

# HAWAIIAN STEEL GUITAR ASSOCIATION

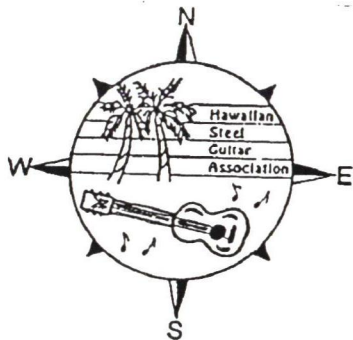
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## IULAI, 1992

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# **HAWAIIAN STEEL GUITAR ASSOC.**

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

JULY 1992  
VOLUME 7, ISSUE 27

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## **ENCLOSURES**

"HILO MARCH" - arranged in A major high bass by Warren Slavin

"HILO MARCH" - a very old arrangement for two steel guitars, can be played in A major high bass or in A major low bass.

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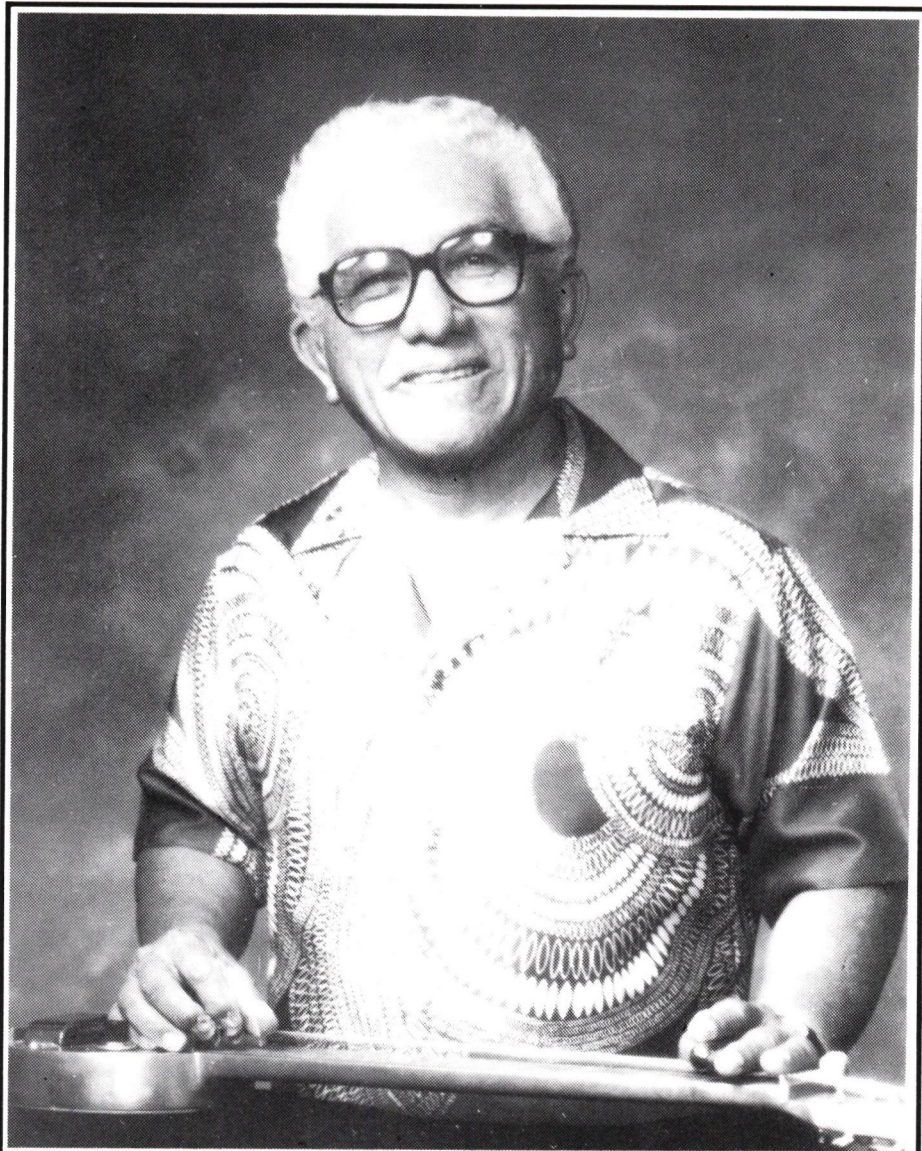
**PURPOSE AND GOALS:** To develop a global communications network of players and lovers of Hawaiian traditional music as performed on all types of steel guitars and related instruments. All Hawaiian music enthusiasts, players as well as non-players, vocalists and dancers, are welcome to join with us in the world-wide promotion of our music. We welcome the advice of our members in the fulfillment of our goals. We are a non-profit society, registered with I.R.S. under 501(c)(7)

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**MEMBERSHIP \$24.00 U.S. ANNUALLY PAYABLE AFTER RECEIPT OF APRIL ISSUE.**

Submissions for the October newsletter must be received either at the Bellingham or the Vancouver address on or before September 1, 1992.

***MEET BUDDY HEW LEN***



*Buddy Hew Len,  
Steel Guitarist and All-round Musician, to be our guest  
in Joliet this year.*

## "ALBERT "BUDDY" HEW LEN

This is the Hew Len brother we don't hear about quite as often, as all our attention has been focused on Billy as the steel guitarist. However, I remember that when Buddy turned out with his steel guitar to perform at our first Bandstand show in Kapi'olani Park he made that steel guitar sing, weep, and sizzle. We are so glad we'll have a chance to get to know him better this year in Joliet, AND we're happy that he has to get that old frypan out from under the bed and get to work on it. He's so much in demand on the other instruments he doesn't get much chance to play steel guitar lately.

We asked Walter Mo'okini to go underground and come up with "the goods" on Buddy Hew Len. Here's his report:

"Buddy, the brother of Billy Hew Len, is an established Hawaiian musician in Hawaii. Although presently he does not play the steel guitar often, he is a proficient performer in all Hawaiian instruments and a very accomplished singer. He performs regularly with the Elaine Ako Spencer Trio at the Willows in Honolulu.

Buddy and Billy learned the steel guitar through "Tiny" Brown who was considered the "Father" of Hawaiian musicians prior to Dec. 7, 1941. Tommy Castro, David Keli'i, Jake Keli'ikoa, Gabby Pilipo Pahinui are some of Hawaii's outstanding steel guitarists that credit "Tiny" Brown as their mentor. Tiny could play all stringed instruments well and had the unique ability of playing a standard tuned guitar right and left handed with ease.

Buddy's education at Farrington High School was interrupted on Dec. 7, 1941 and he joined the work force which took him to places in the Pacific, such as the Line Islands of Enewitok and Bikini. This did not prevent him from forming a trio that performed at parties and clubs on those Islands.

While in Honolulu, much of his performances were at military clubs and private parties. However he was also a regular performer with Johnny Alameida, the father of Pua. Because of this association, he became one of the "regulars" with Pua Alameida and His Band and along with brother Billy performed at clubs, parties, and hotels, the most notable being the Moana Hotel on the beach at Waikiki. Pua Alameida and His Moana Serenaders became a musical fixture at the Moana Hotel for many years.

Buddy has been called to perform with many groups with such great stars as Sonny Nicholas, Sonny Kamahela, Sonny Kamaka, Gabby Pahinui, Bill Lincoln, Renny Brooks, Sam Kapu Sr., Harold Hakuole, to name a few.

Aside from these various performances with different individuals, he also was a member of the local Airlines promotional teams that musically toured the mainland U.S. and the Far East. In 1967 he was one of the steel guitarists that joined a Kamehameha Schools Hawaiian Ensemble of which Walter Mo'okini was in charge, that toured Europe. This ensemble was part of a large American ethnic group that was sponsored by the U.S. State Department along with The Hawaii Visitors Bureau. This was during the period that American products were widely distributed in Europe.

Buddy has been in the Hawaiian musical scene for over 50 years and, very fortunately, is still an active participant today."

ED: Thanks, Walter.

## *H.S.G.A. CONVENTIONS*



*WALTER MO'OKINI PLAYING STEEL GUITAR, JOLIET 1991  
BACKED BY BOB WATERS, BARNEY ISAACS, AND MERLE KEKUKU*

**THE BIG ONE - JOLIET, AUGUST 27, 28, AND 29TH.** It's shaping up to be as good and as exciting as ever. Duke Kaleolani Ching from the west coast and John Auna from Hawaii both plan to be there and if those two get on the stage at the same time there's going to be **SOME FUN!** On the respectable side, Buddy Hew Len and Walter Mo'okini will be our special guests, bringing their lovely wives along. It's always the ladies who bring the spirit of aloha with them. We're still not sure whether Merle and Ronnie Kekuku will make it but we're keeping our fingers and toes crossed. Just got a coconut cable from Leona Murphy of Kailua, Kona. They had such a good time last trip to Joliet, she and hubby Jack are coming again!!! And....maybe C.C. Johnston and Ed Maunakea will be there and it's sounding pretty good for John Ely of "Asleep At The Wheel" to show up, and Bob and July Waters of course.

What a show! John Auna has Bernie Endaya joining him for the Boen Guitar Ho'olaule'a in Ft. Smith, so they'll be coming to Joliet together. More good news. Alan Akaka will be a guest at Scotty's convention, so chances are good he'll stop in at ours, and don't forget Dick Sanft, our convention wouldn't be complete without him.

If you haven't already registered, please do so soon as possible. The forms were included in the April newsletter. You know how the Holiday Inn is about holding rooms past the deadline. That place is usually sold out, so if we contract for 60 rooms but fill only 55 by July 1st, they want to fill the 5 remaining rooms themselves. Can't blame them. So you could lose out on the convention discounted rate if you register late.

It's also important to register your attendance

with Frank and Donna Miller. If you don't want to part with the registration fee until you actually arrive, that's fine but please do send the form to let them know you're coming. They'll be in Honolulu through the summer, then they'll check in at their home in Mesa for a few days before driving to Joliet. You should time your mailing to have it arrive in Mesa between July 15 and August 1st. After that, it's too late to mail to the Mesa address, you'd have to register on arrival in Joliet, or mail to Wally Pfeifer. If you plan to play your steel guitar on stage, please indicate in advance if you have a time or date preference. We'll have a beginners' time again for those who just want to get their feet wet - first half hour in the morning, Friday and Saturday.

The man who's "on deck" to take care of things in Joliet until Frank and Donna arrive is **Wally Pfeifer, 1110 Sheila Drive, Joliet IL 60435, phone 815-725-1887**. He's a good man to talk to if you have suggestions, complaints, or you want

to volunteer to help with the chores. Don't laugh, some people do.

**NEXT YEAR IN HONOLULU - IT'S GOING TO BE NUI HEWAHEWA!** (That means HUMUNGOUS!) We're hearing from so many people coming from far-off places to make up for the lost opportunity in 1991 when the Gulf War intervened. It will start at the Queen Kapi'olani Hotel in Oahu, as usual. Dates: Sat. May 1 May Day concert in the park. Mon. May 2 Alan's Steel Guitar Ho'olaule'a at the Ala Wai Golf Course Clubhouse. Tue. Wed. Thu. May 4,5,6 steel guitar sessions in the Akala Room at the hotel. Sat. May 8 Bandstand show in Kapi'olani park. Sun. May 9 Mothers' Day. Mon. May 10 move to Kauai, check in at Kauai Sands (part of the only Hawaiian owned chain of hotels) in Wailua for 3 or 4 days of luaus, beach parties, whatever. Still to be planned. Registration forms will be in the October newsletter.

## ***MEET MAC PAVON***

I've gotta tell you about the 84-year-old guy who stole the show this year at Alan Akaka's Steel Guitar Ho'olaule'a. Mac was doing string pulls and knuckle harmonics and rapid picking up there on the stage, meanwhile cracking walnuts with his toes. Steel guitarists in the audience hurried to push their jaws back up and pop their eyeballs back in. "What's he DOING?" they asked each other, but they hadn't heard everything yet. After Mac demonstrated that he COULD play, he messed everything up with his Spike Jones effects. The audience cracked up. He's a musician AND a comedian. Mac tells his story this way:

"I was born September 10, 1908 in Waimea, Kauai. I went to work after a half year in the eighth grade, drove a gasoline locomotive for 16 years. I got married in 1933 and we came to California in

1939 to visit my dad's family who live in Oakland. I brought my Epiphone steel guitar and amp along, for my family to hear me. I never dreamed that I would make my living playing the steel guitar.

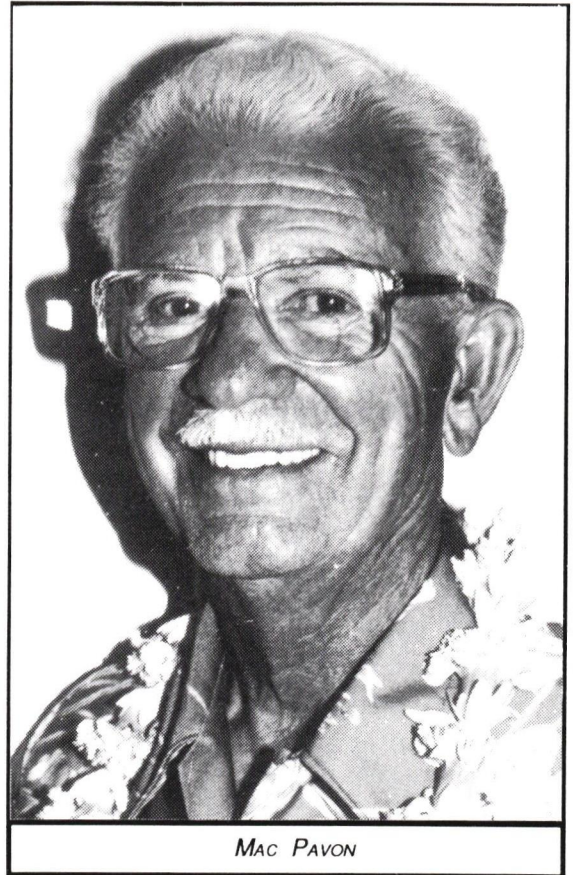
I met Lena Machado's husband at the San Francisco Pier. He was looking for a steel man to go on a Carnival, to play for 13 weeks. That was my start. I played at the State Fair in Sacramento with Lou Machado, uke, guitar player and two hula girls. I met some Hawaiians in Sacramento. After the 13 weeks were over, I joined Local 12 in Sacramento while playing there with two haoles. A Hawaiian band, Eddie Duke's Hawaiians, heard me play and asked me to join them, three brothers and a sister. They were playing at Donovan's, the best club in

Sacramento. When I joined them they always wore tuxedos. From Sacramento we went to Palm Springs for 6 months in 1940, then we went to Catalina Island at the Isthmus. In Palm Springs I met the whole Jack Benny Show, and in Catalina I met Hilo Hattie, George Brent, Charlie Chaplin, Eroll Flynn, Paulette Godard, and many actors and actresses. My daughter, who is 50, was born in Avalon Catalina. After Catalina we came to Oakland, in 1941.

The war broke out and the band broke up, so I got a job playing at the Hurricane Club in the San Francisco International Settlement. I stayed for four years 1943 - 1946. Jimmy Lovel was the leader at the Hurricane Club. I played with so many different musicians I can't remember them all. I've been to Lake Tahoe eight times with different shows. I've played with Sol Bright and Hilo Hattie at the Warfield in San Francisco, with Honey Kalima in Reno, Prince Moakanua, Paul Goupil's Tahitians at the Fairmont in San Francisco for two years, and three times in Vegas. I went to play on the Lurline in 1960 - 1970. In 1973 I played on the .Mariposa & the Monterey till they went out of business in 1978. While I was at the Hurricane I went to work for six months at the Kaiser Shipyard but mostly playing for almost every ship that was launched.

Now I'm playing on the cruise ships with Kimo Baird's Spirit of Polynesia whenever they go to Hawaii, Tahiti. (Kimo Baird is a University of California graduate, 49 years old, and he's fantastic.) I've been on the Royal Viking lines, and the Holland American Lines' Crown Odyssey. I'll be going on the S.S. Rotterdam with the Spirit of Polynesia in September to the Hawaiian Islands for 17 days.

I learned to play by myself, that's why I have funny tunings. I played the first tuning for 25 years, then I had to learn the other two tunings.



MAC PAVON

First tuning: E.B.G.Eb.C.Bb.G.Eb

Second tuning B13 Ab.E.C#.A.F#.Eb.B.A.

Third tuning: G.D.Bb.Ab.F.C#.Bb.G.

ED: Wow! I'd take the first tuning to be an Em on the top three strings with an Eb6th on the bottom five strings. The second tuning is a marvellous B13th, having in it the B major triad plus the intervals of a 4th, a 6th, a minor 7th and a 9th. The third tuning has a Gm triad on the top three strings plus the 5th string which would make it a Gm7th. Then, I see a Db major chord on the 4, 5, and 6th strings plus a G diminished on the lowest three strings. And he says he's self taught! Those are the most complicated tunings I've ever heard of!

