplayer  
FRANK UFTON"**

(Editor's note: We're inviting both these gentlemen back to Joliet to settle this thing. Frank is setting up the canvas and the ropes and we HAD planned to make it bare-knuckles but considering that steel guitar players are LOVERS, not FIGHTERS, we have changed it to a WRESTLING match. Bets can be placed with our VICE-president.)





## WHERE THEY ARE PLAYING

### **UKULELE VIRTUOSO SEONE ALIKI (or ALEKI?)**

At the Maui Lu hotel on Maui. THOMAS MALM of Sweden reports to us that Seone is perhaps even better than OHTA SAN. Now, that's a BIG statement to be making! I've got to see that to believe it. Seone is of Tongan-Swedish origin, a blind musician who is VERY entertaining. Let's hear from anyone else who has heard this great ukulele player.

### **THOMAS MALM,**

steel guitarist, vocalist, entertainer and expert on the South Pacific, passed through Vancouver on his way home to Sweden from all points in Polynesia. He reports that there are several good steel guitarists in Tahiti. One name he could remember off hand was PETJOT TAURU. There will soon be a very good steel guitarist in Tonga, and that will be Thomas himself. Watch for a change of address notice in our newsletter. We have an HSGA member steel guitarist in Fiji, Alfred Bentley who lives in Motusa, Rotuma, Fiji. I hope when you are travelling to Fiji you will take your lap steel along and visit Alfred for an afternoon of jamming. He would appreciate that.

### **RAY KNAPP**

has a 4-month-on, 2-months-off booking with American Hawaii Cruise ships the S.S.INDEPENDENCE and the S.S.CONSTITUTION. Ray you are living our fantasies. Please remember all your less fortunate friends by writing some anecdotes for the newsletter. Just the PRINTABLE ones, please!

### **MELE ANA E HAWAIIAN MUSIC COMPETITION,**

July 22 and 23, at the Knuth Auditorium, San Francisco State University, 1600 Holloway Avenue, San Francisco, CA, sponsored by the Ho'olako Mainland Committee. For more information about this program of UNAMPLIFIED HAWAIIAN MUSIC, call Lorena Kalehua Nelson 415-345-3901. Perhaps a bit of

the acoustic Hawaiian steel guitar may be featured???

## **18th ANNUAL UKULELE FESTIVAL,**

in Kapiolani Park, Waikiki from 1:00 to 4:00 p.m. July 31st. Included in the show will be the Children's Ukulele Band, Melveen Leed, Ohta-San, Moe Keale, and Lyle Ritz, and from Japan: Clarence Hirakawa. The M.C. will be Danny Kaleikini. Admission free. Some day, perhaps, there will be enough interest in steel guitar that it will be honored in the same way. In the meantime, WE'LL DO IT!

## **MAYBE SOME ACOUSTIC STEEL GUITAR HERE?**

If you're planning a trip to Hawaii in August, start working on your acoustic steel guitar right now and enter the competition at the **6th ANNUAL KAHIMENI ANA** (old-fashioned singing) show. This is for unamplified pre-World War II Hawaiian music, open to all amateur or professional groups. Mainland groups are urged to compete. It's at 8:00 p.m. August 12 and 13, at the Orvis Auditorium, University of Hawaii, Manoa Campus, Dole St. and University Ave. in Honolulu. If you want tickets or application forms to take part, contact: Marge Hansen, 420 Waiakamilo Road, Suite 411, Honolulu Hawaii 96817 808-842-1133. Eh, PAUL KIM and KAMAKA TOM, you go there, you GEEV 'EM, yeah?

## **HOUSE WITHOUT A KEY:**

George Lake, just back from attending the Ho'olaule'a, reports, "Sad as we all felt upon hearing of Jerry's retirement, we must observe that something good has come of it. (1) Young CASEY OLSEN got a great opportunity to take his place and (2) Jerry, now teaching, has turned out some wonderful new steel guitarists. Casey is simply superb! It is difficult to believe he has been playing for such a short time. Jerry has done a marvelous job with Casey and I am sure his father HIRAM OLSEN had much to do with his progress, not to forget his late grandfather, the fantastic BILLY HEW LEN. But the bottom line remains with Casey. No matter how well you've been taught, if you don't "have it" you'll never "get it". Our boy Casey has an abundance of "it" and is still in the early days of his career! Just think of what we can expect from him in another five years!

It was like old times one Saturday evening when JERRY BYRD played in place of CASEY who was ill. Wouldn't you know it?? That was the night I decided to leave my tape recorder and camera behind! ALAN AKAKA played a few nights, then left for Washington D.C. for a few weeks."....Thanks for the news, George!

## IKUMA KA GAB

☛ **RICHARD BEAULAC** of Phoenix, AZ sent a lovely letter saying how happy he was to meet and share music with JESSE COSAND. Can you imagine? They both live in Phoenix but met through this newsletter when they saw their "Buy and Sell" ads next to each other. Richard sent some inspiring words I'd like to share with you: "Lorene, I'm certain that many if not all the members are a reflection of those Hawaiian steel guitar players of an era having passed, but is being recaptured by the members today. What we need to survive is love, unity, co-operation, and a desire to share information with those who have not been so fortunate. When I say I am proud to be part of the family of Hawaiian Steel Guitar Association, I say so with deepest sincerity." Amen, Richard.

