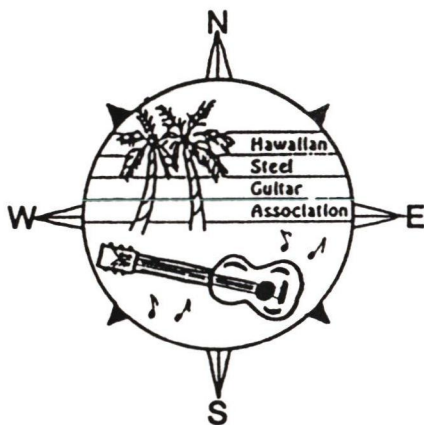


**FRED GAGNER**  
Music Publisher  
10432 East Flintlock  
Tucson Arizona 85749



**October 1987**  
**Newsletter**

**Address Correction Requested**

# HAWAIIAN STEEL GUITAR ASSOCIATION

HSGA QUARTERLY NEWSLETTER  
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VOLUME NO. 2

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ISSUE No. 8

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VICE-PRESIDENT and TREASURER

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ARTHUR W. RUYMAR

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HONORARY MEMBERS: Jerry Byrd, Roy Smeck, Dewitt Scott, Tom Bradshaw, Billy Hew Len, Barney Isaacs, Alvino Rey and the late U.A. (Tom) Shilstra and David Kelii.

MAIL AND PAYMENTS: Please address all mail to LORENE RUYMAR, PO BOX NO. 3156, BELLINGHAM, WA 98227 (USA). Please mail all payments to ARTHUR RUYMAR at Bellingham address. Telephone: (604) 263-8944).

PURPOSE AND GOALS: To develop a Global Communications Network of Players and Lovers of Hawaiian Popular Music as performed on all types of Steel Guitars: Acoustic, Electric, Pedal or Non-Pedal and related instruments. All Hawaiian Music Enthusiasts, players as well as non-players, vocalists and dancers, are welcome to join with us in the worldwide promotion of our music. We shall encourage the study, teaching and performance of the Steel Guitar. We shall promote and publicize Hawaiian music. We shall support all musical instruments and activities associated with Hawaiian music. We welcome the advice of our members in the fulfillment of our goals.

# HSGA RE-ORGANIZATION

Earlier this year your Secretary-Treasurer-Editor advised your President and Vice-President that his Benevolent Dictatorship as administrator, publisher and distributor of the newsletters must soon come to an end. Small organizations such as HSGA are often fragile in that they depend too much on one person. As a Diabetic I have become increasingly concerned about the crisis situation that might develop if I suddenly became incapacitated and could no longer effectively perform my duties.

Since the Ruymars are youngsters (when compared to me) and possess the administrative ability, the love of Hawaiian music and Steel Guitar, and the personal motivation to carry on the worthy cause of HSGA into the future, I coerced them into taking over beginning with the January 1988 Newsletter. So we are now in a transition phase. I will continue to assist them for the foreseeable future, particularly in writing material for the newsletters.

The following appointments reflect our new organizational structure. With the advice and consent of a majority of those Board members voting, the following appointments and By-Law Amendments are announced: Effective November 16, 1987 Lorene L. Ruymar to assume the appointive positions of SECRETARY, EDITOR and ASSISTANT TREASURER. Vice-President Arthur W. Ruymar to assume the appointive positions of TREASURER, ASSISTANT SECRETARY and ASSISTANT EDITOR to be effective November 16, 1987. Effective November 16, 1987 Fred W. Gagner to be ASSISTANT SECRETARY, ASSISTANT TREASURER and ASSISTANT EDITOR with appointments to terminate on June 30, 1988. The appointments of Frank Miller and Elmer Ridenhour to be TRUSTEES and ASSISTANT TREASURERS for the SCHOLARSHIP FUND ONLY are confirmed. To be effective November 16, 1987 the Treasurer, Arthur W. Ruymar is appointed a TRUSTEE of the Scholarship Fund.

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## HOLIDAY GREETINGS

Our BEST WISHES TO ALL for the coming Holidays: Happy Thanksgiving! Hanukah! Mele Kalikimaka! Merry Christmas! and a VERY HAPPY NEW YEAR!



To be effective August 31, 1987 ARTICLE III of the BY-LAWS is temporarily amended to provide for NINE DIRECTORS; with FOUR Directors serving Four Year Terms and FIVE Directors serving Two Year Terms. Those Directors elected as July 1, 1988 will serve for FOUR Year Terms with Two Year Terms being abolished. This will achieve our original intent that all Directors serve Four Year Terms with elections scheduled every other year. (For example: The Officers and Four Directors will stand for election as of July 1, 1990. The Five Directors to be elected as of July 1, 1988 will serve Four Year Terms expiring June 30, 1992.) Effective September 1, 1987 Fred W. Gagner is appointed a Director with a Term expiring on June 30, 1990. Robert L. Waters, Jr. is appointed a Director to a term expiring on June 30, 1988. To be effective September 1, 1987 ARTICLE III of the BY-LAWS is temporarily amended to authorize the SECRETARY to declare a Director who has not paid membership dues on a current basis for sixty (60) days after they became due and payable RESIGNED by DEFAULT. The Secretary is required to make reasonable attempts to contact and determine the intentions of the Director. During this period the Director is suspended from voting by reason of non-membership status. These amendments will expire on June 30, 1988 unless they are sustained by majority vote of the members in the election to be effective July 1, 1988.

## **1987 JOLIET CONVENTION**

Our September 11, 12, 13, 1987 JOLIET, ILLINOIS CONVENTION was a resounding success with over 80 persons in attendance and 10 new members joining HSGA. So Joliet is the way we fly now every year. So it is on to JOLIET IN 1988: AUGUST 26, 27, 28 (Fri., Sat., Sun.) 1988. Frank and Donna Miller are already planning on how to make 1988 BIGGER and BETTER!