# TARO PATCH TALK



## **JESS MONTGOMERY DISPLAYS HIDDEN**

**TALENT** Our spies tell us that at the 43rd Hawaiian Song Composing Contest at the Kapi'olani Park Bandstand Jess did us all proud. Jess's entry in the 'Hapa-Hawaiian' section came third over 37 entrants. He presented his song "Hanalei Serenade" by playing steel guitar, his wife Linda on Spanish guitar, and a bass player named Patrick Cockett who performs with a group on Kauai called "Na Pali". Congratulations, Jess! Thanks for the item, Vic and Nancy.

## **HOKU NOMINATIONS**

Some of our members made the nominations list for the Hoku Awards. For "Single Of The Year" "Ka Makika Li'i"/"Monkey Business", Lanakila Rittenband and Hanai Ohana's Hui, (Kokua Records), also "We Still Care" Keith Haugen & the Sound of Aloha/"Yes, We Remember", Keith Haugen & Dan Inouye (Island Viking). For "Song Of The Year", included in the nominations were "Christmas In The Zoo" by Nancy Gustafsson, from Na Mele Hou, Kokua Records and "Ka Makika Li'i" by Nancy Gustafsson & Victor Rittenband, from the single by Lanakila Rittenband, Kokua Records.

Although they did not win, we congratulate them for making it to the nominations list. Maybe next year.....?

**"HAWAII CALLS" RETURNS.** This great piece of news was sent to us by Brian Litman, with an update from Merle Kekuku. It was published in the March 26th issue of The Honolulu Advertiser with a picture of a Hawaii Calls broadcast stage, Webley Edwards hosting Arthur Godfrey. "Historic show resumes Sept. 5. Strains of Hawaiian steel guitar and the beckoning tones of Hawaiian music will be beamed worldwide this fall when longtime broadcaster Bill Bigelow returns

'Hawaii Calls' to the airwaves. Bigelow recently obtained rights to the radio show that introduced Hawaii and its music to millions of listeners, and plans to restart the program Sept. 5th. The weekly 30-minute program of music and song will be broadcast live from Oahu and the Neighbor Islands featuring local entertainers and visiting celebrities.

"There's a whole generation of people who have not been exposed to Hawaiian music," said Bigelow. "I feel there is a market out there for not only the music but the exposure it gives to Hawaii as a vacation destination."

Stanley Hong, Hawaii Visitors Bureau president, yesterday endorsed the concept, saying it was a good idea and a way to promote Hawaii internationally. Hawaii Calls was broadcast between 1935 and 1974 and at one time was heard on more than 800 radio stations, including the Armed Forces Network, Bigelow said. The show's creator, Webley Edwards, hosted the show from its inception until 1972, when he had a stroke. Bigelow said he plans to keep many of the old Hawaii Calls popular aspects but will update it to appeal to today's audiences.

Contemporary Hawaiian music will be offered along with special guests who play more traditional Hawaiian music. The show also will use the latest satellite and digital technology to beam the broadcast around Asia, the Mainland, and Europe. Bigelow said the show will originate in Waikiki three weeks out of every month with the fourth week being spent on the Neighbor Islands."

That was the joyful first announcement. Gossip



around town is less optimistic. We hear tales of funding shortages and staffing problems, then there's that little phrase 'update it to appeal to today's audiences'. That means our hopes are too high. Don't throw away all your old Hawaii Calls tapes.

**ASSOCIATION FOR HAWAIIAN MUSIC** - reported in their latest newsletter, "The Music Of Hawaii" is the expression we have always used to delineate the songs and music that best describe the spirit, the mystique and the culture of our Hawaiian Islands. There has never been a true description or an attempt to categorize just what music fits this classification.

We were interested in reading the Honolulu Advertiser's 'Hoku Awards' TV section. Brickwood Galuteria's interesting remark, "If Hawai'i musicians were given a global stage, what would they give the world?" Our Executive Director, Bud Dant, came up with a story that is the best answer we have ever heard to this unusual question. He said: *Melveen Leed was giving a concert in a very large outdoor rock-concert area in Belgium several years ago. She performed most of her recorded songs for the audience of over ten thousand. Her final number was the very old Kanaka Waiwai. She barely finished before dark, because of encore after encore after encore.*

This is only one example of what we are writing about when we use the expression;.....*to preserve the music and culture of Hawai'i and encourage its resurgence and development throughout the world.*

We have asked Bud Dant, the Band master of the Hulihee Palace Band, producer/director of 'Hawai'i Calls' and arranger/producer for Decca Records and also Lehua Records to write an in-depth article on this subject. He will do this and it will appear in our next issue."

Hey, it feels great to know we have such a strong

ally working on this worthy project - the preservation of Hawaiian musical culture. I think the Hawaii Calls radio broadcast is exactly the world stage of Brickwood's supposition. WHAT music will they broadcast to the world? We are perhaps naive if we dream that the good old sweet and languid music will return to the airwaves. Are you prepared to hear Jawaiian and Reggae?? Fasten your seat belts.

For word of some beautiful new recordings reported by AFHM, check the "Kine Disk" section.

### **KCCN TERRITORIAL AIRWAVES**

- You know, this is the lunch hour show that is broadcast on the last Wednesday of each month from the Surf Room of the Royal Hawaiian Hotel. We were in Hawaii at the right time to catch the show. Alan Akaka's "Islanders" are the house band, and on this occasion their guests were Benny Kalama as bass player and vocalist, also vocalists Sonny Kamahale and Ed Kenney. The theme of the show was Lei Day, to be celebrated on May 1st, so the Lei Day queen and four princesses were the guest dancers.

If you plan to be in Oahu on a last Wednesday of the month, this show and luncheon is a MUST if you want to catch the true flavor of the islands. The food is superb and the atmosphere, the music, the setting, is what you came to Hawaii for. Reserve EARLY.

### **ALAN'S SECOND ANNUAL HO'OLAULE'A**

was what some called "the greatest ever". But then, they all are. What steel guitarists were featured? Merle Kekuku, Owana Salazar, Isaac Akuna, Herbert Hanawahine, Kiyoshi Kobayashi, Akira Ioki, Mac Pavon, Casey Olsen, Alan Akaka, Barney Isaacs, and Jerry Byrd.

I just had to chuckle when I read the program, about **Merle Kekuku**: "his grand uncle, Joseph Kekuku is credited with inventing the steel guitar". It wasn't his grand uncle, it was his uncle!

It's just that the kid looks so darned young that Alan made the mistake. **Owana Salazar** still glamorous as ever, playing better than ever. **Dr. Isaac Akuna**, a dentist, one of Jerry's students, making his debut. Wow! Cool and professional already! They say he practices in his office all day by using his bar and picks while working in the patient's mouth. **Herbert Hanawahine**, sweet and traditional-styled as anyone in his playing, let rip with "Steel Guitar Rag" for his finalé. So ono, yeah Jerry?

**Kiyoshi Kobayashi and his student Akira Ioki** from Japan teamed up on a number, then each did his solo. Those Japanese steel guitarists!! The best !! And guess who brought the house down? **Mac Pavon!** They DID say 84 years old, didn't they? Hard to believe, he is so young, handsome, and athletic. And talk about sass when he played his guitar! He had all those gadgets the teenagers use. After playing with the greatest of skill, using knuckle harmonics and string pulls and other techniques too fast for these tired old eyeballs, he'd follow with a smooth, sweet passage to settle you back onto your chair, then out with a squawk and a honk and a Spike Jones twist that would get roars out of the audience. So you know who stole the show. There were four (I think) media cameramen there to catch the whole show, but guess which segment was chosen for airing on all the stations?

After intermission, **Casey Olsen**. I'm so jealous I'm not going to tell you how well he played. Sheesh! Then **Alan Akaka**. He did something very special. The show was dedicated to Sol Kekipi Bright who died on April 27th, so Alan sat down with one of the great steel guitars of the earliest days - a Weissenborn acoustic - and played Sol's "Hawaiian Cowboy". That is one number which, to be attempted as a steel guitar solo, is risky. Alan showed his great ability in interpreting the music and controlling his instrument. I say "control" because the tendency would be to produce a sort of snarling sound on

the "yodel" phrase. But not when Alan plays it.

**Barney Isaacs** - what can I say but "great as always". I worry about Barney and I fear that we wear him out with our demands. He never says "No" to us when we ask him to come to our Bandstand show in the park and play for nothing. It's ridiculous, a man of his great musical stature, not in the best of health, coming to our HSGA events to play for nothing. There's absolutely no one like Barney! That's why we all love him so.

Then the great "Master of touch and tone" came on stage and everyone hushed up. **Jerry** can play a soft, slow, simple tune (yeah, simple like the Taj Mahal) and speak to the hearts of his audience without an over-play of notes or volume or showy-ness. Just classic serene beauty. That's why he's called the Master of Touch and Tone. Oh sure, he's been known to play rings around everyone with his speed and great expertise. He has a "feel", a rapport with the audience and knows when to cajole them and when to stimulate them. And that's show bizz! I'll never figure it out! It's a gift.

Just for the heck of it - what instruments were played? One 1929 Weissenborn, two Canopus, two Excels, three Jerry Byrd frypans, three Fenders, and Merle's little 6-string Teisco which put out as much music as all the rest. Moral of the story: It's what you DO with what you've got that counts!

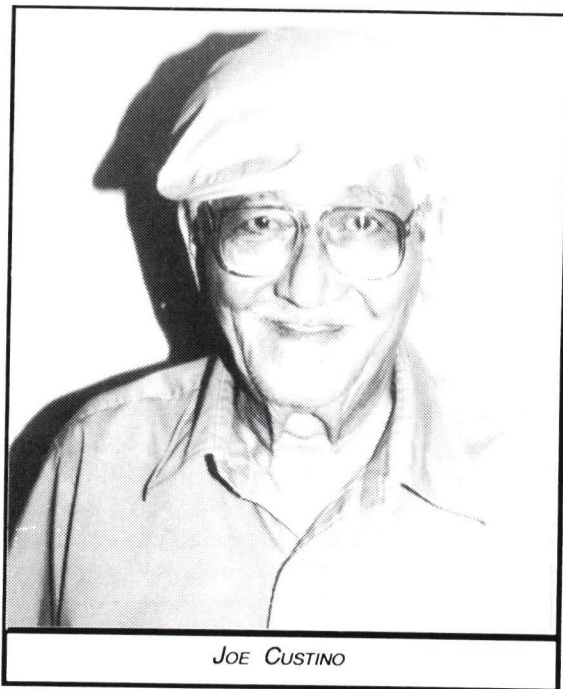
**MERRIE MONARCH HULA FESTIVAL** We didn't get to it, as we were in Kauai at the time, but we did watch it on TV and were delighted to hear Charlie Nosaka from Hilo playing steel guitar and doing a very good job of it, also Peter Ah Sing. We used to complain that we never heard steel guitar at the hula festival. Well, that's changed for the better. Another steel guitarist who has played in the festival many times is Herman Paleka, a school teacher in Kapa'a.

**JOE CUSTINO** is living in a small house in a state housing complex in Kapa'a. We went to see him, along with John and Ginger Auna. We took our guitars along and played for Joe, also showed him the manuscript of the book. He was very happy to see us. For those who know him and want to hear how he's doing, we'd say he's just fine. He is doing his own housekeeping and cooking, living by himself. He goes on long walks each day and his hearing and sight are still pretty good. He has no desire for the bright lights of Honolulu but he does speak lovingly of his good lifetime friends back there. Joe Custino is one of Hawaii's great steel guitarists, having done his years on the Hawaii Calls radio show. He told us that he was the steel guitarist in the movie "Gidget Goes Hawaiian".

**EMPEROR HANAPI** of the famous Hanapi musical family is a resident of Lunalilo Home for Senior Hawaiians. We went with John and Ginger Auna, also Vic and Nancy Rittenband, to put on a show for all the guests at the home, and to talk to Emperor about his famous family. He confirmed that it was his brother Mike who played the steel guitar and toured with the family to Vladivostok in 1917. Thank you for the information, Rick Hanapi. Your dad was happy to see us. He came to the Ho'olaule'a too.

**STEEL GUITARS IN KAPIOLANI PARK - LEI DAY, MOTHER'S DAY** Both dates were very successful, to our great delight. We always start out wringing hands in anguish that this or that will cause the event to flop, but the steel guitarists of Hawaii turn out and support both events every time!

The steel guitarists who played in the **Bandstand show** included a few new faces - **Bill Gioia (Goya)** was an exciting new "find" to us. He's a very good steel guitarist AND vocalist. **Barney** came in the back way and wondered who was playing?? He'd always known Bill as a vibes player, never heard him play steel until that



day. He said, "Do you see what HSGA does for us?" I'll try to remember who played steel. **Sonny Kamahale, Buddy Hew Len with Jimmy Papa** singing, **John Kopecky** our new member from San Diego, then a great group from Japan called "The Rocking Chairs" with steel guitarist **Kunihiro Nomura**. Wow! There were five of them complete with vocalists and dancer. They had the joint jumping. Next came **Bill Gioia, Walter Mo'okini, Robert Sanchez, Vic and Nancy Rittenband**, then **Albert Ka'ai**, slack key guitarist and singer with **Kamaka Tom** sang the "Hawaiian Scotsman" along with **Jimmy Papa, Barney Isaacs, Merle Kekuku, and Alan Akaka. Herbert Hanawahine** was there, but didn't have time to play. **Tau and Rose Moe** were also seen in the audience. They're GREAT, those two! **Ron Whittaker** was there, from England. That was a fine show, we were just thrilled that so many great steel guitarists would come out to play FOR NOTHING to help us with promoting steel guitar in Hawaii.



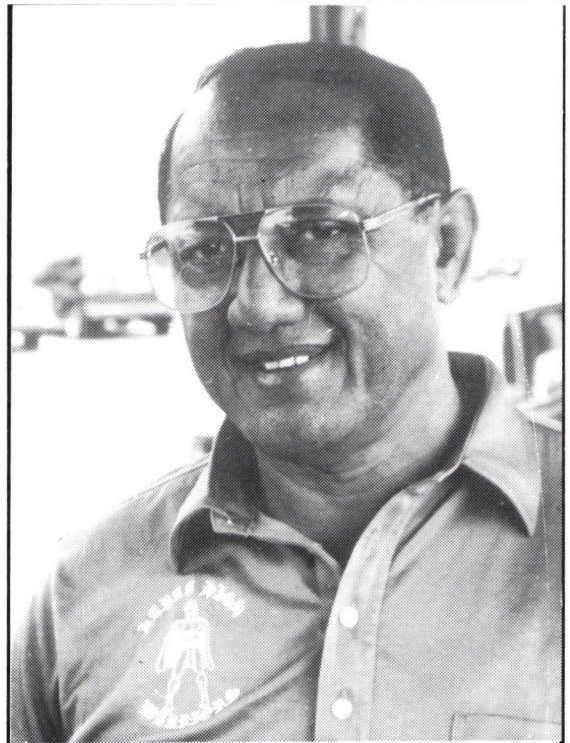
*ROBERT SANCHEZ, BANDSTAND SHOW*



*BILL (GOYA) GIOIA, BANDSTAND SHOW*

**The Lei Day Show** was much better than last year because they built a stage for us with a canopy for shade this time, right along the route the royal procession would take. The Island musicians supported it well: **Buddy Hew Len, Kamaka Tom, Merle Kekuku, Jimmy Papa, Jake Kaleikini with his holy guitar, Walter Mo'okini, Leona Murphy from Kona, John Auna, and ...??** Whom am I leaving out? I didn't take notes, I was so busy showing off the manuscript of the book to everyone.

**ANOTHER NEW STEEL GUITARIST STAR ON THE RISE** Barney has a new student, Scott Furushima who is already a well-educated musician who plays rhythm guitar and sings in their trio at the Kahala Hilton and plays in the Royal Hawaiian Band. I predict he will be one of the great ones some day. He's starting out on E13th and C6th. Here's another instance where assistance is coming from the Apprentice and Master program, State Foundation For Culture and the Arts. Barney and Scott say it's great! Last year we left application forms with quite a number of people, we hope some of you will use them.



*HERMAN PALEKA, SCHOOL TEACHER  
IN KAPA'A, KAUAI PLAYS STEEL GUITAR  
IN MERRIE MONARCH HULA FESTIVAL*



## **WALTER MO'OKINI**

Walter will be making his second trip to Joliet this August. Last year he and Scott Furushima backed Barney Isaacs in Joliet. This year Walter travels with Buddy Hew Len. Both are steel guitarists, and both are top men in the field as back-up musicians and singers. It's gotta be a great time coming up in Joliet this Aug. 27, 28, and 29th.