☛ **HOWARD DeHEER** says, "I am interested in Hawaiian gospel music, either in tapes or records. I am setting up a library of all gospel Hawaiian music and my favorite is ELSIE JAGGERS and SOL HOOPII. I also have BUD TUTMARC music. Do you know of any others I might contact?" Here is our chance to share with Howard in the way Richard speaks of.

☛ **While in Hawaii, GEORGE LAKE** took part in the devotional service at Kawaiaha'o church, with VICTOR RITTENBAND doing the vocals and back-up. It is a great honor to be invited to take part in the service at Hawaii's oldest church. George says he also used the BUD TUTMARC back-up tapes "LORD OF PARADISE" and "THERE'S SOMETHING ABOUT THAT NAME", which brought many compliments. George tells us he was guest steel guitarist on the CHARLES K.L.DAVIS show along with ANDY CUMMING, MYRTLE K. HILO (recovering from a serious illness), TONY CONJUGACION, GENOA KEAWE, VIOLET LILIKOI, and others. George also played with PATRICK DICKSEN at Benihana.

George and Mary visited TAU MOE and his wife several times, and due to TOMMY AU'S illness, missed hearing him play steel with his group. George tells us that TOMMY AU is not known by his real name, but rather by "UNCLE FIVE CENTS", a name he got in his youth when he dove for money tossed by tourists from the ships and he went deeper than the others to get the coins.

When George is in Hawaii, he really gets around! He and H.R.H.JACK McINTIRE MONTGOMERY, IAN Son Of Banjoplayer UFTON, and FRANK McPHALEN backed BOB BROZMAN playing his sensational pre-electric Hawaiian steel

guitar music at the Elks Club. He says, "Here we were, four Canadians and a Californian playing a style of Hawaiian music hardly heard since the 1929 depression, quite something for a bunch of haoles!"

☛ **On May 20th. JERRY BYRD** sent us a letter from Japan. He is spending two weeks there. "His boys", Hiram and Kalani will join him there for a week's performances. Except for a bad cold, he's having a great time attending a baseball game and then riding the "bullet" train to Shimoda for a 4-day stay at Wada San's "Villa".

☛ **CAROL ADAMS of Australia** writes to us remembering the warm hospitality she received on her recent tour through Canada and the U.S. She hasn't had time to write to all of you who hosted her. She's working more on her dobro now and manages to get together with a bluegrass group. **HAPPY NEWS!** She has a good chance of being in Hawaii for the big centennial convention. Hurray, Carol!

## IDA KINE DISC



☛ **"UKULELE TREE"** - Thirteen romantic Hawaiian songs featuring various Hawaiian artists

accompanied by the steel guitar stylings of **BILLY HEW LEN**. Spend a romantic hour under the "Ukulele Tree", beachside of the Reef Hotel at Waikiki, with Vic and Nancy Rittenband. Send \$10.00 U.S. check or money order with your name and address to: Kokua Records, P.O. Box 8100, Honolulu, HI 96830. (Outside of U.S. or Canada, send \$12.00 U.S.)

☛ **IAN UFTON** says thank you to all those who ordered his new record **"WHEN YOU SEE HAWAII"** by Ian, the One Man Band. However, he is very distressed because: "I've had a problem with mail theft this past couple of months. I know for sure that people have ordered albums and I have not received the requests!...Actually, it was "Red" Moser who helped me solve the problem and the thief was caught, but the new box number will be a much safer way to go in future." Ian says he will mail back any extra payment to people who have paid twice, or they will be repaid personally at the Joliet convention. He wishes to apologize to anyone who has been inconvenienced by all of this.

In future, please mail to: IAN K. UFTON, Box 36, Station A, Brampton, Ontario, Canada L6V 2K7

➤ **"HAWAIIAN RHYTHM TAPE"** by George Lake. George apologizes for a printing error which occurred on the enclosed instruction sheet. Song #16 is WEAVE A LEI, Key of G. Song #15 is NO PLACE LIKE HAWAII. Corrected sheets will be mailed upon request. GEORGE LAKE 11610-111 Ave., Edmonton, AB, Canada T5G 0E1.

➤ **HAWAIIAN-POP RHYTHM TRACK.** This is a back-up tape with bass, uke, rhythm guitar, and drum synthesizer played by Bill Sevesi of Auckland, New Zealand. The A side has 14 Hawaiian tunes and the B side 16 standard tunes. Jimmy Hawton has added steel guitar so you have the option of ordering WITH or WITHOUT the steel. What you will really appreciate are the neatly typed chord charts for all the songs.

SIDE A HAWAIIAN: Sing Me Song of Islands, Song of Islands, To You Sweetheart Aloha, Polynesian Love Song, Coconut Grove, Little Brown Gal, Po Karekare, Song of Old Hawaii, Moon of Manakoora, One Rose, He'll Have to Go, Let Me Hear you Whisper, Drifting and Dreaming, Pagan Love Song.

SIDE B STANDARDS: Who's Sorry Now, Love Letters in Sand, Anytime, Baby Blue, Maggie, Fool Such as I, I Hear Music, Five foot Two, Yes Sir That's My Baby, Hey Good Looking, Down By Riverside, Loveliest Night of the Year, I'm Forever Blowing Bubbles, Irish Eyes, Bless 'em All, Blue Skirt Waltz

Order: Sides A and B as above, rhythm track only... \_\_\_\_\_ \$20.00...

