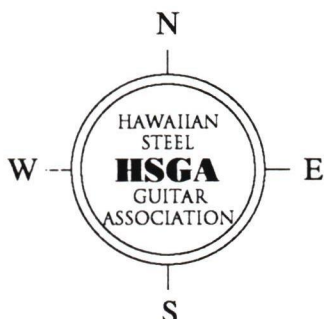


HSGA QUARTERLY

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by The Hawaiian Steel Guitar Association

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STATEMENT OF PURPOSE

Hawaiian Steel Guitar Association is registered as a non-profit organization in the State of Hawai'i, and as a social organization under IRS tax code 501(c)(7). Its purpose is to develop a global communications network of players and lovers of Hawaiian traditional music as performed on all types of steel guitars and related instruments.

MEMBERSHIP

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

MAILING INFORMATION

Mail all correspondence and submissions to HSGA Quarterly to:
HSGA/Alan Akaka, P.O. Box 11373,
Honolulu, HI, 96828-1373, USA.
Phone (808) 533-6165
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Merle and Ronnie Kekuku smile proudly, as Michael Scott shows off the brand, new Steel Guitar Hall of Fame plaque honoring Joseph Kekuku.

WE MET IN ST. LOUIS AND WOW!

Reported by Lorene Ruymar

Just 90 minutes by air from Joliet, and we were in St. Louis at the Regal Riverfront. When we held our first club convention there in 1986, it was called the Clarion Hotel and there wasn't much good you could say about it. (EDNOTE: *nothing good to say ten years earlier either, when I put in a business week there!*) But NOW! WOW! I can see why they changed the name - so nothing remains of the bad memories. It's a beautiful hotel now, with best restaurants, where you can watch the Gateway Arch turn from silver to gold to a translucent blue in the setting sun.

Those of our members who love both Hawaiian and country music, take in both conventions. This time, many of us who do not follow country music to any great extent were there too, to support the Hawaiian presence at this show and to honor Joseph Kekuku's induction into the Hall of Fame. I counted 45 HSGA members in St. Louis. I'm sure I didn't catch them all.

Nine HSGA steel players put on three 4-hour Hawaiian shows: Leonard T. Zinn, Art and myself, Bud Tutmarc, Frank and Donna Miller, Margie Mays, Elmer Ridenhour, Merle Kekuku and John Ely. Our emcee was Billy Reid Jr., an authority on Hawaiiana from Toronto, and Ronnie Kekuku stole the show with her lovely hulas. Scotty supplied whatever we were short of - which was bass and bass player in the form of Russ Wever. He did a great job, a true professional and nice guy. By the third show, some of us said "Yes!" to the offer of the drummer backing us. Now we all know that our form of Hawaiian music is not played with drums, but if we said "keep it soft", the drummer knew exactly what we meant, so what the heck. "Yellow Bird" DOES sound better with drums. It seems to me that if your back-up is weak, you (the steel player) get the feeling you have to *pull them along* so you're jumping the beat just a tad and the audience gets jittery and they all want to go somewhere else at the same

Continued pg. 3

“AX” HANDLES

The Business of HSGA President's Report

One of my greatest joys as your president is to open your enthusiastic and supportive letters! Even greater was the chance to meet, greet and enroll former members, while at Scotty's convention, this past summer. It's clear that Lorene Ruymar's spirit, vision and the ambitious dedication of her six year tenure as your leader, has built HSGA into a powerful force for the perpetuation of Hawaiian music and Hawaiian steel guitar.

Now, folks, it's time to GO FOR THE GOLD: 1,000 MEMBERS BY DECEMBER 31, 1994. I KNOW you're ready. And I also know, from your communications to me, that we have the same membership goal: to seek out Hawaiian music and steel guitar lovers throughout the world, who are NOT HSGA members, and encourage them to join in the comraderie, world-wide networking, and Hawaiian steel guitar education projects that distinguish our club as a vital, active, life giving force in keeping traditional Hawaiian music alive and well.

How can you (who are the OWNERS of Hawaiian Steel Guitar Association) do this job? Here're some ideas you may want to use:

1. Approach people you see in your audiences and steel guitar get-togethers who either play (even a little bit) or just love to listen to you. You can tell who they are by the looks of pleasure when they hear a familiar Hawaiian tune. ASK them to join. The worst answer you can get is a "no"! And, I bet you get "yes's", because some people are just waiting to be asked;

2. Write to a friend about HSGA, and send along a Quarterly and a Membership Application. I'll be happy to supply you with copies;

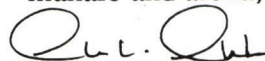
3. Gift a friend or family member with a one-year membership, along with a note of congratulation on joining a great Hawaiian music organization.

Your own enthusiasm for HSGA is a beautiful creative force. Use it. Remember, anyone who enjoys the sound of Hawaiian steel guitar just MUST be a member of Hawaiian Steel Guitar Association. Don't you agree?

We'll keep you informed of YOUR progress in our 1993-94 membership drive; note the long list of new members in this issue. Your energy is already taking effect!

Increasingly, I feel the great honor you have given me, to preside over HSGA. The responsibilities for the health and welfare of our club are big ones. Your feedback on your likes, dislikes, suggestions for improvements, ideas for new projects, keeps me moving forward toward monumental planning for our club's future. DON'T STOP! And DO continue to send articles and newsy tidbits and pictures. (That's what keeps Marjorie going, as your Quarterly editor.)

Until next issue,
mahalo and aloha,



No blues in St. Louis at Scotty's convention, despite the flood; just great Hawaiian aloha danced by Ronnie Kekuku and played by The Master himself, Jerry Byrd.



ST. LOUIS (continued from pg. 1)

time. If you have a solid back-up like the Hiram Olsen Trio, you can just lean back and let them carry you. Then you play just a titch behind the beat and your audience relaxes, and you sound just like Jerry Byrd. Right! We had that kind of back-up.

Yeah, the Great Byrd held them in the palm of his hand, as usual, and our Prez, Alan Akaka was in the same league. Many of the country players are very fast pickers and they play - from our point of view - **TOOLOUDLY**. They do spectacular things like The William Tell Overture. But there were others who played softly and beautifully, so there's variety and the audience loves it all. The audience was VERY complimentary about the Hawaiian music and many were set to tell Scotty he must do this every year. Scotty, we found out, has four or five clones at convention time, so you can find him down in the display area, on the main floor at the registration desk, riding the elevator, solving problems for the musicians, and having lunch with Little Roy Wiggins, all at the same time. I believe that when the convention is over, Mary insists that he has to "un-clone" himself and get back to normal.

Merle Kekuku and his wife Ronnie were with us at both conventions and after all the elaborate contraptions with pedals and knee levers and bells and whistles had done their thing, Merle stepped on the stage with his little 6-string Teisco, and knocked them flat. "You got all that music out of just six strings??" people said.

There were two others inducted into the Steel Guitar Hall of Fame: Bob Dunn and Buddy Charleton. All those previously inducted in the Hall of Fame were asked to come onto the stage for the ceremony. When it was time for the Hawaiian presentation, Merle and Ronnie Kekuku walked on stage, and I could hear Scotty asking me to come up, too. I wasn't sure "what for", but I found out right then and there that I was to make the speech about Joseph Kekuku's contribution to the steel guitar. "Feet, either run or think," I could hear myself saying. Well, the feet didn't let me down. I said the words and they came out right, and then - with Alan Akaka playing softly in the background - the plaque, and impressive thing of carved bronze, maybe 18" by 30", was presented to Merle and Ronnie and the next thing we knew, we were blowing our noses and hugging. Cheee! Why do we do that? You just can't help it, it's a great moment and that's what great moments do to you. Now Joseph Kekuku takes his place of honor in the Steel



Is Your Pres hiding behind them dark glasses? Naaah- he's fighting jet lag. But St. Louis loved him anyway, as they did Frank and Donna Miller, and Leonard T. Zinn. Big MAHALO to Scotty for inviting HSGA to bring fine Hawaiian steel guitar styling to the 1993 International Steel Guitar Convention.



Guitar Hall of Fame, next to all the other great musicians.