Walter played his first steel guitar solo as an eighth grader. The tune was "Across the Sea" played on a regular Spanish guitar, locally in

Hawaii referred to as a "gas box", where the strings were raised at the bridge with the use of match sticks. His dad was instrumental in teaching him his first steel guitar solo.

It was not until his sophomore year at the University of Hawaii that he became interested in the steel guitar. This was due to his association with another student, the late Sam Ka'apuni, who was an outstanding musician, known at the time as a solo guitarist. Sam was a graduate of McKinley High School, and Walter of Kamehameha

Schools. After completing at the University of Hawaii Walter returned, as one of the first graduates to teach at Kamehameha.

Upon receiving their military officers' commission at the University of Hawaii, Sam eventually served with an Armored Division in Europe during WW II, while Walter was in the theater of operations in the Pacific as an Infantry Officer, then recalled in 1951 to the Korean conflict with a short tour afterwards in Vietnam.

While at college, Sam played the steel guitar for the Islanders at the Royal Hawaiian Hotel. Sonny Kamahele's dad was the leader of the group. When Sam joined the Malcolm Beelby Orchestra, which was the featured band in the Monarch Room of the Royal Hawaiian Hotel of which Benny Kalama was a member, Walter took Sam's place as the steel guitarist for the Islanders. The Malcolm Beelby's Orchestra eventually moved to the mainland at Bakers Motel in Texas.

In 1965 Walter took a group of twenty-five students from Kamehameha Schools to Japan to perform a Polynesian show at a man-made Festival Park in the hills of Kobe called Arima. The group put on two shows a day for about eight to ten thousand people at this summer festival and remained there for ten weeks. The group was invited back the following year for a period of eight weeks. Bill Cazimero (father of the Brothers Cazimero), and his son Roland were members of the group that travelled in 1965, and Bill was the steel guitar player with Roland on the bass.

In 1967, Walter took a group of students to Europe sponsored by the U.S. State Department and the Hawaii Visitors Bureau and Buddy Hew Len was the steel guitar player. After returning from Europe and while visiting Sol "Sonny" Kamahele at the Surf Room of the Royal Hawaiian Hotel, Walter was invited to join Sonny. The group ironically was called "The Islanders" which was the original musical organization Walter

joined that was led by Sol Kamahele Sr. which was also Walter's advent to Hawaiian music.

While with Sonny, Walter doubled on the wood bass and the steel guitar playing the latter only at the hotel luau sessions. Walter continued with The Islanders who performed not only at the Royal Hawaiian Hotel but at the Reef, Princess Kaiulani and Hawaiian Regent Hotels. Later on, The Islanders moved over to the Waikiki Beachcomber Hotel and became the main Hawaiian group with the Tihati Polynesian Review Show. Following this show, The Islanders regrouped at the Halekulani Hotel and are presently esconced there as the cocktail hour band along with the Hiram Olsen Trio. Walter doubles on the electric bass and guitar, and does vocals with the trio.

During The Islanders tenure at the Surf Room of the Royal Hawaiian Hotel, Joe Custino started as the steel guitar player followed by Mel Abe. As the group moved to the Waikiki Beachcomber Hotel, Mel Abe served as the primary steel guitar person with Alan Akaka and Walter sharing some of the workload. At the time the regrouping commenced at the Halekulani Hotel, Eddie Lau started as the steel guitar person followed by Alan Akaka. Alan still continues with the same assignment, however, and Barney Isaacs and Harold Hakuole are the alternates.

Walter has been on the Hawaiian musical scene for more than 50 years and has seen the changes that have taken place. He has worked with some of the great entertainers and musicians in Hawaii, such as Renny Brooks, Sam Kapu Sr., Alfred Apaka, Jake Keliioa, Pua Alameida, Joe Custino, Jules Ah See, Benny Kalama, Steppy DeRego, Sonny Kamaka, Barney, Atta and Norman Isaacs, and Gabby Pahinui.

## JOHN ELY, ASLEEP AT THE WHEEL



"ASLEEP AT THE WHEEL" MUSICIANS POSE WITH DOLLY PARTON  
AFTER THE "3VS BREAKDOWN SCENE"

**....AND NOW....AN HSGA "FIRST".** The following item was received by latest state-of-the-art postal service in the form of a computer diskette from **John Ely** and transferred by means of electronic wizardry that's way beyond our ken, into the computer at HSGA headquarters and here you have it, reproduced without a key being punched:

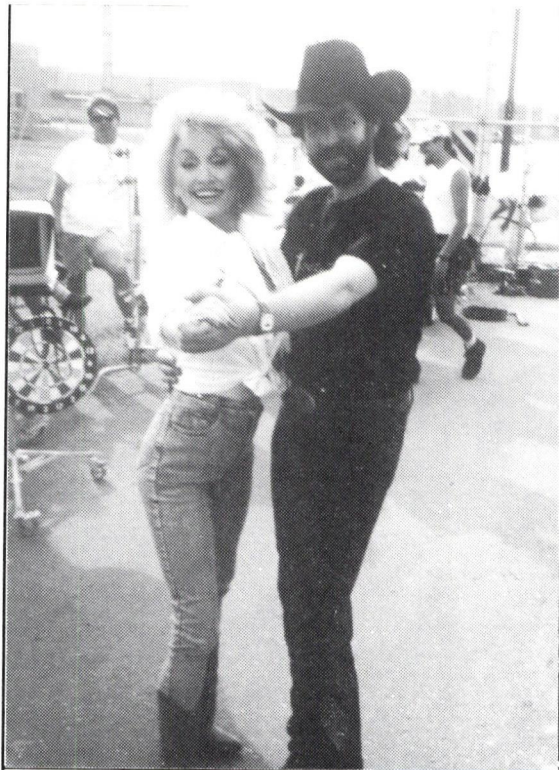
" Asleep at the Wheel was invited to join Doug Kershaw, the Wild Rose Band, and the Nashville Bluegrass Band for the third annual Country Music Festival in Sao Paulo, Brazil last August. We had no idea what to expect from a country famous for its own unique musical traditions. We kind of wondered how our country two-steps and waltzes would be received in a land where the samba in all its many exotic forms is considered basic, where people routinely listen to incredibly complex, rhythmic, jazz-oriented music. We were pleasantly surprised. Not only were we well received, but we actually got to

share the billing with several Brazilian groups during our five day stay. We never got over jet lag, as local sponsors and translators dragged us around the city all hours of the night to take in the wild dancing clubs and late night Brazilian restaurants. The music we saw was fantastic. We heard large Brazilian big bands, percussion groups, and small folk music combos representing several distinct folk/dance traditions from all over the country. Sao Paulo is the largest and most culturally active city in Brazil (14,000,000 people - third largest in the world). The worst part of the trip was the pollution. By the end of the third or fourth day half of us had sore throats and nagging coughs. It was the worst I'd ever seen, L.A. included!

I made several inquiries as to the state of Hawaiian Music in Brazil. A couple local musicians remembered seeing a Hawaiian steel player who performed in Sao Paulo for many years but they couldn't remember his name. He could well

be the steel player on a Brazilian LP I found featuring the Hawaiian steel playing Brazilian folk melodies. I also lucked into a local music store where I found a locally made, del Vecchio brand, lap steel hanging in the window. Not bad! It was the first one my Brazilian musician friend had seen in years. It sounded pretty good and it only cost \$100!

In short, it was a great trip. It took me a few weeks to recover, though. Those folks really know how to have a good time! It was a busy fall for the band - lots of fairs, club dates, etc. The NBC movie Wild Texas Wind, featuring Dolly Parton and Asleep at the Wheel aired last November and did well enough to merit a rerun this coming April. The basic script traces the rise of a female vocalist from humble beginnings to stardom with special focus on the problems of mixing business, romance, and extensive traveling. I hate to say it, but the movie pretty accurately portrays unglamorous aspects of motel and bus life. We got to pretty much be ourselves in most of the scenes, with very little acting required. Dolly, true to her reputation, was a pleasure to work with and very professional. My big scene, "waltzing" her out of the local state correctional facility, ended up on the cutting room floor, unfortunately. My friends who have seen me dance were not shocked by this eventuality.



JOHN REHEARSES  
WALTZING DOLLY OUT OF PRISON

## KĪKA KILA KĀLĀ KULA

KĪKA KILA = STEEL GUITAR. KALA = MONEY. KULA - SCHOOL.....SCHOLARSHIP FUND



graduate will be **Steve Masui**, then **Owana.**"

Thank you for your generous donations to the Scholarship Fund. You are helping a deserving young person in his/her efforts to become one of Hawaii's steel guitarists of the future.

In Jerry's letter of Feb 27th, he said, "I graduated **Isaac Akuna** today and start another new one in his slot next week - one **Chris Planas**. Next to

Well, we had a chance to see why Jerry is so proud of Dr. Isaac Akuna, the string-pickin' dentist.. He made his debut at the Ho'olaule'a and he made us ALL proud of him. He's got the necessary stage presence to be able to put all his attention on his music instead of wasting it on being nervous. Well, if he WAS



Last statement, total in the Bellingham bank account was		\$485.41
<u>Donations:</u>		
Peter Dillingham	\$ 26.00	
Bernie Endaya	50.00	
Russ Parks	5.00	
A. Radnoti	26.00	
Leigh Triggs	10.00	
Paul Weaver	<u>26.00</u>	
Subtotal	\$143.00	\$628.41
Less amount sent to Jerry Apr. 4th		<u>400.00</u>
<u>Total</u> amount now in the Bellingham account		\$228.41

nervous, it didn't interfere with his music. He is really good.

We're happy to welcome a new member to HSGA that is a student of Jerry's. **Junior Lafaele**, we're proud to have your name on our membership list and to know that you're one of Hawaii's rising stars. Just let us know where and when you're playing and we'll be there to applaud you.

At the Lei Day bandstand a young man introduced himself as someone completely hooked on the great sounds of the Hawaiian steel guitar. His ambition was to become a student of Jerry's. We all know the chances are slim, but by the time we left Oahu we'd seen Tom at every event where a steel guitar was taken out of its case. We knew he was sincere. I believe Jerry is going to give him a chance. His name is **Tom Snook**. I hope we'll hear from him again.

## ***STEEL GUITAR GET - TOGETHERS***

**STEEL GUITAR NORTHEAST** had to cancel their plans to meet April 11th and 12th, due to insufficient advertising time. However, Don Sweatman and Warren Slavin say there was surprisingly high interest in a one-day event, which is probably the way they'll do it next year.

**HAWAIIAN STEEL GUITAR WEST**. Jimmy Hawton says their meet was the best yet and feels the move to the Mid-bay area was the reason. Eleven steel guitarists were featured on the program and there were about 250 in the audience. They'll book a larger room for next year. Congratulations to those who volunteered their time to make it happen.

**THE SIMI VALLEY HO'OLAULE'A**, April 5th at the Radisson Hotel, was a great success. Sig

Vogel reports 80 people turned out to hear music in the good old Hawaiian style. They started at 10:30 am and played until 5:15. 25 guests stayed for dinner at the hotel, with more Hawaiian music supplied by Frank and Donna Miller, then Sig Vogel, Duke Ching and Ralph Kolsiana on steel guitar. Guests from outside of California came from Texas, Arizona, and Las Vegas. Everyone went home happy, hoping Sig Vogel will arrange the Ho'olaule'a again next year. All the reports I've heard are "A-1 super!"

Sig is one keen bean, he's already booked a larger room for next year (looking at 160 as his target attendance) at the same hotel, the Radisson in Simi Valley. His date is April 4, 1993. He has sent out questionnaires to find out who's likely to attend and how large will the planned luau be.

He's expanding the scope of music to include styles other than Hawaiian, provided it's soft and easy listening. Bud Isaacs and his wife Geri have promised to play at the Ho'olaule'a. Great work, Sig! Questions? Contact Sig Vogel 1101 Casa Grande Rd., Simi Valley CA 93063

**STEEL GUITAR ENTERTAINMENT HO'OLAULE'A 1992 (WHAT'S JOHN AUNA UP TO NOW??)** sponsored by the Boen Guitar Co. PO Box 508 HWY, 112 & Black St., Arkoma OK 74901 Tel 918-626-3828. Saturday August 22, 2:00 pm and 6:00 pm, Sunday August 23rd, 2:00 pm and 6:00 pm Day's Inn Hotel Convention Room, Ft. Smith, Arkansas, phone 501-783-0271. Guest artists John K. Auna of Kailua, HI and Bernie Endaya of California. Local and interstate steel guitar artists, members of HSGA welcome to join in. You can pick this one up on your way to the Joliet convention. For HSGA members, rooms only \$27.00 - \$30.00 per night. Reserve early.

**CANOPUS STEEL GUITAR TOUCH & TONE CONCERT** On April 19th our new member Yasu Kamiya held his fourth annual Canopus Steel Guitar Touch & Tone concert in Tokyo. From

1973-1984 he built Sho-Bud Guitars in Nashville, and now builds Canopus steel guitars in Japan. Don Waterhouse attended the concert and reports, "The Japanese people love Hawaii and the sounds associated with it. In their shopping malls and buildings much of the piped in music is Hawaiian steel guitar music. Easy listening, good for the ears and good for the heart. There are many players and many clubs (here in Japan) that feature the steel guitar. .... There were 450 enthusiasts at the concert, professionals and amateurs, ten different soloists or groups performing. They played, they sang, and all had a good time. This year too, featured the number one Hawaiian steel guitar player from Hawaii, Barney Isaacs and with him singer Scott Furushima who they say is a second Don Ho. The three and a half hour concert was so enjoyable, time went so fast. If by chance you happen to be in Tokyo ... try to be here in the middle of April and you will be able to attend this delightful concert at the Seven City Hall."

ED: Delightful report! I like the part about Hawaiian music being played in shopping malls, etc. Wouldn't we love to be there next year in April!



*RALPH KOLSIANA, ALIKA HERRING, CORLISS JOHNSTON  
AT SIG VOGEL'S GET-TOGETHER*

## THE GREAT DEBATE

**LIL THINKER, 34.** "I read Bob Brozman's comments in the April issue with much interest. I greatly respect Bob's musicality, technical ability, and championship of Hawaiian culture but, speaking personally, I think he misses the boat. To me there's only good music and bad music. Yes, electric instruments may make certain techniques possible with lesser technical demands of a player but who cares? Music, contrary to the Grammy awards and the "guitarslinger attitude" prevalent today, ain't a contest. Technique is not the whole story and commercialism isn't necessarily bad. The real issue is taste and emotional response. Does a given piece of music move you? Do you want to cry, dance, remember your childhood, tap your foot, smile? Who cares if it's commercial, pre-1935 or post 1990 if it's good music? When one says they "dislike rock music", they're dismissing an incredible smorgasbord of music that ranges from garbage to art and doing themselves and many excellent musicians a disservice. Commercialism, electronics, etc., aren't bad or good in and of themselves - it's what musical use they're put to that counts.

I know that for me, playing a soaring, technically demanding flatpick improvisation on acoustic Spanish guitar makes me happy. So does utilizing rudimentary steel technique to play an 8-string chord glissando on electric steel. It's just two sides of the same coin as far as I'm concerned. I guess I'm one up on Bob in the young foggy department as I'm just a wet-behind-the-years 35 year old. "Nuff said."

**PEDAL PUSHER, 46** Bob Brozman is obviously very knowledgeable, and what he says makes a lot of sense, but I have to take issue, at least in part, with his contention that the left hand technique decreases as the instruments and tunings get more sophisticated to the point where pedal

steel players don't move the bar at all. Actually he is right, but only to a point. Certainly it's true that there are many songs that can be played with little or no bar movement, and it's also true that many many players tend to plant the bar down and let the pedals do the rest, but the ones who do that are hacks. A real player uses both the pedals and the bar. If you ever get a chance to see Buddy Emmons or Jeff Newman or Jimmy Day or Curly Chalker or Paul Franklin play, their bars are moving all over the place. They all use bar slants, bounces, etc. all the techniques that the non pedal players developed, along with the use of pedals. Whenever you see somebody who never moves the bar, you are seeing a mediocre player who really doesn't know his or her instrument very well.

There are three words in the name pedal steel guitar. The most important of these is guitar. What kind of guitar? a steel guitar. The word steel modifies the word guitar. It is the second most important word. What kind of steel guitar? A pedal steel guitar. The word pedal modifies the word steel. Pedal is the least important word in the title.

Pedals were first invented in the 30's. It wasn't until 1953 that Bud Isaacs actually used the sound of the pedal action while playing a song. Before that the pedals took the place of multiple necks. You'd step on a pedal and use play with the bar on the resultant tuning.

As far as whether or real Hawaiian music can be played on a pedal instrument, it depends on how the pedals are used. Country players like myself will pluck the strings and then use the pedal to alter the pitch, so the pedal action is part of the typical E9 country sound, but that's just a technique, not an inherent part of the instrument that

can't be avoided. The pedal action sound is not part of Hawaiian music, and throwing it in indiscriminately where it doesn't belong does compromise the music, but that doesn't mean that pedals cannot be used subtly and tastefully, without the sound of the pedal action to change the tuning to give either new harmonies or voicings.