Side A Hawaiian rhythm track, Side B Jimmy on steel playing same Hawaiian songs \$10.00

Side A Standards rhythm track, Side B Jimmy on steel playing same standard songs \$10.00

Add \$1.00 postage to all orders. Order from either Jimmy or Bill: Jimmy Hawton, 1222 Rubicon St., Napa CA 94558. OR Bill Sevesi, 3 Milliken Ave., Mt. Roskill, Auckland New Zealand



## HE AHA KŌ MAKIEMAKIE?

- ☞ **WANTED:** Hawaiian gospel music, see article under "KUMA KA GAB". HOWARD DeHEER, 6110 East Fifth LaQuinta 206, Tucson, Arizona 85711
- ☞ **TO SELL:** Three books mentioned in "TARO PATCH TALK", "Strains of Change", "Polynesian Dance", and "Na Leo Hawai'i Kahiko", from the Bishop Museum Press.
- ☞ **TO BUY:** Double neck 6-string National, Rickenbacker, or Fender String-master, long scale, adjustable legs, with case. Excellent condition. Bob Fleischman, 1624 Roslyn Ave., Dayton, OH 45429.
- ☞ **TO SELL:** Triple neck Fender custom 1950 vintage, \$500. Double neck Gibson Console Grande \$500. Both guitars are in excellent playing condition. Will swap a J.B.Short Scale Frypan for either guitar. R. W. Brandt, Rd 1, Box 72B, Waymart, PA 18472, phone 717-785-5867
- ☞ **TO SELL:** Rickenbacher 6-string steel body steel guitar (not the frypan) circa 1936-37, with hard case - good condition. \$150 plus shipping charges, or best offer. Will throw in an old "Supro" foot pedal volume control. J.M.Boudreau, 33732 Harvest Way, Lake Elsinore, CA 92330
- ☞ **TO SELL:** Frypan stands, for single or double neck, are being built by member Ray Knapp of 3286 Kehala Dr., Kihei, Maui, Hawaii
- ☞ **TO BUY:** Bill Normandy of 2601 Kalum St., Terrace, B.C., V8G 2M2 writes, "I'm trying to restore a 1940 model double neck 8-string National guitar. I need nuts, bridges, and pick-ups. If any of the members could help me with this, it would be much appreciated. Maybe the pick-ups could be rewound?"
- ☞ **TO BUY:** Double neck steel guitar, also frypan and solid bakelite and old instruction books regardless of condition. Sam Littke #196 Casa De Francisco 303 E.S. Mtn, Phoenix, AZ 85040
- ☞ **WANTED:** The words in Hawaiian and the English translation of the song HALEMAUMAU are wanted by James Nahirney of 27571 - 32A Ave., Aldergrove, B.C., Canada VOX IAO
- ☞ **TO SELL:** Club logo stickers, donated by JEFF BLANC of Ambert, France as a donation to our Scholarship Fund. Description: A...round..2 1/8" dia...blue and yellow logo with frypan  
B...round..3" dia.....blue, yellow, and silver logo with frypan  
C...round..3 7/8" dia...blue, yellow, and rainbow with lettering HAWAIIAN

## STEEL GUITAR ASSOCIATION plus frypan

D...round..3 7/8" dia...blue and red 1989 HAWAIIAN STEEL GUITAR CENTENNIAL CELEBRATION

E...ROUND..5" dia.....blue, silver, and yellow logo on white background with frypan

F...RECT. 3 3/4" x 5 5/8" black and blue on white HAWAIIAN STEEL GUITAR CENTENNIAL CELEBRATION 1989 with palm tree and frypan

G...rect. 4 3/8 X 6" ....black print MY BUSINESS IS STEELIN' on blue background and two hands playing side view of steel guitar

H...rect. 2 3/4 X 7 3/8" black and blue print on white back I PLAY THE ROMANTIC HAWAIIAN STEEL GUITAR

TO ORDER: state how many of each: A,B,C,D,E,F,G, or H, at \$.50 each, and we'll pay the postage out of that. They're excellent to cover scratch marks on your instrument case or to decorate your music folio or your car windshield. Put them on your sunglasses, they'll keep you out of trouble at the beach. Order from: Art Ruymar, Box 3156, Bellingham WA 98227. **Proceeds to scholarship fund.**

☛ **FOR SALE:** Old National lap 7-string electric Hawaiian guitar New Yorker #85 circa 1939, good condition \$150 with P/L H/S case. Older National amp 1964 model with 2 ceramic magnet Jensen speakers, Glenwood vibrato \$200. Contact Ed Kuchenbecker 260 N. 58th Place, Mesa AZ 85205

☛ **FOR SALE:** Gitorgan. Electronic instrumentation, model B-300, can be played as a regular guitar, organ, or combination. American made. Complete with H/S case and volume pedal, like new! Price \$1250. Ed Kuchenbecker, 260N. 58th Place, Mesa AZ 85205, phone 602-985-5237