Our Friday morning steel players were TOM REEDER, FRANK MILLER, JIM HANCHETT, RUSS PARKS and ELMER RIDENHOUR. Friday afternoon steel players: HERRY SCHWEINSBERG, ART RUYMAR, NORMAL ENGLISH on Latrine-0-Phone etc., and SIG VOGEL. After Dinner those who wished dropped by Room 302 for Beverages and Snacks provided at the personal expense of our gracious Hosts, the Millers. The Holiday Inn provided two adjoining rooms as a Hospitality Suite and for Frank and Donna to sleep over as a convenience.



Our Saturday morning steel players were: WADE PENCE, DON WOODS, BILL SCHMIEDLIN, AL BALES, FRANK NIESPODIANY with his wife JEANNE backing him up on Uke and dancing to "My Little Grass Shack." Saturday afternoon began with steel player DORIS ATKINSON, our Tomi-Tomi girl, with ALICE EIDE joining her on Electronic Keyboards. Doris included Billy Reid's "Tears of Aloha" which we published in our April 1987 Newsletter. She was followed by the BEAU STERLING HAWAIIAN REVUE which included Beau's sister and several other young girls doing Hulas and Tahitian dances. A professional male dancer costumed as the PRINCESS POOPOOLY did a rather wild Comic Hula which I fear will be long remembered. KELE a rather talented Samoan, long active in Hawaiian entertainment, backed up Beau on standard guitar and sang, as did Beau also. LORENE RUYMAR played steel next, followed by JACK ABRAMITE playing the Doubleneck Gibson that Alvino Rey played with the Horace Heidt Band. IAN UFTON filled in with some of my favorite standard guitar solos while Beau Sterling's "Echoes of Paradise" show was being set up. The highlight of Saturday Night was live Hawaiian Music in the Hotel Restaurant by several club members.

Our Sunday morning program began with Gospel Music sung by DON WOODS with VERNON EIDE playing both steel and standard guitars and singing with his wife ALICE on Keyboards. They were followed by AL BALES on his MULTI-KORD pedal steel with HARRY "BUD" GREENWALT doing vocals and playing rhythm guitar. Another performance by BILL SCHMIEDLIN was followed by a group photo opportunity. Then came short sets on steel by VERN CORNWALL, PAUL FATTURUSO and JACK MONTGOMERY. This was Jack's first public performance. The virtuoso of the infamous TWO-BY-FOUR STEEL GUITAR and new member NORMAN ENGLISH then demonstrated how to really play the steel. To my mind what he did to "You're Cheating Heart" as a jazz improvisation makes him a viable candidate for Scotty's Steel Guitar Hall of Fame???. The convention closed with a SURPRISE BIRTHDAY BASHING of your Secretary-Editor by the WAI-KIK-A-MOO--KAU SISTERS singing and playing Happy Birthday and Jolly Goodfellow among other things. THANKS GIRLS!!!

While several of our regulars played back-up now and then, SPECIAL MENTION AND OUR THANKS to VERN CORNWALL whom we kept handcuffed to his Rhythm Guitar and BASS player NORMAN ENGLISH who made this a very special event with his comedy routines. Another special THANKS to our OFFICIAL PHOTOGRAPHER CLAY SAVAGE, Treasurer of the Pedal Steel Guitar Association. Clay and Lois have been with us from St. Louis, Honolulu and now Joliet.

OUR HOSTS FRANK AND DONNA MILLER COMMENT ON THE CONVENTION: "It was our pleasure to greet all those who attended the 1987 H.S.G.A. Convention, in Joliet. We are grateful for the positive response to our premier attempt. Special thanks to Art Ruymar for setting up daily programs, Clayton and Lois Savage for photography, Vernon Eide for video taping, last but not least, the "hard working" rhythm players.

The highlights were the playing of some new members and also a personal highlight for me, was the first public playing of Vern Cornwall, Paul Fattaruso, and Jack Montgomery on the steel. They all played so well, though I had to twist their arms to get them on stage. Saturday evening, three hours of dinner music, Hawaiian style, in the motel restaurant for all to enjoy. How can you improve on that???

Our aims for next year are, the same motel, larger performance room, more nights playing in the dining room, and evening workshops on steel. Sorry some of you had to miss this great Hawaiian Music Event, but we hope your future plans will include the next Convention, August 26-27-28, 1988."

## 1988 JOLIET, ILLINOIS 1988

CHRISTMAS IN THE ISLANDS WITH JERRY BYRD: LEHUA RECORDS CASSETTE No. SLC-7057, a NEW RELEASE with Jerry on Steel, along with Vibes and Uke players. Instrumental renditions of: Mele Kalikimaka, White Christmas, Winter Wonderland, Christmas Island, What Child Is This (Greensleeves), Christmas In Hawaii, Silver Bells, Silent Night, Away In A Manger, Blue Christmas. Scotty gives it a great review! You can order from: Scotty's Music Store, 9535 Midland Blvd., St. Louis, MO 63114 (314-427-7794 or 7795); Harry's Music Store, 3457 Waialae Ave., Honolulu, HI 96815 (808-735-2866); House of Music, 1116 Ala Moana Center, 1450 Ala Moana Blvd., Honolulu, HI 96814 (808-949-1051). Estimated price postpaid \$10.00 U.S. for Canada and USA; overseas \$11.00 U.S. funds.

CONDOLENCES: We offer our sympathy to the families and friends of Howard Moore and Andrew Sikula on their passing. And to Paul Fattaruso and Jim Warhurst on the loss of their wives.