Pedals are tools. Many years ago I built a few shelves for my garage using a hand held screw-

driver to mount them. Recently I built a few more, only this time I used a screwdriver bit in my electric drill. Are the older shelves any better because the labor was more intensive? In fact, is there any difference at all between them?

The old adage "What was good enough for my daddy is good enough for me" just doesn't hold up. My father is still alive, but my grandfather died of a disease that is curable today.

## ***PROMOTING KĪKA KILA***



*STARS OF HONOKA'A*  
*H.S.G.A. STEEL GUITAR SHOW, ORGANIZED BY JOHN AUNA*  
*-KAMAKA TOM PHOTO*

### **STEEL GUITAR TAPE RECORDING TO BE SOLD COAST-TO-COAST NORTH AMERICA.**

When Art and I attended the slack key concert given by seven of Hawaii's top artists on their west coast tour, we met Bud Tutmarc after the concert and he gave us the happy news that he was about to sign a contract that would put his latest recording on the record shelves in music stores everywhere. Here's Bud talking:  
"I am expecting to receive the contract from the

National Music Company that is taking two of my recordings for United States (over 100,000 stores) and Canada. By telephone they said they would be mailing it this week. The distribution of cassettes and CD's will begin this summer. I am receiving an excellent deal from them so I am well pleased!"

I believe that will be the first recording featuring Hawaiian style steel guitar to go on the "big" market in North America in a few years. Con-

gratulations, Bud!

A further description of the recording, "Unforgettables" states that Bud used a Serenader steel guitar (his own manufacture), in the C#minor tuning. Bud is backed by an orchestra consisting of 12 violins, four violas, four cellos, and five rhythm players. It's a double cassette with side one featuring Bud's steel guitar, side two with the vocal stylings of Nina Keali'iwahamana, called "The Most Beautiful Voice In Hawaii". The selections are: Always, Stardust, Gettin' Sentimental Over You, Red Sails In The Sunset, Harbor Lights, Hawaiian Wedding Song, You Made Me Love You, For Sentimental Reasons, Dream, and You'll Never Know. (Hey, Bud, you've got those last four songs listed in an interesting way. I was tempted to leave out two of the commas.)

### **ED MAYER RECORDING IS A BIG SELLER**

Ed says he's sold over 50,000 copies of his "Territorial Hawaiian Music" recording in the Netherlands, Belgium, England, and Germany. "We are presently pressing the 6th issue (of 10,000 each) for Indonesia, Malaysia, Singapore, and Australia. I haven't even tried to sell it in the Islands, ...maybe on the 7th issue." ED: Now that's what I call promoting steel guitar around the world. Congratulations, Ed!

### **STEEL GUITAR CONTEST MARCH 1993 LOS ANGELES !!!**

Very exciting, yeah? I'll read you the letter. It's from Sharon K. Paulo, President of the Hawaiian Community Center Association in Los Angeles. "In March of 1993 the Hawaiian Community Center Assoc. will be hosting its first 'KALEPONI HAWAIIAN MUSIC FESTIVAL' and would like to include as one of the components of the festival, a Hawaiian steel guitar competition.

Another component of the festival will be a musical competition (for vocalists only) focused on "original" arrangements of existing Hawaiian songs. In this competition, entrants will be scored

on originality, performance, etc. The songs (a total of five) will be pre-selected by the Music Festival Committee. From the songs chosen, entrants will be allowed to select the song they would like to "re-arrange" and perform for the festival.

HCCA in its effort to perpetuate Hawaiian traditions and values, envisions this festival as a means of bringing together artists and their works to an audience wanting to hold onto a very important part of Hawaiian culture. Hawaiian music in its truest form is that part.

The festival is scheduled for **March 20, 1993** at the **Biltmore Hotel in downtown Los Angeles** and as you can imagine, we have a lot of work ahead of us. We are therefore seeking your support and the support of HSGA. We believe that the festival will be mutually beneficial to both HCCA and HSGA as well as to those in attendance."

ED: Of course, I phoned Sharon right away and said we'd be delighted. Now we're starting serious discussion about what form the steel guitar participation should take. SHOULD it be a competition? In that case, who would judge it? What would the rules and restrictions be? What prizes? If not a competition, how could we make an interesting presentation? If you have a super idea and want to get involved now's the time to get back to me FAST. Members living in the area should take this on. The HCCA is just beginning its fund-raising for the purpose of building a Hawaiian Community Center in the Los Angeles area. They're doing this to MAKE money, not to spend it. So anything involving a big expense on their part is O-U-T.

**THE NAPILI KAI FOUNDATION**, Napili Bay, Maui is one place where the skills of Hawaiiana are taught and we've felt that steel guitar playing should be included. Well, the coconut cable is humming with the news that Henry Allen has

been approached by Loise Ross to do the job and is now working on lesson plans. I think Henry Allen has made the people of Maui wake up to their possible loss of steel guitar. Great news, Henry! Don't forget the people at the State Foundation on Culture And The Arts. They're not hostile to steel guitar, they just don't get any requests from anyone who wants to DO anything constructive.

**THE "TODAY SHOW"** Do you remember our squawk about this show, aired on national TV during the Christmas season? I'd like to quote from a great letter published in Bob Maickel's Pedal Steel Newsletter (New York), Vol 19, No.2. It was written by Carolyn E. Titus of Fairview PA. After talking about a performance on the Grand Ole Opry show in which the pedal steel guitar was snubbed, she carries on to say:

"Then if this weren't bad enough for our world of pedal steel guitar, the following week on the 'Today Show' the non-pedal steel guitar took a real slap in the face when this show was on location in Hawaii. Imagine my horror when it was announced, "Now we will hear some traditional Hawaiian music" and lo and behold there was an upright bass, two acoustic guitars, and a ukulele! Again, no steel guitar. When those musicians (all Hawaiian) were asked if these were the actual instruments that always made up the Hawaiian sound, they answered with a resounding "Yes!"

I have to wonder if these fellas had ever heard of either Jerry Byrd or Alan Akaka. Here was a chance for people all over the U.S.A and Canada who were not familiar with either pedal or non-pedal steel to get to know two different kinds of steel guitar since both Vince Gill and the Hawaiians were interviewed on the spot. Goodness knows I still have many many people out on the job asking me what is the contraption that I'm playing. They love the sound but have never seen the instrument.

What is it? Why is it a sin to have one of these things known to the public and put on TV so that all will recognize it as the beautiful instrument that it is? and has Hawaii given their traditional steels up too?

Thanks for letting me sound off, but I feel steelers everywhere should be made aware and perhaps we all should write ABC and NBC."

**Henry and Sherron Allen** of Maui say, "The Today Show was a great disappointment. We knew nothing of the Maui filming of 'Hawaiian Music' and since it was filmed here at the Kapalua Bay Resort they used their own in-house musicians and even hauled the big piano outside to portray so-called Hawaiian slack key music using Raymond Kāne and the house band from the hotel. No one called and asked for the Hawaiian steel guitar. We know that it was an 'inside job' for the show cliché."

ED: O.K., you club members living in the islands - you know the inside story of the show. Would you take a minute to photocopy this page and mail it to those Hawaiian musicians who had control over the instrumentation of the show? You might recommend to them that when our book is on the market they rush down to the nearest bookstore to learn the story of this fabulous instrument born, like none other, in their native land.

### **COOK ISLANDS POLYNESIAN FESTIVAL**

On page 11 of the April issue, I urged steel guitarists of Hawaii to check on this to make sure a steel guitarist was included in this all-Polynesian cultural exchange. Sherron Allen says she phoned Noela Napoleon who told her they were doing strictly a "cultural arts" presentation with no modern musical instruments, only arts and crafts and styles of dancing.

OK, I believe that. Do you believe it? Me neither. I would make bets that ukuleles, acoustic guitars,

and acoustic basses (maybe even autoharps) will board those planes, hidden down deep inside the seams of the luggage. Stow-aways from some other trip.

**ALAN'S SCHOLARSHIP FUND.** At his Ho'olaule'a, Alan announced the establishment of a new scholarship assistance fund for serious students of Hawaiian musical instruments - steel guitar, ukulele, and slack key guitar - to advance their training toward a professional music career. He said, "A special non-profit entity is being formed under the auspices of The Musicians' Association of Hawaii to administer the funding". and he invites your donations. You can donate straight to Alan at A.I.S. Entertainments, 949 Kapiolani Blvd, Ste 102, Honolulu HI 96814 808-533-6165. Tell him you're a member of HSGA. We want him to keep us informed so we can give you news of the activities through this newsletter.

**BISHOP MUSEUM, STEEL GUITAR DIS-PLAY??** Art and I visited the museum and were very disappointed to see only a few musical instruments of ancient Hawaii plus two ukuleles with an information card beside them, and not a trace of a steel guitar. Neither was there a steel guitarist in their hula dance show. It was backed by a 6-string guitar, vocalist, and a 12-string guitar. Very authentic?? We got the feeling there was no enthusiasm for music there. I'd say one steel guitar lying in the showcase next to the two ukuleles, with a 4" X 6" information card beside it, is about all they have room for.

So why don't we dedicate the book's proceeds to Alan's scholarship fund? I mentioned the idea to Alan and he was happy to entertain the notion. I suggested he might include in the skills list the playing of good solid rhythm back-up guitar. That's because youngsters taking private lessons are put onto slack key and lead guitar playing at about lesson 4 and never get to strumming. Where would the steel guitarist be without a good back-up team? AND, what about the

skills of acoustic bass playing? Is that being taught in the high schools? If so, we don't need to include it in the scholarship program. As for slack-key guitar, it's my impression that it's being very well funded and supported already. But what do I know about it? I leave that to Alan's discretion.

As you know, we already have our own scholarship fund which is directed toward Jerry's teaching deserving youngsters to play steel guitar. That wouldn't change. We'd keep on with that. Alan's fund would be directed the same way, based on the student's desire to learn and demonstrated ability. Proceeds of the book, I hope, would come in over a period of many years, probably much longer than Jerry cares to continue teaching. Think about it. If any of you have information or suggestions, I need to hear them from you NOW, FAST.

**THE BOOK: "THE STORY OF THE HAWAIIAN STEEL GUITAR AND THE GREAT MUSICIANS WHO PLAYED IT".**

I'm happy to say the construction of the book is complete. I drove the last nail in on April 1st which JUST HAPPENS to be April Fool's Day as well. Coincidence?? On April 6th, with great feelings of pride and adventure, we watched it being laser printed at Kinko's in Bellingham and 10 copies of the manuscript made up, bound with a black plastic coil. It totals seven Roman numeral pages at the start and 166 Arabic numeral pages of text, including a gorgeous index which I'm proud to say I produced. (Have you ever thought of what goes into generating an index?) With the pictures included, the book should be around 300 pages when finished. It depends on the size of print and the amount of white space around the text and the size of the page. Publisher's decisions.

We mailed copies of the manuscript to: Dr. Mantle Hood in Maryland, and in Hawaii: to Dr. Trimillos of U of Hawaii Music Dept., Dr. E. Tatar of the Bishop Museum, and Dr. G. Kanahale,

author of "Hawaiian Music and Musicians", also to Merle Kekuku, Jerry Byrd, John Auna, and Walter Mo'okini. Our purpose was to get some feed-back or additional information from these people. We took two more copies with us to Hawaii. We left them to be circulated among the senior musicians to give them a chance to read and evaluate, and to send us their added information. We want this book to be as complete and correct as it possibly can be. Barney Isaacs has a copy now, and we're hoping Benny Kalama, Andy Cummings, and Tau Moe will all have a week or two to look at it. So copies will have to be passed around. Your kokua, please, gentlemen. Don't let it get bogged down or lost in the mish-mosh. We're THAT CLOSE to having a book we'll all be very proud of. I'll do a re-write based on all your in-put, let's say - six weeks from now. Does that give you enough time? Instead of writing, you can send me a talk tape if you prefer, as long as I get correct spellings of names from you.

## **OPPORTUNITIES**

### **The State Foundation On Culture and the Arts**

just published their annual budget in their April/May newsletter "Artreach". Of their total annual budget of \$4,768,502 very little filters down to the steel guitar. The Artists in the Schools program gets \$31,500. Henry Allen in Maui is on that program. Do we have anyone in the other islands? Did you apply for it? No? Maybe that's why you didn't get it. If you were refused, try again. I notice the East Hawaii Cultural Council gets \$10,605 for "Slack Key Guitar, Hawaii's Own". Another little opportunity is headed "Music Projects Honolulu" with \$6,750 for Community Education and Outreach, and \$2,700 for Music Performances in Care Facilities. Our kind of music is what the seniors want to hear. Get a group together and apply for a little funding. See what happens. Talk to Lynn Martin 808-586-0300.

The following opportunities have passed their

deadlines, I always get the news much too late. BUT, many of these are awarded each year, same deadline date. Keep this information and prepare to apply next year.

1. The U. of Hawaii Committee for the Preservation and Study of the Hawaiian Language, Arts, and Culture has funds available for projects related to the indigenous culture and language of Hawaii. Deadlines March 20 and April 20. Henry Iwasa 808-956-7357.

2. National Endowment for the Arts Presenting And Commissioning Program welcomes applications for funding to support presenting and touring projects. The deadline for proposals for projects in 1993-94 is May 1, 1992. Contact us at 1100 Pennsylvania Ave., N.W. Washington DC 20506, ph 202-682-5444

3. Arts International, devoted to fostering international collaborations and exchanges in the arts, is accepting applications in support of Performing Arts Festivals (deadline May 1) and Travel Grants (deadline May 18). Contact us at 809 United Nations Plaza, New York NY 10017, 212-984-5370

4. Fund for U.S. Artists At International Festivals and Exhibitions is available through Arts International to support U.S. artists who have been invited to perform at international festivals. The next deadline for applications is June 1, 1992. Call 202-682-5422. First, get your group invited to attend an international festival, then pick up the application forms and go to work on it for NEXT year. You have to scratch for your worms. Ulalia Berman's group might have been eligible for some financing from one of these institutions for their visit to the Finland International Folk Festival.

5. There's a "Call For Artists" listed for next New Year's Eve celebration. It's sponsored by the City and County of Honolulu. Deadline for proposals June 1st. Call 808-532-3131.

6. A book: "Money For Performing Artists" \$14.95 is available from the American Council for the Arts Books, 1285 Avenue of the Americas, Floor 3, Area P, New York, NY 10019.



Remember 1993 is the centennial year marking 100 years since the Hawaiian Monarchy was overthrown, it's also "The Year Of The Indigenous People". It should be a good year for special grants from the Federal Government for projects relating to that event. Plan now and apply SOON.

**ENVISION HAWAII** is a cultural group formed in Hawaii to visit Portland Oregon April 25-May 3rd, 1992. It was organized by The State Department of Business, Economic Development and Tourism, also the Hawaii Visitors Bureau, and the State Department of Agriculture. Along with other facets of the group was "Displays of Hawaiian culture, including arts, crafts, and performances of Hawaiian music and dance." Can any of our members in Hawaii find out for us what steel guitarist was invited to join the group? You cannot afford to sit and wait to be invited, I think you have to be more aggressive. The question is: How are you to find out about these promotions early enough to apply for them? Shouldn't they be announced in the local newspaper?

**NA MELE O MAUI**, The 19th annual event was held on April 3 and 4., it's a celebration of Hawaii's Musical Heritage, at the Kaanapali Beach Resort in Maui. For more information, contact Skinner Communications 180 Dickenson St., Suite 219, Lahaina, Maui HI 96761 808-667-5191. Remember, you're not pushing YOURSELF, you're pushing STEEL GUITAR.