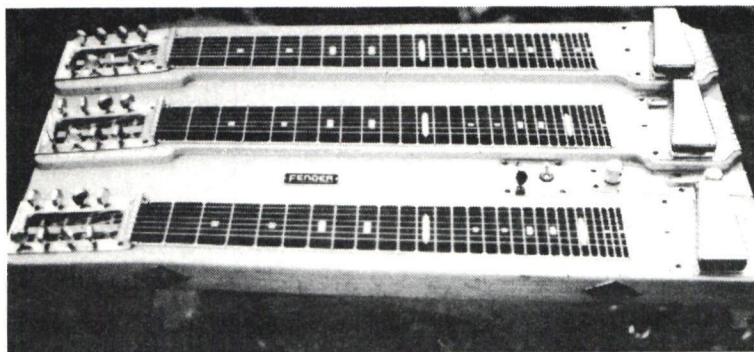
☛ **WANTED:** New club member Frank Vice of 215-B Preston Court, Baltimore MD 21228 would love to know more about the sacred music of Sol Hoopii during the period from 1938 until his death. I am sure MANY club members can help him with that. Frank is the student we spoke of who is studying ethnomusicology at the University of Maryland with Dr. Mantle Hood.

☛ **FOR SALE: EVERYTHING!!** I have a list from Michael Lee Allen of P.O. Box 17001 Tower Station, Fresno CA 93744 that will astound you. If there's anything you're looking for in instruments, accessories, printed music, recorded music, whatnots, and gadgets I'm sure it's listed, and at a surprisingly low price. Michael Lee is doing some house cleaning and wants to get rid of stock. Write for a stock list, or send him a good clear description of what you're looking for. Can

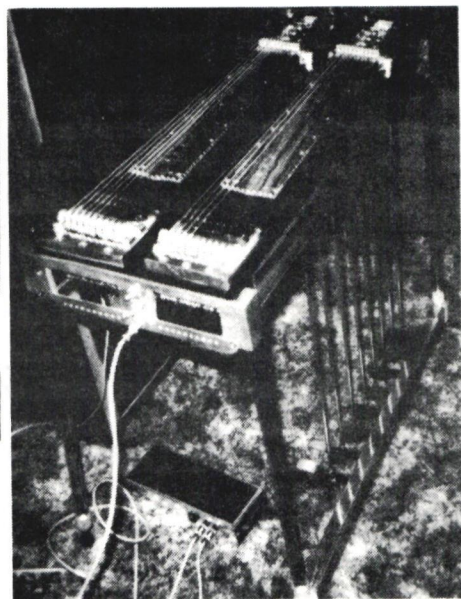
you imagine turning up at the Joliet convention with a WEISSENBOM STYLE 3 ALL-KOA WOOD ACOUSTIC STEEL GUITAR? You'd have to sleep with it to keep it safe! Thanks for the item, Jimmy Hawton.

☛ **FOR SALE:** Triple neck Fender custom 1950 vintage \$500. Also a double neck Gibson console grande \$500. Both guitars are in excellent playing condition. Will swap either guitar for a J.B. short scale frypan. R.W.Brandt, RD 1 Box 72B, Waymart PA 18472, phone 717-785-5867

☛ **FOR SALE:** Double 10 pedal steel (8 floor, 4 knee), custom built birds eye maple, finished in jet black with inlaid zebra wood. It's as good as any Emmons, Sho Bud, etc. Highest bidder or trade for a Rickenbacker or J.B.Frypan or ?? guitar in excellent condition. Ken Autenrieth, 1206 Semor Drive, Decatur, IL 62521.



LEFT: TRIPLE NECK FENDER. R.W.BRANDT  
RIGHT: PEDAL STEEL. K.AUTENRIETH



## CONVENTIONS AND GET-TOGETHERS

### VANCOUVER GET-TOGETHER FRI JUL 8.

Yes, it's still being planned, JERRY ALCOCK from Beaverton, OR plans to be here, and it's for sure now VIC AND NANCY RITTENBAND will show us what



they do under the Ukulele Tree in Waikiki (good title for a song, yeah?). Please join us at the Tahiti Hut for some good steelin' but don't plan to "STEAL-IN", it will go much better if you let us know you plan to be there. Phone LORENE AND ART, 604-263-8944 or 206-733-0234. Time: 1:00p.m. Location: 73rd & Hudson, Vancouver.

## **JERRY'S HO'OLAULE'A**

was a smash hit as usual, with a full house and then some! Jerry tells us they had a great reaction to all players but outstanding were: MARIKO SEKI - first lady on steel guitar in the 7 years of the show. She's from Japan. The audience loved her!! Elmer says, "She is pretty and has a very nice personality. Her husband worked for ShoBud for 3 years some time ago." Our scholarship fund graduate PAUL KIM did Jerry proud. Jerry says, "He never missed a note!" BOB BROZMAN stunned the audience with his musical prestidigitation (ahem!), HERBERT HANAWA-HINE was great as usual. Where do you draw the line?? They were ALL great!! The ladies will be relieved to hear that GREG SARDINHA is still as handsome as ever, CASEY OLSEN is coming on strong with all the experience he's getting playing at the Halekulani, IAUKEA BRIGHT did his first appearance on the show and has a "BRIGHT" future (I couldn't resist that) and the ones who never fail to enchant the audience completed the show: ALAN AKAKA, BARNEY ISAACS, and the BIG BYRD.