# 1989 HAWAIIAN 1989 STEEL 1989 GUITAR 1989 CENTENNIAL 1989 CELEBRATION

Our President Lorene Ruymar reports on Centennial planning. "I believe we have the most exciting news for lovers of the Hawaiian steel guitar! It is very possible that the one hundredth birthday of our beloved instrument has been established as 1989! After much study of The Story of the Hawaiian Steel Guitar, Kika Kila, written by Donald D. Mitchell of the Kamehameha Schools, published by the Hawaiian Music Foundation, and of the article "Steel Guitar" in Hawaiian Music and Musicians by Donald D. Kilolani Mitchell and Dr. George S. Kanahēle, 1979, and Tony Todaro's Golden Years of Hawaiian Entertainment, I summarized the evidence and sent it to the Public Archives in Honolulu and to the Bishop Museum. The Archives replied that they had no information, but the Bishop Museum gave us the following confirmation: "Dear Ms. Ruymar, Thank you for your letter of July 3 expressing your interest in commemorating the centennial of the invention of the Hawaiian steel guitar. Though it is very difficult in the case of popular musical instruments to place an exact date on their origins, for your purposes I would recommend using 1889, based on D. Mitchell's well-researched contribution in Kanahēle (1979) as a workable date. May I suggest contacting Dr. Ricardo Tremillos, ethnomusicologist at the University of Hawaii-Manoa (Music Department) and Lyn Martin, Folk Arts Coordinator, State Foundation on Culture and the Arts for possible ways to publicize the centennial of the steel guitar. Sincerely, Elizabeth Tatar, Associate Anthropologist, Department of Anthropology."

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I based my case on the following facts: (1) It is true that many musicians in Hawaii were experimenting with pen-knives, pocket combs, glass tumblers, pieces of ivory, etc. to produce the slide sound on slack key guitar, long before the time of Joseph Kekuku. It is possible that James Hoa did so in 1876 and that Gabriel Davion did so in 1884 but neither of these has been properly documented. Joseph Kekuku has told us that in 1885 at the age of 11 while walking along the railway strumming his guitar he picked up a bolt, slid it across the strings, and made his first slide sound. (2) The significant thing that Joseph Kekuku did was to make three modifications. It was at that point that a new and different instrument was born. The modifications were simple mechanical innovations: (a) the bar, a special cylindrical metal bar built in the Kamehameha School machine shop under the guidance of his shop instructor, John Padigan, (b) a wooden adapter "nut" placed under the strings at the tuning end of the guitar to raise them for noiseless playing (c) the finger and thumb picks cut out of metal and shaped to fit the fingers.

We know that the above modifications were made by Joseph Kekuku soon after he enrolled at Kamehameha School in 1889, because by 1893-94 he was working hard to master the new playing technique. He was giving concerts at school and in Honolulu, and his classmates had been instructed enough that they were taking the new music form to their villages throughout the Hawaiian Islands on their visits home. (Hawaiian Music and Musicians, p. 368).

Only a copy of the shop instructor's actual lesson plans for the day might tell us on exactly what day Joseph Kekuku finished polishing and smoothing the steel bar or shaping the wooden adapter. Without that final shred of evidence, we can only use intuition and logic to imagine that an eager young boy who had been playing "slide" guitar since the age of 11 would avail himself immediately of the equipment in the machine shop and the guidance of an instructor that were available upon his enrollment at Kamehameha School in 1889. So: DO WE HAVE A CENTENNIAL IN 1989???

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How can we use this happy occasion to accomplish the goals of our Association to help perpetuate Hawaiian popular music and the playing of Hawaiian steel guitar, particularly in Hawaii? I have written to the Hawaiian societies suggested in the Bishop Museum letter and to the presidents of other steel guitar clubs to ask what is the best action to take, and can we combine forces to accomplish something? We are asking the people in Hawaii (named in the Bishop Museum letter) to give us direction and to take leadership in the matter. Local Hawaiian sponsorship is of particular importance as we do not wish to appear to be mainland busybodies.

We have lots of ideas already, but first we're asking for your input. What action can our Association take to help celebrate the steel guitar's centennial and to bring our beautiful instrument back to the attention of the public so as to popularize it once more? When you send your suggestions please think them through carefully to the extent of: WHO would do it? HOW would they do it? and HOW MUCH WOULD IT COST? Our HSGA does not yet have any significant amount of funds to work with. Please don't be disappointed if you don't receive a reply from me, as I expect to hear from many, many people and I'll be spending my time documenting and exploring all the possibilities suggested by you. This is a great opportunity. Let's really do something with it! Please write to: LORENE RUYMAR, PO Box 3156, Bellingham, WA 98227 (USA) or at 2090 West 44th Ave., Vancouver, B.C. V6M-2E9, Canada.

NEWSLETTER BACK ISSUES: Copies of all newsletter back issues are for sale. Please indicate specific issues when you order: Jan 1986; April 1986; July 1986; Oct 1986; Jan 1987; April 1987. Back issues sell for \$3.00 U.S. each postpaid. Since these newsletters are stored in Tucson, Arizona PLEASE ORDER and make PAYMENT TO: Fred Gagner, 10432 East Flintlock, Tucson, AZ 85749 (USA). Members who join or renew during the period JULY 1987 thru JUNE 1988 will automatically receive the July and October 1987, January and April 1988 newsletters as a benefit of their HSGA membership.

## **1988 JOLIET, ILLINOIS 1988**



"LET'S TUNE UP" BY JERRY BYRD: Getting in Tune! Problem No. 1 with most students and even up to and including many "pros." There are several reasons for not being able to get in tune, so let's try to find a way to correct it; or at least help you to correct it. I won't deal with the various kinds of electronic tuners because you should be able to tune up in half the time it takes to cue "these machines" in! And you should use your ears to tune, not your eyes.

Some tunings incorporate a high G or G# on the 1st string. I do not. But that's immaterial anyway. So let's use E on the 1st string. You may need a pitch pipe with an E but that's all. You must first learn the sound of the notes (or pitch) of each tuning. Let's work with the C-6th tuning since it seems to be the most popular: 1-E; 2-C; 3-A; 4-G; 5-E; 6-C. I list six strings because eight usually consists of repeats of the inside top strings. First: tune those strings that are "in octave"; we have two, E and C. Pick the 1st string open and then add the 5th string. I suggest that you always lower the string you are tuning and slowly raise it up to the pitch. Don't lower a string to tune because a lot of times there will be key slippage that will not be apparent until that string is played. Now raise the 5th string slowly up to proper pitch an octave lower. As you raise the string, listen for a "flutter"; something like when you open your mouth and rapidly open and close the hole with a cupped hand; like you used to do when you were a kid and wanted to make a sound like an Indian war cry. That's pretty much what the "flutter" sounds like. If it is a rapid flutter it means that the pitch is widely separated. Continue slowly raising the string. Now the "flutter" widens and gradually decreases as the two strings come together. When it has completely disappeared those two strings are in tune. Remember to pick both strings simultaneously as you tune.