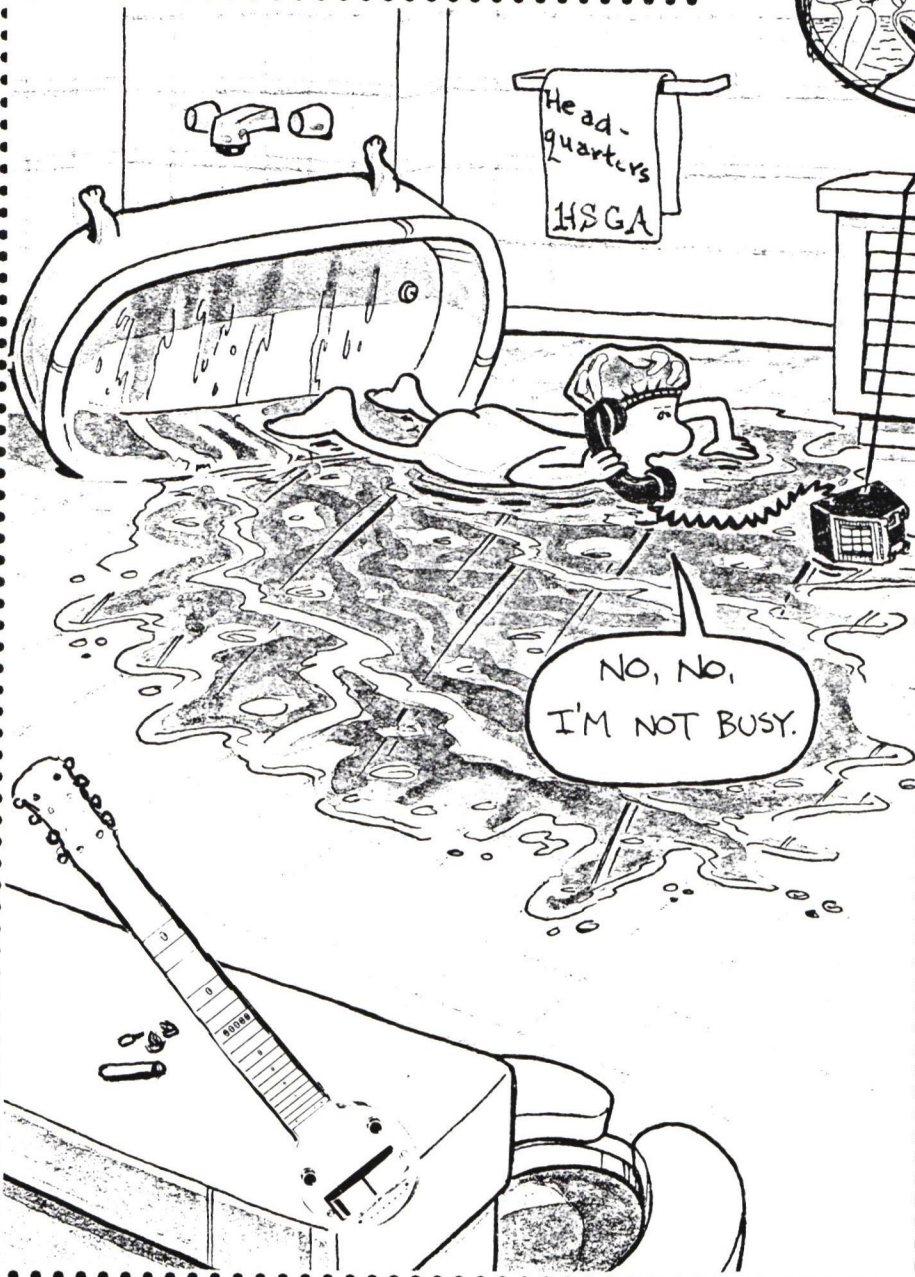
**STEEL GUITAR HO'OLAULE'A**, Honoka'a on the big island. This show, organized by John Auna and sponsored by HSGA and the Department of Parks and Recreation, was enthusiastically received by the people of Honoka'a. Students from the local high school ensemble class did the pre-show entertainment, after the mayor's presentation. Steel guitarists were Albert Ahuna Sr., his son Kihei Ahuna, Sam Keana'aina, Ernest Kurlanski, Leona Murphy, Charles Nosaka

from Hilo, Mike Swerdlow (student of John Auna) who now plays in the Polynesian show at the Kona Hilton, Marten Walker and Ken Wallace. Grifford Kamaka Tom came from Oahu along with Merle Kekuku, and I believe Henry Allen flew in from Maui. All of this happened on April 9th and the kama'ainas of Honoka'a couldn't believe their good luck! Great work, John. You do a great job as HSGA's special representative.

**THE MAUI INTERCONTINENTAL HOTEL** has joined the battle on the side of the good guys. You'll remember they sponsored a steel guitar festival last October and featured their own maestro Henry Allen plus imports Alan Akaka, Jerry Byrd, Barney Isaacs, Genoa Keawe, Marlene Sai, and Harry B. Soria. The proceeds of the event were used to form a steel guitar scholarship fund. Well, it appears that was only the beginning. Public Relations Manager Dale Carlson, in a recent letter, said, "We wanted you to know that the Maui Inter-Continental Resort is doing its part for the 'preservation of the Hawaiian steel', with our annual Maui Steel Guitar Festival.....The Second Annual Maui Steel Guitar Festival is presently scheduled for Saturday November 21, 1992.....Input from musicians Alan Akaka and Henry Allen have additionally inspired the Maui Inter-Continental Resort to feature nightly entertainment at the property's ocean front Hula Terrace, focusing on the 'steel'. Akaka has even written a song about the property, specially designed to be played on the Hawaiian Steel Guitar."

ED: Wow! Now we have three major hotels featuring steel guitar. On Oahu the Halekulani and the Kahala Hilton, and on Maui the Intercontinental Hotel. Surely steel guitar is on the upswing now! I hope our members will visit the Maui Inter-Continental Resort, to show their support and appreciation. 3700 Wailea Alanui, P.O. Box 779, Kihei . Wailea . Maui, HI 96753 808-879-1922

# HO'OMALIMALI



WHY DID THEY CALL THE THREE KITTENS FLOPSY, MOPSY, AND PADEREWSKI ??

BECAUSE FLOPSY WAS THE FLOPSIEST, AND MOPSY WAS THE MOPSIEST, AND PADEREWSKI WAS THE PIANIST.



WHY DID SO MANY GREAT GUITAR PLAYERS COME FROM FARMS?  
IT'S THE SAME STROKE AS FOR PLUCKING CHICKENS.



DO YOU KNOW WHY THE GUITAR WILL NEVER REPLACE THE PIANO AS THE WORLD'S STANDARD INSTRUMENT?  
HOW DO YOU REST A GLASS OF BEER ON A GUITAR?

# KUMAKAGAB

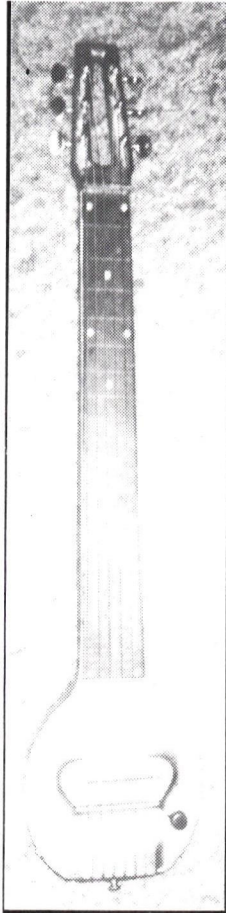


**CAN YOU IDENTIFY??** this guitar. It has S-155 stamped into the end of the headstock. The machine heads are not the originals. It is cast aluminum with a wooden fretboard. Its owner is most curious to learn its proper name. He's been calling it "Hey, you!" for too long. Please contact George Rout at 17 Rendale Ave., St.Catharines, Ontario Canada L2M 6E9

## **ANDY VOLKS WANTS TO KNOW....**

(1) Richard Smith's History of Rickenbacker shows a photo of a 1930's Japanese steel guitarist named Noo Yuki Ohami. I've never heard of him. Who was he and what did he sound like? (2) Herb Remington was quoted in an old issue of Guitar Player as playing an A6th tuning with two diatonic strings on top. Do you know what tuning Herb uses?

**"MY OWN PRIVATE IDAHO"** We finally have word about this film, which nobody seems to have seen. Mike Perlowin says it will be available as a video quite soon. Warning: you might find the contents objectionable, it has to do with the "down" side of life. That was the bad news. Now for the good news: Mike says the sound track, with Bill Stafford playing steel guitar, is so good it's been nominated for an award in the "Best Sound Track" category by the Independent Film Makers Association.



**LANI McINTIRE and AL K. PERRY RECORDS FOUND.** Gracia Mulligan says, "I have discovered some good Lani McIntire records along with Al Kealoha Perry and other old Hawaiian records in the den which were buried under other somewhat newer records that I had forgotten about. I'll have to have an old Packard Bell record player stereo repaired to be able to play the old 78 records and tape them. Lani McIntire and wife Virginia got me started on Hawaiian guitar when I was?? a lot younger."

**ALIKA HERRING** says Sig Vogel's steel guitar meet was GREAT, far better turnout than expected. And Alika, great trouper that he is, says he got "all thumbs" on stage, faced with an audience of steel guitarists. Welcome to the club, Alika!! That's EXACTLY what we all go through. We can face any audience on our home turf, but just go to a convention and play in front of all those hot shots and we ALL get wobble fingers. But the good part is that everyone is so friendly and appreciative you'll never play for an audience that loves the music you're playing more than the audience at a convention. We're all nutty, of course. Isn't it wonderful?

**DON SWEATMAN** is busy building three steel guitars: a 7-string frypan, an 8-string frypan with tuning changer, and an 8 and 10-string double console with tuning changer. He hopes to have all three finished soon. He didn't say whether any would be for sale, but it wouldn't hurt to ask. 581 Metropolitan Ave., Staten Is. NY 10301 718-727-0157

## WHATEVER HAPPENED TO OLD 'WHAT'S-IS-FACE'?

Eddie Binder asks, "What has happened to a girl named **Leilani Owens**, who years ago sang on some Hawaiian shows and on TV? I've always thought that she was Harry Owens' daughter, since that is what he named his first girl. She had a most beautiful sweet voice! I'm curious to know if she still sings and whether she made any records. It would also be good to know if any of those TV shows are available anywhere, I think they were "Hawaii Calls" shows.

**Richard Beaulac's** gone missing from Hawaii, rumors have it that he's in Vallejo CA but we don't have his address.

**Joey Bowcheneck**, an excellent steel guitarist that toured North America and recorded in the 1950's, playing mostly gospel music. Harold Schmidt is looking for him, 9847 Angus Drive, Chilliwack B.C. Canada V2P 6A8. 604-792-8331

## BIG DATES TO REMEMBER:

March 9, 1992 - Jerry Byrd turned 72

June 6, 1992 - R. Alex Anderson turns 98. "Fit as a fiddle and twice as mellow."

July 18, 1992 - Barney Isaacs turns 68.

August 15, 1992 - Ralph Kolsiana turns 80.

September 10 - Mac Pavon turns 84

Born 1909 - Tau Moe turns 83 this year. (Exact date needed.)

Born 1913- Alika Herring turns 79 this year. (Exact date?)

## FIRST WOMAN SPEAKER, HOUSE OF COMMONS, ENGLAND

was a tap dancer and singer in a Hawaiian band in the 1940's!! Yes, she's Betty Boothroyd, first woman to be Speaker of the House in its 700-year-history. The group "Swing Stars" she sang and danced in had entertained the troops during World War II and attained great popularity. Roy Sutton was the steel guitarist, other instruments were piano, piano-accordion, and drums. This interesting article was sent to us by Edward Kirkman. There

was a great photo of the group and the lady in question, (steel guitar in plain view) as it appeared in the London Daily Mail. Not having permission to publish the picture, we have to be content with telling you she's a smasher, even now.

**DWIGHT HARRIS** sent a sad (to us) note which we'll share with you because Dwight has MANY friends, and admirers of his excellent steel guitar playing. So many of you have asked about him, at least now you'll know he's well and fishing has won out over steel guitar playing. "I'm on the road most of the time, fishing and camping. Since I've lost interest in steel guitar (haven't picked in about 6 years) I won't be renewing my membership. I was sorry to hear about Charlie Hynd. No one was better liked than he - a real fine person. I note in the International Musician that John Kailimai died. He was the last remaining son of Henry Kailimai Sr. who wrote 'On The Beach At Waikiki'. J.B. knew all the sons."

ED: Aloha and many happy years of good fishing to you, Dwight. We appreciate your sharing with us. Hey, I said this was a sad note. On second thought, we might just high-tail it down there and do likewise. Sounds like a pretty happy way to go.

**IGGY FOR HSGA MASCOT?** Carlos Minor thinks so. He wants news of Iggy, "a true steel guitar fan", in each newsletter. Well Carlos, you've hit on my favorite subject. Iggy is now 2 pounds, 30 inches of wiggling green. She just spent three weeks at John and Carol Fatiaki's while we were in Hawaii and John serenaded her on his steel guitar every day. Every spring she goes off her feed and her doctor says she probably has "romantic fever" if you get what I mean. So I don't know if all those love songs on steel guitar are helping her through a "difficult time" or not. I intend to write a book about her in a year or so. You can buy the first copy. While I work at my computer she climbs my leg, comes to rest on my shoulder like a corsage, then goes adventuring all over the desk. She keeps me company and

keeps me from getting my work done. She's neat!

**HORRIE PETHYBRIDGE** from Australia says "Hi and Aloha" to all of you, just to prove he sat on the stage behind all the potted plants on the Bandstand and talked story with all of us on Sunday May 10th. I said I'd report it in the newsletter if he'd promise not to carve his initials anywhere. He will be back with **Ken Kitching** next year for the BIG convention in Hawaii. No Gulf War this time, and don't you guys down there in New Zealand start anything.

**BILL SEVESI** of New Zealand hasn't talked to us in a long time. Here's his letter. "Thanks for the story on Sione Aleki. I trained him in 'Stage Presentation' and 'Timing', but I did not teach him to play the ukulele. Sione plays it while rolling on the floor like a pencil would, plays it with his teeth, plus all around his body. He also strums the strings with his feet, etc. etc. My daughter Tania won airline tickets for two to Hawaii and gave them to me and my wife, but we couldn't go as Vika has a heart problem, so we gave the tickets away.

Better hold fire on the short movie we just completed, the video is unplayable in the U.S.A. and it would cost too much to convert to your VCRs. Jolly shame, as it's a real good one. Perhaps at a later date we might have a master made for U.S. standards.

I bought myself a good 35 mm camera, hoping to get a photo of Beryl Wesgate on Hawaiian guitar, also a story. There's another Hawaiian guitar player, Robin Jolly. I haven't heard him play but I'm told he's very good. Also, there's a steel guitar convention 130 miles north of here. I'll try to get there and send you some pictures.

I had a job playing in a hotel three nights a week, but it proved too much so I had to give it away. I'm 69 now and I must slow down after 52 years of

playing in bands, etc."

ED: It was great hearing from you, Bill. "Old pickers never die. They just steel away." Keep on steelin', Bill, you're not old yet.

**MISCHIEF AFOOT IN KILLEEN TX** - C.C.Johnson sent me a picture of his left knee and foot playing a blue celluloid 6-string Dickerson on stage at the local high school where the kids were being multi-cultural, teaching the teachers to dance the hula. C.C. said it was the most attractive part of his anatomy anyway. Ed Maunakea was on stage too, totally hidden behind the dancers. Best part of his anatomy was showing too, I suppose.....? Sometimes I wonder about those two.

**KARAOKE REPLACING LIVE MUSICIANS**  
'Fraid so! Art and I had dinner at the Jolly Roger restaurant on Kalakaua Ave. in Waikiki. Rock music on the PA system coming from the front of the restaurant clashed in our ears with the singer in the back-room bar belting out country tunes on a Karaoke machine. What a dreadful cacophony! We agonized about that through the whole meal but our cheerful waiter was not about to turn one of them off. Searching the faces of all the patrons around us to see if anyone else was suffering, we learned that people are so accustomed to having their eardrums assaulted, they're either immune to it or they've gone deaf. So don't expect much help from John Q. Public unless we can grab him by the arm and shake him a bit and say, "Have you noticed that all the live musicians are gone? Have you noticed what ugliness is being forced on you, and you're paying for it besides?"

We've heard of ONE Hawaiian karaoke. "Sing Along With Auntie Genoa Keawe". See "Kine Disc" section. Maybe our professional steel guitarists have to put out their own Hawaiian karaoke tapes, to keep the voice of steel guitar being heard in the islands.

## ***NEWS OF OTHER CLUBS***

**HAWAII SONGWRITERS ASSOC.** This group meets regularly to inspire each other to write more and better songs and to get them publicized. If you have a flair for song writing, you might want to find out more about them. P.O. Box 88129, Honolulu HI 96830

**STEEL GUITAR HALL OF FAME.** Scotty is planning a new location for the Steel Guitar Hall of Fame. **Jess Hurt** has plans to put on a fund-raising feast of sizzling steel guitar to help in the effort. It's to be June 14th, 2:00 pm at the Circle A Ranch banquet hall, 24845 Woodville Rd, Millbury Ohio 43447, on State RT #51 Woodville Road east of Toledo, about 3 miles past Woodville Mall, phone Joe Murray 419-666-0947 or 419-836-9293 for reservations, or call Jess at 419-536-9312 to find out what's going on.

The host band will be "Silver Creek" and there will be good back-up musicians for the guest steel guitarists. I hope this newsletter reaches you in time for you to truck on down there and have a great time. This will be a country music event but Hawaiian steel guitarists will be very welcome and it's all for the good cause. As you know, there are many Hawaiian steel guitarists named in the Steel Guitar Hall of Fame and it's our responsibility to help support it.