## **CENTENNIAL CONVENTION HAWAII** **MAY 1989.**

This convention is getting exciting already, and it's less than a year to go. We have at least three Europeans, two Australians, and one from England coming FOR SURE, and just maybe one member from Fiji. For most of these people, it will be the ONCE IN A LIFETIME trip. I dearly wish I could announce the date. The closest I can give you is to say we MUST have it the week before Jerry's Ho'olaule'a and that is PROBABLY BUT NOT FOR SURE the first Sunday in May. That would put our date into the last week of April, first part of May.. If you have three weeks in Hawaii, and have never been there, I strongly recommend you get there a week before our convention so you have a chance to see it before you get tied down to the convention. That would put you into the SECOND last week of April.

As soon as we have word of the Ho'olaule'a date, we can start to make deals with a hotel to get the best price on rooms as well as a convention space. I'm sure that

we'll be able to give you all the correct information in the OCTOBER newsletter. In the meantime, if anyone must have it BEFORE October, please write to me and I'll send you the facts AS SOON AS I HAVE THEM.

## **JOLIET CONVENTION AUGUST 26,27,28.**

THE BIG NEWS IS THAT **JERRY'S COMING TO IT!** I don't know how Frank Miller and Scotty did it, but they have a definite arrangement that Jerry will come to our convention, then go on to Scotty's which you know follows ours, on the Labor Day week-end. If you wish to apply to attend Scotty's convention, write to him: DEWITT SCOTT, BOX 2413 ST.LOUIS MO 63114.

For our Joliet convention, application forms are enclosed with this newsletter. The hotel requires that you reserve early, as they hold a block of rooms at convention rates for us and if all other rooms are filled they will want to start selling the rooms that are being held for H.S.G.A. And it would be a kindness to let Frank know you're coming. Last year the poor guy had chewed his nails off up to his elbows, and that seriously impaired his steel guitar playing. Even if you prefer not to send the registration money in advance, that's fine. **JUST LET FRANK KNOW YOU'RE COMING.**

Yes, it does sound **MUCH BETTER** if your back-up crew has the chord charts to follow. Two sets is all we need. Plan your stage performance for about 25 minutes. **AND**, last but not least, **BRING ALONG YOUR UKULELE AND THE SING-ALONG BOOK.** We'll keep it easy, no fancy hot-shot stuff. Another point: mūmuus, leis, and aloha shirts will be in high fashion for the week-end.

Do it right now or you'll forget. Complete the hotel form and the convention registration form. Mail the hotel form to: Holiday Inn I-80, 411 S. Larkin Ave., Joliet IL 60436 and mail the registration form to: Frank Miller, 220 Madison #2B, Joliet IL 60435 (phone 815-725-2020)

## **H.S.G.A. BUSINESS MEETING**

### **TAPE CLUB:**

Do you find letter writing gets a bit tedious? Especially when you repeat the same news over and over as you write to different friends? That's where the tape

club has the advantage. It's much nicer to TELL the story to all your friends at once. Form a tape circle with 6 members (or less). Each member sends \$1.50 to George Lake to cover costs of getting started. George will supply instructions to get the operation rolling. He will keep track of groups who are short of 6 members and fill in the ranks from a waiting list of people looking for a group to join. Honestly, it's a hoot to receive the package of 3 tapes in the mail and listen to your friends in turn each telling what they've been up to and playing a bit of their favorite music for you. You then reply with your 15-minute talk on one side of a 30-minute tape and send the 3 tapes along to the next person in the circle. Let me know how you feel about it once you get your circle rolling.

Send list of names and addresses, and \$1.50 per member to join, to: George Lake, 11610-111 Ave, Edmonton, Alberta, Canada T5G OE1

## **CLUB BANNER ON THE WAY!!!**

We have a very generous offer from TIM and CHARLOTTE HUBERT of Mauston WI. They have designed and plan to make for us a huge banner 12 ft. by 4 ft. to decorate our convention stage. We can roll it up and take it with us for display in the bandstand in Kapiolani Park and use it in both convention locations. We truly hope the Huberts will be able to come to Joliet for the "INAUGURAL HANGING". Wow! Sounds ominous, yeah? All together now...a 12-bar gliss in the key of G! 1, 2, 3

## **CLUB STATUS**

Membership renewals continue to flow in at a good pace, so we feel confident that "THE GOOD SHIP H.S.G.A." has weathered the storm and has smooth sailing ahead. Re-registration with the I.R.S. is not complete yet, but we know the mills of the gods grind slowly. By the October newsletter we should be able to tell you what our membership count is, and we plan to give you an address and phone number list of the members. Financially, we have been able to recover SOME of our loss and we wish to express our heartfelt thanks to those who dug deep into their pockets to help us out.

What we did, in effect, was to personally finance this club for a half year of its operations. Since we are both retired and on pensions, this was no little sacrifice to us but it was the only way we knew of keeping our club together. The I.R.S. has asked us to make an accounting, which we have done, showing our total losses from the time we took over editing the newsletter to be \$3,108.44 (which DOES NOT include the cost of buying computer and copy machine. That was done at

our option, our own expense). We have recovered \$813.00 of our losses from members' donations. We will supply a list of names and amounts of donations to anyone who wishes to see it, but that offer is only applicable to people who have made donations. Once again, thank you.

