

HAWAIIAN STEEL GUITAR ASSOCIATION

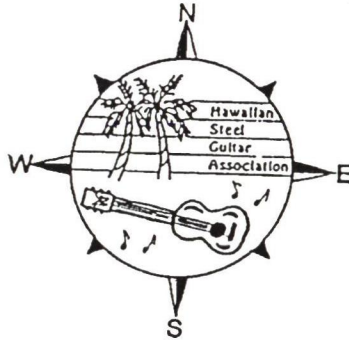
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HAWAIIAN STEEL GUITAR ASSOC.

H.S.G.A. QUARTERLY NEWSLETTER

JULAI, 1990

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"LANIKAI" - composed by Nancy Rittenband, arr. "A" high bass by L. Ruymar
"THE GIRL WITH THOSE NAUGHTY BROWN EYES" - composed by
George "Keoki" Lake, arr. C6th by L. Ruymar

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

MAIL AND PAYMENTS: Please address all mail to: LORENE RUYMAR, PO BOX 3156 BELLINGHAM WA 98227 or to: 2090 WEST 44TH AVE., VANCOUVER B.C. CANADA V6M 2E9. Please mail all payments in U.S. funds to: ARTHUR RUYMAR at the Bellingham address. Telephone 206-733-0234 in Bellingham, 604-263-8944 in Vancouver (answering machine after four rings). MEMBERSHIP \$20.00 U.S. ANNUALLY PAYABLE AFTER RECEIPT OF APRIL ISSUE.

Submissions for the next newsletter must be received either at the Bellingham or the Vancouver address on or before August 15, 1990.

THE TAU MOE STORY



On Saturday, May 12th, 1990, at the Bandstand show in Kapiolani Park, Tau Moe was named Honorary Member of HSGA. He and Rose played and sang with such strength and vitality, accompanied by Dorian and Lani, you couldn't help having the "cheeken skeen" we hear about. To tell you of Tau's accomplishments is no mean task. I will begin with Part 1 of his life story but first I want to be sure you are pronouncing his name correctly. It's "Tau" to rhyme with "now" and "Moe" as "Mo-ay".

THE TAU MOE FAMILY STORY

This was taken from an interview on the Hawaiian Heritage series, KCCN, in which Brickwood Galuteria talked to the four members of the Tau Moe family, Tau and Rose (the parents), Lani (their son) and Dorian (their daughter). In order to shorten the story, I will not use the question and answer format that was being used on the program. It was a very lively interview and it's hard to report on four people talking at the same time, so I'll put the story together this way:

This is the story of Tau and Rose Moe who entertained and travelled the world for 61 years of their amazing lives. Let's start at the beginning. Tau was born in Pago Pago, Samoa in 1909. His parents were missionaries of the Mormon faith. They dedicated their whole lives to their work, which means they did not have much money. Tau and his ten brothers and sisters attended the mission schools. Their father was very musical and organized the music program at the mission. They used to go from one little village in Samoa to another, living there and starting up a new church. The family would take leadership, form the choir, do the lessons. That's how Tau and his brothers became musically literate, being trained by their father. As you know, Polynesians have a gift, a natural ear for music, but it was unusual for them to be able to read and write music.

Tau was about 10 or 12 years of age when the family moved to Laie, Hawaii. At that time, in Honolulu, there was a French lady named Madame Claude Rivier who worked for a professor. She was very interested in Hawaiian and Polynesian music. In 1927 she opened her large home at 1136 S. King St. to the public, converting one end of one room to a stage and the adjoining three rooms as space for the audience. At that time, tourists came to Honolulu by ship. When a ship arrived in harbor,



TAU MOE IS NAMED HONORARY MEMBER OF H.S.G.A.

Madame Rivier would go there and bring the visitors to her place to be entertained. Tau was still in school in Laie. His uncle was employed in Madame Rivier's show as a dancer. She needed a guitar player, so the uncle recommended Tau and he got the job for \$2.00 a day. You can appreciate that in those days it was a long distance from Laie to Honolulu. Tau would attend school during the week, then travel to Honolulu to play the Friday and Saturday shows. He used to take the "sooky" rides but to save money he'd often walk.

The show was a mixture of Tahitian, Samoan, and Hawaiian music. Madame Rivier had lived in all those islands but liked Hawaii the best. She did the shows just to show the tourist how wonderfully

talented the Hawaiian race is. She was a very clever woman. She charged the tourist an admission fee and made a good profit, which she invested. Each evening she'd have between 60 and 100 people attending her show. To Tau and to the people in Laie, the \$2.00 a day he got was a lordly sum.

You could see a movie for 10 cents, buy a meal for 50 cents, the same meal that now costs \$17.00. For a young boy living in Laie, \$4.00 a week was a fortune! When he finished school, Tau had hoped to go to college. His poor missionary parents could not afford that, so his uncle got him a job with the telephone company in Honolulu. Through him Tau came to know all the old musicians like Isaac Kanai, the drummer for Johnny Noble.

When the Royal Hawaiian Hotel opened in 1927, the Johnny Noble band was playing inside and Tau's group of musicians did the opening show outside in the garden. The garden was not on the sea side, but at the front door. The show took place under the palm trees. There were 12 in the musical group: 5 women, 7 men. All had to be musicians, singers, and dancers. A musician in those days had to be very versatile. Tau was not playing steel guitar at the time. He played rhythm guitar. They played only 2 or 3 days at the Royal Hawaiian Hotel before Tau started on his travels.

How did Tau become a steel guitar player? He was fascinated with the sound of it, particularly with Moana Chimes. There was a music store called "Hawaii Sail" near by that played recorded music over a loudspeaker for passers by to enjoy. Tau (now paying his own living expenses in Honolulu) could not afford to buy the record but he could go stand in front of the music store every day and listen to Moana Chimes being played on a steel guitar. He would then go home and try to imitate the sound. He found out

who the steel guitarist was on the record. It was M. K. Moke. He had a studio just above the record shop.

Finally, Tau's uncle, who knew Mr. Moke, arranged for him to take lessons. Moke was a huge man with very big hands, but his touch on the steel guitar was very soft. Tau's uncle said the price per lesson was \$20.00. Tau was earning only \$3.50 a day, starting work at 6:00 am, going to 5:00 pm. My goodness, \$20.00 was outrageous! He took only one lesson. During that lesson Tau watched Mr. Moke very closely, his movements, his bar positions, his style, and his expression. He wrote out the song in numbers for Tau. Tau says the arrangement was that he was to pay the \$20.00 to his uncle who in turn would pay Moke. Tau found out later that his uncle was robbing him. The true price of lessons was much less. BUT!! Here's where cupid played a part. At that lesson, Tau met Rose who was also taking lessons on steel guitar from Mr. Moke. Their courtship days began that day. They played their steel guitars together very nicely. Hula Blues was the best. Rose was a singer with the Johnny Almeida band and had decided to become a steel player.

Rose was born in Kohala on the island of Hawaii. "Ka'ohu" was her father's name. They were a musical family, always singing, especially in church. When Rose's mother died, she and her two sisters came to live with their brother who was on the Honolulu police force. The three girls were singing and dancing in the Johnny Almeida show when Rose met Tau. Madame Rivier's troupe was ready to leave on December 28th, 1928, travelling by ship, to open the carnival in the Philippines. They wanted to have a Hawaiian girl on the tour. The plan was to tour the world. Tau asked Madame Rivier to take Rose along and she agreed. They were booked for January and February in the Philippines, after which they toured all over the Orient,

playing for governments as a goodwill group. Little did they know when they left Hawaii that they wouldn't return to live there for 60 years! (At this point, we'll leave you in suspense. Tune in next issue for another exciting episode in the life of Tau Moe!!) But first I must tell you two things I learned from Tau in a phone conversation today: You remember reading references to Pulu Moe as being the brother of Tau. Not

correct. He was a half-uncle, being a younger half-brother of Tau's father. You've seen pictures of the very beautiful Louisa who was married to Pulu? She was much younger than he. She is now in her 60's, married, living in Germany.

DAVID KELI'I - TO HALL OF FAME

DAVID KELII NAMED TO STEEL GUITAR HALL OF FAME

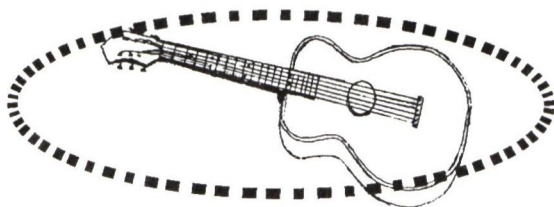
Yes, it's true! Many of us have a special love for the music of this great man and have wanted to see him recognized in a special way. Scotty has just informed me that his committee has approved this nomination, and the induction will take place at Scotty's convention at the Clarion Inn, St.Louis, this coming Labor Day weekend.

The cost of the bronze plaque is approximately \$1200, for which Scotty holds a fund-raising evening on the Wednesday night before his convention opens. He's only done that for the past three years. Prior to that, Scotty and Tom Bradshaw personally funded the Hall of Fame except for a small amount of donations they received. It is not proper for us to say that we would like to donate specifically to the David Kelii plaque, because the Hall of Fame is not run that way. An induction to the Hall of Fame cannot be bought, it is an honor that is awarded to someone who has served in an outstanding way the "cause" of steel guitar. HSGA did donate \$100 to the Hall of Fame fund in 1986 as a "thank you" to Scotty for the enormous help he gave us in organizing and funding our first annual convention. We think NOW would be a good time to ask you to support the Steel Guitar Hall of Fame by donating to it. Scotty sets up a Hall of Fame information booth at his conven-

tion and recognizes donors there by publishing their names on a list.

If you are happy about David Kelii's being honored in this way, please make your check payable to the "Steel Guitar Hall of Fame" and mail it to Scotty at 9535 Midland Blvd., St.Louis MO 63114 phone 314-427-7794. Please indicate in LARGE LETTERING (so Scotty doesn't miss it) that you are a member of HSGA. Scotty will keep a list and advise me. I'll publish a list of donors in the next issue of the newsletter. AND, that's not all the good news - the Hall of Fame is a registered charity. Your donation is tax deductible!!! I think our objective should be to donate \$1200. That figure just sounds "right" to me.

Special late news flash! Jerry says he'll kick off the fund-raiser with a \$350 donation!! Now, all you dedicated David Kelii fans, let's see you match that.



WAIKIKI - KONA SHOWS

I've got to tell you a bit of the news from Hawaii and how these two shows went. Even though it was not a convention year, we had a fair number of HSGA people supporting us. The Queen Kapiolani is still as grand as ever. The re-decorating is far from finished and the elevators behaved like mules - some times you just COULDN'T make them go!

John Auna, our representative in the Hawaiian islands, did a SUPERB job of organizing his show at the Kona Hilton. The Hilton, first of all, is a very beautiful hotel, right on the shore with acres of gorgeous gardens. As we watched the show,

we could gaze at the pounding surf and the circling sea birds. What a perfect mood location! I begin to think of John as a miracle worker or something. He had advertised the show very well in the local community, and invited the Kona Kupunas, the Kona Senior Citizens, the Hawaiian Civic Club of Kona, the Hawaii Hotel Association, and the general public. The Association for Hawaiian Music was represented by Charles Bud Dant, with some of the members of the Hulihee Palace Band attending, too.

The show started on Hawaiian time (one hour late) but the intermission and finale were EXACTLY on time. Sheesh!! That man should be heading up this whole organization. After a welcome address and invocation



ON STAGE AT THE KONA HILTON

by John, the *OLI* was chanted by the same kupuna who will be coming to Joliet, Ulalia Berman. The performers were: Charles Nosaka from Hilo, Leona Murphy (student of John's) from Kona, Martin Walker of Puna, Kamaka Tom of Honolulu, and Merle Kekuku of Honolulu, then Ken Wallace of Hilo, and Keoki Lake of Edmonton.

During intermission, Leigh Triggs' new composition "The Colors of Kona" was introduced. It was sung by John's brother, Glen Keamo Auna, with John playing steel unaccompanied by rhythm instruments. Very effective!!

After lunch, the show resumed with Art and myself doing our usual take-turns-on-steel routine, then the great crowd-pleaser Bob Brozman dazzled and sizzled, followed by John Auna with a number of special guests performing their solos, and a tribute to the late **David "D" Kanakaokai Kama** who passed away April 22, 1990. He was a beautiful steel guitarist, played in John's show last May, and he will be mourned by all of us who love the music he played. His family joined in the musical tribute in his memory.



WELCOME TO H.S.G.A.,
STEEL GUITARIST CHARLES NOSAKA

Now, hop a plane with us to take in the bandstand show in Kapiolani Park. Frank and Donna Miller opened the show. Steel guitarists who played (not listed in order of playing) were: Kamaka Tom, Alan Akaka, Jake Holck, Sol K. Bright and Jimmy Papa, Ed Mayer, Harold Hakuole, Walter Mo'okini, Henry Kaleialoha Allen from Maui, George Keoki Lake, the Tau Moe family, Bob Brozman, Fred and Jan-Joy Barnett, Merle Kekuku, Rudolph Barten from West Germany, and John Auna. I always say Alan is playing better than ever. Well, that still holds true. Sol Bright

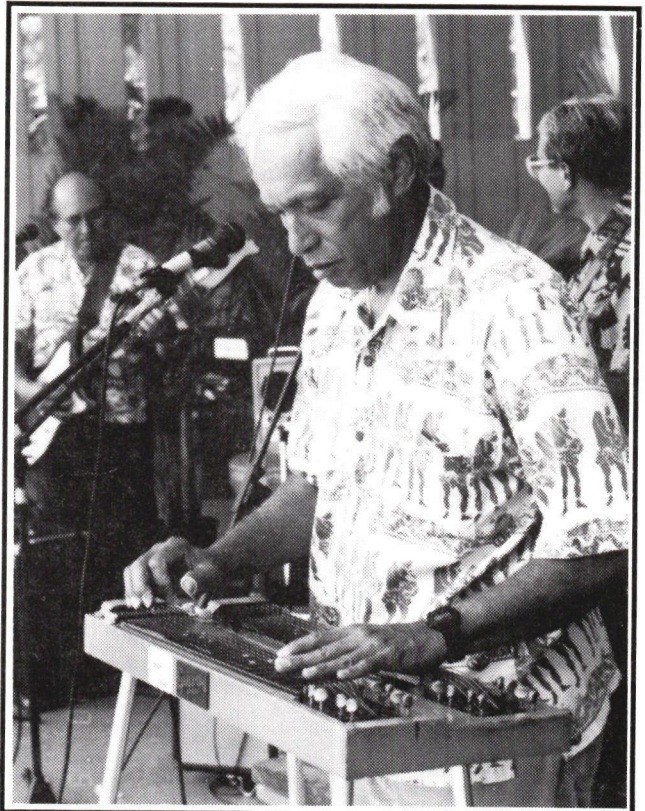
looked radiant with good health and energy. I don't know how he does it! He danced the Hawaiian Cowboy with the energy of an 18-year-old, but you'd have to reverse those figures to find out how old he actually is. Jimmy Papa is still the master of falsetto. Rudolf Barten played a 10-string single-neck steel guitar and used his own tape recorded back-up. He demonstrated beautifully how this instrument has adapted to the different cultures of the world. His playing style is more crisp and zither-like. It is the style in demand in West Germany, connected with dance band work. Rudolf is apologetic about



MARTEN WALKER WITH ACOUSTIC GUITAR

not sounding "Hawaiian" but it is a fact that were he to spend years in perfecting the Hawaiian-sounding technique, he'd be out of a job as a musician in West Germany. No apologies, Rudolf! You're an excellent steel guitarist and a flower garden would be very boring if it contained only one kind of flower.