**STEEL GUITAR INTERNATIONAL.** Remember, Scotty has returned to the Labor Day weekend as his usual convention date, at the Clarion Hotel in St. Louis. Since ours is one weekend ahead of that, the plan is you can catch both conventions in one trip. Alan Akaka will be a guest on Scotty's show and hopes to catch our convention in Joliet as well.

Scotty has just finished writing a book "Back-up Pedal Steel Guitar For E9th Tuning" and he's just

sent it off to Mel Bay for publishing. He and Mary are planning a trip to Norway April 29th to May 6th and he'll play a few concerts and do a few seminars enroute. I asked him if he's ever taken a REAL holiday, with no picks and bar in the pockets. He said, "Yes, we did a four-day cruise not long ago and I didn't take any picks with me. I'll never do that again. Too much time wasted." Yup! I think he's got a severe case of steel guitar fever and it's terminal. To find out more about Scotty's "bash", call him at 314-427-7794 or write to him at 9535 Midland Blvd., St. Louis MO 63114

**AIKĀNES OHAWAII, INC** in Tampa, Florida are a great driving force. I don't know where they get all the energy. Their next project is to establish hula lessons for the keikis of their members. CPontact Kahekili "Kai" Tucker 813-671-1608. They're looking to 1993 as having two challenges. (1) it's designated as the Year of the Indigenous Peoples, by congressional decree. (2) On January 17th it's the centennial of the overthrow of the Hawaiian monarchy. To join the club, write to PO Box 260815, Tampa FL 33685-0815, ph 813-884-3241.

**LINKON 1992 PEDAL PARTY** This is a get-together of steel guitarists sponsored by Wayne Link of the Linkon Guitar Co. All music styles welcome. It was held May 1st, 2nd, and 3rd at the Charleswood Motor Hotel in Winnipeg. I wish I had received this notice two weeks earlier, I could have included it in the April newsletter. Wayne had a great line-up of musicians with three solid days of concerts and jamming. If the weather was good, they planned an outdoor barbecue. Sounds like it was fun. If you want to be mailed an application form for next year's shindig, write to Wayne at Linkon Guitar Co., 1549 Charleswood Rd., Winnipeg Manitoba Canada R3N 1X4, ph 204-895-0115

**PEDAL STEEL GUITAR ASSOC.** holds its 19th annual steel guitar celebration on November 14th, 15th in Armonk, NY. To learn more, contact

Bob Maickel Box 248 Floral Park NY 11001 or Clay Savage 6939 Kingston Ct, Port Richey FL 34668. 813-863-0804

## TIPS AND TECHNIQUE

I got cut off in the April newsletter, ran out of space. Just as well, I guess, as my math was wearing thin. Peter Dunkley picked me up on "0+7=0" immediately and I've had to write out the correction 100 times on the blackboard. School teachers, yecch! I was just going strong on shortcuts when the space ran out, didn't get a chance to tell you the following:

**Shortcut for naming the relative minor of a major key:** Think of the top two strings in the A Major steel guitar tuning. Find the name of the major key on the first string, the name of the relative minor key is on the second string, same fret. This works for any tuning that has E for the first and C# for the second string.

**Del Hostetler** says his favorite way of remembering key signatures, for the sharps is: "Good Deeds Are Ever Bearing Fruit" (G.D.A.E.B.F. starting with 1 sharp for G, going up to 6 sharps for F.) and for remembering the flats he uses **Fat Boys Eat Apple Dumplings Greedily** (F.B.E.A.D.G, starting with 1 flat for F, going up to 6 flats for G.)

**Key Signatures and Transposing.** The songwriter decides what key the song should be performed in and announces it by writing the key signature at the beginning of every staff in the song. When sight reading, it is customary for musicians to play at least eight bars before, "Hey, something's wrong what key is this anyway? I didn't notice whether this is in 2 or 3 sharps or WHAT!!". How does the songwriter decide on the key? It depends on the purpose of the song, for one thing. If it's written for the big band it will likely be set in a key with three or more flats for ease of playing on the Bb and Eb instruments. If it's for a four-voiced choir, it will likely be set so that the sopranos have F or G as their highest note. If it's written for an instrument the key may be set for ease of fingering that instrument. What do YOU do when you get the song? You change the key (transpose it) up or down until it suits your personal needs. Some Spanish guitar players who play open string chords avoid keys with flats. If you're a singer, you transpose the key to your voice range. We'll talk more about transposing keys in a future article.



### Names for the notes (or degrees) of the scale.

We're back to the major scale again, using the C scale as an example. It might be best to demonstrate this using TWO octaves of the scale. It's customary to use Roman numerals to number the degrees (or notes) of the scale, so here goes.

C. D. E. F. G. A. B. C. D. E. F. G.  
I II III IV V VI VII I II III IV V

The first note is called the **tonic**, being the most important note of the scale. The scale gets its name from the tonic note. Most songs end on the tonic note. The second most important note of the scale is number V (5), called the **dominant**. It's the second most used degree of the scale, (second only to the tonic) and almost all songs end with the dominant chord (the chord built on the dominant note) followed by the tonic chord. In the key of C, the last two chords of a song would be G7, C. Third most important is the **sub-dominant**, so-named because it is one degree lower than the dominant. Yes, it's the IV (4th) note. If a hymn ends with an "Amen", it is usually played on two chords: the sub-dominant, and the tonic. In the key of C, the chords for "Amen" would be F, C. The remaining degrees of the scale are less important. The III (3rd) degree of the scale is called the **mediant** because it is halfway between the tonic and the dominant, so we think of it as mediating between them. The **submediant** is number VI (6) and it's so-named because it's mid-way (sort of) between the dominant and the tonic above it. We can think of it as mediating between those two. What's left? On the II (2nd) degree of the scale, just one step up from the tonic, is the **supertonic** and on the VII (7th) degree of the scale is the **leading** note because it leads you to the tonic. You're also allowed to call it the **subtonic** because it's just one step down from the tonic.

### To review, using the C scale:

C (I, tonic). D (II, supertonic). E (III, mediant). F (IV, subdominant). G (V, dominant). A (VI,

submediant). B (VII, subtonic or leading). C (I, tonic).

What's true for the C scale is true for all major scales. Let's apply it to the Eb major scale. Eb (I, tonic). F (II, supertonic). G (III, mediant). Ab (IV, subdominant). Bb (V, dominant). C (VI, submediant). D (VII, subtonic or leading). Eb (I, tonic).

The **I or tonic** is the most important, **V or dominant** is second most important, followed by **IV, the subdominant**.

**The "Modes" and other scales.** We haven't discussed ALL the minor scales, there are still the melodic minor and the harmonic minor, which will come into the picture when we get into the structure of chords. We're definitely not going to get into the modes, but I'd like to just say what they are. There are many scales or *modes* dating back to medieval times. The modes are still heard occasionally in folk music and jazz. The modes are best demonstrated on a piano keyboard. Use just the white keys. Start on D and play one octave, D.E.F.G.A.B.C.D. Sounds different, right? No sharps or flats. That would be called the **Dorian** mode. You could write a song in the Dorian mode if you remember to use only the notes I listed, and treat D as the tonic note, begin and end with D to make sure of it, and end your second and fourth sentence on D. Try it, you might like it. Do the same thing, play the piano, white keys only, starting and ending on E. That's the **Phrygian** mode. Still using only the white keys, try starting and ending on F, you'll be playing in the **Lydian** mode and if you start and end on G, you'll be in the **Mixolydian** mode.

The **Pentatonic Scale** is found in folk music. There are no bad sounding intervals between notes in this scale so it's a sure-fire success to work in. If you were to play just the black keys of the piano keyboard you'd be in the pentatonic scale. "Amazing Grace" is written in it, so is "Auld Lang Syne". To form a pentatonic scale, just take any major scale and leave out the fourth and



seventh degrees. In the key of C, you'd leave out F and B. In the key of F you'd leave out Bb and E.

Two good names to memorize if you want to win friends and influence people are "**Ionian Mode**" and "**Aeolian Mode**". Heavy stuff, yeah? Not so. Our own very familiar major scale can also be called the "Ionian Mode" and the same natural minor scale discussed earlier can also be called the "Aeolian Mode".

**BILL SCHMIEDLIN**, our "Billy Hew Len of the Mainland", has a few good tips for us. Bill is an excellent player and we don't call him that name lightly, there actually is a strong resemblance. So listen up! "After reading the article on pages 26-27 (January issue) on 'Dampening Unwanted Sounds', whoever wrote that article sure knew what he was talking about, it's so true. You never never dampen sounds with the bar hand. It amazes me that so many long time steelers do use their bar hand to control sounds. They really don't know what they're doing. I started using my right hand when I first started to play steel many years ago. No one told me that - I just started doing it. The sound is so much better! Also, I use my third finger (right hand) a whole lot on single note picking, and the sound makes all the difference in the world. If you are not already doing this, try it. You'll be surprised!

**ANDYVOLK** has made a few discoveries. "Lately, I've been working up a swing arrangement (or I should say a vehicle for improv) of the old 50's standard "Secret Love". This is probably no big news to you but I discovered that in C13th tuning, changing my 7th and 8th strings to A and F respectively gives a beautifully voiced major 9th chord. High to low E.C.A.G.E.C.A.F Sounds really nice with cascades of harmonics.

I've been picking away at steel for a while now and I don't seem to be getting much better - must be one of those dreaded musical plateaus. Maybe



*BILL SCHMIEDLIN WITH CLOSE FRIEND  
JOHNNY PINEAPPLE MAKING A RECORDING IN  
BILL'S HOME, OCTOBER 1965*

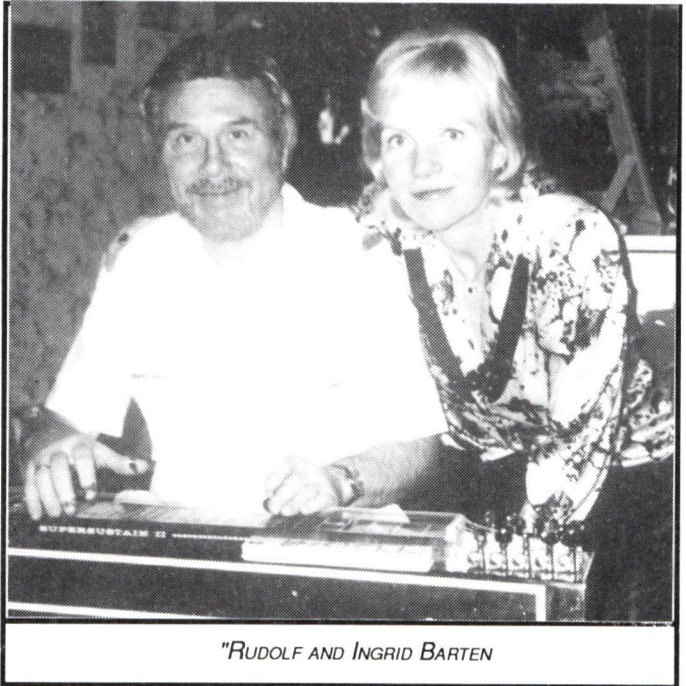
I should practice playing a song or two all the way through (something my wife insists I've yet to do). I told you how excited I was about my new (old) Gibson double-8 I acquired a few months back. Unlike my 6-string lap steel, I seem to have trouble playing this guitar in tune. Even though it's a 22.5" scale, it seems the close string spacing or something makes intonation much more critical. Is it just me or is this the nature of 8 string instruments?"

ED: It's all in your bar slant. You have to be more precise when playing an 8-string. Some players play a passage on higher frets, lower strings to avoid a slant on the first three frets.

**RUDOLF BARTEN, GERMANY** has done some EXCELLENT recording recently. When we complimented him on the back-up band, he told us there was no band. The work was all done by himself on a computer. He has his steel guitar equipped with MIDI, which means he can play his steel guitar and make it sound like a piano, a flute, whatever, and use those instrument sounds as back-up to his steel guitar. Here's how he explains it:

"When I hear a song which I like, I first write the

chords on a sheet of paper. Measure 1 is C chord, measure 2 is G7th, and so on, marking the breaks and endings at the right measure positions. Then I turn on my keyboard (Roland E 30) and try to find a drumset pattern similar to the song I want to record. I play the drums into the computer, which in this case works like a tape recorder. I immediately see the drum part written in notes (bass drum, for instance is C1) on the screen. It is written in the right time length - half notes, quarter notes, etc. Then, with the help of the mouse I change the value of the notes in only one or two measures until the pattern is correct for this song. After that, I copy the two measures over and over until the end of the song.



The second step is to create the breaks. With the mouse I can put every note (every drum - conga, bass, snare, etc.

has its own note) in the right timing into the right place on the note lines, say for example into measure 16 if there should be a break there. And I always listen, as soon as I put the note onto the line, to what I am doing because the keyboard (or sampler) always corresponds by MIDI with the computer. After I have done this and have copied my created breaks onto measure 32, 40, etc, always changing the drums a little, I create (using the mouse) a new empty note line above the drum line which I have just completed. I will fill the empty note line with the bass guitar. Step by step, since I cannot play bass guitar, I use the mouse to put the bass notes in, always listening to hear how it sounds. The computer takes the sounds from the keyboard or from two additional samplers I have, Yamaha TX81Z and Roland U 220. I decide in which sampler is the best sounding bass. I don't have to create all 40 measures of the song. If the song has only chords C, G7, F, and Am, I create the corresponding bass notes only once for one measure in a given chord, then copy that measure using

the computer into all the places where that chord appears in the song. The screen immediately shows me what I have done and I can listen to it as well.

In this way I create track after track (up to 64 if necessary), always comparing with the original song, listening to the cassette recorder on the chair close to me. I listen to what instruments they used and how they expressed the song. I can ask the computer to play only one note line or two or all of the lines together. When I am satisfied, I play everything from the computer (which now is a kind of tape recorder) through the help of the samplers which locate the right instrument sounds. Every instrument in every sampler is identified by its own number, from 1 - 127. When I create a new note line I attach it to a channel and an instrument number (say flute is No. 56, choir is No. 35, etc.), into my normal tape recording machine. I have a Tascam 8-track, 1/2 inch tape, 38cm speed. To make it sound better, I can, with the help of the mixer and other

equipment, improve everything with reverb, leslie, chorus and all that stuff.

At the moment I am working on the music for my next cassette. I have three songs ready. For every backup tape I spend from ten to fifteen hours at the computer. That is because I am a perfectionist. It would help a lot if I could play the keyboard. But I have MIDI equipment for my steel guitar, which gives me the ability to play directly from the steel into the computer. It only recognizes 'note on, note off'. But I can give the melody a program number of any instrument and can change it into whatever I want: piano, flute, guitar, strings, etc. In this way I made an instrumental version of "Ka'a Ahi Kahului" Besides the steel guitar, you can recognize two improvisations on piano and flute. They are done with the steel too. I don't believe when I listen to it, that I made it myself."

ED: Rudolf has provided us with an excellent schematic drawing of the equipment he uses and how it's connected, also the specifics of the software (Opcode Vision) and the computer (Atari or Macintosh). It's too much to be copied in this newsletter. If any of you want this information, please send me a self-addressed stamped envelope and I'll supply photocopies. Thank you very much for all of this, Rudolf.

### THE JOHN PEARSE THERMO-CRYONIC TONE BAR

In April Art and I received a steel bar in the mail along with the following information about it:

"Traditional metal fabricating techniques have long been recognized as inadequate as they introduce stress, and therefore weakness into the metal. The formation of an ingot, under pressure, traps within that ingot's molecular "memory" every stress to which it has been exposed. If some way to relieve those stresses is not found, any object made from that ingot is

liable to fail due to metal fatigue, deformation or crystalline fracture.

Thermo-cryonics, the use of intense heat and cold to bring about molecular changes in a metal, is still a very young science. Stringmaker John Pearse became fascinated by its possibilities when he was experimenting with ways to reduce string breakage. He discovered that a unique heat annealing process would render a string more elastic, making breakage much less likely.

The trade-off, however, was that stresses were introduced which caused the string to vibrate erratically, causing the nodal points to be inaccurate. The solution, he found, was to cryogenically drop the temperature of the string until the molecules slowed sufficiently to realign themselves, thereby eliminating the stresses.

A keen player of the Dobro and the Hawaiian guitar since a paralysing accident in 1983 brought his career as a studio guitarist to a sudden halt, John saw that thermo-cryonics could make possible the manufacture of a state-of-the-art tone bar, a bar that would be so hard that it could blunt a tool-maker's file. A bar in which all fabricating stresses had been eliminated ensuring a perfectly stable mass. A bar that would give the player monumental sustain.