## **ELECTION RESULTS:**

Today, Friday June 10th, we called in H.S.G.A. members Peter and Audrey Dunkley to count ballots with us. What a difficult decision, to choose five board members from seven VERY GOOD names! I'm glad the choice was up to you, the members. We wish to announce that our new board members are: VERN CORNWALL, GEORGE LAKE, and BEAU STERLING. The incumbents who were re-elected are: FRED BARNETT and ELMER RIDENHOUR. A list of the full board appears on page 2 of this newsletter. We want to thank JIMMY HAWTON and ROBERT VON STOWVER for the work they have done in helping to build H.S.G.A., and we invite them to continue to send their input to us to help chart the future course of the club. The names of the other half of the board and executive come up for re-election in 1990.

## **ALOHA PUMEHANA**

### **CHANGE OF ADDRESS:**

#### ● MERVIN ERICKSON

700 Oakwood, Box 64

Sherrard, IL 61281

#### ● BILL MERWYN

9311 Antrim Lane SW

Port Orchard WA 98366

#### ● IAN UFTON

Box 36, Station A

Brampton Ont. L6V 2K7

### **A GREAT ALOHA PUMEHANA**

#### **TO NEW MEMBERS:**

#### ● RICK AIELLO

508 Nathan Hale Rd

West Palm Beach FL

33405

#### ● RUTH DURDEL

Durdel's Music Store

419 San Juan Ave

Naples FL 33962

#### ● REX FRAZER

2176 Marlowe St.

Stoke Nelson

New Zealand (Rex says

his musical group is the neighbour's cat and

two tone-deaf starlings)

#### ● JOHN HILDEBRANDT

8285 11th Ave.

Burnaby B.C. V3N 2P3

#### ● KEKAI KAHALE-PUNA

5-583-B Paleka Rd

Kaneohe HI 96744

(student of Jerry's)

● MICHAEL KENNEDY

Box 2, 20 Gen Hosp

Apo. N.Y. 09180

● PAUL KIM

561 Kawaihoa Rd

Kailua, HI 96734

(Jerry's student)

● ED KUCHENBECKER

260 N. 58th Place

Mesa AZ 85205

● THOMAS MALM

Idungatan 2A

S-35235 Växjö\*

Sweden

● EDMOONEY

Flatts & Sharpe Music  
Co.

6749 N. Sheridan Rd.

Chicago IL 60626

● ROBERT MULICK, JR

1031 S. Palmetto Ave W3

Ontario CA 91762

● NAN NAGLE

6200 Doliver Dr.

Houston TX 77057

● ANDY RADNOTI

9565 Reseda Blvd #205

Northridge CA 91324

● HAROLD SAMPSON

5832 N. Rockwell

Chicago IL 60659

● JOHNNY SCHAEFFER

R.R.#1,

Bulyea, Sask. SOG OLO

● ERIC SHIMAMOTO-PAKI

Kapalama Heights

Honolulu HI 96817

(student of Jerry's)

● ED SIRNEY

5989 Rumble St.

Burnaby BC V5V 2C6

● FRANK SOLOMON

128 West Ave

Milford Conn 06460

● FRANK VICE

215-B Preston CT

Baltimore MD 21228

● RON ZEHL,

Zehl's Guitar Centre,

1901 Cooper Foster Rd

Amherst OH 44001

**TRYING TO  
LOCATE:**

GARY BRODOFF, NEW  
HAVEN CT

JAMES DELGADO,  
HONOLULU

BELVA DICKERSON,  
CALIFORNIA

JOHN ELY, AUSTIN  
TX

RALPH FORTNEY,  
PONTIAC MI

G. OMITTING,  
MANDURA, AUSTRALIA

ALLEN PURCELL,  
MADISON VA

ANDREW REBORA,  
MILAN ITALY

DALLAS WALKER,  
BEAUMONT TX

**WE BID ALOHA TO:**

BLAINE SLATER, 826 Park Ave. N.W. Philadelphia  
OH 44663 who left us in the later part of March.  
Blaine was an excellent back-up musician and good  
friend to many of our club members. His passing will  
be sad news to many of you. Thanks for telling us.  
Russ Parks.

## HAWAIIAN GLOSSARY

AIKĀNES (EYE KAH NAYS) = friends

ALOHA NŌ! = greetings! love! or farewell!

ALOHA PUMEHANA (POOMAY HAH NAH) = greeting or farewell with warmth

DA KINE DISC (pidgin) = recorded music

EĀ (AY HAH) = four. Don't mistake for EHA which means to feel pain or to inflict it

HE AHA KŌ MAKEMAKE? (HEY AHA KOMAHKAY MAHKAY) = What do you want?

HO'OLAULE'A (HO O LOW LAY AH) = celebration (LOW rhymes with NOW)

HO'OMALIMALI (HO O MAHLEE MAHLEE) = fooling, teasing, flattering

IPU (EE POO) = gourd used in hula, slapped with palm of hand, also means calabash, pot, cup

IULAI (YOU LIĒ) = July

KĀLĀ (KAH LAH) = money

KĪ HŌ'ALU (KEE HOE AHLOO) = slack key guitar

KIKA KILA (KEEKAH KEELAH) = steel guitar

KULA KĀLĀ (KOOLAH KAHLAH) = scholarship money (It probably should be said as "KĀLĀ KULA" Experts, please advise!)