Two reporters followed us to get the story on both island events - from American Airlines in-flight magazine, and Guide Magazine. Local reporters and photographers covered both shows. A camera crew flew in from California to wrap up the film "The Tau Moe Story" (being produced by Bob Brozman), with shots of the family's performance on stage and the presenting of the leis for the naming of Tau Moe as an honorary of this club. Incidentally, the film is finished but not edited. It can't be



HAROLD HAKUOLE PLAYS STEEL, BANDSTAND, WAIKIKI

shown until more money is raised to do the finishing. It turned out to be longer than first expected.

The rhythm back-up crew was smooth as silk, I'm sure you've heard of them?? Randy Oness, Alec Among, Harold Hakuole, all superb musicians. The show was organized and M.C.'d by George "Keoki" Lake and by Merle Kekuku. You did a great job, boys!

The night before the show, Sig Vogel picked up on an item in the Star Bulletin that the League of Women Voters would take over the Bandstand next day. We were planning to start our show at 10:00 am, but the newspaper said, "Beginning 9:30 am people will be welcomed to take to the Kapiolani Park bandstand and speak their minds....if those in the audience feel free to



*JIMMY PAPA
FALSETTO SINGER SUPERB*

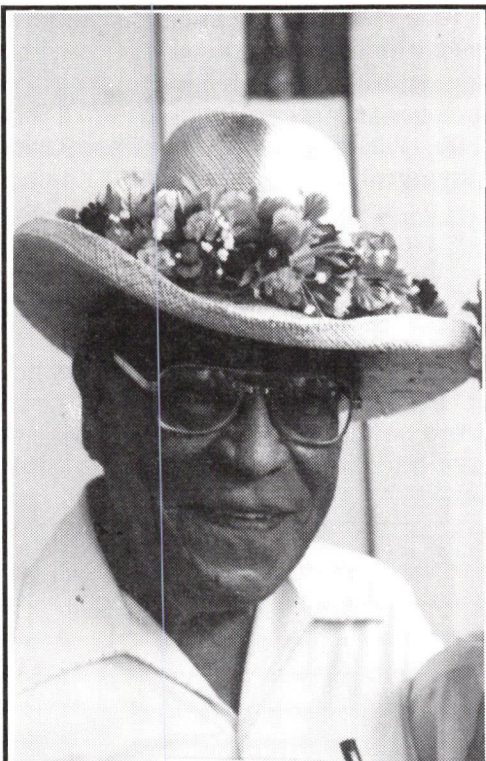


*ED MAYER
PLAYING STEEL IN BANDSTAND SHOW*

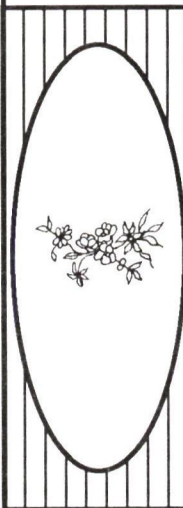
shout back if they disagree, things could get interesting." With great trepidation we approached the bandstand next morning wondering whether our equipment would be smashed in the melee. Well, there they were with all their signs and posters but they were more charming than militant. They just sort of hung around the place with no apparent organization. We were wondering how to get them out of the area peacefully so we could start the show. (Did I warn you that this was going to be another "John Auna, the miracle worker" story?) Before long we could see John making friends with them with his charming ho'omalimali, and

lining them up across the front of the stage so the audience could read all their signs. Next, John was at the microphone giving them their "march-off" instructions and the whole group disappeared down Kalakaua Street. Is no beeg t'ing, right, Bra?





*SOL BRIGHT SANG AND DANCED
THE HAW'N COWBOY*



*WALTER MO'OKINI,
BANDSTAND SHOW*

CONVENTIONS & GET-TOGETHERS

JOLIET CONVENTION AUGUST 23, 24, 25

Have you sent in your registration forms yet? The Holiday Inn has its welcome mat out already and **Frank and Donna (ph 815-725-2020)** are waiting to hear from you. If you're arriving by air, don't forget to call the Bolingbrook Express Limousine (815-727-5044) 24 hours in advance. They'll pick you up at the airport and deliver you to the Holiday Inn in Joliet. The trip takes about a half an hour. It's not a bad price. I don't know what's happened to the Swallow Shuttle, when I try their 800 line I get a "DISCONNECTED" message. So do phone the limousine number

and get an exact pick-up location arranged with them. Chances are great that you'll find other club members sharing it with you.

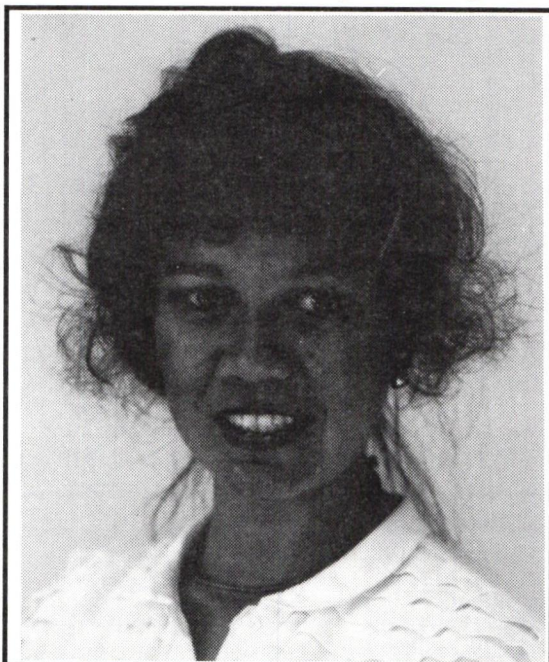
Remember to bring along any difficult music you'd like help with. We can also offer to supply back-up people who will record the rhythm track for the songs you are working on. Just bring the written score of the music you'd like to have back-up for, your blank tapes and tape recorder. Tell the ladies at the HSGA registration desk that you would like to have back-up tapes made, and we'll see what we can do for you.



musical. "Take the Ho-Hum out of your Strum", I calls it. Bring your uke.

Our **three** kupunas who are coming with John Auna are **Ulu Vissen**, **Amy Frietas** and **Ulalia Berman**, (daughter of songwriter Ernest Kaai) all of Kona, all musicians and experts in Hawaiiiana. These ladies, plus John, our guest star **Alan Akaka**, and many others with the spirit of aloha in their hearts will bring Hawaii to Illinois FOR SURE!

Duke Kaleolani Ching has just written to say he'll be there if his bookings allow. What great news! **Ed Maunakea** is checking his bookings to see if he can squeeze a trip to Joliet in somewhere. **Ken McClary** says he's been hitting the strings hard



Also, if there are novice steel guitarists who would like to be heard but don't feel ready for the convention stage, let us know and we'll arrange an amateur hour in the evening.

During the evening of Wednesday, Aug. 22nd we'd like to firm up the playing schedule for the three days. If you can't be there that night, let Frank and Donna know ahead of time what your preferences are. Tickets for the luau must be sold that night as well, so the hotel staff has adequate time to prepare. If you can't be there that night, let Frank and Donna know in advance how many tickets you will need.

Beau Sterling and Kamaka Tom will join forces to present to us the many different strums that can be used on ukulele to make it more interesting, more

ULU VISSSEN OF KONA, COMING TO JOLIET ALONG WITH ULALIA BERMAN, AMY FRIETAS, AND JOHN AUNA. ULU IS A SINGER AND DANCER, ALSO PLAYS UKULELE, BASS, AND GUITAR. SHE IS AN APPRENTICE STEEL GUITAR PLAYER

with one noble purpose - to play steel on the program in Joliet. "Ho'omaika'i" to you, Ken! and if **Paul Fattaruso** doesn't play steel on stage after the superlative job he did on tape recording, he'll have to hide out somewhere because Frank Miller's posse will be after him. We just received a lovely letter from **Dr. Pentti Airene** of Vaasa, Finland who says he will meet us all in Joliet. Here's a wonderful example of the unifying force a club like ours has - bringing together people from all over the world who share a common love. Pentti is building a new steel guitar which he hopes to bring along. It will be both acoustic and electric, quite large. His concern is whether or not he will be able to take it on the plane. Dr. Airene is a friend of **Onni Gideon** and reports that our favorite Finnish steel guitarist underwent major surgery recently but is now doing

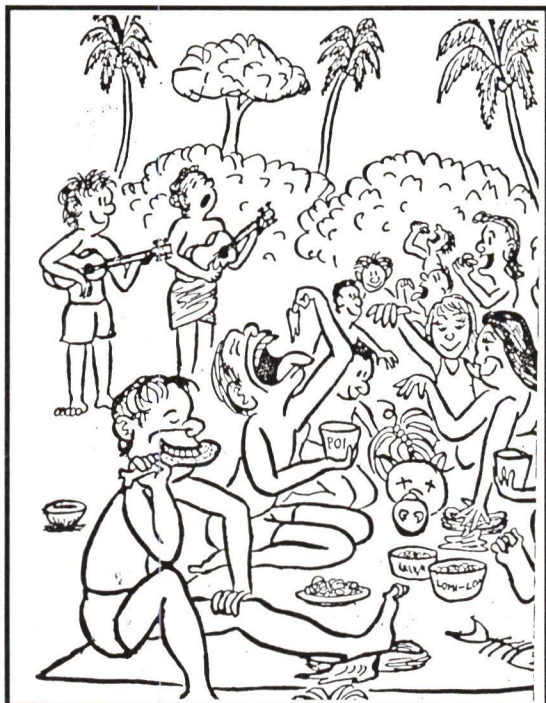
well. We send our love and our best wishes for your recovery, Onni.

Thomas Malm will be on his way home to Sweden at that time. **Vic and Nancy Rittenband** are trying to make travel connection with him and bring him to Joliet.

Kamaka Tom will fly all the way from Hawaii to be with us in Joliet. Hurray!! What good news, and we hear rumblings that other notables from Hawaii may be there but we can't say a word because it may not happen. **At least four - maybe six of them, but I cannot say a word because it's only about 90% for sure. Aren't secrets a burden !!??!**

HAWAIIAN CONVENTION, MAY 1991

It's all set. Start saving up your puka shells. If you can make it a three week trip, that would be best. You'd be there for **May 1st** which is May Day or Lei Day in Hawaii. Our Queen Kapiolani Hotel is just across the street from the Kapiolani Park where it all happens. Also, there's a chance the Ho'olaule'a might be revived. We have three Hawaiian steel guitarists who are taking a good look at the possibilities. If they did, it would be either **Sat. or Sun., May 4th or 5th**. We would hold the three days of playing on stage in the Akala Room at the Queen Kapiolani Hotel, on **Tue., Wed., and Thu., May 7, 8, and 9**. We'd take Friday off, then run the Bandstand show in the park on **Sat. May 11th**, then **move to Kona on the big island of Hawaii on Sun. May 12th**. We're talking to different airlines now, trying to arrange group rates on the flight to Kona. The hotel in Kona is not chosen yet but we're keeping an eye on the budget, trying to keep room rates down and negotiate car rentals in the deal. More on that later. While in Kona there'll be lots of time to explore the island, and club events will be more casual. John Auna will be our organizer and he has great ideas. Our main theme will be to meet the steel guitar players and the people of the big island and have fun, enjoying our beautiful music at every event.



THE LUAU IN JOLIET
WILL BE FIRST-CLASS

VANCOUVER AREA GET-TOGETHER is still "go", July 8 from 1:00-5:00 pm, Maple Ridge Legion #88, 12101- 224th St., Maple Ridge, in downtown Haney. No charge. Bring your friends.

RALPH KOLSIANA

Do you remember the story of Kale Kaleialii which we covered over a year ago? He'd been a steel guitarist and performer on all sorts of unique instruments in the vaudeville circuit. In his story he referred often to his good friend and fellow steel guitarist, Ralph Kolsiana. Ralph has been a member of HSGA for over a year now. His story is even more fascinating than Kale's. Don't miss a word of it.

RALPH KOLSIANA'S STORY

I am of Dutch, Brazilian, and Peruvian extraction, born in Oahu HI 1912, therefore Hawaiian by birth. We moved to Philadelphia when I was 6 years old, but even there I was raised in the Hawaiian tradition. All my young adult life was among the Hawaiians living in the area. There were large settlements of Hawaiians in Pennsylvania, also around Atlantic City, Cleveland, and Chicago. I am one of the original members of the first Polynesian club in Southern California. It was called the "Polynesian Society of Los Angeles". Its members were some of the most popular stars of the day in the Polynesian field, including **Joe Keawe** of the famous Keawe family, **Johnny K. Bright**, brother of Sol K. Bright, and **Duke Kahanamoku**. The first president of the club was the famous bandleader and Hawaiian club owner, a "**Mr. Gary Spears**", well known in Hawaiian circles in the late 40's and 50's, with **Geo Piltz** as vice president. The famous **Telu Mansfield** was secretary and head of entertainment. Joe Keawe became president in later years, as did Johnny Bright.

My father, **Walter E. Kolsiana**, was a graduate of the University of Pennsylvania in graphic arts and music. He started his music career by

playing clarinet, flute, bassoon, and oboe with the great **John Phillips Sousa** and I can remember attending many a rehearsal on Sunday afternoon at Rittenhouse Square, also known as Independence Hall, where the Declaration of Independence was signed. My father was on the road with the band for a number of years, travelling the world over.

In the meantime, brother John and I were growing up in Philadelphia with my mother and grandmother. John and I were both interested in stringed instruments and when my dad returned from his last tour with Sousa, he introduced us to one of his closest friends. He was an old time musician and great steel guitar player who was also the director and main teacher at the "Royal Hawaiian Studio of Music" in downtown Philadelphia. His name was **Jimmy Kahanalopua**, and his style was similar to Sol Hoopii's. Jimmy became my teacher and his guitarist, **Henry Kamanuwai**, taught my brother guitar. We soon became proficient enough to play professionally in and around the area which included Ohio and as far as New York, Indiana, and Chicago.