The exact wording on the plaque is "STEEL GUITAR HALL OF FAME (followed by a carved relief of Joseph, palm tree and grass hut in background) JOSEPH KEKUKU (and then in smaller print) JOSEPH KEKU'UPENAKANA (sic) I'AUPUNIOKAMEHAMEHA APUAKEHAU CONSIDERED BY HISTORIANS AS THE INVENTOR OF THE HAWAIIAN STEEL GUITAR. EXPERIMENTED WITH THE DESIGN OF THE COMPONENTS NEEDED TO GIVE BIRTH TO THE "STEEL GUITAR" THAT ARE STILL USED TODAY. BORN 1874 LA'IE, HAWAI'I. INDUCTED 1993. DIED JAN. 16, 1932. Steel Guitar Convention Board." (The Hawaiian phrase name which I suggested to the Board means "the staff of the net that surrounds the Kingdom of Kamehameha", or more simply, "Keeper of King Kamehameha's fishing net".)



GOOD TIMES AND MUSICAL TREATS IN JOLIET

The Hawaiian Steel Guitar
"Invasion" went on, and on
and on....

Reported by Lorene Ruymar

Every year when I write up this event, I think "how should I start?" I could go on for pages about how wonderful it all was, but you've heard it so many times already. Years ago we used to have many players at the beginner level, and a whole morning could go by without an inspiring note being plucked. Still the audience applauded and cheered them on. Well, that's paid off, and nobody can tell me you can't teach an old dog new tricks. There's nobody playing at absolute beginner level any more, and the choice of songs and varieties of tempo are much more stimulating/entertaining. We didn't have any dull moments on the program for the whole three days. We had a surprise guest from Paris, France. Alain Robak heard about our convention, but didn't know how to find us, so it was pure good luck that brought him and his camcorder into our midst.

What were the highlights? Well, the Royal Rascals Duke Ching, Prince John Auna and Emperor Bernie Endaya kept things lively. They started off with pupus (Hawaiian snacks) and music as a "welcome" on Wednesday night. Can you believe it??? John brought the Kalua pig and the rice cakes and other delights with him from Hawai'i. The baggage handlers must have thought he was bringing his piano! And in the evenings, the trio would set up their guitars at one end of the bar, and keep us all in stitches with their entertainment. Cheee! Where do they get all that energy? Of course, Julie and Makalina and Ronnie would dance now and then, and there'd be some volunteer singers. Good times! They don't happen like that very often in a lifetime. When they say you've gotta stop and smell the roses, I think that's what they're talking about.

Something else that was "special" - we had TWO lady bass players. That's unusual! One played the electric bass in Frank and Jean Niespodziany's group "The Kaua'i Surf Riders" They put on a great show for us, complete with three lovely hula dancers and Tahitian drumming. I think the lady bass player stole



Herbert Hanawahine gives listeners a warm, rare treat: steel guitar melodies "in the true Hawaiian way", as only a true Hawaiian can play them.

the show. She had such a unique method of playing, she made the electric instrument sound like a big acoustic bass, (a "dog house", as Helen Coker calls it.) The second lady bass player did play an upright acoustic bass with two groups: the Coral Islanders, with Bernice Honold on steel guitar, and with Mae and Art Lang, Mae being the steel player. This lady bass player, Virginia Grzadzinski, did as fine a job as most male bass players and I was very proud to see it.

Another special was the number of couples who are both involved in the instrumental music (not talking about the lady singing or dancing). Let's see if I can remember them all: Bob and Julie Waters, Frank and Jean Niespodziany, Frank and Donna Miller, Art and Lorene Ruymar, Art and Mae Lang, Dick and Bernice Honold, Doug Smith and Barbara Kuhns. Vern and Alice Eide weren't there, but they qualify for the list. Gee, I hope I remembered all of them. It's always risky to name names because you might hurt someone by overlooking them. Sorry if I did.

Still more - at the luau, in addition to our lovely hula ladies Makalina, Julie, Ronnie, and Joanne Hanawahine, we

had TWO male hula dancers. Michael Kimo Beeks did several dances using the implements. Very exciting! He's a good dancer. And Greg Wong, a handsome Hawaiian, now teaching school in Milwaukee, danced to "The Boy from Laupahoehoe". Greg learned to play steel guitar from Jerry and Alan years ago, at St. Louis High School in Honolulu, and promises to play it for us next year.

Surprise thrill of the convention was Herbert Hanawahine's playing! Before he played his first set, his wife Joanne was telling me that something had gone wrong with his guitar and it wouldn't play harmonics properly. I told her that it wouldn't matter, we wouldn't notice if he didn't play harmonics. How wrong I was! Cheee! That man is the King of Harmonics. Palm harmonics, finger harmonics, open string harmonics, knuckle harmonics, all played to perfection. You could see them floating all around when he played, like Lawrence Welk's bubble machine. None of us really appreciated how well Herbert plays, because he has never done a solo recording. He has made a few recordings backing Genoa Keawe as soloist. Vivian Bangs is going to track them down for us, but it's our great loss if we don't somehow get this great musician recorded as a soloist. We've heard him playing the *Ho'olaule'a* for many years, but they always kept him down to three numbers. Now I know why! As Bob Waters put it, his playing is "*ma'oli no*" meaning "in true Hawaiian way - the greatest - it comes from within". You said it, Bob.

I'm not going to say one word about the hotel's catering staff putting on another exquisite cruise ship luau complete with three ice carvings and all that *ono* food. The REAL feast was Herbert's playing. Donna Miller told him we don't allow our performers to wear hats on the stage, so we all got to see how good looking he is. You're a lucky girl, Joanne.

After the luau on Saturday night, we all held hands and sang while the band played "Hawai'i Aloha" and the odd little tear got loose and told everyone how we felt about saying goodbye again. As the Hawaiians say "*malama pono*" - "take care". We want to see you all again next year. (All who played steel are listed in the "videos and recordings for sale" section, in Clay Savage's offer of video recordings of the whole convention.)



What's DeWitt Scott doing in Joliet? Are we at the wrong convention? NOT! He came to play steel guitar (in St. Louis, he only gets to "play" host, and greeter, and errand boy, and....). Thanks for taking the time, Scotty. Dick Sanft and Lorene Ruymar, two other Joliet convention regulars, treat their audiences to some fine Hawaiian stylings.

STEELIN' THE GLOBE

Advance notice from the "British Steelies Society". You are invited to play at the 1994 Steel Guitar Festival" scheduled for Saturday and Sunday March 5 and 6 at The Clere School, Burghclere, Newbury (an hour from London on the M4, according to the announcement). "Around eight hours of steel playing per day", they say. It may be too late to send audition tapes — those were due in August, but contact The Selection Committee anyway, c/o Hogan Music, 3 Craven Road, Newbury RG 14 5NG, England, for details of the Festival and request information; Fall issue of BSS newsletter will contain details.

1994 Hawaiian Steel Guitar Ho'olaule'a - If you ARE planning a trip to Hawai'i next spring, why not plan it around our annual All-Star concert? We're presently scheduling Monday evening, May 2 at the Ala Wai golf course auditorium, for the event; same format as 1991 and '92. (You know—"if it ain't broke, don't fix it")

ALOHA AM RHEIN

According to HSGA member Anton Wimmer, when you telephone steel guitar artist Heinz Hag in Weil am Rhein, Germany, the response you get is always "Aloha" — never the customary "guten tag, "grus Gott" (Bavarian-style) nor "auf wiedersehen". Hawaiian music fills the air in the tiny house on the Swiss and French border of Germany, . Look around and you will see a double-neck Rickenbacher, a Fender and a Guya, all of which are regularly played by this 20-year steel guitar veteran whom Wimmer refers to as a "natural talent ... truly remarkable ear." And to complete the scenery of their "Hawaiian style" home, Heinz and his wife Hanelore have what Wimmer refers to as "the biggest aquarium with South Sea fish I have ever seen in a private household" and a colorful fast-talking parrot, too!

Heinz, who can play any tune he hears on a record "after not more than three listenings", is a member of the Hula Club in Basel, Switzerland (just across the border). Wimmer heard him there, and says "most impressive — it's a six man band with one steel guitarist, two ukulele, two guitars and one bass. The bandleader is President of the Court in Basel; average player age is around 50, and they're all idealists who don't play for money."