KUMA KA GAB (pidgin) = gossip

NĀ HŌKŪ (NAH HOE KOO) = the stars

PELEKIKENA (PAY LAY KEE KAYNAH) = president

HOPE PELEKIKENA (HOPAY """) = vice president

PŪPŪ (POO POO) = hors d'oeuvre, tiny shells or beads

I've run overboard with the pages again!! Couldn't help it, there was so much good material sent to me. This probably puts us into the next higher postage category too. My last-ditch attempt at economy is to use these last two pages for the Joliet convention forms. I do hope you won't mind photocopying them to mail to the hotel and to the Millers. At least, this way you'll still have record of the details. Aloha no! See you in the front row in Joliet.

# CONVENTION REGISTRATION FORM

PLEASE MAIL BEFORE AUG.10 TO: Frank Miller 220 Madison 2B  
Joliet, IL 60435

NAMES OF THOSE ATTENDING \_\_\_\_\_

ADDRESS \_\_\_\_\_ CITY \_\_\_\_\_

STATE/PROV. \_\_\_\_\_ ZIP \_\_\_\_\_ PHONE \_\_\_\_\_

Enclosed is \$20 per person \$ \_\_\_\_\_ OR: Fee is NOT  
enclosed, I will pay on arrival \_\_\_\_\_ (please indicate)

PERFORMANCES: Do you plan to perform? \_\_\_\_\_ If so, plan  
for 25 minutes on stage and bring 2 sets of chord charts  
for back-up players. Will you play back-up or others?  
If so, on what? Bass \_\_\_\_\_ guitar \_\_\_\_\_ ukulele \_\_\_\_\_ other \_\_\_\_\_

.....  
MAIL THE ABOVE FORM, KEEP THE LOWER PORTION FOR YOUR RECORD  
AGENDA IN TOWPATH ROOM:

Thurs. Aug. 25 - check in, meet friends, arrange playing

Fri. Aug. 26 - 9:00 - 12:00 - music session  
1:30 - 4:00 - music session  
4:00 - board meeting for new and past  
board members  
8:00 - 9:00 - ukulele sing and strum  
9:00 - ??? - jam sessions informal  
seminars

Sat. Aug. 27 - 9:00 - 11:30 - music session  
11:30 - group-picture taking session  
1:30 - 4:00 - music session  
4:00 - general meeting  
7:00 - 9:00 dinner music in dining room  
9:00 - ??? - jam sessions, seminars

Sun. Aug. 28 - 9:00 - 12:00 - music session opening with  
devotional time  
12:00 - we bid a fond aloha

Muumuus, aloha shirts, leis will be the style of the day.

JERRY BYRD IS DEFINITELY ATTENDING BUT WE DO NOT HAVE HIS  
SCHEDULE ARRANGED YET.

# HAWAIIAN STEEL GUITAR ASSOC.

## HOTEL REGISTRATION

TO: HOLIDAY INN I-80

NAME \_\_\_\_\_ DATE \_\_\_\_\_

ADDRESS \_\_\_\_\_ CITY \_\_\_\_\_

STATE/PROINCE \_\_\_\_\_ COUNTRY \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE (AREA CODE) \_\_\_\_\_

### CONVENTION RATES:

\_\_\_\_\_ 1 person (special) \$47.00

\_\_\_\_\_ 2 persons (double, standard) \$52.00

Arrival date \_\_\_\_\_ time \_\_\_\_\_ (check-in after 2pm)

Departure date \_\_\_\_\_ before 12:00 noon

DEPOSIT ENCLOSED \$ \_\_\_\_\_ credit card # \_\_\_\_\_  
MC BAC VISA AX DINERS (circle one)

RESERVATIONS WILL BE HELD ONLY UNTIL 6:00 p.m. unless accompanied by a deposit or credit card guarantee for last night's lodging.

.....  
MAIL THE ABOVE PORTION TO THE HOTEL AND KEEP THE LOWER SECTION FOR YOUR RECORDS.

HOTEL ADDRESS: Holiday Inn I-80, 411 S. Larkin Ave.  
Joliet IL 60436 ph 815-729-2000  
TOLL FREE FOR RESERVATIONS 1-800-HOLIDAY

ARRIVING BY HIGHWAY: Take Larkin Ave. exit going north from I-80. Entran from McDonough

ARRIVING BY AIR: O'Hare Airport, Chicago. Bolingbrook Express Limousine Inc. Call 815-727-5044. They require 24 hours notice.

QUESTIONS OR CONCERNS? phone Frank Miller 815-725-2020





CHORUS:

A			G#			E			G#		
C#	F		F#		C#		F# F#		G#		
A	A	C# C#	D	D	D	A	A	D	D	D	
E	E	G# G#	A	A	E	E			A		
C#	C#	F F	F#	F#	C#	C#			F#		
A	A	C# C#	D	D	D	A	A	A	D	D	

A c#7 D A D

One two three four, Some-times I

A			E			G			A		
F#	G#	F#	C#	C#		F#		F#		A	
E	D	A	A	A	A	D	D	D	D	D	D
		E	E	E	E	A	A	A	A	A	A
		C#	C#	C#	C#	F#	F#	F#	F#	F#	F#
A	A	A	A	A	A	D	D	D	D	D	D

D A A7 D D

wish there were more; Eins zwei

E			A			C#			B			
C#	C#		C#		B		Bb		Bb		G#	
A	A	A	A	A	D#	D#			E	E	E	E
E	E	E	E						B	B	B	B
C#	C#	C#	C#						G#	G#	G#	G#
A	A	A	A	A					E	E	E	E

A A b7 b7 E7 E7

drei veir I love the one that's near.