To make each John Pearse tone-bar takes over four weeks. First, an ingot of 440 stainless steel, specially selected for its density, is placed in a computerised lathe where it is taken down to within five thousandths of an inch of its ideal dimensions. It is then heat-treated to a hardness of sixty on the Rockwell scale. It returns to the lathe once more, to be taken down to its final specifications before going into a cryogenic "kettle" where its temperature is dropped to three hundred degrees below absolute zero. It is held at this temperature for three weeks, during which time subtle changes take place in the molecular structure of the steel, releasing the stresses. At

the end of three weeks, it is slowly raised to the ambient temperature, a process taking a full seven days, before going for its final polishing and packaging. A truly unique bar. Try it today!"

ED: The thermo-cryonic tone bar we received from John is slightly longer (2 and 7/8") than the bar we're using (2 and 6/8"). It has a diameter of 12/16" which is 1/16" more than the JB bar we use, and it's 25% heavier. I can't tell you how I feel about using it because Art glommed onto it (claiming seniority status) and hasn't let go of it. He likes the "feel" of it, but the difference in size

does bother him. I'm sure these bars can be ordered exactly to YOUR specifications, if you decide to try one. Art likes the sustain and the extra weight. He says except for the larger size he would class it as the best bar he's used.

John makes larger bars for pedal steel at \$48.00 and the smaller bars for \$46.00. He intends to be at the Joliet convention, so here's your chance to order a bar in advance and have it delivered to you in Joliet. Breezy Ridge Instruments Ltd., P.O. Box 295, Center Valley PA 18034. Phone 215-691-3302, Fax 215-691-3304

## ***WHERE THEY ARE PLAYING***

**KEITH & CARMEN HAUGEN** Tuesday to Saturday, Royal Hawaiian Hotel "Mai Tai Bar" 5:30 - 8:30. For reservations phone 923-7311

**OLD STYLE HAWAIIAN SONGS** and dance, Monday to Thursday 11:30 to 1:30 lunch hour, Waikiki Beachcomber upstairs. Res. 922-4646

**OWANA SALAZAR** Tuesday to Friday 2:30 - 5:00 pm at the Hyatt Regency, "Harry's Bar" near the waterfall. Res. 923-1234 Hey, the waterfall "broke down" so Owana had a temporary respite from its roar.

**PUAMANA WITH IRMGARD ALULI** at the Wilows Restaurant. All Hawaiian lunch Thursdays. Res. 946-4808

**NAIPO SERENADERS** daily at the Hawaiian Regent's "Lobby Bar" from 5:00 - 9:00. Res. 922-6611

**REEF LOBBY BAR** every evening contemporary and Hawaiian music, 7:30 - 11:00. Res. 923-3111

**PACIFIC BEACH HOTEL** (On the Lili'uokalani side) Wed. Thu. Fri. 6 - 9:30 Ph 922-1233

**BARNEY ISAACS STEEL GUITAR** with "Kahala Surf Serenaders" at the Kahala Hilton's "Hala Terrace" Friday and Saturday 4:00 - 7:00 Res. 734-2211 for dinner, or just have refreshments - no reservations needed.

**KCCN HAWAIIAN LUNCHEON AND RADIO BROADCAST** Fridays at the Beachcomber Hotel 12:00 - 1:00 Res. 922-4646

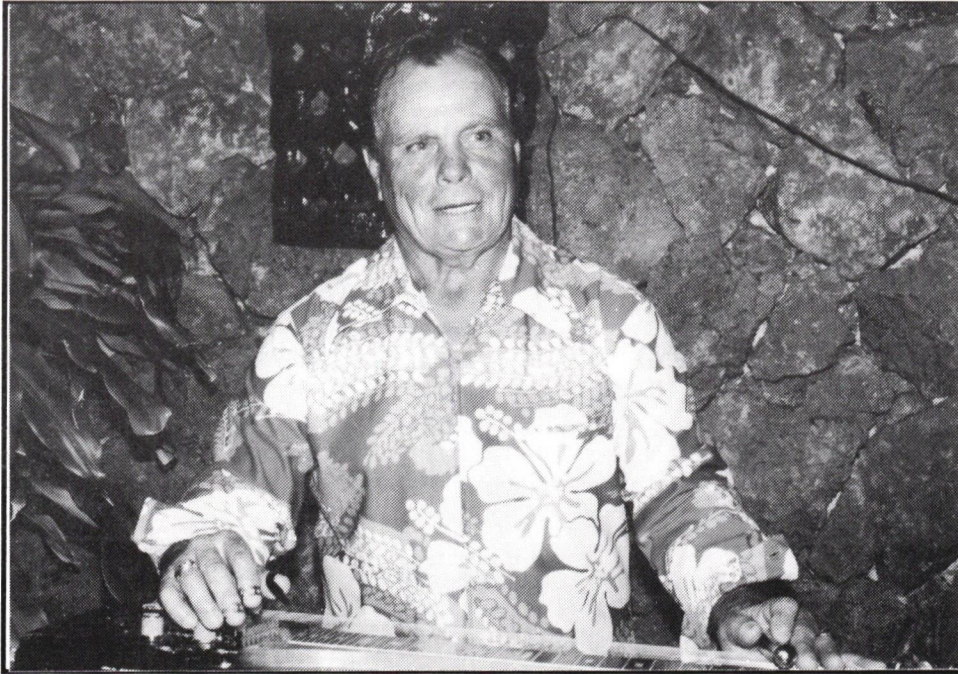
**GOOD HAWAIIAN MUSIC KCCN RADIO** 1420 AM on your radio dial.

**VIC AND NANCY RITTENBAND** Mondays 5:00 - 7:00 Outrigger East (150 Ka'iulani Ave) Res. 922-5353

"Mahalo" to Nancy for the above list.

**KAREN KEAWEHAWAI'I** show with steel guitarist Greg Sardinha. Friday and Saturday dinner show 6:00 and cocktail show 10:00 pm Res. 921-0134

**ALAN AKAKA AND "THE ISLANDERS"** (Benny Kalama and Sonny Kamahele) Territorial Airwaves KCCN radio show, last Wednesday of every month. 1:00 pm at the Surf Room, Royal Hawaiian Hotel.



*ERNIE  
PALMEIRA*

*WITH THE  
LARRY  
RIVERA SHOW*

*COCO PALMS  
HOTEL,*

*WAILUA  
KAUAI*

**PAUL KIM, STEEL GUITARIST** playing with Clyde Lono. We don't know where or when. Maybe YOU can find out for us.

**ANELA KAHIAMOE** plays steel guitar on one of the cruise boats. Details needed here, too.

**RAY KNAPP** still plays six nights a week at the Old Lahaina Luau, 505 Front St., Lahaina Maui. 808-667-1998 for luau reservations.

**BEAU STERLING IS STILL AT THE KONA KAI** restaurant near the Airport in Chicago. He had decided to leave, but management convinced him to stay. I believe it's the Sunday brunch time, Hawaiian style music and a Polynesian dance show as well. Call Beau for location and times 708-456-1522

**ERNIE PALMEIRA**, on the island of Kauai, can be heard at the Coco Palms in Wailua, playing in the Larry Rivera show on Friday and Saturday evenings. His previous contract with the Hyatt at

Poipu Beach has come to an end and that's the story we're hearing from so many musicians. Replaced by an electronic whiz-a-ma-jig. Why don't the tourists scream about it? Plastic people - plastic music. Ernie is a top-level steel guitarist, one of the best. We've got to step up our "Compliment and Complain" campaign.

**DANNY KALEIKINI** show at the Kahala Hilton just celebrated his 25 years at the hotel. You can catch his show with **steel guitarist Lemuel Aweau** every day of the week except for Friday and Saturdays when **Barney Isaacs** plays steel with Scott Furushima and Aaron Mahi.

**HENRY ALLEN** The Hotel Intercontinental, Kihei, Maui features a Hawaiian steel guitar trio poolside seven nights of the week. Henry Allen plays three nights, Monday - Wednesday 5:30 - 8:30 at the "Hula Moons" poolside restaurant and features a lovely dancer/vocalist. Another trio plays on Henry's "off" days. I haven't heard who the other steel guitarist is.

**THE HOUSE WITHOUT A KEY**, Halekulani Hotel, guarantees steel guitar every night of the week. Nightly from 5:00 pm - 8:30 pm, bring your tape recorder and sit right up front so the band members can't help noticing how keen you are. If the three regulars, Barney, Casey, and Alan aren't able to play steel there, you'll be delighted to hear Walter Mo'okini or Harold Hakuole, maybe Merle Kekuku too. He is also a steel guitarist in demand. Reservations not necessary.

**THE KAPALAKIKO HAWAIIAN BAND** (in San Francisco) with Keith Cockett, Saichi Kawahara, and Dwight Tokumoto (steel guitar) have a heavy schedule. HSGA members taking a vacation in California should make it a "must" to hear them. In the LA area: Try July 17 and 18 at the Carson Clarion Hotel, 2 Civic Plaza Drive, Carson CA 8-11 pm It's the Southern California Inter-Club Council Ho'olaule'a which drew 75,000 last year. Air travel, Kama'āina rates call Andy Ching 415-467-0853. For information, call Saichi Kawahara 415-468-7125.

You can catch this great band on most Friday nights 7:30-10:30 pm at the South Pacific Seafood Restaurant, 2500 Noriega St (at 32nd Ave.) in San Francisco. Their last evening there

will be July 31st, after which they're in Hawaii August 4 - 19th. It would take 14 more pages to list all the places they're playing in Hawaii.

**22ND ANNUAL UKULELE FESTIVAL**, Queen Kapi'olani Park Bandstand, Honolulu 11:00 - 2:30 pm. Sunday July 26th.

**10TH ANNUAL KA HĪMĒNI ANA (Old Fashioned Singing)** Orvis Auditorium, U of Hawaii, Dole St. & University Ave. Honolulu. 8:pm August 14 and 15. It's all pre-WWII songs on acoustic instruments, except steel guitar can be amplified. This is where steel guitar is needed, it's a valid part of the music of that era. Get involved, steel players! Phone Marge Hansen 808-842-1133. The Kapalakiko Hawaiian Band will make the first appearance of an out-of-state musical organization, at that event.

**10TH ANNUAL KĪ HŌ'ALU (SLACK KEY GUITAR) FESTIVAL** August 16th, Waimānalo Beach Park Pavilion, Waimanalo HI. 12 noon - 6:00 pm. Free admission. Call Milton Lau 808-239-4336. The Kapalakiko Hawaiian Band will be there to participate in the program. Gee, too bad we don't hold our convention at that time, I'm sure they'd be our guests too!!

## *DA KINE DISC*



### **TO ORDER RECORDINGS FROM HAWAII:**

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

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

House Of Music Ala Moana Centre 1116, Honolulu HI 96814. Ph 808-949-1051

On the Mainland: Scotty's Music 9535 Midland Blvd. St. Louis MO 63114. 314-427-7794

Always mention HSGA when you order. It's good PR.

### **TO ORDER VIDEOS OF OLD MOVIES**

Herman Lindley sent us the answer in the form of a catalog from "Critics' Choice Video", PO Box 549 Elk Grove Village IL 60009-0549 To order, phone toll free 1-800-367-7765 any time of any day. The best news is yet to come. If the movie you want is not listed in the catalog you can phone this number to ask if it's available: 1-900-370-6500. This line costs \$1.95 for the first minute, 95¢ for following minutes.

Two good "Hawaiian oldies" were listed in the Spring 1992 catalog: "Song Of The Islands" CGFOX 001722 \$19.98, and "Donovan's Reef" CGPAR 006220 \$14.95. They'll accept VISA, MasterCard, Discover, American Express, Optima, and your personal check. Orders are shipped by UPS within 48 hours. No COD. Thank you very much for that, Herman!

### IAN UFTON'S LATEST RECORDING

"ALOHA SUNSET LAND" just arrived at Al Stotler's front door and he's so enthusiastic about it he's just bursting at the seams to tell you. "I just received a copy of Ian Ufton's "Aloha Sunsetland" (one man band) tape and it is definitely a must for those of us who collect the good sounds of music. It's a very well arranged collection all put together by Ian. He plays so well, so smooth and mellow, which reflects the man - Ian Ufton. I feel certain all the members of our clubs will appreciate this work of art by Ian and I urge everyone to get a copy." Ian prices it at \$10.00 U.S. all costs included. Ian Ufton Box 36 Station A, Brampton ON, Canada L6V 2K7 phone 416-459-1986. (P.S. Art and I just heard it and we say "Ditto" to everything Al said. It's yummy stuff, not entirely Hawaiian but definitely Ufton.)

### LARGE COLLECTION OF VINTAGE RECORDS BEING SOLD

These are mostly HI-FI long-plays in beautifully decorated jackets, still in mint condition. There are a few 45's, I believe, and some printed songs. There are over 300 recordings almost all by Hawaiian musicians, very few haole musicians involved. This collection belongs to Ronald Richardson. He and Jess Hurt, enterprising young fellows that they are, have come up with a great way to display the collection. They brought out the whole stack and numbered them, set up the video camera, and slowly posed them one by one in front of the camera, with a little chatter about each record. If you want to view this private collection, send just \$4.00 for a copy of the video, then place your order from the comfort of your livingroom, as they

say in high-tech sales pitches these days. The prices are low and Ron says he'll donate \$1.00 to the club's general fund for every record sold. Pretty good, huhh? Ron and Jess hope to see us all in Joliet, so you could get around the mailing problem by asking if they'll bring your order of records to Joliet. You'll be there, of course, huhh? Contact Ron Richardson 2621 116th St., Toledo OH 43611 ph 419-726-1407

MOVIES, VIDEOS Andrew Volk sent in pages from the 1992 fall and winter listings in Videosmith's catalog, in answer to Lewis Lee's request for video copies of old films. He says they're the largest sales and rental chain in Boston and they'll order copies of any video provided it's in print. Andrew found "Song of the Islands", "Donovan's Reef", "Hawaii", and "The Hurricane" listed in this issue. "Videosmith, The Movie Buff's Movie Store" listed 14 locations in the Boston area. Check your phone book, they might be in your area too. I'm guessing they publish two catalogs a year and it will probably cost you a minimal amount to get on their mailing list. If any of you know of other companies who put out catalogs, please share the news with us. Thanks for this one, Andrew.

**Anna Papineau** says she and Ivan just got "Hawaiian Rainbow" and "It's a Date" (with Deanna Durbin) from the Suncoast Motion Picture Co., Volusia Mall, Daytona Beach FL.

MORE MOVIE VIDEOS. Another supplier to send his catalog to us is E. Hagen, P.O. Box 925 Bensalem PA 19020. The videos he listed were for \$9.95 plus \$1.05 postage, or two for \$19.00 plus \$1.50, or four for \$37.00 plus \$2.00 postage. His list wasn't too well organized and I didn't see any Hawaiian movies on it. No phone number.

### "UNFORGETTABLES" BY BUD TUTMARC

see write-up in "Promoting Steel Guitar" section. If you don't want to wait to find the recording in your local record shop, you can order direct from

Bud Tutmarc at Marc Records, PO Box 30087, Seattle WA 98103 for \$10.00 which includes postage and handling.

**MEMORIES OF THE TAU MOE FAMILY** is not yet on the market, but watch for it. Tau is putting it together from their 1950-1976 recordings. We heard part of it on our visit to their home. We're very excited about it and we recommend it as great music in the true Hawaiian style. Tau will let us know when it's available.

**JESS HURT** will share with you a recording made during the 1980's. When he plays at our conventions he's not on familiar turf, not doing the music he plays professionally. We were both astounded and thrilled to hear what Jess can do when he's comfortable and really enjoying what he's playing. This is not a Hawaiian tape, it's Jess playing pedal steel on standards and country music, and doing it superbly. Jess insists he can sell it to you for \$6.00 including mailing costs and still have \$\$ left over to donate to the club's general fund. He sure isn't doing it for the money!! Jess Hurt, 518 Wamba St., Toledo OH 43607 419-536-9312

Update: Jess just cleaned out his Fibber McGee closet and finds he has not one but five different tapes to offer you. I haven't the space to tell you what numbers are on what tape, you'll have to call him.

**ASSOCIATION FOR HAWAIIAN MUSIC** has a few new recordings for you to order. C. Robert Clarke, of Lehua records, is releasing a CD LP of

**Charles K.L. Davis'** albums, the "best of" three LPs: #1 "Remember I Gave My Aloha" with Nina Keali'iwahamana (all **Alex Anderson** songs), #2 "Kolohe", Charlie's rascal-type songs, and #3 excerpts from an LP that Bud Dant made with the Kawaihauo choir conducted by Daniel Akaka. It is titled "Songs of Hawaiian Royalty". These are all songs of Charles' and Hawai'i's best. They'll let us know when the recordings are available.

**DUKE KALEOLANI CHING** Al Stotler says, "Today was another beautiful and bright day in my life - I received a fine tape from that ever so great guy, Duke Kaleolani Ching. It's titled "Paradise Isle" and of course Duke does a fine job. I think the membership will want to add this album to their collection." Duke K. Ching, 2637 Mirada St. Highland Ca 92346, ph 714-862-8355. I don't know Duke's prices. He sent us a copy too, and it's so on. There's a big difference between Duke when he's clowning on stage, Duke the Entertainer, and when he's Duke the Serious Musician.