Heinz Hag is not yet an HSGA member,



Heinz Hag fills the air of southern Germany with warm Hawaiian sound, and you can tell that his wife Hanelore backs him all the way!

although he calls Hawaiian music a religion for him. While Hanelore knows some English, Heinz "does NOT understand English, and so cannot make up his mind to join." (EDITOR'S NOTE: Ohren sie, Rudy, und Anton, und Alex Neuhaus und Herbert Jung. Holfen sie Heinz ein HSGA comrade zu bekommen. Wir allas mochten zu spielen mit!). Mein Deutschsprechen und schreiben ist LOUSY. Entschuldigen sie, bitte, but I know you get the message: contact Heinz and encourage him to become a member.)

AHA KIKA KILA

Steel Guitar Get Togethers



THEY GOT AROUND, 'ROUND 'ROUND — Pictured at their concert for a Hula Halau at the Taquila Community Center, outside Seattle, Washington, Leona Murphy from Kailua-Kona, Hawai'i, and her seniors group, on their Grand Tour, last spring. (Could that be a lap steel the lady is playing, behind the

music stand in the far left corner?) "We had a busy and exciting time", Leona writes. "Our group became as a family - practicing before the tour, and being on the road together for ten days". They started with a concert in Washington D.C., and progressed to Seattle and Victoria Island, Vancouver, B.C.

VANCOUVER AREA GETS 'UN-PLUGGED' AT MAPLERIDGE *This news is VERY late, but (as we say) better than NEVER! No room in the summer issue, so you folks up on the gorgeous Northwest border country keep the event in mind for next year.* Lorene Ruymar reports "Our fifth annual event in Maple Ridge drew people from as far east as Edmonton, and as far south as Portland. We had about 30 musicians in all, which included lots of excellent back-up plus singers and dancers, and we filled the hall with good friends. The exciting new guests were Michael Dunn, Shelly Park, and Francis York of the group "Musically Correct". Michael is an acoustic guitar builder/instructor (better called a "luthier") at a local college, and the others were his students, playing the instruments they had built. You've probably heard of the new trend in music called 'un-plugged' (which means non-electric). Well, that's what they brought us. Unplugged music 'to da max'. Shelly on guitar, Francis playing what looked like an extra deep-chested 'ukulele called a 'Quatro', and Michael on a National tricone, gave us the Bob Brozman and early Ho'opi'i style of Hawaiian nostalgia. What made it extra sweet was that these seasoned and much applauded

musicians had just discovered Hawaiian music and declared that they were hooked 'for good' on the stuff. Thanks to George Wiebenger and Frank Meier who did a great job of hosting the event."

AT THE "BRITISH STEELIES" CONVENTION (as reported in their June issue), Hawaiian steel guitar (or "non-pedal" and/or sometimes "lap") got a big boost from Don Sanford, accompanied by Dick Baldwin and Bob Pearce. Among his solos were "Blue Hawai'i" and "Harbour Lights". Reporter Pete Friesen wrote "it was a great joy to hear these numbers on lap steel". Keith Worley, also playing non-pedal steel guitar, furthered the cause with an Islands set. "Keith always conjures up the blue skies, hot sun and white sands of these tropical islands, taking us away from a cool March day in Berkshire (England)." (ED NOTE: we'd send you a "Care package" of it, if we could, but Tutu's (M. Nature's) trade winds say "Komo mai 'ai!" - come ova he'ah! So, come to Hawai'i! We'll make a place for you.)

REMINDER: Whether you play lap or pedal steel guitar, "The Pedal Steel Gui-

tar Association's 20th Anniversary Steel Celebration", November 13, 14 in Darien CT is a very special trip to take. There's a techniques seminar on Saturday (\$60), and eight hours of concert on Sunday (\$25 for non-members; \$20 for PSGA members in good standing.) Special rates for accommodation at the Comfort Inn, where the celebration will be held. Call 1-800-373-3418 for details. *(Take an extra day to train it down to the Big Apple for Christmas shopping, big time!)*

"Northeast Hawaiian Steel Guitar Convention" is planning their second annual event for April 1994. According to Warren Slavin, their first get-together, last March in Somerset, New Jersey "boasted an audience of 75 people with 15 steel players performing." Contact Warren, or other committee members Don Sweatman, Russ Martin or J.T. Gallagher for details. *(Hey guys, one more chance to spread the Hawaiian steel guitar "gospel" across the globe — take HSGA membership forms!)*

HAWAIIAN STEEL, TOKYO STYLE - FOLLOWING UP ON YASUKAMIYA'S REPORT IN the last issue, HE-E-E-R-R-R'S YASU and company promoting Hawaiian music and steel guitar with all they got, in performance. Apparently "Canopus" steel guitars have "got" a lot, as Alan Akaka is now playing one at the Halekulani, and likes it very much. *(Your editor spied Yasu-san, recently, at an up-front table looking quite happy at the magical steel sounds he was hearing. Could it be because my friends and I were requesting all of Alan's "show stopper" solos?)*



HAWAIIAN EVENTS AROUND THE U.S. (For HSGA members who'd like a little *aloha* in your pre-holidays without crossing 2,500 miles of Pacific ocean, here are some pure Hawaiian-style treats. Perhaps no steel guitar, but certainly lots of inspiration. Never know where you can pick up some good ideas for your own performances.)

Oct. 17 - Oakland, California - "Pua Mana in Film and in Concert" at the James Moore Theater, Oakland Museum, 1000 Oak St. 12 Noon. \$10 advance tickets; \$8 at the door. Contact Leilani Lau (510) 658-5378. In addition to a concert by Auntie Irmgard Aluli and Puamana, a showing of the film "Puamana" and a live interview with Auntie Irmgard.

Oct. 30 - Bethesda, MD - "Hui Moku'aina O Hawai'i Ma Wakinekona" (D.C. Annual Holoku Ball) Bethesda Navy Chief's Club, Congressional reception at 7 p.m., dinner at 8, entertainment features Gordon Velasco & "Hoaloha". (This is fancy stuff - your best long, fitted Hawaiian dress with a short train (*holoku*) and dress shirts/ties (and perhaps a red cummerbund) for the men). \$23 each. Call June Daley (301) 459-1233.

Nov. 5-7 - Torrance, CA - Frank DeLima in Concert, Holiday Inn, Torrance Gateway Hotel, 19800 So. Vermont Av. 11/5 at 8 p.m., 11/6 at 5:30, 8 & 10:30 p.m., 11/7 at 4 & 6:30 p.m. Advance: \$15 cocktail show, \$25 dinner show; after 11/1, \$20 and \$30. Call Jan Tomita (310) 781-9100 Ext. 538. (Frank is FUNNY! And you'll have a great Island-style time.)

Nov. 12-13, you can catch Frank in Las Vegas at the California Hotel & Casino. 7:30 & 10 p.m. shows for \$20 advance; \$25 at door (inc. 2 drinks.) Call the hotel.

Dec. 3-4 - San Francisco - The Brothers Cazimero Christmas Concert - Holiday Inn, Financial District, 750 Kearny St.. 8 & 10 p.m. both nights; Kapalakiko Hawaiian Band in the Lounge, from 5:30 p.m. - 1 a.m. If you've never seen The Caz in concert, **DIS IS DA PLACE!** Show will inc. hula, humor, and not-to-be-missed warm, Hawaiian feeling. A grand and glorious musical treat to give yourself for Christmas. Call: Charlene Gray (415) 433-6600, Ext. 2835.

Feb 19, 1994 - San Francisco - "5th Annual Kapalakiko Hawaiian Music Get-Together", Riordan High School Gym, across from S.F. City College. Doors open at 5:30 p.m. Call Saichi Kawahara (415) 468-7125. And many mahalos to Kapalakiko Productions for sharing their calendar with HSGA. They will list YOUR group's Hawaiian events wherever in the world you are.. Contact them at 800 Meade Av, SF, CA 94124.