BACK ROW LEFT: NICK ORES, THE MANAGER, J. ORTEGA GUITAR, CHIEF M. REID BASS, RALPH KOLSIANA DOUBLE RICK., SAM KAPUNI GUITAR, JOHNNY K. BRIGHT VOCALIST AND DANCER

FRONT ROW LEFT: DANCERS MELONE, ELANA, KU-U LEI, CHIEF LETULI, LEI NA ALA REID, NAPUA STEVENS, AND DAISY

THE CORAL ISLANDERS

1954



Maipua
Moses
Cherif
Rivulei
Elana

Samuli K. Zimoth
Johnny K. Zimoth

Cherif Letuli
Leinaala Reid
Napua Stevens
Daisy

THE 'CORAL ISLANDERS'
1954

All of this happened in the early thirties. Pretty soon we received a call through Jimmy at the studio, for the two of us and Henry Kamanuwai, Jimmy's guitarist who had joined us in Ohio, to work 6 days a week at **The Steel Pier** in Atlantic City and join "**Aldridge's Steel Pier Hawaiians**" which was quite a large group. The director of the group was Mr. Charles Aldridge who was a German of the old school. His wife was **Loki (Rose) Kalima** of the famous "Kalima Brothers" family. Loki, besides being the director, was the featured dancer, vocalist, and ukuleleist. My brother, Johnny Kolsiana, was guitarist and vocalist. Loki's brother **Bill Kalima** played bass. **Clement Akana** was guitarist, vocalist, and relief bass player. **Pete Kaweikiu** played bass and was a classical style vocalist, and **Don Ferera** (Portuguese Hawaiian, born in Rhode Island) was guitarist and vocalist. I played steel.

That completed the evening group. There was also a matinee group consisting of a **Joe Lopes** on steel and vocals, **Johnny Watson** (an English-Hawaiian boy) on bass and bass vocals, and **Ben Kaai** on guitar with his wife **Lucy Kealoha** on ukulele, with **David Na'ole** classical voice and guitar. David Na'ole was also a fine steel guitarist. Loki Kalima's brother Bill was among the first of the Hawaiian boys from "The Pier" gang to enlist at the outbreak of WW II and his ship was torpedoed three days out. He was lost at sea.

At that time the show consisted of the most popular dancers of the day, the **Mansfield Sisters (Lulu, Telu, and Luka)**, and there was also a Samoan dancer, Siva Siva style, **Tutasi Salima** and a **Chief Satini**, with knife dancers **Chief Kuka Tuitama and Chief Bob Ross**. Chiefs Tuitama and Ross had at one time been Jack Dempsey's sparring partners when he was in training, in his prime.

Chief Satini has passed on, I don't know about Chief Ross, but Chief Tuitama is still living here in L.A. He is about 89 years old and usually plays the part of an Indian Chief in movies. Chief Satini was the first to play the part of a "genie" who came out of a bottle as smoke in one of the old Warner Brothers movies. The title escapes me at this time. I still have one of the original "stills" showing him and **Ward Bond** from an old flick. It shows Satini dressed almost as he appeared in the "genie" picture.

There was also a big water show in the back end of The Pier, featuring a Tahitian girl whose name now escapes me. She jumped off the 85-foot diving board on the back of a beautiful white horse.

ED: Ralph's story will take another two issues, I believe. It's so fascinating, it's hard to find a "stopping place", and I'm anxious for you to hear the best part. Like the soap opera, you'll have to tune in next time, same station.

PROMOTING KĪKA KĪLA

(STEEL GUITAR)

I think the most heart-warming information I picked up in Waikiki was Fred Barnett's answer to my question, "Considering all the work we've done so far in promoting steel guitar in Oahu, can you see any improvement in the situation?" Fred's reply was quite positive. Steel guitar players ARE being booked more frequently than in the past. Their group, the Wiki Waki Woo,

has all the bookings they can handle. A video they made is being played on a local TV station over and over again so often that it's become embarrassing to Fred.

Jess Montgomery of Kauai writes, "I'm thrilled to say that this year's membership fees are being paid with my first check earned playing steel

guitar! ... I owe it all to the enthusiasm generated last May at the Honolulu convention. Thanks a lot." Yeah, team!

THE CAUSE OF THE HAWAIIAN STEEL GUITAR was given more publicity in an article which appeared in the March 1990 issue of "Voice of Hawaii" They very kindly printed my whole article on their front page, with nothing deleted. They have a huge circulation, so we should begin hearing from some of their readers soon. I think we've been very successful in reaching Hawaii-minded people in the many articles we've had printed in Hawaiian magazines. Our next target will be more difficult. I think we have to get to the travelling public now - the tourists who have \$\$\$\$ power in Hawaii.

I can see two ways to do that. One is to write to travel agencies who run guided tours of the Hawaiian Islands. They have much influence with the hotels and restaurants they take their tour groups to. Most people who pay the high cost of guided tours are senior citizens. They're the people who love the softer gentler Hawaiian style of music. If any of you can give me names and addresses of tour companies who do tours in Hawaii, I'll guarantee you I'll send them not only one but several persuasive letters. They could do their clients a huge favor by bargaining with the hotels and restaurants for traditional Hawaiian style entertainment throughout the tour.

The second: Send me the names and addresses of publications and clubs who mail information to senior citizens. Newly retired seniors are the ones who travel the most and would prefer "our kind" of music. I guarantee you I'll send them articles to print, encouraging seniors "WHEN IN HAWAII COMPLIMENT WHEN YOU HEAR GOOD TRADITIONAL HAWAIIAN MUSIC BEING PLAYED, COMPLAIN IF YOU DON'T." Every little bit helps.

THE INTERNATIONAL MUSICIAN ran a great article in their March 1990 issue, written by Eric Madis of Seattle WA, telling the story of the history and development of Hawaiian music. MANY letters have reached our post box since that article hit the mail boxes. Most expressed joy that finally some attention had been given to our kind of music. Eric did a great job of gathering information and reporting it in an interesting and informative way. We will ask for permission to reproduce the article for you in one of our newsletters. The article brought us many inquiries about membership in HSGA. These letters prove that there are many steel guitarists "out there" who feel they are all alone and their instrument forgotten. They express such happy disbelief to hear that there actually is an association and there actually are others who still play the Hawaiian steel guitar. A high percentage of interest is coming from California, where there is a large Hawaiian community. I think we'll have to move further in that direction.

THE MAYOR'S OFFICE, HONOLULU is sponsoring another steel guitar concert in September, 1990. Kamaka Tom will be organizing that event. You probably remember that Kamaka Tom is the music instructor at Kamehameha Schools where steel guitar has been put on the curriculum. He tells us of two students who are showing much promise: B.J. Lanakila Medeiros, and Peter Konohia, ages 14 and 17. BJ is a ninth grader and a native of Hana, Maui. Tom has high hopes for both boys. Please keep us advised about their progress, Tom, and maybe send along a picture of them with their guitars?? We'd like to follow their progress.

HAWAIIAN AIR - As you know, the airlines are constantly being bombarded with letters from this office to the effect that they ought to have Hawaiian music on their listening station, and they should play it over the PA system when the plane has landed and passengers are waiting to disembark. Well, we flew Hawaiian Air from

Seattle to Honolulu. There was Hawaiian music listed in the in-flight magazine, but none to be heard on the listening station, also no music at all played on landing in Honolulu. It was a disappointment they were going to hear about from me. BUT, on the way home the listening station DID have Hawaiian music and when we landed in Seattle, loud and clear over the PA system came the sweet sounds of steel guitar and a voice that sounded familiar. It was none other than our new board member, Victor Rittenband, singing his own composition KALIUWA'A FALLS, backed by George "Keoki" Lake on steel guitar. Congratulations, Victor and George!! And a thank-you letter has already been sent to Hawaiian Air.

Aikanes, if any of you fly to Hawaii on an airline that ignores island music, please send me the address of their head office and the name of someone important. The dates of your flight would help, too. I'll geev 'em!

STEEL GUITAR WAS HEARD IN THE MONARCH ROOM, ROYAL HAWAIIAN HOTEL.

Last year we heard laukea Bright playing the opening number on steel guitar in a musical production. This year, the show was "Island Legends", a House of I production. The show had live music except for ONE number that was

tape recorded. That number was by the Pandanus Club and the steel guitarist was Michael Koanui. What a thrill it was to hear! The general manager of the hotel received my congratulatory letter, with copy to Keith and Carmen Haugen. The Haugens entertain in the Mai Tai bar at the Royal Hawaiian and have been campaigning for a larger budget so they can include steel guitar with their show. Maybe my letter will help. Last year I wrote to Tihati Productions to thank them for including the steel stylings of laukea Bright and I did receive a very appreciative letter. The power of the pen. Never underestimate it.

Since writing this, I've received a phone call from the manager of the Royal Hawaiian Hotel, responding to my letter. I suggested that since May is observed by the Royal Hawaiian Shopping Centre as the Month of Music, they should employ groups **with steel guitar** on their outdoor stages next May when our convention group is in town. Yes, they like the idea and I will supply them with names and phone numbers of all the steel players in Waikiki that I have listed in my computer. From that, they should be well supplied with steel guitar music. All that from JUST ONE LETTER. I find, too, that COMPLIMENTING letters get results far better than letters of COMPLAINT.

KĪKA KILA (STEEL GUITAR)

JAMMING - HOW TO JOIN IN AND ENJOY

-by George "Keoki" Lake

"Everyone loves a jam session, right? Of course! It's a time for musicians to get together and have a lot of fun in an informal setting. To participate as a soloist or as part of the rhythm section offers us the opportunity to expand our musical ideas and technical abilities, often to our own amazement!

Jam sessions involving brass instruments (such as trumpet, trombone) as found in jazz ensembles, particularly Dixieland, offer a great deal of freedom to the instrumentalists. Normally the melodic lines will not clash with one another providing each player does not stray too far from the chordal progression of the song. However, jamming with steel guitars is an art in itself. One steel player poses no problem, but two or more can create havoc if a few rules are not observed.

First, it is tremendously important that each steel guitarist knows thoroughly the chordal sequence of the song. This is elementary but so often ignored! Second, whenever two or more steel guitarists get together certain points of courtesy should be observed. Try to break the session into 8 or 16-bar solos, giving each steel player an opportunity to play his or her ideas without interruption. Nothing sounds worse than an individual who doesn't know when to quit and let someone else have a chance. In conversation, it's called diarrhea of the mouth - not knowing when to stop talking. Jamming is much like conversation. Musical ideas are bounced around much as topics are when speaking. Each is given a turn to have his or her "say". When two (or heaven forbid, three or more) steel guitarists get into a jam session, all pandemonium usually breaks loose! It is not an enjoyable session for the participants generally, and is certainly not enjoyable to those listening. At most, two steel players sound best, each complimenting the other. Better still, one should not play at all while the other is being featured.

Third, if you must play along with another steel guitarist, be courteous and stay out of the musical range of the soloist. If guitarist #1 is playing a chorus in the high or mid-range of the instrument, #2 should compliment by playing as low as possible and preferably sustaining a proper chord instead of single notes. Fourth, know your limitations. If you find yourself among the "cream of the crop" you would do yourself and those listening a great favour by listening and learning what these experts are doing rather than ruining the session by incompetence on your part. Many professionals will never deny anyone the opportunity to sit in. However, like swimming, it is wise never to go beyond your depth. Like art, it is the difference between a Rembrandt and a paint-by-number.

Last, stay in meter. A 16-bar phrase is just that, 16 bars. Not 17 or 15!! This goes back to an

earlier point of knowing the song. You should also have a thorough knowledge of chords and of your instrument. Not too many of us have that perfect ear which requires no knowledge of music. Only the very fortunate are blessed in this manner. So, next time you are invited to jam, be knowledgeable. Play in tune and be courteous. You'll have fun and everyone listening will have an enjoyable experience."

Thanks for another good article, George. O.K., everyone - space is reserved for rebuttals in the October issue. Please be witty if you can't be wise.

ROY JENKINS of Dorset, England asks that we give some help to members who wish to make their own instruments. Example: scale length, fret distances, units. Can anyone write an article for the next newsletter to answer this need? Please do. Don't worry about punctuation, spelling, etc. I've got the repair kit right beside the computer.

QUOTE FROM DIZZIE GILLESPIE: "It took me all my life to learn when NOT to play."

WHAT TO DO DURING THE BLACK-OUT - by me

In the last issue I told you that Art and I would be playing in a big show (75 dancers) along with another band, for the Save The Children Fund. Well, we always come to several sections in the show where the stage is to be completely blacked out. That's usually in a Maori dance scene where the poi balls are being used. The poi balls and parts of the costumes are covered in a paint which reflects ultra-violet light, giving an exciting visual effect to the audience. You've probably seen it done. Well, the first time that happened to us, we'd had no warning and there I was with the reading light on over my music rack!! There was no way I could turn off the light because I had to read the score and how can you play steel if you can't see the frets? When Kalaya does a

show like that, we have to play note-for-note exactly as the tape recordings that the dancers have been training to. That's because there are lots of little *keikis* (children) on the stage and we have only one rehearsal with them. So, no surprises allowed for the dancers.

Since then, knowing there would be a black-out scene for sure, we've struggled with different types of black construction paper tents that cut out much of the light but still spoiled the effect. I've seen Jimmy Hawton's invention - he has built a lighting system underneath his fretboard (inside his guitar) so that the frets light up and he can see where he's moving his bar. And it seems to me that Beau Sterling has a lighted airport

runway of some sort going down his fretboard too. Well, we're no electrical geniuses, but I'm proud to say we solved the problem in the simplest way! We found our answer in a children's hobby store - you know, model airplanes, home made Hallowe'en costumes, etc. They had strips of paper painted with the same phosphorescent paint that used to be on the hands of clocks.. We just Scotch taped a strip at frets 3, 5, 7 and 12, and that was it! As long as the strips had been charged up with light in advance, they would glow beautifully through the darkened dance numbers. I pass that on to you for what it's worth. Now you know what to do during the black-out.

KĪKA KĪLA KĀLĀ KULA
(SCHOLARSHIP FUND)

STATEMENT OF SCHOLARSHIP FUND TO DATE:

Balance in Bellingham account as of April newsletter	\$ 122.31	
Donated straight to Jerry by Jimmy Hawton, proceeds of raffle at Napa show		\$ 300.00
<u>Donations:</u>		
\$ 50.00 Chapman, Larry	8.00 Ho'olaule'a tapes sold	
10.00 Dinoh, Tomi	5.00 Hopkins, Mildred	
20.00 Endaya, Bernie	5.00 Kolsiana, Ralph	
15.00 Gallagher, J.T.	10.00 Pitman, Donald	
10.00 Haanio, Ben	25.00 Rittenband, Nancy	
10.00 Hazelberg, Doug	20.00 Weaver, Paul	
20.00 Hildebrandt, John	\$ 208.00 TOTAL	208.00
Total funds rec'd in Bellingham account		\$330.31
Check sent to Jerry June 6, 1990		<u>300.00</u> <u>300.00</u>
<u>Balance remaining in Bellingham account</u>		<u>\$ 30.31</u>
<u>Amount received by Jerry:</u>		<u>\$ 600.00</u>

Jerry reports that he has taken on two new students, Brian Lafferty and Eric Kinilaul, both of whom show promise. Kekai Kahalepuna should be home from university for the summer and back at his steel guitar studies. Anela Kahiamoe was put on the scholarship fund for his remaining lessons. Timmy Mitchell continues to do well.