Now let's start with the 1st string. Re-check it with the pitch pipe. Move to the 2nd or C string. If you cannot relate the C to the E by ear, then place your bar on the 1st string at the 8th fret. Pick it a couple of times. Store that pitch in your mind. Remove your bar and tune the 2nd string to the proper pitch; an octave lower. Of course; if you want to use the identical pitch, put your bar on the 5th string (E) at the 8th fret. As you tune the C with the E always pick both strings. You cannot tune quickly unless you use "intonation" as a point of reference. When you are satisfied that it is close, "fine tune" by picking both strings and twisting the tuning key up and down until they sound in tune.



Now move down to the 6th string and tune it to the low C; an octave below the 2nd string. Move to the 3rd string or A. Again, if you don't know the correct pitch by ear, find it on another string; 1st string, 5th fret. Repeat the same process as before. You now have 5 strings in tune (hopefully!) 1 - 2 - 3 - 5 and 6. Strum the top 3 strings. Sound good? If not, strum them again slowly, and then try to correct it. You may find it easier to just tune the 2nd and 3rd rather than all three, but actually it is easier to tune to a "minor" chord; the top three strings, than it is to a "major" chord. Now you only have the 4th string or G remaining. Again, if you need to find the identical pitch, place your bar on the 5th string at the 3rd fret. Pick it a couple of times and remove it. Tune the 4th string to that pitch, then pick that string along with the 2nd and 1st strings and fine tune. Remember you do not alter any of the strings that you have already tuned until you have tuned all the strings; then you go back and "touch them up" until you are satisfied.

Another good way to learn tunings is to make the notes of the tuning into a melody in your mind. For example; you remember the old "A" tuning? I start my students in this tuning because it has only three notes to learn: E - C# - A and E - C# - A on the bass strings. Remember the military "Taps" played in "Maui Chimes"? Everyone, even "tin-eared" folks can hum Taps. So, you hum it in your mind and tune to it. Try to do the same with other tunings. Learn the notes in every tuning so you will know whether a string is to be raised or lowered and by how much. No string will rarely exceed the range of two frets, up or down. But you must remember to use two strings; or more when tuning. You can't sit there and keep cranking one string up and down without some point of reference to indicate whether it must be raised or lowered! You must compare string sounds!

Try this system and see how you do. Time yourself. Practice it. Learn to do it quickly. You should be able to tune up in 30 seconds, at the most 60 seconds, if you use a double-neck steel. Incessant tuning will turn your listeners off quicker than anything else. It's irritating and one of the biggest faults with steel guitar players. Don't make this mistake: learn to tune! Uh! Let me hear that 3rd string again, please. (Editor's Note. Jerry has promised to write something for each issue from now on.)

MORE ON THE GIBSON ELECTRAHARP FROM YOUR EDITOR: In our January 1986 and April 1987 newsletters we published information on the ALKIRE EHARP and the GIBSON ELECTRAHARP and your Editor got in trouble. In writing about who invented the pedal steel guitar and who has Model No. 1 there arises the problem of what is Fact and what is Myth. Members may submit information to us in good faith believing it to be factual and we in turn accept it without adequate verification. The following letter dated May 21, 1987 from member George Hines of Miami Shores, Florida is quoted: "In one of your recent newsletters I read an item which stated that Alvino Rey had the first Gibson Electraharp. To my knowledge I was led to believe by the Gibson representatives at that time (Guy Hart, and the inventor of the Electraharp, whose name I do not recall) that I was the possessor of the first Electraharp off the assembly line. I am speaking of the one with six pedals. (The serial number is E 4141 - 1.) I had heard that a gentleman named Ellison Harvey had constructed a three pedal steel for Alvino, and that was the one he was using with Horace Heidt. This is no big deal, but it would be interesting to research to clear up the matter. Incidentally I still have the number 1 (?) Electraharp, plus two more. I believe the year they were first produced was either 1940 or 1941. Sorry I couldn't attend your convention in Hawaii as my commitments here in Florida kept me pretty busy. I hope the convention was a resounding success, and wish you the best of everything for the future."

The following is quoted from an interview Alvino Rey gave to FIGA News (Jan.-Feb. 1987 issue) concerning his steel guitar activities. (Alvino started out as a Banjo player for which I have already forgiven him.) "In 1929, the big Wall St. crash happened and Spitalny decided to disband his orchestra. I went out to San Francisco, which was my home originally, and got a job on staff at NBC. I opened up the station at six o'clock in the morning playing banjo solos. It was there that I heard Andy Sanella playing steel guitar on the network. His tuning fascinated me. Up until that time I had no interest in Hawaiian guitar as the tuning was so limited. Andy tuned his six-string steel to E7. I immediately tuned my guitar that way and started a program called Blue Moonlight which became very popular. About the development of the pedal steel . . . I wasn't content with being tied down to the E7 tuning on the six-string steel guitar so I lowered the G# (3) to G natural in order to get a minor chord. I did this mechanically with a tuner on top of the guitar. Getting this change working enabled me to get quite a lot of new progressions. I then decided to add another neck and tune it to a big brass chord like the big bands were playing in those days. As I played the steel more and more, I found I needed both hands to



play, so I decided to add foot pedals. I found a helper in John Moore, who worked for Pratt and Whitney Aircraft in Connecticut. I had him design a foot pedal guitar for me with all the tunings I needed. He was a musician and knew the guitar. With my instructions, he made a great new instrument for me. We took it to the Gibson Guitar Co. and they hired him to be one of their design engineers and also made the Alvino Rey model. From then on, various other companies started making (pedal) steel guitars."