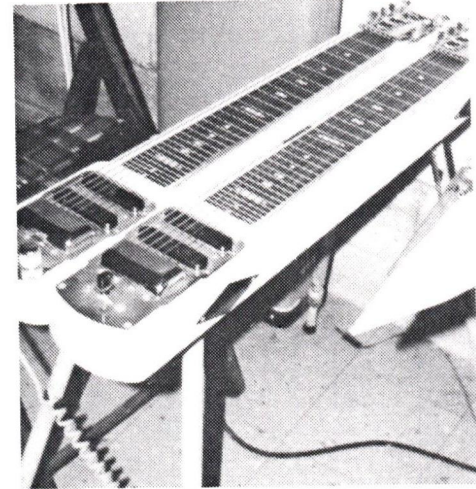
BUY & SELL

Steve Soest, Soest Guitar Repair Shop, 760-D No. Main St., Orange, CA 92668, phone (714) 538-0272 has the following for sale: '59 Multikord Pearoid Pedal Steel (Yellow & Red), 4 pedal, 6 string, w/case \$375; '50s Epiphone Electar 6 string lap steel, black, crack in back, "sounds great" \$150; '30s Regal Savareneck Hawaiian Acoustic \$150; '60s Rickenbacker, JB8 (Jerry Byrd), walnut, w/case & legs, \$450. Steve also writes that is a Fender Regional Service Center, as well as Gibson, Yamaha, Ovation and Ibanez. He usually has 6-10 steels in stock, and is in touch with "many locals who have instruments to sell." Steve also buys used guitars and steels, and has many old parts in stock, including the chrome "diamonds" that go on the side of the multi-neck Fender steels. "These are new — old stock from Fender." \$5 each. He can also help with pickup rewinding, parts, strings, etc.

JOLIET VCR TAPES ARE READY NOW! Just at press time, we got Clay Savage's tape list. Perfect holiday gifts (for YOURSELF, of course!) Each is US\$15, (both US and Canada orders). US\$17, Europe; US\$19, Asia. All prices include postage.

Order from: Clayton J. Savage, 6939 Kingston Court, Port Richey, FL 34668. Phone: (813) 863-0804. Tape #1: Opening ceremonies/John Auna, Art Ruymar, Ron Simpson, Pat Brunnemer. **Tape #2:** Rex Rieke, Mae Lang, Doug Hazelberg, Jack Moore. **Tape #3:** Doug Smith, Neal Cosand, Bob & Julie Waters, Herbert Hanawahine, Ed Kukunbecker. **Tape #4:** Doris Atkinson, Lorene Ruymar, Bernie Endaya, Duke Kaleolani Ching, Frank Niespodziany. **Tape #5:** Mauri Juno, Frank & Donna Miller, Neil Cosand, Phil Bender, Bernice Honold (Coral Islanders). **Tape #6:** Herbert Hanawahine, Al Weatherhead, J.T. Gallagher, Dick Lloyd, Don Woods. **Tape #7:** Mike Scott, Frank Niespodziany Group, Merle Kekuku, Bill Schmeidlin, Ian Ufton. **Tape #8:** Dick Sanft, John Auna, and, "preLuau" - Lorene Ruymar, Frank & Donna Miller, Phil Bender. **Tape #9:** John Auna, Bob Waters, Duke Ching, Dick Sanft, Merle Kekuku, Bernie Endaya. **DANCERS:** Julie, Makalina, Gloria, Joanne, Ronnie. Herbert Hanawahine.

Paul Simpkins has for sale or trade: Oahu and other early Hawaiian sheet music (Tab). He's looking for the book "Ukulele Solos" by May Singi Breen. Write Paul at Box 692, Soquel, CA 95073, or call him (408) 476-1824.



John Molnar wants to sell this Fender double-neck (8) steel guitar with hard shell carrying case. Included is a DeArmond volume control foot pedal, a Fender deluxe reverb amp w/4 plugins, Jerry Byrd's instruction book, King's book of Hawaiian melodies, and many other Oahu Publishing Company song sheets and books. John says the equipment is in like-new condition. He will sell as a complete unit only, for \$500 plus shipping costs. Complete list of songs, and other details by writing to John at 20181 Lunn Rd., Strongsville, OH 44136.

FOUND (thanks to Vivian Bangs) and for sale: Herbert Hanawahine playing steel on a recording with Auntie Genoa Keawe "ALOHA TO ALOHA GRILL", (\$10 plus \$2 postage). Available directly from Genoa Keawe, 2283 Tantalus Drive, Honolulu, HI 96813. For anyone who truly loves Hawaiian style traditional music, this is a true collector's item. Several of the musicians, Sam Aiko (Genoa's son) and Peter Ahia have passed on. Others on the recording are Pua Rogers on guitar, Violet Liliko'i on bass, Leilani Mendez, Agnes Ah See and Gary Aiko (of the beautiful voice). It's a festive music offering, as some folks came up from the audience to sing along. Among the melodies are "Mauna Loa, Morning Dew, Hula Lolo, E Malia Mai, Piha Hau'oli, Hawaiian Lullaby, Ho'onanea, Canadian Girl, Alike (Auntie Genoa's "signature song") and Hawai'i Aloha. Genoa plans to do another recording with Herbert playing steel guitar. We'll keep you informed.



COCONUT WIRE



Jimmy Hawton in Napa California says he's "attempting to document on a series of video tapes, as many Hawaiian steel guitarists" as he can get. He requests folks with 8mm home movies, or snapshots of "steel guitarists in groups" contact him as soon as possible. "All material will be returned to owner and will be accredited on video", Jimmy reports. Jimmy, who is a staunch supporter of the Bishop Museum in Honolulu, has already donated five book titles of Hawaiian music dating prior to 1929, and 58 pieces of Hawaiian sheet music. "The museum will also be the first to receive copies of the videos." Co-sponsor of the project is **Bill Sevisi** of "Associated Steelers of New Zealand". Bill has played steel guitar professionally for about 50 years and authored some 50 Polynesian songs, according to Jimmy. DO list players' names on the back or photos, or in a document accompanying films. Jimmy Hawton, 1222 Rubicon St., Napa, CA 94558. Phone: (907) 226-6606. (*Great project, Jimmy! Maybe you can work something out with Clay Savage. Have you looked for Grant money? A Hawaiian steel guitar video history would be a magnificent contribution to Hawaiian culture.*)

Herman Lindley says he's hot on the trail of the video of "Paradise Isle" with Sam Koki. He's found two listings in the "Nostalgia Family Classic Movies" Video Catalog for 1993 (P.O. Box 606, Baker City, OR 97814. (503) 523-9034). On page 39, upper left corner, is listed "Paradise Island 1930" with Ken Harlan and Marcelin Day; on page 38, bottom right corner is "Paradise Isle 1937" with Warren Hall and Monita. Big question is - which movie is the one with Sam Koki's music? We don't know the price, either. (ED NOTE: *send the answer with your head shot, and we'll feature you as "Detective of the Month" with your picture and OF COURSE, the answer. No fair guessing.*)

James Moore called the HSGA office in September, to let us know why he's been among the missing. He's recovering from open heart surgery, which followed quickly after a major heart attack. "I feel good now, but awful sore," he said, adding that this year he just "got messed out of everything" he wanted to do — like Joliet and St. Louis. (Ed. Note: *bet some cards and letters would*

make him feel included in HSGA again. How 'bout it, folks? Address: 100 15th St. #B312, Bay City, MI 48707.)

Update from **Pat and Arthur Jones**. They did manage to get to Winchester "with a lot of help from our friends, Bob and Julie Waters who met us in Cincinnati and took us back there afterwards." They watched the videos of the May convention in Honolulu at the home of Jess Bishop, near Windsor; and Arthur says they already have a tape of the 1993 Hawaiian Steel Guitar Ho'olaule'a. "You really had a good time there", he comments. (*from Alan - yes we did, and we missed you*) Arthur also got a set of pictures from Jess, taken during his 70th birthday concert, in July. In addition to three Hawaiian steel guitarists - Edward Kirkman, Keith Worley and Maurice Hipkiss (with Pat Henrick on rhythm guitar and Alan Burnett on bass), Arthur reports "we also had a hula dancer from the Islands - the Channel islands!" She made a special trip to be at the party, and used to dance in the Midlands of England.

Also from Britain, via **John Marsden** (our intrepid "reporter" from the Isles to the Far North) "My friend **Pete Lake** from London recently spent a few days in Holland, and attended an amazing Hawaiian-style party. About 80 people attended, including some noted Dutch Hawaiian musicians and dancers. Two of the girls who danced at the party are also participating in the Prince Lot Hula Festival this fall, the first time Holland has been represented. The standard of playing was extremely high, and Pete was especially struck with one steel player, who plays just like Rudi Wairata. Even more amazing was the fact that this man had only been playing for three years, and performs only 'for fun!' John also reports that there's some awesome talent in Holland. "Holland has some of the best steel guitarists in the world today, without any exaggeration" says John. He wonders if they might not be interested in attending the Honolulu or Joliet conventions. (ED. NOTE: *Get their names and addresses quick! I'll mail each of them a Quarterly AND an HSGA membership form. network, Network, NETWORK! It's Membership Drive Time, and Your President is going for the BIG ONE THOUSAND BY THE END OF 1994.*)

New HSGA member, **Marge Goodwin** is exploring the feasibility of providing special Hawaiian programs for Canadian visitors to Hawai'i, at her spacious *hale* "Kane Aloha" on the Windward side of Oahu. Her Canadian friend, Michelle van de Ruyt, who is organizing the venture "would be delighted to hear from musicians, artists, dancers, teachers of Hawaiian culture and crafts". Michelle can be reached in Victoria B.C. at (604) 658-8357. (Or you can write to Marge at her Kailua address, found on the back page of this issue.)