For those who were asking, Jerry does not pay a student's lessons from the scholarship fund until that student has proven himself to be a diligent, hard-working, dedicated young steel guitarist. Jerry gives more credit to one who is willing to work hard than to one who appears gifted but may not have the strong desire to

work for it. Jerry also does not take "older" people as students. He puts all his teaching time into developing Hawaiian youngsters, because that's where the future is. Older musicians are usually very keen and enthusiastic at the start but prove to be inflexible when it comes to the reality of breaking old habits. The scholarship fund is in very good shape right now, thanks to the generosity of our members, as listed on the last page..

PORCELAIN CENTENNIAL HULA DOLL The idea is starting to catch on and people are beginning to order. Gladys Warburton, editor of PMDA was the lucky lady to receive serial number #001. Dolls are selling at the Franklyn Mint for \$150 that don't look as good as these. They come in two sizes, a 6-inch doll for \$35.00 and a 10-inch doll for \$40.00. Add \$3.50 for shipping charges. For every doll ordered, the scholarship fund gets \$5.00. Order from DelKruzan, 239W. Fisk St., Box 451, Macomb IL 61455

STEEL GUITAR EUROPE



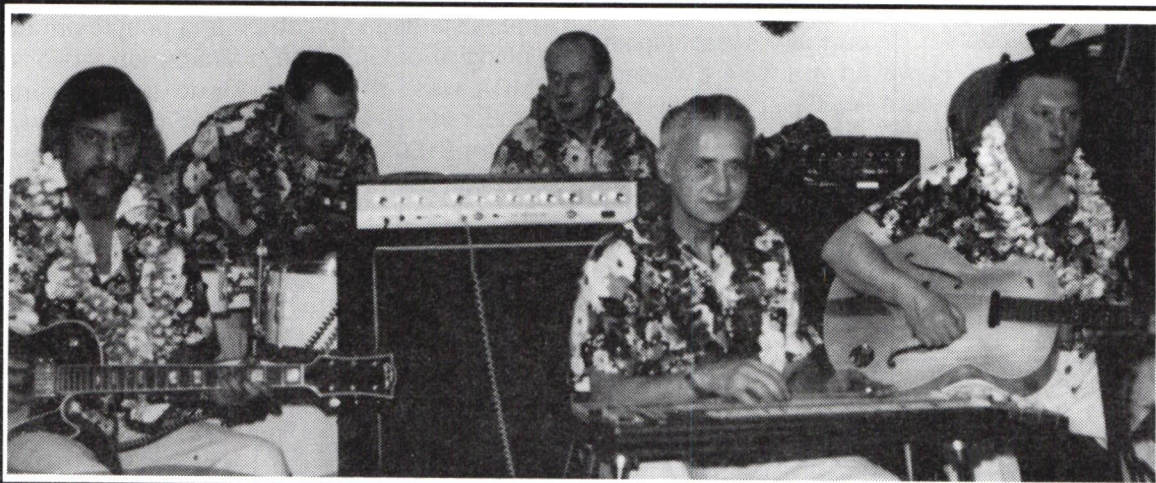
CHARLES KOHLHOFF of Middlesex, England, was the steel guitar player and leader of the group "The Pearl Hawaiians". His story, told in his own words, is as follows:

"I am an Anglo-Indian, born in India. From the age of 12 (I am now 72) my whole system was very strongly injected with the recordings of Sol Hoopii, Andy Iona, the McIntire brothers, Johnny Pineapple, Sam Koki, and many many more. In Bombay, Hawaiian music was very very popular. In my home town of Byculla, a small area of a couple of miles, there were about 6 Hawaiian groups, plus many other lap steel players. Even small children of 10 and 12 loved it. I've often heard small children asking their parents to buy them a Hawaiian guitar for Christmas or their birthday as they wanted to learn to play like Uncle Sol (Hoopii). Even in Singapore it was very popular with many many people. In Bombay there were places where they were teaching hula dancing. Records of Sol Hoopii, Andy Iona, and many were very easy to get in record shops. I had hundreds of them.

Then the bright sunny blue skies of Bombay in 1939 were suddenly darkened by the news of war. All the Hawaiian talk of what tuning you

use, what's your fret scale, etc. was suddenly changed to war talk. Nearly everyone joined the army. I came to England in 1948. In England I got up a Hawaiian group with Anglo-Indian hula dancers. We worked for many agents and got well established with agents, hotels, night clubs, and restaurants.

I simply love the playing of the magnificent Rudi Wairata. He takes any simple number and handles it with such authority. When I came to England, I met Felix Mendelssohn and his Hawaiian Serenaders in 1948. Felix and his group appeared at several music halls in England. His steel players were the late Harry Brooker, Sammy Mitchel, and the late Pulu Moe. Sammy Mitchel is now playing bass and doubling on steel somewhere up north of England. Felix made several 78's, televised and broadcasted. Unfortunately he died at an early age. He had Tau Moe with him some times. Another Hawaiian group was A.P. Sharpe and his Honolulu Hawaiians. The late A.P. Sharpe was the editor of the B.M.G. (banjo, mandolin, guitar) magazine which circulated all over the world but has now finished publication. Actually there



CHARLES KOHLHOFF AND "THE PEARL HAWAIIANS"

were a lot of Hawaiian groups in England playing semi-professionally in the 30's (this is what I hear from people). There were also two Hawaiian clubs in London years ago, which no longer exist. In the 1930's Tau Moe was playing at the Harbour Bar, Majestic Hotel, Bombay, India with his group, Tau Moe's Tropical Stars.

Regarding Hawaiian luaus, about 15 years ago they did have Hawaiian luaus in Birmingham. I went to a few and was so surprised to find a large hall filled with Hawaiian enthusiasts. It was so refreshing, playing and meeting them there. The luaus were held about three times. Sorry to say I don't hear any more of luaus anywhere in England.

Regarding my group, we played for several hotels, night clubs and restaurants in London including for many American clubs and camps all over England. I would say that the general public in England did like the sound of Hawaiian music. They also liked the sound of the steel guitar, but at the moment our Pearl Hawaiians don't work so much, which is comparable to the past when my Hawaiian group used to play

about 2 or 3 times a week.

I forgot to mention that they have pedal steel conventions for the past three years at Newbury, England, around about November and I think they are having another one this year. That's where I met personally DeWitt Scott, Herbie Remington, and others, though I must confess that I'm not very keen on pedal guitar. Give me the lap steel any day."

Thank you for taking the time to write, Charles. I hope the day comes when Hawaiian luaus will be held and Hawaiian steel guitar will be heard again in England.

CLAY AND LOIS SAVAGE just got back from the International Steel Guitar meeting in Oude-water, Holland where they did a little campaigning for HSGA. They saw performances of four of Europe's professional Hawaiian groups, Frans Van Oirschot and the Honolulu Strings, Peter de Fretes, Jan op der Heijde and the Kilima Hawaiians, and Jan Van Elk. Clay reports that their music was "wonderful".

STEEL GUITAR BOOK

We have some exciting news - Dr. Mantle Hood and Frank Vice have just about completed their information gathering, and have completed the first draft of the manuscript. Yes, we do have enough information to go ahead with the printing of it. But, let's not be hasty. I still feel there is information out there that hasn't been submitted and we want this book to be as complete and correct as it possibly can be. I am going to make one last call to YOU to submit the information you have. Now that we've seen the manuscript we can give you more specific guidance.

First of all, we must not forget the purpose of the book. It's NOT to tell the life story of all the great musicians who played the instrument. That's already been done by Dr. Kanahelo and it's far too large a subject for us to handle. There's always the tragic possibility of leaving out someone who should have been included, and where do we draw the line in deciding who was a good enough steel player to warrant being mentioned?? Our purpose is (1) to tell of the instrument's invention and spread throughout the countries of the world (2) to discuss how it influenced the different cultures of the world and how those cultures influenced it (3) to show how the instrument changed physically from the first simple acoustic instrument to the present multi-styles. We will limit ourselves here too - we'll tell about the invention of the pedal steels, but stop short there. The story of the pedal steel guitars is another huge area and although we know that perfectly beautiful Hawaiian music is

being played on pedal steel guitars, we feel that the definition "Hawaiian" steel guitar stays with the form that is being played in Hawaii and is generally used by players of Hawaiian music. Pedal steel, but not always, is a country instrument.

To get the job done quickly we've divided the topics, and different club members have agreed to collect your data and summarize it into a chapter of the book. When they have written it, they will send their summary plus all the data you've provided, to Dr. Mantle Hood for assimilation into the book. LET'S PUT A DEADLINE OF OCTOBER 31, 1990 ON THIS JOB.

VERY IMPORTANT
BE SURE TO
READ THIS

A. THE INVENTION OF THE STEEL GUITAR AND HOW IT TRAVELLED THROUGHOUT THE

COUNTRIES OF THE WORLD · Not yet decided. Send to me at Box 3156 Bellingham WA 98227 ph 604-263-8944 in the meantime.

(1) the invention - we have the research of Dr. Donald Kilolani Mitchell. Also, Merle Kekuku and Kamaka Tom are doing fresh research among the records of the Bishop Museum, Kamehameha Schools, and in the family collections. We'll ask them to submit their findings to Geri.

(2) the movement to other countries - First by touring groups of musicians, Second by Hawaiians who signed on as crew for merchant ships, taking their instruments with them. Third, we have the Tau Moe story. Tau himself must have taken the guitar to

many countries where it was heard for the first time ever. Geri will contact Tau for more information. Now, what about the first touring groups of musicians - what stories do YOU have to tell about the first groups in your area? Do you have pictures or newspaper clippings? As for Hawaiian sailors, we have the story of Kale Kaleialii from our July 1988 and January 1989 newsletters, also the story of Alf Bentley in Fiji, April 1990 issue. We have Kealoha Life's experience in Africa as written in our July and October 1989 newsletters. Fourth, I believe the radio program Hawaii Calls should be given credit. I have a list of all the steel guitarists to play on that show, it was made up by Frank Miller in discussion with Barney Isaacs and Benny Kalama. I will send that list to ~~Geri~~.

Please think about this - what have I forgotten? What do you have that could be contributed to this chapter? I think Bob Waters might have something to add to the above. All of this information should be sent to ~~Geri Valdez~~.

B. WHAT EFFECT THE STEEL GUITAR HAD ON THE CULTURES OF OTHER COUNTRIES AND HOW DID THOSE CULTURES EFFECT THE HAWAIIAN STEEL GUITAR? - to be written by Mike "Malihini" Scott, 45-C Chestnut Park Rd, Toronto ON, Canada M4W 1W7, phone 416-922-7386

(1) Tin Pan Alley and Hollywood. Mike has done much work already on compiling a list of Hawaiian music. He hasn't been able to find out which movies had steel guitar played in them. Can any of you help him? John Marsden has done some work on this too. Can you share with us, John?

(2) Blues, bottleneck, and slide guitar - here's how a culture changed the Hawaiian instrument. Eric Madis just finished giving a seminar on this subject. Perhaps he'll

contribute to this?

(3) Dobro and country music - who can define for us the difference in sound, what influences our country music folk brought to bear on the Hawaiian steel guitar to make it sound different, even changing the method of playing? I can think of several of you who could do a bang-up job on this topic. I don't want to name anyone specific, because I want you ALL to contribute. Just as country music made a change in the instrument, it's also true the instrument brought a change to country music. Please handle that aspect as well. I'll bet Jerry Byrd could give us an earfull on this subject.

(4) At a recent Ho'olaule'a we heard Wada San from Japan make the instrument sound like a koto, playing the beautiful "Sakura Sakura". Can any of our Japanese members tell us how the guitar and the Japanese culture are inter-mingling and changing each other?

(5) West Germany. Rudolf Barten is very popular steel guitarist who plays in dance bands in Cologne and has recorded many times. We met him in Hawaii this May. We observed a difference in his playing style compared to the Hawaiian style. His style was more crisp, clear, almost zither-like. I wonder if Rudolf could write something from his point of view about the way the instrument has changed to suit the local taste in West Germany. Don't worry about language differences, please. The articles will be edited before they are put into print. What other European musicians could add to Rudolf's observations? Can we hear from France? Denmark? Scotland? Finland? Switzerland? Wales? England?

(6) Indonesia - Krontjong music. Our April 1988 newsletter carried Geo Wiebenger's account of steel guitar's adaptation to Indonesian styles. What can you add to the story, George?

(7) Bernie Endaya can tell us about playing

steel guitar for 12 years in Shanghai, its effect on the Chinese people.

(8) Kealoha Life's African experience should go here as well, and Charles Kohlhoff's story about steel guitar in India.

(9) What do we have on Central or South America? How about something from Grenada, Raymond Simon? from Malaysia, Bertie Samuel?

(10) Can you tell us, Laukea Bright, about your recent cultural tour of Russia? All of the above should be sent to Mike Scott.

C. PHYSICAL DEVELOPMENT OF THE STEEL GUITAR:- by Don Wright, 27502 15th Ave N.E. Arlington WA 98223 phone 206-435-8791

(1) YOUR picture of ALL YOUR GUITARS needed here. I'm not kidding. Our publisher says for best results use black and white film, put guitar against plain colored background (not outdoors under a tree) and get as close to it with camera as you can without getting fuzzy focus. Ask your developer for a glossy finish, not matte. We want to collect pictures of all guitars whether acoustic or electric, of whatever make. Home made guitars - no, unless there is something unusual about them. If you can't get black and white, OK do send the color pictures. DO NOT write on the back of them, but make up a card to go with each picture and tape the card to the back of it. List: your name and address, the make and model of the guitar, who built it (if you know) when and where was it built (if you know) and anything of peculiar interest about the guitar. Please do send your pictures even though you might think there's nothing unusual about your guitar. It might be the only picture submitted of that particular kind, or your picture may be the clearest and most printable of all those submitted. You will be

KEEP
ON
READING

given credit for the picture.

Don't send pictures of pedal steels because we're not covering that topic, but if you have the very first pedal steel models or some of the inventions that led up to the pedal steel, YES!! we do want those. We have an excellent set of pictures from Kiyoshi Kobayashi showing a series of levers designed to change tuning. Excellent!! We need Lowell Kiesel's amazing revolving guitar, and Bob Brozman's exquisite National plus some of his interesting collection. We have the Hilo Hawaiian Guitar played by Ledward Ka'apana, and the four-neck with lighted fretboard markings owned by Jimmy Hawton. What else??