I now assume that Alvino's pedal steel built by Gibson was a custom model since I visited a lady in Chicago (1945) who had a custom designed Gibson Electraharp. Since Alvino was the first pedal steel player to gain national recognition it is easy to forget that others made major contributions too. I think it reasonable to assume that some very early Low Bass "A" Tuning player said to himself: "Now if I could only switch over to the Low Bass "E" Major Tuning without touching the tuning keys." We will never know who he was but probably that is how it all got started?

Your Editor sent a copy of the above to both Alvino Rey and George Hines for their comments. Excerpts from George's reply of July 27, 1987 follows: "Dear Fred, Thank you for your letter. The article looks very interesting, and will probably provoke a lot of comment. I have no knowledge of what was going on in the thirties as far as the steel guitar was concerned. I was immersed in my job with Enoch Light at the Taft Hotel, and playing steel at the Hotel Lexington's Hawaiian Room for the Lunch Session with, of all things, a Hungarian concert trio. I guess they added me for the Island flavor."

I have no doubt that Alvino was the forerunner in the steel pedal department, although all my knowledge of what he had was second hand. Like Alvino I was searching for ways to expand the limitations of the instrument and mentioned this to Eddie Bell, who had the Gibson Franchise. I was playing a Rickenbacher (Bakelite model) eight string when the Gibson representative came into the Taft to hear me. He was the one who told me about their new instrument (The Electraharp) and that I would have the first one. The rest is history."

The following is a letter from Alvino Rey dated July 28, 1987: "Dear Fred, Sorry I missed you here in Hawaii. Scotty came out to visit me and several of the steel players. I also went to the HO'OLAULE'A at the A LA MOANA HOTEL. I have not moved to Hawaii. I am serving a six month mission for the Mormon Church here in LAIE,



where the first steel guitar was discovered and invented by "Joseph Kekuku." I have since become close to his niece and other members of the family. I wrote you sometime ago about the pedal steel and feel it doesn't belong to the real Hawaiian style of playing as I remember the old "A" tuning. I have learned from authentic sources, the Hawaiians here didn't know harmony, hence the "A" tuning. I first played and was taught by a real Hawaiian on the Ukulele in San Diego in 1918. I also have one of the first KOA WOOD Steel or Hawaiian guitars in perfect condition and it sounds wonderful. You see I go way back and also have played all the Hawaiian music in the 30's when it was going strong. I gave a concert at Brigham Young University and Andy Iona's daughter is going to school there. Also Barney Isaacs comes by here to go to the Mormon Temple. I am a host and guide here at the Visitors' Center. As I mentioned sometime before I played steel non-electric at the NBC San Francisco network from 1930 on. I received my Rickenbacker, I believe in 1931, and was the first to play an electric steel Frypan on the NBC network. Rickenbacker also designed for me their first Spanish guitar which I gave away some years later and am still sorry as it would have been historically important today. I have three of the first Frypans still at home and no one as yet can improve on its' quality. Paul Martin was at NBC the same time that I was. He also was playing steel and was experimenting with tuning devices to improve the harmonic value of the steel.

I played the first electric steel at the Warfield Theater in 1932 in San Francisco and Horace Heidt, the Orchestra Leader, heard me and I joined him in December 1933 at the Golden Gate Theater in San Francisco. I played steel solos every week there for three years. I fitted my Frypan in a white guitar case so that it would look like a guitar and used that until I went to Chicago in May 1935. It was there with Horace Heidt that we built his orchestra arrangements around the steel. I had been playing Gibson Spanish Guitar and Banjo instruments since 1928 in New York. It was in New York that I met Roy Smeck and wrote his music and played in his trio. We have been lifelong friends. Roy Smeck forgot more than most steel players know. Back to Chicago: it was in Chicago that Gibson approached me to help them put out a pedal steel guitar. They set up a laboratory in the Lyon and Healy Music Warehouse. It was there that I gave them much information on building pick-ups, and told them about tone controls. They had two men working then. I would then fly to Kalamazoo most every week on my day off and suggest ways to improve and design their steels. I still have the first BRASS guitar they put together in Chicago. I

kept adding attachments to the steel to change tunings finally adding a second neck. Finally they had a stand made so that I wouldn't have the guitar in my lap. I left Horace Heidt in Detroit during December 1938. Went to California to Los Angeles and became Music Director of Mutual Network. We broadcast five days a week and Frank Devol was our arranger. He wrote everything out in music notation for the steel. I learned a lot about how to make pedals conform to modern harmony.

I then went back to New York and organized a New York orchestra with the same steel as you may see in some pictures. When I get home I will try and find some of these. It was while in Hartford, Connecticut that I met John Moore and told him what I wanted in tuning devices for the steel. John designed the metal parts and pedals to put on my guitar. He was a master machinist at Pratt and Whitney. I used this mechanism quite a few years. I suggested he take it to Gibson. They hired him to produce the so-called ELECTRAHARP. They made several for me and of course gave me the first one to try. I went in the Navy during April 1943. Being released in December 1945 I started a Big Band again with the same guitar. After that Fender made me numerous guitars and Freddy Tavares joining Fender was a big help as he knew Hawaiian music. Later "Sho-Bud" made me several guitars which I still have. Hope this fills you in. I enjoy your efforts in keeping Hawaiian music alive."

## **MUSIC ARRANGEMENTS**

A special feature in this issue for those who make their own arrangements: Three versions of the TOMI-TOMI theme; the traditional, the David Nape version, and the version on which Doris Atkinson bases her toe-tapping rapid fire solo arrangements that we request her to play at each convention. Then several possible variations are offered to stimulate your thinking. Good Luck!