GOSSIP ..GOSSIP - (from Lorene Ruymar) What Hawaiian trio played for a luau in a nudist colony last year? They were so shocked they couldn't get away from Joliet fast enough to play that gig again this year. Tisk, tisk, boys!! Remember, keep your eyes on the HANDS.

Your president, **Alan Akaka**, is moving right along. Literally! After a fast fly-in to St. Louis over Labor Day, to play in Scotty's International Steel Guitar festival, Alan came home to get his Kamehameha Schools marching band into shape for the September 18 Aloha Festival parade in Honolulu. Same day, after the parade, he produced and played in the "Ho 'Ike 'O Ka Kika Kila" steel guitar concert at the Kapi'olani Park Band shell. From there he flew directly to Kailua-Kona on the Big Island, to play as a featured artist in John Auna's "First Annual Steel Guitar Ho'olaule'a" at Kona Village Resort. (*And you think Hawai'i doesn't have a "fast track"!*) More on the concerts, elsewhere in this issue.

HSGA's Secretary-Treasurer, **Vic Rittenband** and his wife, Nancy Gustafsson are on the go, too. After introducing their new album, "Postcards from Hawai'i" on KCCN radio's "Territorial Airwaves" show in August, they were featured as guest artists on the September 12 "Hawai'i Calls" show. From there - off on a tour of Greece and Egypt for a month. (*You wanna bet a few belly dancers and sitar players are going to learn some new dance techniques and Hawaiian tunes? Count on it!*)

It's-About-Time item: **Jerry Byrd** was presented with the key to the city of Winchester by Mayor Jack Fowler, at Dirk Vogel's July "Aloha International Steel Guitar Club" bash. (*How many cities you "own" now, Jerry?*)



PROFILE: MYLDRED COOPER

by Lorene Ruymar

Here's a lady that's a true "find" in our search for direct links to Joseph Kekuku. In all the research I have done during the four years of collecting data for the writing of "the book", most of the material I found is in the form of written reports about statements made by people now deceased. Except for Myldred. She actually knew the wife of Joseph Kekuku, but she didn't meet her until after Joseph had died and Mrs. Kekuku had remarried. As Myldred says, "To think I was living in the next town to the inventor of the steel guitar all those years and I didn't know it!"

Of course, you'll have to buy the book to find out all Myldred has to tell about her visits to the Kekuku home. If I told you everything now, there'd be no need to buy the book, right? Start saving your *kala* right now, the book will sell for around \$50.00 but it will be a BIG book, full of the information you need to get your blood pressure down, your cholesterol under control, and improve your steel guitar playing. All I will tell you now is the story of Myldred herself.

Myldred says, "Now me - - I loved Hawaiian music as long as I can remember. Since way back to the old wind-up Victor Victorola days. I started lessons at age 13. My teacher taught many

instruments. His name was Edgar Williams. I was taught Low Bass "A" in notation. I guess all steels were tuned to low bass "A". I went from low to high bass "A" in Oahu music, to E7 in Gibson course and experimented with E13th and some of the minor tunings too. I taught Gibson and Oahu, advanced harmony.

I took up Eddie Alkire's "10" guitar after a great disappointment with a well known guitar company. Then I built a "10" string myself. I did all of the wood work except drilling holes for tuning pegs. I started with a plank of mahogany, a trim saw, and a square. My son did the electronics. - While he worked on the windings - I put a few pencil marks on the neck and found that I did not need frets. - - so I carved a vine of woodrose on the neck and took the fretboard off the Alkire, and painted the same vine on it."

In the picture you see Myldred posing with the Alkire steel guitar, also the one she built, and a little white ukulele. Myldred explains it, "When I built the mahogany guitar - I did not drill it out to put the electronic components in. Everything is in the little basket shaped like a uke. It sits on my lap, connected to the amp and the guitar. See the dials on it?"

"I do not teach or play with other people just now - - but I like to play with

recorded chord accompaniment. Sometimes I double record. I am a widow for four years now, but my husband at one time took lessons from Robert Yap - in person - before we met. You guessed it - we met because of guitars. I bought the whole set of Robert Yap's sheet music and 78 rpm records."

ED: Myldred lives in Linden, New Jersey, which means she made a L-O-N-G journey all by herself to attend our Hawaiian convention. What a neat, intelligent lady she is! She didn't bring her guitar along but she did bring an interesting item. Check the picture, you'll see the woodrose vine on the fretboard, and NO fret markings. She knows where the notes are because she understands the vine pattern but you and I would have a bit of difficulty getting the hang of it. Now get this - when Myldred plays a guitar with standard fret markings SHE has trouble getting the hang of it! So she cut out a piece of white fabric the exact size of a fretboard and she embroidered her woodrose vine pattern on it and if she has to play someone else's guitar she slides the embroidery work under the strings and there it is - the strange guitar is converted to markings she can "read". That's the interesting item she brought along.

We all went to dinner together - Myldred and Merle and Ronnie Kekuku and Art and I - to talk story about "Uncle Joe".

DOIN' THE JOLIET HULA! (l to r) Joanne Hanawahine, Ronnie Kekuku and Makalina Gallagher (backed by Duke Ching on steel, Merle Kekuku on bass, and ?? on guitar) brought the grace and beauty of the hula to the HSGA convention lu'au. (Almost like the parties here at home in Hawai'i, folks! It's a given that everybody plays or sings or dances!)



TOOLS OF THE TRADE

by Jerry Byrd

It is my opinion - derived from observing and listening to hundreds of steel guitarists over the years - that too little attention is paid to the material components of playing. So - let's really get down to cases and analyze all of these things, "drawing board" style.

Of FIRST importance is that steel bar you're using. You would not believe how many kinds of these I've seen in my years of playing: all designed (?) to make playing "easier". They actually do just the opposite. This is the most important "tool" of all in playing steel guitar, and yet passed over lightly by many players. I'm not going to get into "what kind" of steel is used and all of that; I'm not a metallurgist, but - if you don't know how to use it, what difference does it make?! I'm talking about size: length and diameter and the style of playing you do. Take a 3" bar, for example. If you are what I call a "strum" player and use a lot of strum chords and play an 8-string guitar, you may prefer a 3" length bar. Yet, you actually don't need it, because if your string spacing is 5/16" at the nut, then you can easily cover all strings with a 2-3/4" bar. Now, you say "what does another 1/4" matter?" It doesn't - until you want to add a slant, either forward or reverse.

Every "strum" player I've ever heard will be "off". Usually the lower string is sharp (above pitch) even on a simple 2-string forward slant, especially on the lower frets - 1 to 6. This is in reference to a neck scale of 24-1/4" or 24-1/2". The thumb just cannot push the bar far enough and will be too much in the middle of the bar, if it's 3" long. Add to that the fact that you are dragging around an extra 1/4" of steel that you don't really need. None of these "design" bars is good if you want to play any "slant bar": the "finger-trough" style and variations thereof, wherein the top finger lays in a trough, or the large, long styles used in pedal steel. All are a hindrance.

Here's another reason why: many years ago, I discovered that it is possible to play a 3-string chord in a 1-fret slant



position. I do it by "splitting" the top 2 strings — putting the tip of the bar between them. SEE EXAMPLE ABOVE

This can be done in any tuning to obtain other chords, but would not be possible unless the bar were the correct diameter, and the string spacing 5/16" or so. This negates the use of a "tapered" bar. And, by the way, can any of you show me the advantage of a tapered bar? But this little technique, with a little practice, will give an added dimension to your playing. Try it. For years, I received letters asking how I got all of those chords. Now you know.