**BARNEY ISAACS** is making a recording of his father's compositions. Other musicians on the recording are Benny Kalama, Aaron Mahi, Scott Furushima, Doug Tolentino (falsetto) and tenor Gene Rolin. The title has not been decided yet. Barney will let us know when the recording is available.

**HAWAIIAN KARAOKE** "Sing Along With Auntie Genoa Keawe", Genoa Keawe Records, Tape #1 (green) GKR 201, Tape #2 (blue) GKR 202, Tape #3 (pink) GKR 203, 1992.

## ***HE AHA KOU MAKEMAKE?***

*(WHAT DO YOU WANT?)*

**FENDER DELUXE 8-STRING STEEL GUITAR WANTED.** This is a single neck guitar, comes with case and legs. I'm also interested in a good quality combination tone and volume foot pedal. Gerald Angstadt, 211 Ranger, Haysville KS 67060 ph 316-529-2765



**JERRY BYRD INSTRUCTION VIDEO**. All PAL versions sold out. Only 15 VHS left. It's the only instruction video on the market for the Hawaiian style steel guitar. The 67-minute video cassette comes with a booklet of scales and skill drills, plus an audio cassette with rhythm back-up. Price to U.S. residents \$57.95, to Canadians \$58.95 and overseas VHS \$61.95. All prices quoted in U.S. dollars include mailing costs. Order from H.S.G.A. Box 3156 Bellingham WA 98227

**DOUBLE NECK 8-STRING GUYATONE FOR SALE**. Two pickups on one neck, one pickup on the other neck, solid maple, 24" scale, stands on three legs. Excellent condition. The instrument is similar to the Fender Stringmaster, has a sturdy case. Photos upon request. \$400.00. Sean Smith, P.O. Box 857, Glendale CA 91209

**BOEN GUITARS** Model B1, close-grain solid wood construction, custom wound adjustable pickup. Automotive lacquer finish with Grover keys. 6, 8, or 10-string models. Student model B2 has all the features of B1, comes in 6 or 8 string only. Double 8 on stand has aluminum necks, custom wound pickups, solid wood body and Grover keys, available in multiple colors. Unconditional guarantee for 120 days against workmanship and material. Boen Guitar Co. P.O. Box 508, Hwy 112 & Black St., Arkoma OK 74901 Phone 918-875-3654

**VIDEOS FOR SALE** of Steel Guitar Northwest concert. Two video tapes, approximately 4 hours of music featuring eight steel guitarists. Cost \$25.00 per set plus \$2.00 shipping charges in U.S., \$4.00 to ship outside of U.S. Creative Focus, 2422 Rigdon St., Napa CA 94558 ph 707-255-3550

**SANTO & JOHNNY RECORDING WANTED**. I'm looking for an old record by Santo & Johnny called "Encore" from the 1950-1965 period. If you have it, please drop me a line. Bruce Morrison, 243 Menard St., Longueuil Quebec J4L 1J6 Canada

**OAHU SHEET MUSIC WANTED**, not the lessons but the professional arrangements. Herman Lindley, 3170 82nd St. Newaygo, MI 49337 phone 616-652-1454

**BACK ISSUES OF HSGA NEWSLETTERS** have become collectors' items. Issues which are now sold out are: Jan. 1988, Jan. + Jul. 1989, Apr. + Jul. 1990, and Apr. + Jul. 1991. Well, actually there is just one copy left of July 1990, and Frank Elizares got the last January 1988 issue. Back issues sell for \$3.00 each and they make a fine record of HSGA's activities through the years.

**GEOGRAPHIC MEMBERSHIP LIST**. All members receive an alphabetic membership list along with the October newsletter. Renew your membership NOW if you want to be listed. The geographic list is a separate item. Members are listed alphabetically by country except in the case of the U.S.A. where they are listed by state. It's an excellent aid to finding the musicians in your own area, or to help you find club members when you go travelling. Geographic lists are \$5.00 and the proceeds go to the newsletter (membership) account. They can be ordered from H.S.G.A. Box 3156 Bellingham WA 98227. Those who order geographic lists will receive them shortly after the October newsletter.

**OLD ETUDE MAGAZINES** for sale, 1908 - 1941. No complete years. Also, old sheet music. Write or call Herman Lindley 3170 - 82nd, Newaygo MI 49337, ph 616-652-1454.

**PROFESSIONAL ARRANGEMENTS OF HAWAIIAN SONGS IN TABLATURE** , many different tunings. Write to Jerry Byrd, ask for lists and prices. P.O. Box 15026, Honolulu HI 96830.

**10-STRING ALKIRE E HARP** single neck with three legs and case, in mint condition. A steal at \$250.00

**R. ALEX ANDERSON'S FAMOUS SONGS OF HAWAII** \$8.95 plus tax. Art and I found this music book at the House of Music. It's written for voice, piano, organ, guitar, and ukulele. It contains 83 songs, all written by Alex. Some of the best known are Blue Lei, Haole Hula, Lovely Hula Hands, Malihini Mele, Mele Kalikimaka, Soft Green Seas, Cockeyed Mayor of Kaunakakai, and White Ginger Blossoms. He's one of Hawaii's greatest composers, which you'll appreciate when you try his songs. We recommend this book. See House of Music address in "Kine Disc" section.

**TONY TODARO'S "THE GOLDEN YEARS OF HAWAIIAN ENTERTAINMENT"** is no longer available in bookstores, but Nancy Rittenband has one last copy for sale. It's a beautiful picture album with life stories of Hawaii's musicians. Call Nancy at 808-923-1644 to find out the price.

**RICKENBACKER STEEL GUITAR FOR SALE**, black with silver plates on front. Ruth Haugen, Rt 1, Box 24W, Shelly MN 56581 ph 218-886-8315, or Kim Haugen 1717 Ala Wai Blvd #2708 ph 808-955-7941

**DOUBLE NECK GUYATONE 8-STRING** for sale, excellent condition. Natural maple finish, 3 legs, similar to Stringmaster. Sturdy case. \$350. Photos available. Sean Smith, PO Box 857 Glendale CA 91209 ph 818-246-9656

**TABLATURE WANTED** for Sol Ho'opi'i's "Feelin' No Pain" and "Chime In". Please supply to Kazunori Funao, 808-129 Higashigaoka, Kishiwada, Osaka, 596 Japan

**WANTED: OLD MICHROPHONES** from the 30's, 40's, or 50's, working or not. Can anyone help with this one? Sean Smith, PO Box 857 Glendale CA ph 818-246-9656

**SINGLE NECK 8 STRING FENDER WANTED**, with case and legs. I am also looking for a Fender combination volume and tone foot pedal. Gerald Angstadt, 211 Ranger, Haysville KS, 67060-1511. 316-529-2765.

**6-STRING NATIONAL STEEL GUITAR FOR SALE** Electric, grey pearloid finish, very nice tone. Gibson hard-shell case. Excellent condition. Selling at a sacrifice price, \$200.00. Marilyn Solby, 1040 Grover Ave., Coquitlam BC., Canada V3J 3E8. 604-936-1714

THERE IS NO CHARGE FOR CLUB MEMBERS TO ADVERTISE IN THIS NEWSLETTER, BUT IF YOU WANT A PICTURE PRINTED WE WILL ASK YOU TO COVER THE COST, AND IT WILL DEPEND ON WHETHER OR NOT THERE'S SPACE AVAILABLE. MY PROBLEM IS ALWAYS TOO MUCH TO PRINT, NOT ENOUGH SPACE.

# H.S.G.A. BUSINESS MEETING

## GENERAL FUND

Balance reported in April newsletter.....  
\$4,815.62

### Donations rec'd:

H. Adams	\$ 5.00
R. Barten	16.00
J. Bishop	5.00
F. Elizares	6.00
B. Endaya	50.00
Y. Endo	26.00
J. Eulitz	1.00
R. Freerks	10.00
C. Johnston	10.00
R. Kershaw	5.00
F. Nardell	6.00
S. Parkhouse	1.00
R. Parks	5.00
J. Popowich	25.00
V. Richardson	1.00
F. Rookledge	1.00
L. Triggs	<u>11.00</u>
Total donated	\$184.00
27 Associate	
memberships	270.00
Ck not cashed	20.00
Bank interest	<u>28.38</u>
<u>Total</u>	\$502.38
<u>Less:</u>	
Reg'n fee*	\$-25.00
Bandstand permit	-15.00
Photocopy book	<u>-200.11</u>
Net gain	\$262.27

Total in General Fund as of May 25, 1992  
\$5077.89

Thank you and mahalo to all you generous people. The club is really in great shape. The general fund is used to finance conventions if necessary, and to accomplish any projects the club wishes to take on. The item "Registration fee\*" has to do with the **registration of HSGA as**

**a non-profit society in Hawaii.** We felt it would be an advantage to be registered there since much of our activity is centered there. Board member Vic Rittenband did the formalities for us. Thank you for your help, Vic.

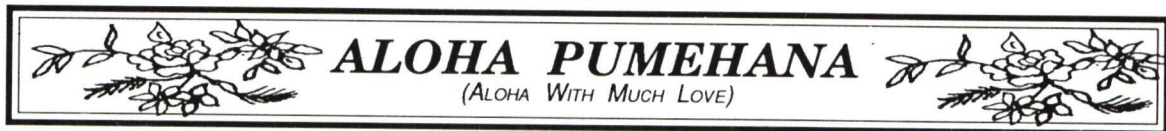
The item "Bandstand permit" \$15.00 is self-explanatory. This year there was no convention in Hawaii, so we did have expenses but no convention to cover them. I sent out 143 letters to residents of Hawaii inviting them to attend and perform in the Lei Day show and the Bandstand show, and I sent about 50 press release letters to the media. We took the costs (photocopying, stationery, postage) out of the newsletter (membership) fund, that's why you don't see them listed here. The large item "Photocopy book \$200.11" covered the laser printing of the Story Of the Hawaiian Steel Guitar manuscript, the multicopying to produce ten booklets, bound with a plastic coil. Quite nice looking, very impressive.

**CLUB MEMBERSHIP** - As you know, it's renewal time. Have you sent in your \$24.00 ( U.S.Dollars) for the 1992-93 membership year? If you're not sure whether we received your payment, check the address label on this newsletter. If you see "**PAID**" after your zip code or your country, you'll know the money has been received here. Our last mail pick-up in Bellingham was May 25th.

The July newsletter is actually the first of the new membership year, but even if you haven't paid, we'll send it to you because we hope you will be renewing your membership soon. If you want to be sure to have your name in the new membership list, your renewal funds must be received here before August 10th or paid at the Joliet convention. The new list will be published in the October newsletter, but I need lots of time to get it ready.

**MY APOLOGIES** to many who expected a reply from me and didn't get one. I had to cut correspondence to the bone, I was so busy getting the

book done and keeping the newsletters going out on time. I hope you understand and you're "no huhū".



**JOE KEAWE** I know this is very late, but I just heard that he passed away in February this year. His real name was Josiah Laioha Keawemauhili. He got his start as a singer with Johnny Almeida's band, doing a series of radio broadcasts. In Hawaii, at the falsetto singing concerts he was always voted "the best". During the day, Joe worked as a longshoreman and they say that on December 7th of the Pearl Harbor attack he worked through the whole day unloading live ammunition in the harbor. After the war he moved to California and carried on with his musical career. He served as vice-president of the Polynesian Society while Johnny Bright was president, then succeeded him as president for the past twenty four years. I have never heard that he played steel guitar, but it is for sure he was one of "the great ones" of traditional Hawaiian music, known as a falsetto singer. It was his dedication to the Polynesian Society that helped so much in keeping his people together and promoting the Hawaiian culture on the mainland.

**ALEX STEINMETZ** of Portland Oregon left us on December 22, 1991. I am sure that those who knew him will join with us in extending our best wishes and aloha to his family. He was a member of HSGA since 1988.

**AMY FRIETAS**, one of the three lovely kupunas who were our guests at the Joliet convention in 1990 passed very suddenly while we were in Hawaii. She was the sister of steel guitarist Sam

Keana'aina. We didn't get to Kona for her funeral, but we want to say how much we admired her and what great warmth and aloha she brought to our Joliet convention.

**RICH TITLE** of Colleyville Texas, another one who loved the Hawaiian steel guitar, has left us. I hope there's one wonderful steel guitar jam going on up there in the sky for him. (Thanks, Wade Pence)

**SOL KEKIPI BRIGHT SR.** We lost one of the all-time greats of Hawaiian music and entertainment on Monday, April 27th. We were in Kauai at the time. Sol was born in Oahu, 5th of 14 children. At 17 he first went to the mainland in a musical group, and stayed there almost 30 years. His musical career there was legendary, bringing him into Hollywood as an entertainer and as an actor. He wrote many of the best Hawaiian songs, "Hawaiian Scotsman", "Sophisticated Hula", the English lyrics of the "Hawaiian Wedding Song", and many others. His signature song, which was so difficult to perform very few attempted it, was the Hawaiian Cowboy which included a difficult passage of Hawaiian words and yodelling. Back in Hawaii, Sol dedicated himself to the instruction of youth and the restoration of the Hawaiian language and musical culture. He was given many awards in recognition of his work. There was no one like Sol. Many HSGA members attended the funeral. Steel guitar was played by George Lake and Barney Isaacs.



*SOL K. BRIGHT AND LORENE RUYMAR  
AT BANDSTAND SHOW, KAPI'OLANI PARK, MAY 1990*



*BARNEY ISAACS ON STEEL GUITAR,  
BACKED BY VIC RITTENBAND, WALTER MO'OKINI, BUDDY HEW LEN.  
BANDSTAND SHOW 1992*



*WORLD-FAMOUS  
TAU AND  
ROSE MOE*

*ENJOYED  
MEETING OLD  
FRIENDS  
AT THE  
BANDSTAND  
SHOW*

*MAY 1992*



*SAM  
KAMOHOALI'I,  
STEEL GUITAR  
PLAYER*

*NEWEST  
MEMBER OF  
H.S.G.A.*

*WE MET  
AT ALAN'S  
STEEL GUITAR  
HO'OLAULE'A*

*MAY 1992*



"THE BAREFOOT HAWAIIANS, INC."  
WE CAN COUNT ON BEAU STERLING TO DRAW FROM THIS LINE OF LOVELY HULA DANCERS  
WHEN HE BRINGS HIS SHOW TO THE CONVENTION IN JOLIET.

# ALOHA MALIHINIS

Please join with me in greeting these new members and welcoming them to HSGA. I hope they will find good music, good times, and good friends through this club. Reach out to people. You'll find the warmest, most generous, most friendly people are lovers of Hawaiian music and steel guitar. We look forward to meeting you at our conventions. Please come if you possibly can.

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## CHANGE OF PHONE

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LOWELL E (GENE) WATKINS, 1601 MARION RD REDLANDS CA 92374  
JIN HOCK YEOH, 19 JALAN SRI KEPAYANG FAIR PARK 31400 IPOH PERAK WEST MALAYSIA



A major high bass

# HILO MARCH (1)

Chords: E, E, E, E, B7

7 12 12 0 0 0 12 0 12 R 0 7 7

6 7-7 7-7 R 1 2-2 R

Chords: B7, B7, B7, E

2 7 7 0 0 0 7 0 7 R 0 2 2

2 2-R 6 7-7 R 0

Chords: E, B7, E, E

7 9 0 0 0 7 0 5 7 0 0 0 5 0 4 R 0 5 0 7

7-7 R 0

Chords: E, B7, E, A, A

7 7 R 0 0 0 5 0 4 0 0 0 0 11 12 12-11 12 R 0 0 0 12 0

5 3-- 11 12 12-11 12

Chords: E, E, B7, B7, E7, E7

7 7-6 7--- 4 0 0 0 5 0 7 9-9 10 5 6 7--7 0

7 7-6 7 5 7 R 6 7

# HILO MARCH (2)

Arr. Warren Slavin

Chords: A, A, E, E, B7

12 12 R 0 0 0 12 14 0 0 0 12 0 7 7-6 7--- 7 5 0 0 0 5 0

12 12 7 7-6 7---

Chords: B7, E7, E, E, A

4 R 0 0 0 5 3--- 3 12 10 11 12 12-12 12

12 10 11 12 12-12

Chords: A, A, A, D, D

11 12-14 12- 12 11 12 14-16 17 16-14- 11 12-13 12-12-12 12 11 12 13-15 17 15-13-

12-12

Chords: A, A, D, D, A

12-12-12 12 11 12 14-16 17 16-14-12-12- 12-12-12 12 11 12 13-15 17 15-13-12-12-

Chords: F#7, B7, B7, E7, E7

12 12 14 12 11-12- 14-16 17 16--15 16--14 12 12 13 12 10-12- 14-15 17 15--14 15--13