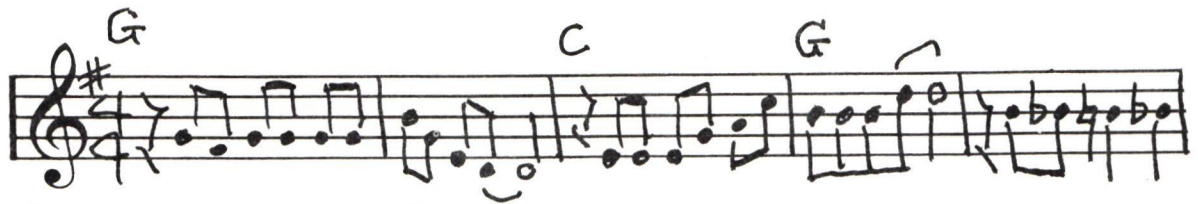
Also an arrangements of TIARES (White Flowers of Tahiti) composed by member A. Leigh Triggs and used with his permission. He is a professional song writer and close friend of Vic and Nancy Rittenband of Honolulu. Also DROWSY WATERS (Wailana Waltz) by Jack Alau.



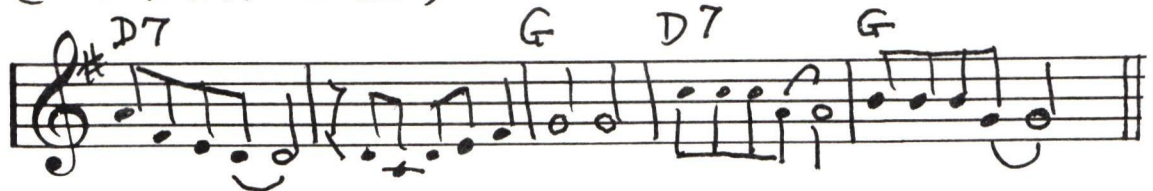
# TOMI-TOMI



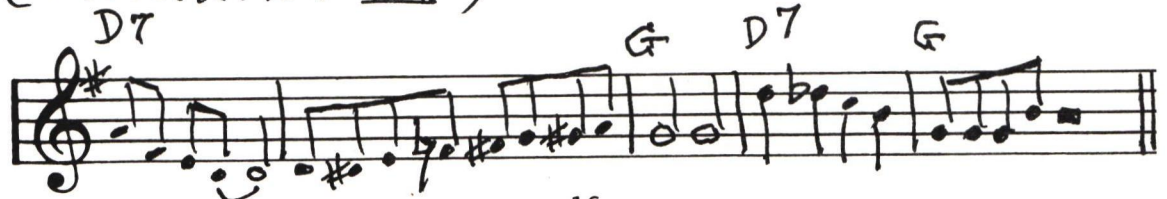
( VARIATION I )



( VARIATION II )



( VARIATION III )





# TOMI-TOMI

Musical notation for the original theme of Tomi-Tomi. The piece is in G major (one sharp) and 4/4 time. The melody consists of eighth and quarter notes. Chords G, C, and G are indicated above the staff.

(ORIGINAL THEME)

Musical notation for the original theme accompaniment. The piece is in G major (one sharp) and 4/4 time. The melody consists of quarter and eighth notes. Chords D7, G, D7, and G are indicated above the staff.

Musical notation for David K. Nape's version of Tomi-Tomi. The piece is in G major (one sharp) and 4/4 time. The melody consists of eighth and quarter notes. Chords G, C, and G are indicated above the staff.

(DAVID K. NAPE VERSION)

Musical notation for David K. Nape's version accompaniment. The piece is in G major (one sharp) and 4/4 time. The melody consists of quarter and eighth notes. Chords D7, G, A7, D7, and G are indicated above the staff.

Musical notation for Doris Atkinson's version of Tomi-Tomi. The piece is in G major (one sharp) and 4/4 time. The melody consists of eighth and quarter notes. Chords G, C, Cm, G, and D7 are indicated above the staff.

(DORIS ATKINSON VERSION)

Musical notation for Doris Atkinson's version accompaniment. The piece is in G major (one sharp) and 4/4 time. The melody consists of quarter and eighth notes. Chords D7, G, D7, and G are indicated above the staff.

# **BITS and PIECES or WHATEVER**

In a recent talk with a music copyright expert your Editor was reminded that the 1976 Copyright Law protects the owners of much of our popular Hawaiian music up to 75 years under a grandfather clause. Problems in obtaining copyright clearances recently caused two major publishers to abandon a joint venture for publishing a large collection of Hawaiian songs. Remember "Hula Blues" associated with the Sol Hoopii recording. Your Editor contacted the copyright owner for permission to publish a newsletter arrangement. The response was NO WAY: not for free and not for money either!

May 15, 1988 is date for Jerry Byrd's SEVENTH ANNUAL HO'OLAULE'A in Honolulu!

A favorable report on the Joliet affair from IAN K. UFTON: "Dear Fred, Just a short note to say how much I enjoyed the Club Convention - I have never attended a convention of any kind before. I just sort of "tagged along" with Jack Montgomery. I feel that I made a great many friends. I really enjoyed myself Fred! I can assure you of my attendance and support (any suggestions?) of any further Club activity. I feel it can only grow. Would have liked to have gotten to know you a little better - next time eh! Hope you hang around for a long time, Fred. Hawaiian Music plus The Steel Guitar needs people like you plus your "staff," if it is to grow or survive! Me Ke Aloha Pumehana."

SIG VOGEL advises that our WANTED-BUY-SELL-EXCHANGE column really works. Thanks to BILLY REID who took care of Sig's sheet music problem.

WAYNE FLEMING of Roanoke, VA a former member of the Grand Ole Opry in Nashville played Steel for Ernest Tubb 1946-47. Uses C6, D9, E9, C# minor and others. Served with U.S. Army in Hawaii 1939-41 and loves the Hawaiian style. Last but not least he plays SEVEN other instruments.

JOHN MARSDEN reports the passing of PETER HODGKINSON, on February 19, 1987, the composer of "TIGER SHARK" in the B.S.S. Newsletter. For more background see "Hawaiian Music and Musicians" by George S. Kanahale.

Postcard dated September 10, 1987 from BUD TUTMARC, in Sweden. JANNE LINDGREN, a Swedish Country Pedal Steel player attended two of his concerts.