(2) Close-up pictures of bars and picks. Many different styles of bars have been invented, some are collector's items. Please photograph those, with close-up lense. I'll add to the collection the pictures in the January 1989 newsletter, and Ruby Maximchuk has sent us some, but we need YOUR pictures too. We won't do volume pedals, amplifiers, etc.

(3) Adaptations built to aid handicapped people in playing. Many people have played the guitar successfully even though they've lost parts of their hands. Some had to vary the playing technique. Do you have pictures or anecdotes? Scotty, I believe you have something for this section?

(4) Stories about the builders of guitars - Freddie Tavares, what can you tell us about the Fender company? And Belva and Wes Dunn, can we have the Dickerson story from you? What about the Dopyera brothers? We have your story, Bud Tutmarc, about your father's invention. We need to hear the

Gibson story, the Rickenbacker, the ShoBud, etc. etc.etc. All of this should be sent to Don Wright.

D. DEFINE THE "HAWAIIAN STYLE" OF PLAYING AND THE "HAWAIIAN SOUND".

This question was asked by Donald Pitman. "What is that essential difference that makes us say that one player has it and the other has not?" I'd like to ask Alan Akaka to answer that in a separate chapter of the book. I know you're very busy, Alan, but you're the only one who can do it. Right??

E. METHODOLOGY - THE CURRENT STEEL GUITAR PLAYING TECHNIQUES COMPARED TO EARLY TECHNIQUES.

Joe Boudreau of 33732 Harvest Way, Lake Elsinore CA 92330 will take on this topic. He wants your input about the method of applying bar and picks to the strings as it was set out by the first steel guitarists. Do you have any of the very first books printed? IN what way did they give instructions that would conflict with modern thinking? Second, let's go into modern techniques, in depth. Carleton Johnson, you've written some excellent articles on this subject. Would you care to share them with us for publication in this book? Do you have any more "up your sleeve"? We have MANY people qualified to write about this subject. Think about the philosophy of playing, how to express

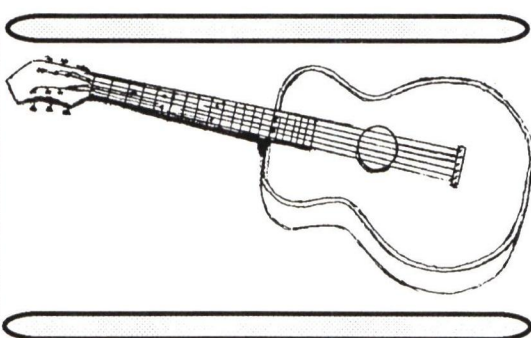
yourself through your guitar, also how to back a singer. What else?? All of this must be sent to Joe Boudreau.

F. SUMMARY CHAPTER - I'll do this one myself. I'll talk about recent events such as the work done by Hawaiian steel guitar clubs, developments in the education scene in Hawaii, our observation of the centennial, Barney Isaacs appearance at the Smithsonian Institute, Scotty's Hall of Fame, our campaign to "compliment and complain", and what else??? Give me some ideas.

IF ANY OF THE ABOVE MATERIAL HAS ALREADY BEEN SENT TO DR. MANTLE HOOD, HE WILL FORWARD IT TO THE WRITER HANDLING THAT TOPIC. NO BEEG PROBLEM. IT WOULD HELP A LOT IF YOU DON'T ASK FOR ANY OF THIS TO BE RETURNED TO YOU. HOWEVER, IF YOU DO NEED SOMETHING BACK PLEASE SEND A STAMPED RETURN ENVELOPE.

WE'D BETTER IMPOSE A DEADLINE ON ALL OF THIS OR OUR WRITERS WILL NEVER KNOW WHEN ALL THE MATERIAL IS IN, SO THEY CAN BEGIN ORGANIZING IT. LET'S NOT DALLY. WOULD YOU SAY OCTOBER 31st IS TIME ENOUGH?? THE BEST THING TO DO IS —DO IT NOW!! DO IT NOW!! DO IT NOW!!!

WE'RE
COUNTING



ON
YOU

KEONE'S PŪPŪ PLATTER



BY JOHN DEBOE

The development of the electro-magnetic pickup in the early 30's opened up new horizons for the steel guitarist. Not only did this cause experimentation with new tunings but additional strings and multi-neck guitars appeared. There were 8, 10, and even a 13-string monster. See my column, April 1988. With the exception of a few players in the big dance bands, the players that did the most to expand the steel guitar were in the western swing bands of Bob Wills, Spade Cooley, etc.

Probably the first big advance was the 8 string A6 tuning, where an F# was added to the A major high bass tuning. The F# is the 6th note of the A major scale. The addition of this note produced all kinds of possibilities, see [Ex.1](#).

One big advantage is that a player had a major 6th chord across all the strings. He could really swing. All he had to do was grab a bunch of strings, in any combination, at any fret, depending on the chord. Also, by using a 4-or-more

string strum fast, he had a large sound.

Heavy! There are many more advantages to this tuning. Look at [Ex.2](#) where I have moved up to the 3rd fret. You will note that strings 2 to 7 provide the 6-string C6 tuning.

To indicate the many possibilities of this tuning is more than what this column will allow, so let me indicate a few simple things. Any 6th tuning can also be called a minor 7th since they have the same notes. The C6 consists of CEGA and Ami7 consists of ACEG. It doesn't make any difference how the notes are arranged, the chord is the same. The problem is what to call it, C6 or Ami7. It depends on the chord progression or the key in which it is played. We have the same situation with the C#mi7 tuning, which will be discussed in the future.

	<u>Ex.1</u>	<u>Ex.5</u> G7th	<u>Ex.2</u> C6th	<u>Ex.3</u> Dmaj	<u>Ex.4</u> Cm	<u>Ex.5</u> D7th	<u>Ex.4</u> Bm	<u>Ex.3</u> Cmaj				
E	(F)		G	(A)		(C)	(D)	(E)				
C#	(D)		(E)	(F#)	(G)	(A)	(B)	(C#)				
A		B	(C)	(D)	(Eb)	F	(F#)	A				
F#	(G)		(A)	B	(C)	(D)	E	F#				
E	(F)		(G)	(A)		(C)	(D)	E				
C#	(D)		(E)	(F#)	(G)	(A)	(B)	(C#)				
A		B	(C)	(D)	(Eb)	F	G	A				
F#	G		(A)	B	(C)	(D)	E	F#				
FRET	1	2	3	4	5	6	7	8	9	10	11	12

In Ex.3 we have the D major chord at the 5th fret, which would be the E major chord at the 7th fret, etc. etc. Ex.3 at the 12th fret shows the major chord in a slant position. Ex.4 shows the C minor chord at the 6th fret and an alternate form of the minor chord at the 10th fret. Ex.5 shows the formation of 7th chords at bar 1 and at bar 8. All of these examples can be moved up the fretboard or down the fretboard to get the other chords of the same kind. Just remember, if the move is between B and C or between E and F, you move only one fret, because there are no sharps or flats between them. All other moves between natural chords take two frets. C-D-EF-G-A-BC-D-EF- and so on.

There are not many Hawaiian steel players still using the A6th tuning, with the heavy 4-or-more string strum. Jules Ah See and Barney Isaacs did so on the Hawaii Calls albums of the 50's and Barney still uses this style today.

A fretboard layout of the tuning you are using (such as you see in this article) plus the chord chart provided by Frank McPhalen in the April 1990 issue are very useful tools for finding your chord and harmony positions.

I am going to drop the tuning subject for a short time but will get back to it in the future with the E and C#mi tunings. Protect those picking fingers!

STEEL GUITAR S. PACIFIC

THE STEEL GUITAR IN NEW ZEALAND

- by Jim Molberg

When I was living in the U.S. in the 60's I had heard of Bill Sevesi, Bill Wolfram, and Trevor Edmondson. When I came to New Zealand I was able to meet all three of them.

When Tom Bradshaw heard I was going to New Zealand in 1971 he asked if I was interested in contacting the steel players there. He gave me their names and addresses. I found there were less than 10 pedal steels in the country and none of them were rod operated. Accessories and information about the steel were non-existent. None of the licensed importers were interested or willing to bring in the instruments or lessons and it was impossible for a private individual to import their own. Needless to say, the few steel players were very discouraged. That situation has now improved.

The steel guitar is very popular in the Polynesian Islands (Samoa, Fiji, Tonga, Rarotonga, Cook Islands, etc.) and they have a few steel players. However, good recording studios are non-exis-

tent. Although there are now quite a few steel players in New Zealand and some of them are of Island

descent, to get a good Island sound means calling on Bill Sevesi, Bill Wolfram, or Trevor Edmondson to play steel. Although Bill Sevesi is an excellent player, he usually attends to the sound balance in the studio and has Trevor play steel.

Invariably, calls for band work come in, two for the same night. When this happens, Trevor and I pass on work to each other. We both benefit and the customer is taken care of and more likely to call us again.

Since Trevor Edmondson is the first steel player in New Zealand I talked to, I thought it was appropriate to do an article about him for the newsletter. I went around to Trevor's place and

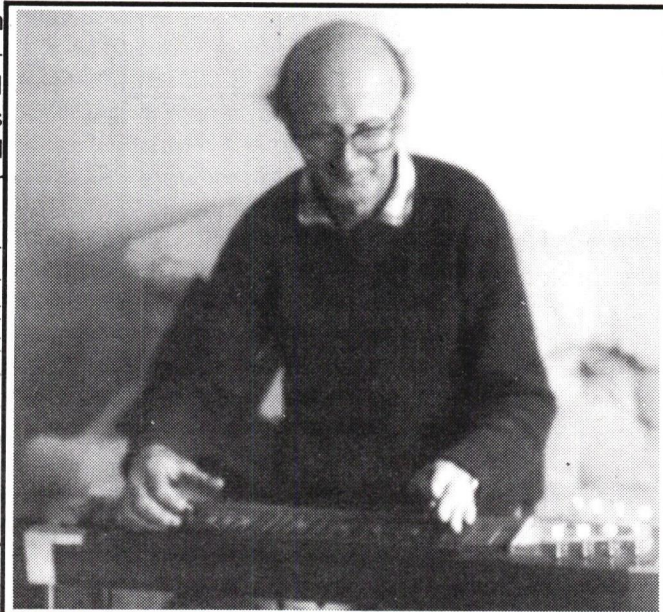


interrupted him while he was working on his house. I made sure it was meal time so I could sponge off him for something to eat. Since he is so modest it took considerable prodding, not only from me, but also from his wife Diane. We got the following story from him.

TREVOR EDMONDSON:

“I started out in a district north of Auckland called Matakoho. I got a liking for the steel guitar when I heard Sol Hoopii and started playing steel when I was 16. The first instrument I had was an acoustic guitar converted by raising the strings with a special nut. Tuning was a problem in those days since nobody knew how the steel was tuned. The music books we got weren't much help so we listened to records to try to figure out the tunings. The tuning I started on was E A E A C# E. After listening to more recordings, I came up with D A C D F# A B D. Although I eventually heard of this being used overseas, at that time I came up with it on my own.

We were so out of touch with what was happening overseas that electric guitars were unheard of. Playing at functions, such as dances, requires more volume than you can get from an acoustic guitar, so after a few years I decided to build an electric one. We built it from a bit of Kauri wood cut in the shape of a Stringmaster. A friend, Lester Meier, got the idea from some-



TREVOR EDMONDSON, NEW ZEALAND

where to make a pickup from fine copper wire wound around a magnet. The amplifier I had back then was five watts and they thought it was so loud they used to ask me to turn the sound down.

From there I went to doing a few recordings, playing for radio shows and concerts. I used to go up to Whangarei with Lester Meier in an old 1928 Chrysler. Lester had his own group which did

mainly hillbilly music.

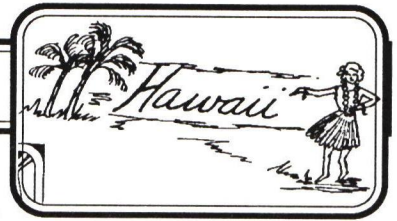
About 15 years after I started playing, I started teaching the steel guitar. I must have had a couple dozen students over the years.

I teamed up with Bill Sevesi in Auckland in the 60's. Bill is also a steel player, but Bill mainly did the studio work and I did the steel playing. Over the years I recorded with local musicians Terry Grey on vibes, Bob Ofosky on bass, Hugo Spearman on uke and bass, Al Padget on guitar, and many others.

Singers I backed were Daphne Walker, George Tumahai, the Yandall Sisters, and a number of others.

About the mid 70's I built a pedal guitar and used the same tuning as I had on the lap steel and added 4 foot pedals and 4 knee levers. Although I don't do much in the way of recording now, I still occasionally play at functions.”

TARO PATCH TALK



THE KODAK HULA SHOW celebrated its 53rd anniversary in March of 1990. On January 16th they were forced to begin charging \$2.50 for admission to the show. It was explained that Kodak has been losing the lead in the film market due to the number of different brands available to the public, and can no longer finance the show. It's still a great show, and well worth the small fee. I got this item from the PMDA newsletter. Thanks, Chuck Brown.

NANCY RITTENBAND'S composition "Lanikai" which is included with this newsletter has just been recorded by Ledward Ka'apana on his latest "I Kona" group album. Congratulations, Nancy!

STEEL PLAYERS WE'VE JUST DISCOVERED:

You probably knew about these all the time, but to us they're exciting new discoveries. Akira Ozawa played a very beautiful steel at the Halekulani, taking the place of Casey Olsen one night. Jesse Manlapit sang during Alan Akaka's evening at the Halekulani. He told us later that he plays steel guitar too. Don Kualii from Hilo, Ken Wallace from Puna on the big island both played in John Auna's show in Kona. Henry Allen, from Maui, played steel and sang in the bandstand show in Waikiki.

KIYOSHI KOBAYASHI from Japan, and his steel guitar student **AKIRA IOKI** thrilled us with their excellent steel stylings, while in Honolulu. They left for home, too soon to be on our Bandstand show. I hope, Kiyoshi, you'll be back next year for our Hawaiian convention, and welcome to HSGA!

MERLE KEKUKU has sent us some very interesting pupū. Here's Merle telling us about a Japanese musical group that arrived with a Japanese tour group, "The name of the group was 'Mahina Stars'. There were eight in the group: steel guitar, rhythm guitar, bass, uke, keyboards, and drums plus a female singer. The Mahina

Stars came first class - their uniforms were white dinner jackets with red carnation leis. They looked and sounded GREAT!!" "Lots of class," says Merle's wife, Ronnie. They sent us a tape recording of the Mahina Stars and, believe me, **THEY'RE BETTER THAN GOOD!** Art and I could not believe those were not native Hawaiians playing and singing. If any of our Japanese members can tell us more about this group, we'd sure like to get the news about them. Also, are there any recordings that we can advertise in our newsletter? From where would we order them?