Now: the instrument. It is automatic that if you play a long-scale model, you will have trouble with slants being in tune, even if you execute the slants properly. It is mathematically impossible on the first 5 frets, because using a ruler you can lay it across any 3 strings in a forward slant and the middle string will not line up properly. Even while playing a simple 2-string slant on the lower positions, you will get a "whiney" sound. This lessens as you move to higher positions, but the first 5 frets are unplayable, except to strum chords or play single string. Instruments vary, of course, but I have found this to be true on any long-scale model or make.

Which now brings me to one final question. Can you show me or explain to me satisfactorily, the advantages of a long-scale neck? I've heard only one, really, and that is "you get more sustain" with a long-scale. Really!?! Than let me ask you this: how long does it need to sustain?? Better tone? How? Why? We'll get to that in the next issue of the HSGA Quarterly.

MEMBERS' CORNER

From Jerry Alcock, Bremerton, Oregon
 "This club should hold a mainland convention to give the members who just can't get to Honolulu or Joliet a chance to take part — a moveable event, east to west, in alternating years. (A. Akaka: and all along I thought I had an original "future plan" idea!)

Steve Soest, Soest Guitar Repair Shop in Orange, CA
 "In response to a member inquiry in the last newsletter some friends of mine in New Zealand (formerly from California) are tooling up to make Weissenborn/Kona style acoustic Hawaiian lap guitars! I'll let you know, soon as I get more information."

From Warren Slavin, Somerville, N.J.
 "would like to see a booklet of old, traditional Hawaiian songs & hulas, such as 'Pua Tubarose', 'Lei Nani', 'Ke Aloha', 'Ipo Hula'...etc. in notation & tablature format". *And, in another "thank you" note from Warren* - "I want to sincerely thank all the attendees of the HSGA Joliet convention for their kindest wishes and thoughts expressed in the greeting card I received the other day...things are looking better and hope to return next year. Aloha nui loa."

From Paul Fattaruso, Fairport, N.Y.
 "...outstanding publication of the new HSGA Quarterly. The interest and readability levels are simply superb! There's no question but that this new format will attract some new members." (*Mahalo nui loa*, Paul, from both Alan and your editor. As for new members - JOIN IN THE HSGA MEMBERSHIP ENROLLMENT CONTEST, elsewhere in this issue. All lovers of Hawaiian steel guitar are welcome in HSGA, whether they play steel or not.)

From Maurice Junod, Oak Forest, Illinois
 "I have been favorably impressed with the activities of the association since becoming a member a few years ago. All types of playing are demonstrated. As a performer, I can hear others who play better, and can strive to improve each year. Through the newsletter, it seems progress is being made to promote more steel guitar music worldwide." (Folks - could you possibly ask for a better testimonial to enroll your Hawaiian music-loving friends and associates as HSGA members? We're sure Maurice won't mind if you quote him.)

STEEL GUITAR HO'OLA IA

(Promoting Steel Guitar)

KAMEHAMEHA KEIKIS GET "THE BYRD" - Last June 22, Jerry Byrd shared the importance and place of Hawaiian Steel Guitar in Hawaiian music with a group of gifted and talented young music students, grades 5 through 8, attending "Kamehameha Summer Performing Arts Academy." Said Alan Akaka, Director of the Summer Academy, "wow, those kids asked good questions!" Jerry also played (of course) and Alan graciously accepted "second fiddle" position on guitar back-up.

HAWAIIAN AIRLINES IN-FLIGHT MAGAZINE published a really GREAT article, "The Sigh of the Steel Guitar", written by Cheryl Rosenfeld, a Honolulu freelance writer. For openers it had a huge picture of a double-8 steel guitar (Barney Isaacs says it's his), and a snapshot of a steel guitar trio: Alan Akaka, Barney Isaacs, and Jerry Byrd, backed by Hiram Olsen, Benny Kalama, and Kalani Fernandes, taken at the Kapi'olani Bandstand in 1992. Much of the material was gathered by Cheryl from personal interviews with Alan and Barney. **TAKE NOTE MEMBERS:** Cheryl doesn't play steel, but she loves the sound, **AND SHE SELLS STORIES TO NEWSPAPERS AND MAGAZINES.** Who do YOU know?

THE SOUND OF STEEL AT SEA Once again, Leigh Triggs combined promoting steel guitar with a cruise. Paraphrasing Leigh "repeating a previous opportunity four years ago, I had a song cassette played aboard my S.S. Independence cruise, during Talent Night on May 13." Triggs' song, "Southernmost Island in the U.S.A." featured the beautiful backup and solo playing of HSGA member Ed Mayer. (George Lake had produced and played rhythm guitar on the recording made just prior to the previous playing of the tape on the S.S. Constitution in May, 1989.) This time, just a week after our recent convention, Leigh Triggs was able to precede the recorded performance with a brief talk about the invention of the Hawaiian Steel Guitar and HSGA, with a pitch (of course) about asking to hear more of our musicians, when in the islands. He also made a written request to the cruise line to feature steel guitar players aboard both the Independence and the Constitution in the future.

EDNOTE: Leigh also says he was pleased to hear John Auna and his group play his "Colors of Kona" in his sets on May 6. And thank YOU Leigh, for making full use of our new "Reporter's Fact Sheet for HSGA Quarterly". Anyone needing a copy to report news for the Oct/Nov quarterly, please write HSGA, P.O. Box 11373, Honolulu, HI 96828-1373. If you include an SASE, (self-addressed stamped envelope) you'll get fastest response, and help us conserve stamp money.

DA BOOK? Lorene says she knows her book on the history of steel guitar and its players is important to you, too, because she is continually asked (especially at conventions) "how's the book coming along?" Her chosen Hawaiian book publisher was gobbled up by an overseas group, and the interested editor, with whom she had been negotiating, was "dismissed". Lorene says "after hearing that, I didn't want to deal with them." So — she reports that she's "THAT CLOSE" to signing a contract with a mainland publisher. By next Quarterly, she hopes to be able to say who's publishing "our book", under what terms, and when it will be on the market. Until then, don't ask her what's she'd doing with her "spare time"! (EDNOTE: *If you listen to radio/TV author interviews, you will hear that a certain book took "two years" or "five years" to "WRITE". THE TRUTH - at least 50% of that time was spent getting the book into print! Lorene is doing very well — and without an agent to run interference.*)

HSGA'S VERY OWN "TALKING HEAD" (meant as compliment, Mike)-Mike Scott was interviewed on a Toronto area radio station, and must have been very entertaining. He was invited back for a second show. The topic? Need you ask — Hawaiian music and steel guitar, of course — Mike's favorite subjects. He asked permission, and was allowed to do some On-the-Air HSGA membership campaigning. (A Akaka - *WAY TO GO, MIKE! Please tell us how you got the interview, so other HSGA members can use your expertise to get air time in their area.*)

LETTERS PROMOTE STEEL TOO. Lorene reports that HSGA member Wade Pence hit a home run with one very well-

placed letter. He was concerned because visitors arriving in Hawai'i hear no Hawaiian music in the airport terminal. What did he do? He wrote to the State of Hawai'i Dept. of Transportation, Airports Division, Honolulu International Airport, Hon. HI 96819-1898. He was answered by Robert J. Peru, Operations Manager, who promised "to better accommodate visitors, contemporary Hawaiian music and steel guitar music will be played." (*Our spies will report back to you.*) Lorene also notes that United Airlines has responded to HSGA letter requests: "we were happy to hear the Hawaiian section on their in-flight radio program when we flew from Vancouver to Chicago to St. Louis and home. The steel player is Lawrence Welk's Buddy Merrill, but what the heck..., we can't expect a home run EVERY time."

BARNEY ISAACS AND HENRY ALLEN have received a grant under the "Master and Apprentice" program from the State Foundation on Culture and the Arts to teach one student, according to the Office of Hawaiian Affairs newsletter "Ka Wai Ola O Oha". Barney taught Eddie Punua under this program. Barney says the grant is very easy to get, and he's delighted with it. His new student is Lawrence B. Reis, and Henry Allen is teaching Kevin Kuliakamaka Brown.