The following comments on Technique vs. Expression by Segovia are quoted from The International Musician courtesy of Jerry Byrd: "Segovia was equally forceful in his opinions when it came to transferring his knowledge to a new generation of guitarists. "The young people play well but the emphasis is too much on technique," he said in a 1982 New York Times interview. "This is true not only of the guitar. It is a phenomenon of the age. Everything is there, but so few have anything to say. I look for technique of course. But expression is more important."

Director John De Boe tells me he is almost finished building a Double Neck Non-Pedal Steel with nine strings on each neck. Let us know how you are going to tune it???

Veteran pedal steel guitarist PETE DRAKE was inducted into the STEEL GUITAR HALL OF FAME at the 1987 Steel Guitar International Convention in St. Louis, Missouri.

Our HSGA President is the creator of the "100 Centennial Design" on the back cover of this issue. Since she left out my name I plan to sabotage her guitar at the next convention so that it will go completely out-of-tune right in the middle of her first number.

How to tell when you are getting on in years: Your Secretary-Editor (until Nov. 16th) recently took his wife into the printing shop to meet a young beauty who works there. She was born in Dover, N.H. our hometown and her mother is a friend of my wife. But would I have done this 25 years ago? So much for excitement in Tucson, Arizona.

A thoughtful and much appreciated letter from Director Elmer Ridenhour: "Thanks Fred for all you have done for the club and me personally. I have enjoyed your newsletters and as a former successful newsletter writer myself I know you will be remembered for the fine job in making a very interesting contribution. I suppose like me the best thing we can do is let go gracefully and let the others make their own blunders and success, and wish them well and for ourselves look for other endeavors to conquer."

On buying U.S. DOLLAR checks and money orders outside of the U.S.A. Your Post Offices offer the lowest fees on International Postal Money Orders. Banks tend to be a trifle greedy when it comes to selling foreign exchange currency instruments. Please remember that cash money sent in mail is at your risk!

# WANTED — Buy — Sell — Exchange

S. LITCKE, 303 E. South Mountain #196, Phoenix, AZ 85040 will trade a new MT-210 Casiotone Stereo \$254.00 Keyboard (20 Voices, 12 Rythms, Bass and/or chord accomp with many effects) for a Pedal Steel Guitar. Sam also has available 275 (A to Z) lessons OAHU COURSE in mint condition. Make reasonable offer.

EVERETT STEEN, 722 N. Franklin St., Portland, IN 47371 wants OAHU number music in the A, E7 and C# minor tunings.

JESSE C. COSAND, 4147 W. Citrusway, Phoenix, AZ 85019 (602-841-5672) wants to sell an OAHU TONEMASTER electric steel guitar, six strings, very good condition, like new hardshell case with red interior, \$200.00 plus shipping costs. Also has a guitar stand.

JEFF TASKE, 29 Golding St., Barney Point, Gladstone 4680, Queensland, Australia seeks someone with a collection of old 78 R.P.M. Hawaiian records willing to put same on cassette tapes, for private use only. Generous price offered. Please write at above address.

HARRY E. SCHWEINSBERG, 924 Glenmore Ave., Newark, OH 43055 wants Low Bass E Major (6-E, B, E, G#, B, E-1) number music arrangements.

RUDOLPH A. BOVETTE, Rte. 1, Box 234-C, Wendell, SC 27591 wants B series OAHU lesson music.

GEORGE (KEOKI) LAKE, 11610-111th Ave., Edmonton, Alberta T5G-0E1, Canada requests that anyone who attended the April HSGA Honolulu Convention and taped the memorable session in Queen Kapiolani Park which featured Billy Hew Len, Andy Cummings, Buddy Hew Len and George "Keoki" Lake, would you please send a copy to "Keoki" as a souvenir? (My copy is very poor.) In return, I'll send you anything by McIntire, Hoopii, Hawaii Calls, etc. Tell me what you want. Mahalo.

NORMAN ENGLISH, 846 Touraine Ave., East Lansing, MI 48823 has OAHU lesson and sheet music for sale.



THE ROLE OF TEACHING IN MUSIC: Those who produce and sell to fulfill our basic needs for food, shelter, clothing, transportation, medical care, etc., can count on normal population growth to provide a continuing market for their merchandise and services. Their principal selling problem is to convince consumers to buy their product instead of Brand "X" from the competition. Not so simple for the producers and sellers of musical products. We must contribute to the creation of our musical consumers since humankind does not need our products to survive. Music consumers fall into one of two general groups. The Passive: those who listen by purchasing records and cassettes, attending concerts, musical shows etc. They buy entertainment industry merchandise and services but do not currently play, sing or study the performance of music. The Active: those who perform professionally or as a hobby together with those who teach and study music. They buy pianos, organs, guitars, amplifiers etc. They also buy records and attend concerts. To increase instrumental and related sales we must encourage more crossover from the passive to active roles in musical participation. When the entertainers and concert artists motivate people of all ages to want to learn how to play we must be ready with the teachers. Without teaching services readily available in the schools, colleges, store-studios and home-studios, our music industry could eventually disappear. Teaching is the foundation upon which the house of music is built. (The above is excerpted from "Contemporary Guitar Teaching Concepts for the Music Retailer" by Fred Gagner.)

THE STEEL GUITAR AND MUSIC EDUCATION: May I suggest that you read "The End of An Era in Classical Guitar," page 13, HSGA July 1987 Newsletter as an introduction to this commentary.

The School Music Establishment classifies the Banjo, Mandolin, Ukulele and non-Classical as well as non-Jazz forms or applications of the Guitar as FOLK INSTRUMENTS. This quaint terminology means that they are not recognized as serious musical instruments for the collegiate Music Major Degree. This Degree is required for those who teach music at University level and in the public and private school systems. Now this lack of social status for most of the Fretted Instruments has absolutely no negative impact on the tremendous popularity of these instruments. Incidentally, the Violin, Viola, Cello and Double-Bass are officially classified as Stringed Instruments and have classical status.