(Since writing this, I've learned that the Mahina Stars are sponsored by Alan's AIS company. Their ukulele player is Clarence Hirakawa who is president of the ukulele club in Japan. They'll be playing in the ukulele festival in Hawaii, see item under Where They Are Playing. Their steel player is unidentified.)

Back to Merle's letter. "**Kamaka Tom** is still doing his teaching at Kamehameha School and we seem to be doing some projects together which is fun. He has been asked to comply with a request from **Mayor Fasi** for another steel guitar concert at the City Hall. We're talking about it and planning some ideas for the event in September. **Kamaka Tom** plays steel and I play rhythm guitar, with **Kaipo Asing** on bass and another young chap on uke. On May 7th we are to back up a hula halau for their yearly concert at Ft. Shafter's Officer's Club.

The **Hiram Olsen Trio** along with dancer **Kanoe Miller** from the Halekulani were sent to entertain in a hotel in Bangkok, Thailand in mid February for 10 days. I told Kanoe it would be hot and humid, as it was when we were there in Oct

ober of 1975.

I did the **Mini-Hawaii Calls** recording session for **Alan Akaka's** company the last week in January and finished it the first week in February. I did the bass parts for the group. The interesting portion was recording the three steel players, **Alan, Barney and Jerry**. Very good, and excellent skills using three steels playing together. I think you'll like it. Lots of hard work on Jerry's part as he wrote all the arrangements. The finished product should be ready for sale by mid June. We did the group picture April 1st." Thank you for those good items, Merle.

JERRY has given us some corrections for the article in the last newsletter. First of all, he says he's not German. He's 1/2 English, 1/4 Dutch, and 1/4 German, and 100% Hawaiian. The picture on page 5 was taken at Buck Lake Ranch in N.E. Indiana in 1952 or 1953 during a show. The steel guitar was not brand new. The guitar player on the right is George Morgan and the fiddler is Don Slayman. Yes, Jerry did at one time spell his name with a G, but preferred to change it to the present form. And darn-it!! after spelling "Renfro Valley Barn Dance" correctly on page 8, the old school marm slipped on a ba-

nana peel and spelled it "Renfrew" in the picture caption on p.9. Do you want me to write it 100 times RIGHT HERE, ON THIS PAGE??

CONGRATULATIONS TO AHM PRESIDENT R. ALEX ANDERSON who was just recently commissioned to write a song for his old alma mater. You may hear of the song he wrote, "A Hundred and Fifty Years For Punahou". "Andy" graduated in 1912, born June 6, 1894. That makes him **how old?**

HAWAIIANS VOTE OVERWHELMINGLY TO BE ONE PEOPLE This newsletter has no political purpose, yet it's possible some of our members living away from Hawaii have Hawaiian ancestry and are not aware that they are now considered to be "Hawaiian". In a recent plebiscite, Hawaiians voted 79% in favor of doing away with the definition that separated them. It used to be you had to have 50% or more Hawaiian blood. Now the definition of a native Hawaiian is..."anyone who can trace his or her ancestry to the native peoples who lived in Hawai'i before the arrival of Captain James Cook in 1778." Write to the Office of Hawaiian Affairs to register and ask about entitlements, 1600 Kapiolani Blvd., Suite 1500, Honolulu HI 96814 808-946-2642.

KUMAKAGAB

GEORGE HINES, 1113 Northeast 98th St., Miami Shores, FL 33138 ph PLAZA 4-7027 says, "Yes, I am still active as a performer with my Polynesian show and other musical projects in this area. Having been at the Mai Kai for nine years, I am still working with them on luau club dates. I am not playing my steel much any more, as it interferes with my MC'ing of the show. As a matter of fact, I'm planning on selling at least two of my three Gibson Electraharpes, which by now are collector's items. If there is any interest among your members please have them contact me. The last album that I

made was at the Yankee Clipper Hotel in Ft. Lauderdale and it is still selling some."

To those who remember George, I am sure this is sad news. To those who are eager to buy a Gibson Electraharp this is great news.

WHO PLAYED STEEL GUITAR IN "DONOVAN'S REEF"?? Hey, I thought I told you. I'm sorry. I intended to put it into the first newsletter following the 1989 Joliet convention. Barney was our guest artist, remember? And that's when we heard that those hauntingly lovely strains of Waipio were produced by none other



than Mr. Hawaiian Charm himself - Barney Isaacs.

ERIC MADIS, one of HSGA's newest members, is the author of the article in the International Musician dealing with the development of Hawaiian music. Eric says, "...They made two mistakes in their printing (so, folks, we can't blame Eric for the spelling of 'ukelele')." When Art and I met Eric he was backing the Hula Northwest show in Seattle, playing rhythm guitar and singing. His wife Eileen (who is also a dancer) played ukulele and sang. Another new HSGA member, Steve Pascual, put the delicate touch to his steel guitar to make the back-up band complete. A large contingent of the Farden family were their guests, including Aunt Emma Sharpe with daughter Kaloulukea, Diane Fernandes and son Kekua Fernandes (brother of Jerry's bass player Kalani Fernandes), Irmgard Aluli, Edna Pualani Bekeart, Hailama Farden, etc. Bud Tutmarc was seated in the front row, totally enraptured by "da good kine stuff". Bud, do I dare tell them about the black eye? Nyah, we'll just leave it as the question of the week: "What internationally famous steel guitar player left what Hawaiian dance festival sporting a shiner, and how did he get it?" Best guesses to be printed next issue.

JOHN RUSSELL, new HSGA member, writes, "I saw your address in the March issue of the International Musician and I have a story to tell. In 1936 (at the age of nine) I took Hawaiian guitar lessons from the John Calborn Studios in Portsmouth, OH. The lessons were \$1.00 each and at the end of 52 lessons I received a guitar valued at \$52.50 (their figures). Anyhow, I still have that guitar, along with 51 lessons, which are copyrighted 1929-1930 by the OAHU PUBLISHING CO., 2108 Payne Ave. Cleveland OH." John explained further that he did not carry on his work with the steel guitar but became proficient in many other instruments and did dance band work throughout his life. He still does get

out the old guitar and play through his lessons now and then. I wrote back and told John that there'd be a minor shark feed reaction if he offered those collector's items for sale in our newsletter. He sent me quite a few pictures, so I can see that everything is in good condition. The tablature is in the low bass A Major tuning. I forgot to ask whether the guitar has a case. John says the guitar has two small cracks in the back but aside from that it's in better shape than he is. I expect the picks and bar will go with it.

Neither of us knows what the value of this collection would be, so the offer is "to the highest bidder" and if the bids are not worth considering, John says he just might donate the whole lot to the University of Hawaii Library. The address, in case you do, John, is: C/O Ms Chieko Tachihata, Thomas Hale Hamilton Library, University of Hawaii at Manoa, 2550 The Mall, Honolulu HI 96822. If you wish to be reimbursed for your mailing costs, send the postal receipt to Chieko under separate cover. If you're mailing the guitar, I'd suggest you contact Chieko first.

Those who are interested in contacting John about this vintage guitar, or the complete set of 51 Oahu lessons, phone him at 614-354-1836, or write to him at 1314 Altamont Ave., Portsmouth, OH 45662

JIM MOLBERG of New Zealand, author of the "Equal Tempered Tuning" article we included with the January 1990 newsletter says he's not sure whether he's happy or disappointed to receive only two letters about the article. One was very supportive and the other was a request from Roy Heap in England who would like to print it in his newsletter. We had an agreement with Jim that he would collect all the "feedback" generated by the article, and let us know how it went so we could get back to you in the next newsletter. SO, if you have finished mulling it over and have a comment to make to JIm, now is the time.

HAWAIIAN MUSIC SATURDAYS, RADIO STATION KUGS, 89.3 FM, Bellingham WA.

Our new club member Cliff Kawana plays Hawaiian music on station KUGS every Saturday morning from 7 - 9:00 am. Here's the ironic part of this story. The radio station broadcasts from BELLINGHAM, OF ALL PLACES, and Art and I didn't know about it!! Sure, we play the radio all the time when we're at the cabin and we've been there on many a Saturday. My only excuse is that we sit up so late when we're at the cabin, opening club mail, recording club mail, and answering club mail that there has been the odd night when we didn't get to "lights out" until 4:00 am.

Now that we've "turned on" to Cliff, we find his show more delightful, more Hawaiian than listening to KCCN in Hawaii. First of all, Cliff plays "our kind" of music, second - he was born and grew up in Hawaii so he explains the music - what the title means or the background story of the musician. He played "Waipio" last Saturday after explaining what it's like to drive down into the Waipio Valley. The road is so steep you'll likely burn out your brakes, so don't try it. Cliff's been doing this for 8 years, getting up every Saturday morning when he could have stayed in bed, driving through the cold drizzly winter to open the station and do the two hour show FOR FREE. He said he often wondered whether there was even one person "out there in the pitch black winter morning" who was listening. I'm trying to convince Cliff to tape his shows and offer them for sale through HSGA. Believe me, they are SO ONO!! I think Cliff is very dedicated to Hawaiian music, a little nutty like me, donating so much of his life to it. Don't you think he deserves HSGA's highest award? Altogether now, in the key of Db, the OCTAVE GLISSSSSSSS!!!



GUITAR PLAYER MAGAZINE, Cupertino, CA is putting together a story about the first Hawaiians to entertain in the U.S.A. One of their reporters phoned here today asking whether I knew the date of the World's Fair. Check the July issue of Guitar Player, I think it will be interesting.

THOMAS MALM of Sweden is doing a holiday/business trip into the South Pacific. There's a very good chance he'll take in our Joliet convention enroute home. I sure hope so!! He's the only one I've seen do an excellent imitation of Sol Bright's Hawaiian Cowboy act. Thomas has written a book about Tonga. He says, "Thanks to my book, the Swedish consul there has been invited to his first visit to Sweden next month. He is the uncle of ukulele and steel guitar virtuoso Sione Aleki, who just retired to Tonga."

ARTICE MARTIN says, "Thanks for printing my album problem in the newsletter. The response has been terrific. Carlton Johnson sent me a perfect tape, others have written and said they would later. Just last night Warren Slavin called and said he was sending me one of his copies of the album. It was such a pleasure to have a long chat with him. I guess people do care, at least OUR people do." There's your heart warming story for today.

MERRIE MONARCH FESTIVAL IN MEXICO CITY? We don't have dates on this yet, but it's being considered by Iwa Lammi who has a hula halau there. Iwa's mother established the school in the 1930's and apparently there is considerable interest in Hawaiian music and dance there. Vic and Nancy Rittenband are keeping an eye on this one, they'll let us know.

NA MELE O KA AINA - SAN FRANCISCO BAY AREA- This is a radio show that airs every second Wednesday from 1:00 pm to 2:30 pm, giving the latest island music and information on current events. Hawaiian clubs and organiza-

tions should call Rena Kalehua Nelson to have events advertised. Radio Station KPFA, 94.1 on your dial, 22654 Main St., Hayward CA 94541 415-345-3901 Special requests will be taken two weeks prior to day of program. Program dates are June 13 (all day long), July 11, Aug 8, Sept 12, Oct 10 (all day), Nov. 14, Dec. 12, etc. HSGA members in the Bay area are asked to phone in to plug HSGA events and membership. You might be interviewed, who knows?? Thanks for the into, Jimmy Hawton.

SURPRISING VINTAGE RECORDINGS were heard on a late-night radio show. All three had steel guitar (1) Satchmo, singing "Hawaiian Hospitality" with Andy Iona's Islanders, Andy doing a steel solo in the middle (2) Sammy Kaye's Band with Sammy playing steel (3) Jerry Colonna's first ever record, 1937, of "You're My Everything" with steel guitar. This report comes from George Wiebenger's bedside. You get lots of good listening time in when you're recuperating from surgery.

HO'OMALIMALI



"Gee ... look at all the little black dots."



"A TRIP TO PARADISE" Vic and Nancy sent us this hilarious item written by a visitor to Oahu. Parts of it are as follows: "The Hawaiian language is quite unusual because when the original Polynesians came in their canoes, most of their consonants were washed overboard in a storm and they arrived here with almost nothing but vowels. All the streets have names like Kai'iou'ama'aaa'eiou and many street signs generate new syllables during the night. This confuses the tourists who are easily identifiable because they're the only ones wearing Hawaiian shirts.....We attended a 'luau', which is Hawaiian for 'a beach picnic featuring a large cooked pig who still has his eyeballs and stares at you while you're trying to eat him.' Our pig's name was Bob. Never eat anything that still has its eyeballs, that's my new motto.....We were standing on the beach marveling at the Bonzai Pipeline with waves the

size of Central American nations. We were saying things like, 'Look at the size of these waves! Look at this wave right heeeaaaiiee!! and the next thing we knew we were being washed up the beach like the Jetsam Family, tourists in Full Bozo Mode....Has death changed

Ferdinand Marcos? I can't give you a detailed report , except to say that he seems to be doing as well as can be expected, under the circumstances....." Thanks, Vic and Nancy. I admire a writer with a sense of humor like that.

NEWS OF OTHER CLUBS

THE POLYNESIAN MUSIC AND DANCE ASSOCIATION sponsored the Waikiki Pavilion" at Toronto's Caravan 1990 from June 15th to June 23rd. The location, as usual, was the Jimmie Simpson Recreation Centre, 870 Queen Street East, Toronto. Vilma Ferreira served as Volunteer Captain. Mayor of the Pavilion was Ohulani Otbo, a Hawaiian entertainer. Mila and Leo Tan are the creative drive behind the show. They have an extremely successful and active dance halau which performs in all the best hotels and best events in the Toronto area. Proceeds from their Caravan event are donated to PUNANA LEO O HILO, a school in Hilo where young children are immersed in the Hawaiian language, and to KALIHI-PALAMA, CULTURE AND ARTS SOCIETY in Honolulu. Funds are used for the Queen Lili'uokalani Keiki Hula Competition. Congratulations, and "well done", to all the hard workers of the PMDA.

Gladys Warburton, editor of the PMDA newsletter, and husband Neil were touring the Hawaiian islands at just the right time to take in John Auna's steel guitar show at the Kona Hilton on May 11th.

PACIFIC DANCE ASSOCIATION - We've just learned about this association, based at 7607 S. Newland Street, Littleton CO 80123, ph 303-933-2157. President Alyce Blevins Polak sent us a letter telling about the formation of their group four years ago. They specialize in hula dance instruction and in doing Polynesian shows

throughout the western part of the U.S.A. They have some members in western Canada too. You might want to contact them to see if their music groups are lacking a steel guitarist, or if you're interested in Polynesian dance instruction they might have just the package for you. They have just organized their third annual dance seminar in Honolulu, June 10th to 15th. A little late to be telling you now, but you might want to take in their next one.