A			G#			E			G# A			
C#	F		F#		C#		F# F#		F# G# F#			
A	A	C# C#	D	D	D	A	A	D	D	D	E	D
E	E	G# G#	A	A	E	E	A					
C#	C#	F F	F#	F#	C#	C#	F#					
A	A	C# C#	D	D	D	A	A	A	D	D		

A c#7 D A D D

Yet nee sam see so say the heath-en Chi-

E			A			E			A G#		
C#	Eb Eb		F#		F#		C#		A#		
A	A	A	D	D	F#	D	A	A	F#	F#	
E	E	E	A				E		C#	C#	
C#	C#	C#	F#				C#		A#	A#	
A	A	A	D	D			A	A	F#	F#	

A A7 D D A F#7

nee, Fair girls be - reft, there will be left,

E			A			E			A		
D#	G#		C#		G#		C#		C#		
E	E	A	A	A	E		A	A	A	A	
		B	E	E	x B		E	E	E	E	
		G#	C#	C#			C#	C#	C#	C#	
E	E	A	A	A			A	A	A	A	

b7 E7 A E7 A A

One two and three. three.

Thank you to LOUIE KITCHEN and his mother for permission to print this song arrangement done by his father, KEN KITCHEN. On the front side is featured the picture of Bill Schmiedlin with his group as they played before a KDKA (Pittsburg) microphone. Bill worked on music arranging in his early days.

# One, Two, Three, Four.

(ELECTRIC-GUITAR)

ARRANGED BY  
KENNETH KITCHEN

Ⓢ

A	Ab	d	E
C#	C# F# G#	*D <sub>b</sub>	G#
A A	A A	E E E	E E E
E E	E	B B	B B
C# C#	C#	G# G#	G# G#
A A A	A A	E E E	E E E

Down by the stream, where I first

d	F#	G#	F#	C#	E	C#	D	C#
D	E	A A	A A	A#	F# F#	F#	F#	F#
		E E	E E		C# C#	C#	C#	
		C# C#	C# C#		A# A#	A#	A#	
		A A	A A		F# F#	F#	F#	

met Re - bec - - ca, Down by the

d.	d.	d.	B	B	C#	B
B	F#	D#	D#	G#	E E	E E
D	D				B B	B B
					G# G#	G# G#
					E E	E E

stream where the sun loves to shine.

A	Ab	d	E	d
C#	C# F# G#	*D <sub>b</sub>	G#	F# G#
A A	A A	E E E	E E E	D E
E E	E	B B	B B	
C# C#	C#	G# G#	G# G#	
A A A	A A	E E E	E E E	

Bright were the gar - - lands I wore for Re -

F#	E	C#	d.	C#	d.
C#	C#	A#	F#	F#	B
A A	A A	A#	F# F#	F#	D
E E	E E		C# C#		
C# C#	C# C#		A# A#		
A A A	A A A		F# F# F#		

bec - - ca, Bright were her eyes

d	F#	F#	G#	B	A	d.	H
D	D	E E E	E E	C#	A A	c#	a
		B B	B		E E	e	e
		G# G#	G#		C# C#	c#	c#
		E E E	E E		A A A	a	a

as they gazed in - to mine.

\* TIP THE STEEL ON THE 2ND. STRING



HU- LA GIRLS A SWAY- ING - 'NEATH

Guitar: 5 - - 1 | 1 - - 5 | 7 6 - - | 8 - - 7 -

Chords: G7 | Gm7 | C7

SUN SHINE AND THE SO LOVE - LY SKIES OF BLUE A -

Guitar: 8 8 8 - 8 8 | 9 9 9 - 1 | 4 5 - 3 - | 3 3 2 1 5

Chords: F | D7+ | G7 | SOFTLY

LO- HA MY HA- WA - II AND YOU - -

Guitar: 6 - 1 | 1 - 11 9 | 10 9 8 - 1

Chords: C7 | F - SOFTLY | D7 - FADE | F6

NOTE: THIS IS PLAYED  
 THUMB-FINGER-THUMB

When I wrote to the Tavares family for permission to print this music, I received two beautiful letters I would like to share with you. The first is from LYDIA TAVARES, widow of Ernest Tavares: "Mr. Ernest A. Tavares has been deceased since February 16th, 1986. He left many beautiful Hawaiian songs which he was about to publish. I hope to do something with them in the near future."

The second letter is from his brother; "He and I joined Harry Owens Royal Hawaiian orchestra in 1936, I on steel guitar and he on alto and baritone saxes, clarinet and flute. Ernest and I both settled permanently in Los Angeles in the early '40s. Ernest was a phenomenal musician and has played professionally the following: steel guitar, guitar, ukulele, string bass, electric bass, clarinet (any size), sax (any size), flute, piano, and organ. He also sang beautifully and was a fine arranger and song writer. At this point I would like to express my great appreciation of your (and Art's) efforts in behalf of the HSGA, and all the time and money that you have spent. Much aloha to you and Art, and may good health and happiness dog your footsteps..." FREDDIE TAVARES

Thank you both VERY MUCH for your kindness. It's times like this that make all the work worthwhile. I am glad we have the opportunity to remember the musical greatness of ERNEST TAVARES.