FLASH! POLYNESIAN MUSIC BREAKTHRU IN NEW ZEALAND. Our own Bill Sevesi has become a Polynesian music deejay in Auckland, New Zealand, **AND, LISTEN UP — HE NEEDS HELP.** Bill has a full four hours of air time on station 531 PI. According to a newspaper report, sent along by Jimmy Hawton, the "response to the show is such that he now has a permanent Friday night slot." It takes a LOT of music to fill a 4-hour show every week. Jimmy says he's "exhausted my collection to help Bill be successful". What's wanted and needed is for record companies and producers who want to promote their tapes to send "demos" to Bill, and he will plug them. Jimmy states "I know of no other radio show other than KCCN and KPOA (Maui) that play Hawaiian/Polynesian music more than a half hour." Members, if you have some rare (and duplicated) Hawaiian music tapes that are good enough quality for radio, let Bill know about them. (*We'll spread the word to the recording world in Hawai'i, Bill — COUNT on it.*)

DISC DATA

Thanks to John Marsden for the following "just released" in England:

"Tickling the Strings, 1929-1952"/Harlequin HQ CD.28 "It's a re-issue of some fine old 78rpm recordings by King Nawahi, Kanui & Lula, Sol Ho'opi'i, Sol K. Bright, Lani & Dick McIntire, Andy Iona, and a couple of rare tracks by Tau Moe which were made in Denmark. A picture of the Moe Family graces the front cover, and I did the liner notes....Don't have details of price at present, but a letter to the company will elicit full details and postage costs. (Or) anyone wanting it can write to me."

For all of you who visited Kaua'i, during convention, this year: **"I Love you Kaua'i"/Coco Palms Records featuring Larry Rivera**, a 50 minute video \$49.95 + \$3.50 postage/handling. Also **"Kaua'i the Last Paradise"** (30 minutes from Larry Rivera's "Love and Aloha" show). \$29.95 + \$2.50 postage/handling. Larry has been entertaining at the Coco Palms Resort for 40 years. Both available from Coco Palms Records, 1092 Kamalu Rd., Kapa'a, Hawai'i 96746.

Canada offers the following steel guitar additions, by **Ken Ufton** of Brampton, Ontario (and available from him at 61 Campbell Dr., Brampton, Ont. Canada L6X 2H8).

"Pacific Pearls" (DS 005) and **"Polynesian Pearls"** (DS 005). US\$12 each.

"Aloha Sunset Land" is Ian Ufton's latest. Send him \$10, to Box 36, Station "A", Brampton Ont. Canada L6V 2K7. Postage/handling are included in price.

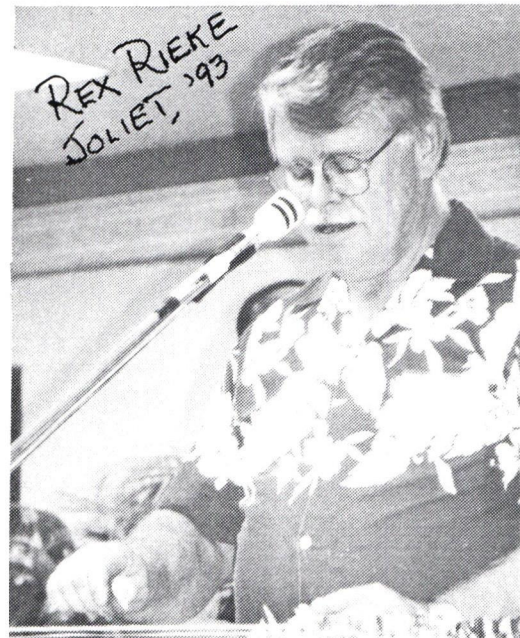
ALAN AKAKA RECOMMENDS THESE HOLIDAY GIFT/PARTY TAPES (WITH HAWAIIAN STEEL), All of the following tapes are US\$9.99, unless otherwise noted; Hawai'i residents add 4.17% gross excise tax. Checks or Major U.S. credit cards okay, but be SURE to give COMPLETE card number and expiration date. NO C.O.D.s. Send your order to **House of Music**, Mail Order Dept., 1450 Ala Moana Blvd. Store #1116, Honolulu, HI 96814-4687. When ordering, list Artist, Title, Label and Number.

"Peter Dillingham & Friends", Peter Dillingham Band, (Peter label/#2);

"Ku'u Aloha", Kalimas (RA label/#3535); **"Mele Hawai'i Na No Keiki"**, Maile Serenaders (Hula label/#510) **"Best of Harry Owens"**, Harry Owens (Trop label/#1001); **"E Hula Mai"**, Pandanus Club (Para label/#990); **"Have a Smile"**, Puamana w/Auntie Irmgard Aluli, (Pua label/#002); **"Best of the Sons of Hawai'i"**, Sons of Hawai'i (Hisons label/#7007); **"Lei Pua Kenikeni"**, Kealoha Kalama (Kalama label/#101); **"In the Hula Style"**, Genoa Keawe (AIS label/#1005); **"Owana"**, Owana Salazar (Kahanu label/#1023); **"Mai Po'ina 'Oe La'u"**, Gary Aiko (GK label/#106); **"Hawaiian Favorites"**, Alfred Apaka (MCA label/#520); **"Aloha Forever"**, Andy Cummings (Ace label/#1001); **"Kama'aina Songs"**, Bill Kaiwa (Hula label/#523); **"Sing a Sweet Aloha"**, Sonny Kamahale (AIS label/#1003); **"Hawai'i's Falsetto"**, Joe Keawe (GK label/#107); **"Golden Treasure"**, George Naope (MDL label/#6402); **"Pure Gabby"**, Gabby Pahinui (Hula label/#567); **"Hawai'i Calls Greatest Hits"**, Webley Edwards (CAP label/#16171); **"Songs of Old Hawai'i"**, Bill Sevesi (FMC label/#1800); **"Maui Magic"**, Ken Upton (Maple label/#1001); **"Lovely Hula Girl"**, Rudy Wairata (Maple label/#1003); (ED. NOTE: ALL of Alan Akaka's tapes on ALA and AIS labels are available from House of Music, too, but "da kine" Hawaiian he is, he doesn't like to "brag on" himself. Order anyway! Same for "da Byrd".)

SPECIAL CHRISTMAS MUSIC (Also at House of Music and recommended by Your President) **"The Christmas Collection"**, Brothers Cazimero (Mac label/#2006); **"Christmas with Choir"**, Honolulu Boy Choir (Lehua label/#7047); **"Merry Karen Christmas"**, Karen Keawehawaii, (KR label/#50004); **"Christmas with Melveen"**, Melveen Leed (Lehua label/#7043); **"Merry Hawaiian Christmas"**, Hawai'i Calls (Hicall label/#925) and for wonderful comedy **"Mele Kalikimaka"**, Kent Bowman (Hula label/#522);

CONTEMPORARY GROUPS WHO ARE NOW LEGEND IN THEIR OWN TIME (Again, from House of Music). Your Hawaiian music collection is not complete without at least one contemporary, "kama'aina" vocal group treats: We'll have more for your next time.



HOW TO GET IN PRACTICE AND STAY THERE

Alan L. Akaka, with Jerry Byrd

Before I get into any hints about steel playing, I need to preface myself by making a point. As a student of the Hawaiian steel guitar, I got enormous inspiration from Jerry Byrd through the sharing of tips and experiences. He once told me that a young man approached guitarist Chet Atkins and asked if there was any way that a young guitarist could quickly attain the state of agility and skill that Chet possessed. Chet turned to the young man and said, "there is no short cut to being a good player - practice is the key." When you stop and think about it, this is certainly true of every vocation. Is there a shortcut for being a skilled surgeon, lawyer, or chef? Of course not. Consider the number of years it took for you to attain the skills necessary for your trade. Therefore my point is this:

Improvement is possible when time is spent effectively on conscious practice.

Of course, there are other variables to consider such as knowledge and comprehension of material, ability to accept new ideas, frequency and length of practices, retention, and most of all desire to improve. I cannot overemphasize the importance of good effective practice.

The keys to good effective practice are:

- Take the music **SLOWLY**,
- **MEMORIZE**,
- **REPEAT**,
- **PRACTICE, PRACTICE, PRACTICE.**

Taking the music slowly in the beginning is important for three reasons. This allows you to play steadily without breaks in the music; it establishes a good foundation for the song's melodic rhythm, and it actually helps you to learn the song quicker. This tip is especially helpful for the technical sections.

Memorizing an entire song is like eating a sandwich - you do it in bites. Therefore, learn and memorize the song measure by measure until you have the entire piece down. It's okay to use sheet music for awhile, but eventually wean yourself from the music. And if you really want to play in front of a crowd it's better without a music stand in front of you. In that way you are able to concentrate on the instrument and not a sheet of paper.