SCOTTY'S STEEL GUITAR INTERNATIONAL CONVENTION will be held, as always, on the Labor Day weekend at the Clarion Hotel, St.Louis. To find out more about it, phone Scotty at 314-427-7794. You'll notice how easy it is to attend our convention in Joliet August 23, 24 and 25, then go on to Scotty's the following weekend.

ALOHA INTERNATIONAL CLUB CONVENTION will be held in the Willard School, Winchester, IN on July 12, 13, and 14th. For more details, phone the club's president, Dirk Vogel, 800-328-6658



WHERE THEY ARE PLAYING

KAMAKA TOM plays steel guitar in a 3 or 4 piece group at Ward Warehouse Shopping Area at Fisherman's Wharf, Honolulu on Fridays, once a month.

LEDWARD KA'APANA plays three nights a week at Malia's Cantina, a Mexican restaurant on Lewers St., about three doors *mauka* from Kalakaua. (Mauka = toward the mountains) Ledward and his group, the I Kona, start their show at 9:30 p.m. You probably know that Ledward was formerly a member of the Hui O'Hana. Ledward is a top slack-key guitarist, and the reason we're very excited about him is that he has taken up playing the steel guitar!! He bought an old acoustic guitar for \$5 in a garage sale. It's a VERY old one, with the neck hollow all the way to the tuning keys. It's made of mahogany and the manufacturer's label inside it says, "HILO HAWAIIAN STEEL GUITAR #3622 STYLE 625". Ledward is always one of the top stars in the annual slack key festival. This year, in that festival, he played his steel guitar and ONLY his steel guitar, we were told. Yea, team!! Any time you attend Ledward's show, if you want to see him do his show-stopping routine, request his slack key number "Mauna Loa".



LEDWARD KA'APANA
PLAYS ACOUSTIC STEEL GUITAR

HOUSE WITHOUT A KEY, HALEKULANI HOTEL This is the only place in Hawaii where you can count on hearing steel guitar played every night. This is an outdoor surf-side bar. Go there for happy hour, 5:00 to 8:30. Unless someone is travelling or not well, the

timetable will be: Sunday Alan Akaka, Monday Barney Isaacs, Tuesday Barney, Wednesday Casey Olsen, Thursday Barney, Friday and Saturday Casey.

KEKUA FERNANDEZ TRIO- Reef Hotel in Waikiki, front lobby, 6:30 - 11:30 p.m. every night. Old time Hawaiian singing.

20TH ANNUAL UKULELE FESTIVAL on Sunday, July 29th, at the Bandstand in Queen Kapiolani Park, 11:00 am to 2:30 pm. On the program will be Ohta San, Eddie Bush, Clarence Hirakawa, 15 ukulele players from Japan, Melveen Leed, and Simplisity. Admission is free

KA HIMENI ANA (OLD FASHIONED SINGING) at the Orvis Auditorium, University of Hawaii, Manoa campus, Dole & University Ave., at 8 pm. This is unamplified pre-World War II music. No electric instruments allowed with the exception of the steel guitar. Let's get some steel guitar played at that concert. Won't someone in Oahu please volunteer? Phone Marge Hansen 808-842-1133. To attend, tickets are \$5.00.

The following are mainland events that might need some steel guitar music. Members in the area might consider phoning to volunteer.

(a) August 11, at the Costa Mesa Neighborhood Community Center, 1845 Park Avenue, Costa Mesa California. It's a luau by the 'AINAHAU 'O KALEPONI Hawaiian Civic Club. Starts at 4:00 pm PHONE JACKIE JUDD 714-962-8518

(b) August 11, at the Disabled American Veterans Hall, 5880 Palmer Park Blvd, Colorado Springs, Colorado, a luau by the NA PO'E O HAWAI'I HAWAIIAN CIVIC CLUB. Starts at 5:00 pm. Phone Betty Anne 719-593-0916

(c) September 1, at the Sylvan Theater, Washington Monument Grounds, Washington DC. PACIFIC FUN DAY, starting at noon. It's free. Call Gordon Velasco 301-464-6367

KAPALAKIKO HAWAIIAN BAND For those who follow this excellent Hawaiian band (with GREAT steel guitar), they can be heard at the South Pacific Seafood Grotto in San Francisco 7:30 to 10:30 pm on Fridays, July 13th, 20th, and 27th.

BEAU STERLING AT THE MARIOTT HOTEL, CHICAGO Yes, folks, he's landed the "big one".

He's working at the Kona Kai Restaurant at the Mariott, a class A totally Polynesian place. He and a Samoan guitarist plus three dancers put on two shows an evening, at 7:00 and 9:00 p.m. on Thursdays through Sunday, plus a Sunday brunch. You can bet Beau is happy about that. They particularly want him for his steel guitar work, and that's a refreshing change. I hope our members in the Chicago area will make it a special occasion and go there to enjoy the show.

ERIC MADIS of Seattle (who wrote the article for the International Musician) will be performing with his Hawaiian trio, the Big Kahunas, in the Pacific Northwest Folklife Festival this year. I believe this is the same festival that travels through Washington and Oregon and into BC. We usually have them in Vancouver in July at the Jericho Beach Park. Sorry I don't have exact dates. The steel guitar player with the Big Kahunas is Marty Lepore, a big fan of Roy Smeck, Jerry Byrd, Gabby Pahinui, and many others. Marty studied with the late Bill Osborne. The bass player is Geoff Wilke, much in demand in the Seattle area.

MIKE COOPER of Italy will be touring parts of North America, on his way to Hawaii and Japan, with his Hawaiian group. The last I heard he may have also been booked to play the Pacific Northwest Folk Festival. Wouldn't that be something? TWO Hawaiian groups? I hope all our members in this area will check out the folk festival, it promises to have some good vibes.

MIKE MALIHINI SCOTT, with his "Hawaiianaires" will be playing at Ontario Place Toronto Ontario, August 5 - 10th inclusive from 11:00 a.m. to 3:00 p.m. , also from August 24 - 29th from 12 noon to 4:00 p.m. They'll do four shows a day, complete with singers and dancers, entertaining the general public. Ontario Place is on the harbour front, they'll be on the lake side from the CNE grounds. Mike plays an excellent

steel guitar. You won't be disappointed if you make the effort to catch one of his shows. Sounds to me like it's "no charge". A bargain at twice the price.

DA KINE DISC



ALAN AKAKA'S NEW RECORDING COMPANY, AIS AMERICA INC. is doing its best to fill every steel guitar lover's need for tape recordings. Being a superb steel guitarist himself, Alan understands what we want. His tape cassettes have a fold-out information sheet identifying musicians and giving a short history of them. I like that feature. What I like best of all is Alan's offer to donate to our general fund \$1.00 for every tape bought before July 30th by HSGA members. All you have to do is write HSGA somewhere very clearly on your check. Tapes are \$10.00 each, plus \$2.00 for mailing. The tunes are those most often requested at the Halekulani.

ALA 1001 "How D'ya Do" by Alan Akaka & The Islanders. Alan plays steel.

AIS 1002 "At the Coco Palms" by Alan & The Islanders. Alan does steel and vocal, with Sonny Kamahale on guitar and vocals, Byron Yasui on bass, Benny Kalama on uke, vocal, also vocals by Walter Mo'okini, Harold Hakuole, Kaipo Asing, and Nina Keali'iwahamana

AIS 1003 "Say a Sweet Aloha" by Sol (Sonny) Kamahale & his Surf Serenaders. Steel is played by Sonny and by Joe Custino. Sol's son King plays ukulele, Cy Ludington does vocals and guitar, Ed Sailor on vocals and bass.

AIS 1004 "Blue Hawaii" by Sol Kamahale & his Surf Serenaders

AIS 1005 "In the Hula Style" with Genoa Keawe (vocalist) and her Hawaiians. Alan plays steel.

New release in fall, 1990: "Islands Call" with Alan Akaka and the Islanders. This is the "Biggie" as it has three top steel guitarists on it, playing as solos, duets, and trios. Those guitarists are **Alan, Barney Isaacs, and Jerry Byrd**. All arrangements were done by Jerry. This one is a historic MUST.

Order from: AIS
America Inc., Ste
1655, 1314 South
King St., Honolulu HI 96814 ph 808-599-8919

BUD TUTMARC'S "TO YOU, SWEETHEART, ALOHA" features Bud on steel, the incomparable voice of Nina Keali'iwahamana (Hawaii's favorite vocalist), and 15 beloved Hawaiian songs, recorded in Hawaii. Tapes are \$10.00, order from Marc Records, 6814 Greenwood Ave No., Seattle WA 98103

A SECOND RECORDING FEATURING THE SWEET SWEET STEEL GUITAR STYLINGS OF BUD TUTMARC is "Rainbows Over Paradise". No vocalist on this one, just 100% "Da Good Kline Stuff", traditional Hawaiian music. Sure to waft your cares away. \$10.00 per tape, mailing costs included. Marc Records, 6814 Greenwood Ave No. Seattle WA 98103

I understand Bud has recorded the **Hiram Olsen Trio** featuring Casey Olsen on steel. That group is SO SMOOOOOTH!! It's bound to be great listening. Ask Bud about it.

KALANI'S HAWAIIAN RECORDS AND TAPES:

Kalani's specialty is the mail order. He has a full stock of new and old recordings by big name artists as well as the less famous. For a FREE catalogue, write to: Kalani, Dept. E-5, PO Box 1342, Kaneohe, HI 96744 Here are some of his listings (I don't know whether they're available as tape cassettes, or what his price would be):

EVENING IN THE ISLANDS - HS 509 by the Maile Serenaders. If this recording has Gabby Pahinui as steel guitarist, it is a winner.

MUSIC OF OLD HAWAII - HS 506 Sons of Hawaii (Eddie Kamae on ukulele, David "Feets" Rogers on steel, Joe Marshall on bass, with Gabby Pahinui on slack key guitar).

KAMAKANA A PAHINUI - HS 578. A collection of songs by Gabby. No mention of steel.
OHTA SAN - RS 3333 Hawaii's living legend and greatest ukulele player. Hawaii's great instrumentalists Ohta San, Jimmy Kaopuiki, Benny Saks, Sonny Kamahela, Atta (Barney) Isaacs, Jerry Byrd, and Pua Almeida. A "MUST" for your collection. We have one. It's great.

HARRY'S MUSIC STORE checks out to have lower prices than the House of Music at the Ala Moana Shopping Centre. We spent several hours wading through the bins in both places and found their stock to be very similar. Harry suggests you send \$12.00 per tape with your order and he'll put the change in the parcel along with the tape. Order from Harry's at 3457 Waiialae Ave., Honolulu HI 96815 808-735-2866. There was a better supply of Jerry's recordings than ever: his Vintage Classics 1, 2, 3, and 4, Byrd in Hawaii, Satin Strings of Steel, Steel Guitar Hawaiian Style, Byrd of Paradise, Admirable Byrd, Hawaii Calls, and Maple Records #1, #3, and #4. Other recordings: Sizzlin' Steel Guitar by Tom Shilstra, Mike Scott's Blue Blue Island, Coy Pereira, Hawaii's own David Kelii, and Sandy Bell sings with Jerry's back-up. If you like the old old steel (of the 20's and 30's) you'll be excited about the collections put together under the Rounder label by Bob Brozman. Some of the titles are: King Bennie Nawahi 1928-49, Early Hawaiian Classics 1927-

30 with Kalama's Quartette, Ben Hokea and Pale K. Lua, Vintage Hawaiian Music, Steel Guitar Masters of 1928-34, Hawaiian Guitar Hot Shots with Sol Ho'opi'i, Roy Smeck, King Benny Nawahi, and Pale K. Lua, Hawaiian Steel Gutiar 1920 - 50, and Hawaiian Steel Guitar Classics Vol. 2 (1927-1934).

New recording, soon to be released "Elaine Spencer" is the vocalist and that's the name of the recording. The back-up crew is worthy of note - it's Casey Olsen on steel, Hiram Olsen on guitar, and Kalani Fernandes on bass. You'll listen to young Casey and wonder what degree of excellence he'll have achieved by the time he's 40. Awesome!! This could be an AIS recording, I didn't catch WHO is producing it.

KONA-KAI DISTRIBUTING COMPANY Write for catalog to 2290 Alahao St., Honolulu HI 96816 ph 808-847-4608

KALANI'S HAWAIIAN CATALOG 1225 Alapai St., Honolulu HI 96813 800-545-5842. You'll notice a "Kalani's Records" listed above at a different address. I believe this is the SAME Kalani's and one address is old. THIS is the address listed in the Oahu phone book.

JELLY'S COMICS AND BOOKS for used and out-of-date recordings 404 Piikoi St., Honolulu HI 96814 808-538-7771

HE AHA KŌ MAKEMAKE?

(WHAT DO YOU WANT?)

TWO GIBSON ELECTRAHARPS, COLLECTOR'S ITEMS, for sale. See item in Kumakagab "George Hines".

POLYNESIAN SPECTACULAR DANCE COMPANY offers dance instruction in Hawaiian, Tahitian, and Maori. Ages 3 - 90. Mila U. Tan, instructor. Phone 416-492-4222, in the Toronto area.

NEED A STEEL GUITAR PLAYER? Corliss R. Johnston has been playing steel for over 30 years and would like to find a Hawaiian group in the Long Beach CA area that needs a good steel player. phone 213-433-3258 or write to Corliss Johnston 100 Loma Ave #203, Long Beach CA 90803.

WANTED, TRIPLE OR QUAD FENDER 8, by Jake Holck, 1416-B Kamiv Rd, Honolulu HI 96819

WANTED, BRONSON HAWAIIAN SONG BOOKS, in note and tablature. Sam Littke says he will beg, buy, or borrow these old A major arrangement folios, #1 to #12. They'll be put to good use. Sam Littke, 303 E. South Mountain, 196, Phoenix AZ, 85040 602-268-6777 call collect.

VINTAGE OAHU GUITAR AND COMPLETE COLLECTION OF 51 OAHU LESSONS see item about John Russell, in Kumakagab section. For sale to highest bidder.

MARANTZ PORTABLE CASSETTE RECORDER - They come in several different models, We bought the PMD201 and we feel it can't be beat for recording quality. The strong point about it is the variable pitch control which can go so far as to cut the speed exactly in half. That's an important feature when you are trying to figure out how someone played a particularly difficult lick. You pop the tape in, cut the speed in half, then listen to the lick played exactly an octave lower and only half as fast. They're expensive. Advertised in the Workshop Records spring catalog Box 49507 Austin TX 78765 1-800-543-6125

GOSPEL MUSIC WITH STEEL GUITAR wanted by Howard DeHeer of 6110-East 5th Street, La Quinta Apartment #205, Tucson AZ 85711 Howard says he's building a library and has a good supply of Bud Tutmarc, Sol Ho'opi'i and Elsie Jagers but feels there are still more gospel steel guitarists to be heard from.

HSGA BUSINESS MEETING

MEMBERSHIP ANALYSIS

Membership renewals are coming in rapidly, but by the time they're all in, we expect o have lost a few. That's why we have to keep campaigning to bring in new members. Can you think of friends who love Hawaiian music who wouldn't mind receiving this newsletter and travelling to Hawaii at discount rates to hear more of it? Be their best friend and sign them up!

Joe Boudreau was kind enough to analyse our 1989-90 membership by geographic location. Our membership, at the end of the 1989-90 year, was 451. Here's where we are located, by country:

AUSTRALIA 14	NEW ZEALAND 4
CANADA 51	SOUTH WALES 1
DENMARK 2	SCOTLAND 2
ENGLAND 12	SWEDEN 3
FIJI 1	SWITZERLAND 3
FINLAND 3	U KINGDOM 1
FRANCE 1	U.S.A. 342
JAPAN 5	WEST GERMANY 2
MALAYSIA 1	WEST INDIES 1

(Florida 21, Texas 16), and a pretty good population on the west coast (BC 27, Washington 11, Oregon 12, California 54).

ELECTION RESULTS: We want to welcome Vic Rittenband to the board and say our thanks to Ed Maunakea for the support he has given us in the club's first four years. It's been a pleasure working with you, Ed, and I hope those enthusiastic letters keep coming, with all the good ideas for things the club can do. We want to thank Jack Montgomery and Don Woods for allowing their names to stand for election. Our

We have a concentration of members in the Great Lakes area (Ontario 11, Michigan 12, Illinois 25, Ohio 26, and New York 24). We have a smattering of members on the perimeter

thanks too to Vern Cornwall for acting as returning officer. Vern trimmed off the little "comments and suggestions" section and mailed them to us. Evidently not all newsletters have arrived in good condition, so we'll get rid of the "el cheapo" tape we've been using and go for the best. Sorry about that! There were some very good ideas put forward and we'll try to implement as many as possible. One idea that keeps coming up is the request for membership cards. Yes, we'll definitely do that, John Molnar, "Soon's I get a ROUND TOOIT." If anyone knows what a ROUND TOOIT is, I sure do need one. Right now I have to handle the urgent matters first.

23 members have paid the additional \$10 to have their spouse listed as an associate member. Yes, that was a very good idea, Bob VonStowver. Associate members will have their names listed in the up-coming membership list. Those who paid the \$5.00 for geographic lists will receive them when the membership list is made up - with the October newsletter. The renewals should all be in by then. Those who donated to the general fund are listed at the end of this section. Scholarship fund donations are listed in the Kika Kila Kala Kula section. The member who wins first prize for "most enthusiastic member" is Robert Love of Honolulu who has paid his membership not just for 1990-91, but for 1991-92 and 1992-93 as well. We sometimes feel that the burden of work running this club is heavy and we (Art and I) think, "For how much longer are we going to keep this up?" But then some beautiful things happen and we know that we will keep on doing this, because there are so many good people giving us moral support. Your donations to the general fund give us that feeling. We don't get a cent, not so much as a cup of coffee for doing all this work, but when you show us with your donations that you support us in the work we do, it's all worth while. So, what I mean to say is a huge "MAHALO" to those who have made donations. It's an

expression of support that means a lot to us.

O.K., what are we going to do with the funds? **JERRY BYRD EDUCATIONAL VIDEO.** Yes, it's definitely on the way. The prototype should be made by first week in June. It will be sent to us to have multi-copies made and we'll advertise it for sale through this newsletter and at our conventions. We haven't decided how many hundred copies to have made, but our general fund will have to cover it until we sell enough to recover our costs. We hope to do better than just recover our costs, but it will take time.

JOLIET CONVENTION EXPENSES. If we're able to draw a large enough crowd to Joliet, we may be able to cover our costs. Our costs are quite high this year because we are paying for four guest artists from Hawaii. Those costs come from the general fund until they can be recovered from the convention. We'll have items to sell at the convention to help recover costs.

HISTORY OF STEEL GUITAR BOOK It's something we're working on, as you know, but right at the moment we don't see any expenses.

BANDSTAND SHOW EXPENSES There was no convention in Hawaii to generate income, yet we had advertising expenses \$34.64, plus \$16.00 for leis.

DONATIONS TO GENERAL FUND:

\$230.00 Associate members
69.00 Raffling Beth Parks' painting, Napa
7.00 Boudreau, Joe
273.05 Calabash collection, Kona
90.00 Calabash collection, Waikiki
50.00 Chapman, Larry
10.00 Ching, Duke K
2.00 Conover, Harry
5.00 DeHeer, Howard
30.00 Dillingham, Peter
40.00 Endaya, Bernie
15.00 Gallagher, J.T.

5.00 Gypson, Ken
 10.00 Haanio, Ben
 10.00 Harris, Dwight
 5.00 Hopkins, Mildred
 5.00 Hostetler, Del
 10.00 Jantz, Harry
 10.00 Kershaw, Robert
 5.00 Kolsiana, Ralph
 24.00 Lake, George
 10.00 Leavitt, Wm
 15.00 Love, Robert
 10.00 Martin, Russell
 20.00 Maunakea, Ed
 5.00 Montgomery, C
 5.00 Montgomery, Jess
 10.00 Mouse, A. Nonny
 10.00 Murray, Bruce
 20.00 Parks, Russ
 5.00 Pfeifer, Wallace
 80.00 Radnoti, Andrew
 16.00 Rittenband, Nancy
 5.00 Roberts, Frank
 20.00 Schlopsnies, Hans
 10.00 Smith, Doug
 10.00 Triggs, Leigh
 10.00 Ufton, Ken
 10.00 Watson, Rollin
 13.99 Bank Interest
 \$1190.04 total donations
 (50.64) less costs of Bandstand show
 1041.72 previous balance
 \$2181.12 present balance
 \$ 627.14 Kona seniors fund

*THANK YOU,
 MAHALO !!*



RUTH DURDEL HAS LEFT US. Jess Hurt was the bearer of sad news. The newsclipping said it very well. In part,"Ruth A. Durdel, 65, formerly of Toledo and of Naples, FL was a lithesome and lovely person with a great fondness for music. She was particularly fond of the Hawaiian steel guitar music and was a beautiful player of the instrument. She taught hundreds of students to play this instrument. Many of her students took first place in competitions. She and her husband, Cliff, were co-owners of Durdel's Music Studio." Jess Hurt adds,"If you remember her, she and her husband Clifford were with us in Hawaii last year. She told me how much she enjoyed your music and all the others as well. They were retired and living in Florida but would be in the Toledo area a lot as they still kept their music store here open for business. I got a call from her husband requesting that I let him have a tape of Hawaiian music to play at the funeral home as all their cassettes were in Florida. I am sure that Jerry and Bud Tutmarc will be happy to know that I made up for them a special cassette with Jerry's recording of one of her favorites from his Christmas tape "What Child is This" and "Away in a Manger" and all of Bud Tutmarc's fine beautiful cassette "To You, Sweetheart, Aloha".

Thank you, Jess Hurt. I met Ruth at our centennial celebration in Hawaii and regret having been "too busy" to get to know her. She



was a lovely lady.

THE PELEKIKENA TALKS STORY



Aloha, my aikanes,

If you guessed that I am just wasting space here, you'd be right. It's the way the newsletter is put together. Like most very small publications, our newsletter consists of larger-sized papers folded in half and held together with staples at the spine. That's why every newsletter has to have total number of pages that are multiples of four. Either 28, 32, 36, 40, or 44. I can never tell how close the pages will come to a multiple of four, until I get to the final minutes of desktop publishing. Can you imagine the problem I'd have if the material I'd gathered in the word processor came out to 29, 33, 37, or 41 pages? I'd have to decide how to fill three pages or I'd have to go back and start all over again, trying to squeeze that one extra page into the works. This is the first time I've come up with a page of space to fill. Up to now I've had the uncanny luck to land exactly ON a multiple of four.

As soon as a newsletter goes to the printer's (it takes from 7 - 10 days to be printed), I begin the in-put of the next newsletter. Every time we drive down to Bellingham to pick up the mail (about every 1 1/2 to 2 weeks), we come home with lots of new material which I punch into the word processor right away. I keep adding to it from the magazine articles I read, and drawing from a pretty good bank of articles sent to me by members, waiting their turn to be printed. By the way, any time you have a good musical cartoon or joke for the "Ho'omalimali" section (Ho'omalimali means "fooling, teasing, flattering"), please send it along. Or, if you feel inclined to write about your musical group or say something about the technique of steel guitar playing, please do so. We welcome your in-put, that's what keeps the newsletter alive. If you're telling the story of your musical group, it's important that you make it INTERESTING. If it's just a list of

where you played, for how many years and with what back-up musicians, that can be quite ho-hum even if you did play professionally for a lifetime. There has to be an element of human interest in it. The Tau Moe story and Ralph Kolsiana's story are both good examples of what I mean. They're excellent story tellers.

Preparing the newsletter and maintaining membership lists is about HALF the job I do. The other half is correspondence. You'd be astounded to see the amount of mail that flows in and out of this house. I do a lot of promotional letter writing, pushing steel guitar. Second comes conscripting new members, and third is answering the inquiries of club members. My big jobs now are: getting the steel guitar book completed, getting estimates and setting up the procedures for selling the educational video, making sure everything is organized for the little get-together we're having here in July, the Joliet convention in August, and next year's big event in Hawaii. We're doing a lot of deal-talking with the airlines right now, should have the whole plan ready for the October newsletter. If you think this sounds like a full-time job, yes you're right. It just about takes my full time.

I am so thankful I went through the necessary frustrations of learning how to run this computer. Without it, the job would be impossible. I never took any training courses, just read the manuals and screamed a lot. The first two newsletters I put out were done under nightmare conditions but now everything is "cool" as they say, and I'm great friends with the computer. I'm proud to say I got into the computer age before my kids did, and now Art is hooked on computers too. "Like salted peanuts", he says. Yup!

ALOHA PUMEHANA

Aloha is a word of greeting, a word of farewell, a word of love, and much more than all that. "Pumehana" means "with warmth". Please join with me in welcoming these new members to HSGA. I hope they will find good music, good times, and good friends through this club. Reach out to people, you'll find the warmest, most generous, most friendly people are lovers of Hawaiian music and steel guitar. We look forward to meeting you at our conventions. Please come if you possibly can.

NEW MEMBERS	
PENTTI AIRENNE, YAASA, FINLAND	BRIAN R. LAFFERTY, HONOLULU HI
WILLIAM CHEORYAS, N. HOLLYWOOD CA	PETER LOEFFLER, SWITZERLAND
BERT CORRICK, SACRAMENTO CA	ERIC MADIS, SEATTLE WA
WARREN H. EDGAR, PARRY SOUND ON	DAN MOTET, HONOLULU HI
KEITH GRAY, BELLINGHAM WA	CHARLES K. NOSAKA, HILO HI
ALIKA K. HERRING, ANAHEIM CA	TONY OHTSUKA, YOKOHAMA JAPAN
FRANK HIBBERD, N.S.W. AUSTRALIA	CAROL ANN PORTER, KAILUA KONA HI
E.L. HYLTON, BRONX NY	GEORGE ROUT, ST.CATHARINES ON
BILL (COTTON) JOHNSON, LAKESIDE CA	JOHN R. RUSSELL, PORTSMOUTH OH
CORLISS R. JOHNSTON, LONG BEACH CA	IYAN A. SINCLAIR, BELLEVILLE ON
CLIFF KAWANA, BELLINGHAM WA	ANDREW YOLK, WATERTOWN MA
ERIC KINILAU, KANEOHE HI	MARTEN WALKER SR., HILO HI
KIYOSHI KOBAYASHI, TOKYO JAPAN	ED WEBSTER, SALEM OR
CHANGE OF ADDRESS	
EVERETTE BOYER, 1555 EAST CEDAR, FLAGSTAFF, AZ 86604	
DON KANIS, 1314 SE 45TH, PORTLAND OR, 97215	
ROSE YOGT, 635 A. ST. S.E., WASHINGTON DC, 20003	

**COME TO JOLIET
AUGUST 23, 24, 25**

"A" high
bass tuning

LANIKAI

COMPOSED BY: NANCY BRITTENBAND
ARR: L. RUYMAR

Moderate tempo

(1) Kau mai la i lu - na
(2) The moon a - bove us

o ma - he - a la - ni was shin - ing bright,
'U - a hu - la kau - a When we were danc - ing

i ke o - ne ke - a On - sand so white.
Pu - ku - ku I kau - a So close to - geth - er

I ke a - hi - a - hi 'neath eve - ning sky
E' u - he - ne la, a pi - li kau Oh, what a joy to be with

VARIATION. This can be played as a duet with part 1.

a i La - ni kai!
you at La - ni kai!

Ritard.....

- (3) Aia ko'u ma-na-'o, i La-ni-kai I lai-la kau-a, i na-ne-a ai I ka pa ko-na-ne, a ka ma-hi-na, Ha-'a'wi au i ko-'u A-lo-ha i-a 'o-e i La-ni-kai!
(4) My thoughts are of-ten at La-ni-kai Re-laxed to-geth-er, Just you and I The moon was shin-ing high in the sky I gave my love Away to you at La-ni-kai!

NOTE: A note with a dot over, such as $\dot{\bullet}$ or $\dot{3}$ in tablature is to be played STACCATO.
STACCATO on steel guitar - play the note, then immediately dampen with right hand to produce a note with no sustain.

C6th tuning

Playfully, medium tempo

THE GIRL WITH THOSE NAUGHTY BROWN EYES

Composed By: George "Keeki" Lake

Arr: L. Ruymar

Chords: G C G G7 C A7

On 'THE BUS' in Ho-no-lu-lu, I was cap-tur'd in sur-prise, by a

Chords: C Cm G G7 C Cm G E7

ne-ver meld that day.. but as we roll'd on thru' the ci-ty we knew that

Chords: D7 A7 D7

dusk - y brown wa - hi - ne, She's "THE GIRL WITH THOSE NAUGHTY BROWN

Chords: A7 D7 G C G G7

love had come our way!..And now she's mine, all mine for-ev-er, as we

Chords: G C G G7 C

EYES". As we rode "THE BUS" to-gether, ma-ny oth-ers heard my

Chords: C A7 D7

play 'neath the blue tropic skies... On "THE BUS" in Ho - no -

Chords: A7 D7 A7 D7

sighs.. heart was lost for-ev-er to "THE GIRL WITH THOSE NAUGHT-Y and my BROWN

Chords: A7 D7 G

lu - lu, I met "THE GIRL WITH THOSE NAUGHTY BROWN EYES".

Chords: G G7 C Cm G G7

EYES" To miss that bus would've been a pi-ty, our hearts could