Repeat and reinforce your knowledge of a measure. Then add other measures until you complete a section. Put all the measures together and you have your entire piece. It's time consuming, but if you have the desire to play the steel guitar well - time will not be a problem.

And the most important aspect of good effective practice is to *just do it constantly*. When you practice often during the week you reinforce the song and every single note stored in your memory banks.

I had a student who was both bright and had a good ear. She could sightread diagram music from only the second week of lessons. Her three left hand positions were for the most part satisfactory and her picking hand was developing just fine, but something was missing from her lessons - the ability to play without the music sheets. This, of course, stemmed from the lack of practice which, consequently, lessened her opportunity to expand musically on any piece.

A second student of mine was also bright and had a good ear. She had the desire to play the steel guitar. Like the first student I covered the basics of practicing. I was, however, amazed at the difference in musical quality. This student concentrated on the instrument instead of the sheet music and was able to learn more steel licks that enhanced the music, and consequently, developed a style of her own.

So practice, practice, practice. In the next issue, Jerry will cover one of the most important aspects of the steel guitar - bar technique.

"Mele Kalikimaka"

(Merry Christmas)

R. Alex Anderson

Steel arr. by Alan L. Akaka

Musical staff 1: Treble clef, common time signature. Notes: R 7 8 9 | 10 10 8 5 3 | 5 - 4 3 2 1. Chords: RA, Gm7, C7, F, C7.

Musical staff 2: Treble clef, common time signature. Notes: 0 2 0 2 0 2 0 | 5 4 3 2 4 | 5 - 4 5 4 5 7. Chords: F, F, F, Abo.

Musical staff 3: Treble clef, common time signature. Notes: 7 - - - | 3 2 3 5 3 2 3 | 6 6 5 7 5 | 5 4 5 5. Chords: Gm7, C7, C7, C7, C7.

Musical staff 4: Treble clef, common time signature. Notes: 5 - R 5 6 7 | 8 7 8 10 8 5 | 8 7 6 - | 5 5 5 5 5. Chords: F, F, F7, Bb.

Musical staff 5: Treble clef, common time signature. Notes: 5 4 5 6 5 | 6 5 | 5 4 3 - | 3 2 3 5 3 2 3. Chords: D7, G7, Db7, C7, F.

Musical staff 6: Treble clef, common time signature. Notes: 8 8 7 6 5 | 10 10 8 3 5 | 5 3 2 1 0 | 5 3 2 1 0 3. Chords: F, D7, Gm7, C7, F, D7. Modulation -.

Musical staff 7: Treble clef, common time signature. Notes: 2 1 2 2 2 1 2 | 7 2 5 0 2 3 - 2 3 2 3 5 | 2 2 2 2 2 2 2. Chords: G, G, G, Bb.

Musical staff 8: Treble clef, common time signature. Notes: 2 1 0 - | 2 2 4 2 2 | 8 8 7 9 7 | 7 6 7 7. Chords: B7, Eb9, D9, D7, D7, D7.

7 - - 7 8 10 10 12 - 12 10 12 - -

G G7 C

11 10 11 12 11 11 10 10 9 - 2 2 2 2 2 2

E7 A7 Eb7 D7 G

10 9 8 7 12 12 10 5 7 9 10 11

G E7 Am D7 G

12 12 14 14 14 15 - 15 15 15 15

Am D7 Eb9

19 19

G G

"MELE KALIKIMAKA" is the thing to say
 on a bright Hawaiian Christmas day
 That's the Island greeting that we send to you
 from the land where palm trees sway.

Here we know that Christmas will be green and bright
 The sun to shine by day and all the stars that night

"MELE KALIKIMAKA" is Hawai'i's way
 to say "Merry Christmas" to you.

(Repeat)

...to say "Merry Christmas, a Very Merry Christmas,
 a Merry, merry, merry, merry Christmas to you!"

E KOMO MAI! Welcome! New Members

A welcoming "aloha" to our new (and some "new again") HSGA members, many of whom joined HSGA as the result of conventions in Honolulu, Joliet and St. Louis.

CHARLIE ANDERSON, 2617 Knight Av., Rockford, IL 61101
JOSEPH L. CLARK, 205 S. Gables Blvd., Wheaton, IL 60187
BILL COVERT, 1147 Ivyrock Ct., Cincinnati, OH 45240
KENNY DAIL, 210 Leonard Rd., Portsmouth, VA 23701
KEN EMERSON, 1757 Carmelina Av., W. Los Angeles, CA 90025
DONALD FREEMAN, Box 111, Port Rowan, Ont. Canada N0E 1M0
FRED GAGNER, P.O. Box 2059, Glendale, AZ
MARGE GOODWIN, 728 Mokapu Rd., Kailua, HI 96734
VIRGINIA GRZADZINSKI, 47164 North Av., Macomb, MI 48042
BERNICE HONOLD, 21280 Danbury, Clinton Twn., MI 48035
RUBY JANTZ, P.O. Box 997, Dodge City, KS 67801
JOHN KING, P.O. Box 1527, Aptos, CA 95001
LEN LISIEWIEZ, 3550 So. Honore St., Chicago, IL
JOHN MCGANN, 44 St. John St., Jamaica Plain, MA 02130
DUSTY NALL, 703 Adella, Joliet, IL 60433
PILI REID, 547 Hull Ct., Burlington, Ont. Canada L7N 3E1
REX REIKE, 4682 Hidden River Rd., Sarasota, FL 34240
RICHARD SCHENK, Rt. 2, Box 265, Hazard, KY 41701
WING L. SETO, 94-328 Kealaka'a St., Mililani, HI 96789
TED SMOUSE, 4 Columbia Ct., Rockville, MD 20850
BILL SCHMIEDLIN, 119 Monaco, Butler, PA 16001
MERRILL T. SEE, 5651 N. 8th St., Kalamazoo, MI 49009
RICHARD TATZ, P.O. Box 867, Holualoa, HI 96725-0867
HERBERT S. TAYLOR, 334 31st Av., Columbus, GA 31902
GREGORY WONG, 10318 N. Greenwood Tr., Milwaukee, WI 53224
BILL WYNNE (*Tom's Dinoh's son*) 1852 Finch Dr., Bensalem, PA 19020
CHARLES ZUMBA, 2530 Via Pisa, Del Mar, CA 92014

THE LAST WORD, by Marjorie J. Scott, Editor

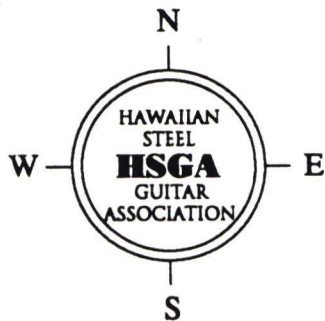
Your HSGA Quarterly is put together from the point of view that it should be a place where members can meet, talk story, learn, and just BE together for a little while, in print, when they can't be together in person to do these things. Every time Alan brings HSGA mail back from the P.O. Box, I eagerly slit open the envelopes in anticipation..."gee, look another new member!"... and "wow, wouldn't this be a great item for the next issue" ... or "what a nice thing to say about HSGA", and pictures! I LOVE pictures, especially if you have a story or event item to go with them. Thank you all for your support and your contributions to HSGA Quarterly. Please don't stop! Clubs -be sure to give us your spring concert/party dates, as we would like the January/February issue to provide members with as much advance travel notice as possible, for March, April and May events, so people can plan to attend and/or play with you (if you want steel players).

Where Are They Now? Dept.

The July/August HSGA Quarterly was returned by the post office, with "unable to forward", for the following former members. If you have a newer address for either person, or know something about them, please write the HSGA office. We hate to lose members in the mail!
HENRY BUNCEK, 70-76 Westfield Av., #114, Elizabeth, NJ 07208-3650
ABE LIEBERMAN, 5 Echo Ridge Rd., Monsey, NY 10952-4314

HSGA QUARTERLY The Hawaiian Steel Guitar Association P.O. Box 11373, Honolulu, HI 96828-1373

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October/November 1993

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- "Mele Kalikimaka" sheet music
- "How to Stay in Practice" - Alan Akaka
- "Tools of the Trade" - Jerry Byrd
- All your favorite columns

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