Continued on Page 23

"TO YOU, SWEETHEART, ALOHA": The latest LP and Cassette release by member BUD TUTMARC contains the following Hawaiian standards with the renowned Nina Kealiimahamana on vocals: Song of the Islands, Blue Hawaii, Little Brown Gal, Sweet Leilani, Drifting and Dreaming, To You, Sweetheart, Aloha; Moon of Manakoora, Hilo March, Hawaiian Wedding Song, Lovely Hula Hands, I'll Weave a Lei of Stars for You, Beyond the Reef, Kohala March, Waikiki, Aloha Oe.

Famous Gospel Steel Guitarist Bud Tutmarc lives in the two closely related worlds of Gospel and Hawaiian music. When you order be sure to ask for a catalog of all of his recordings. Order from: MARC RECORDS, 6814 Greenwood Ave., North, Seattle, WA 98103. \$11.98 U.S. for one record or cassette; additional copies at \$10.00 U.S. each. No postage or handling charges.

SOME THOUGHTS FROM YOUR RETIRING SECRETARY: Back on October 9, 1985 when Lorene, Arthur and I decided, during a phone conversation, to organize the WWHSGMA which was later shortened to HSGA, we really didn't know what we were getting into. My wife Dorothy typed the original membership application form, promotional material and most of the first January 1986 newsletter. By then we needed help with all this typing. Dorothy works fulltime as a Hospital Clerk from 3:00 PM to 11:30 PM five days a week. Spending her off duty days (Weds. and Thurs.) at the typewriter was not a thrilling prospect for her. Help came in the form of Mrs. Mary E. Stump, a retired executive secretary, who is also a musical person. Her husband also loves Hawaiian music. She is a joy to work with and is very tactful when correcting my mistakes. Much of the material in our newsletter must be typed twice: first in double-spaced drafts for editing and revision and again in final reproducible form for the printer.

Prior to all of this my Hawaiian activities were limited to listening to records from time to time and browsing thru my sheet music and instruction book collection about once a year. All in all it has been much work but a labor of love. I will continue to serve as a member of the Board of Directors. I will be actively supporting Lorene and Arthur with the music arrangements and writing newsletter material. This takeover of my duties is not an easy task so please give them your full cooperation and support. Of course my new slogan is: SEND THE MAIL TO LORENE! My THANKS to all of you for helping me in many ways and for your support of HSGA. Our future prospects look great to me!



Now I am really not trying to disparage the school and college level music educators. Classical music is the foundation of the musical culture of Western Civilization. They and their organization, the Music Educators National Conference, serve as defenders of the classical musical faith in the field of education. The more I listen to what is being offered as music these days the more I appreciate their efforts on our behalf. The National Association Of Jazz Educators supports Jazz music instruction in our High Schools and Colleges. Music Major degrees for Classical (Nylon String Fingerstyle) Guitarists are available in most college music schools. Those who offer degrees in Jazz Studies and Jazz Guitar continue to grow. When college music schools offer instruction on the other fretted instruments it is part of adult education programs for the general public. At the moment I do not know of any colleges involved in Steel Guitar instruction.

Many High Schools and even Grammar and Junior High Schools (Grades 5, 6, 7, 8) have standard popular and classical guitar programs. While many of these tend to approach the guitar as a vocal accompaniment instrument others have very ambitious programs. A significant number teach music theory for guitar and performance skills to the extent of ensembles playing four part music arrangements. The basic role of music education below college level is to teach classical music appreciation and maintain the Band instrument programs. The extent to which school music educators dabble in popular music depends on teacher skills and local philosophy. A substantial amount of instrumental music instruction is still provided by private music teachers and store-studios especially for Piano, Organ and Guitar.

Since Hawaii is the birthplace of the steel guitar it is logical to assume that steel guitar instruction in the schools, with emphasis on Hawaiian music forms, should be expected to eventually evolve in the private and public schools of Hawaii. We know that the steel guitar in Hawaii is enjoying a gradual rebirth of popularity. More private instruction is available and this is very encouraging. Private instruction is the foundation that will serve as the basis for group instruction at some future time in the schools. At this point in time any efforts by HSGA should probably be directed to the support of private instruction. (Any information that readers can provide will be appreciated. Please send to Fred Gagner.) (To be continued.)

LETTER FROM FLORENCE BREEDLOVE: Member Florence A. Breedlove and her husband Jim live in Phoenix, Oregon. The following is excerpted from their letter of August 9, 1987: "I am happy that you started the Hawaiian Steel Guitar Association. Too many years have passed since the steel guitar was quite popular. I taught guitar for the Oahu Publishing Co. when Harry Stanley was the owner. Harry Stanley and Betty Glynn came to our house here in Oregon in 1946 and encouraged me to start guitar schools in Central Oregon which we did. I taught steel and Jim taught standard guitars. We had a weekly radio show there for a few years. Now we are retired and play for fun. My sister plays steel with me and my brother plays standard guitar with Jim and also Bass. The four of us play for Luau's and to entertain the old folks in retirement and nursing homes, mostly in the Sacramento, California area. Of course, we dress for each occasion. It is so up-lifting. I really enjoy reading your newsletters especially about other groups who entertain. I'd love to come to one of the Conventions. Perhaps one could be held on the West Coast area in the future. You are doing a great job. Keep up the good work."

HSGA SCHOLARSHIP FUND TAPES: Currently available at \$10.00 U.S. each which includes postage.

(a) Jerry's Seminar (90 min.) given at the convention. Jerry is an excellent teacher. He explains in terms we can all understand and he throws in enough warmth and humour to make us all feel that we can do it. Like he says, "The harder you work the luckier you get."

(b) 1987 Ho'olaule'a. Two 90-minute tapes.

(c) "Talk Stories" by Puna Kaaialii. (60 min.) Puna tells of Hawaiian customs, ways of thinking and stories from her childhood.

TO ORDER ON A POSTPAID BASIS AT \$10.00 U.S. EACH CASSETTE: Send money order or check payable in U.S. Funds to ARTHUR RUYMAR, P.O. Box #3156, BELLINGHAM, WA 98227 (USA). We will throw in, for a limited time only, photocopies of the Mayor's and the Governor's Proclamations for the "Week of the Steel Guitar."



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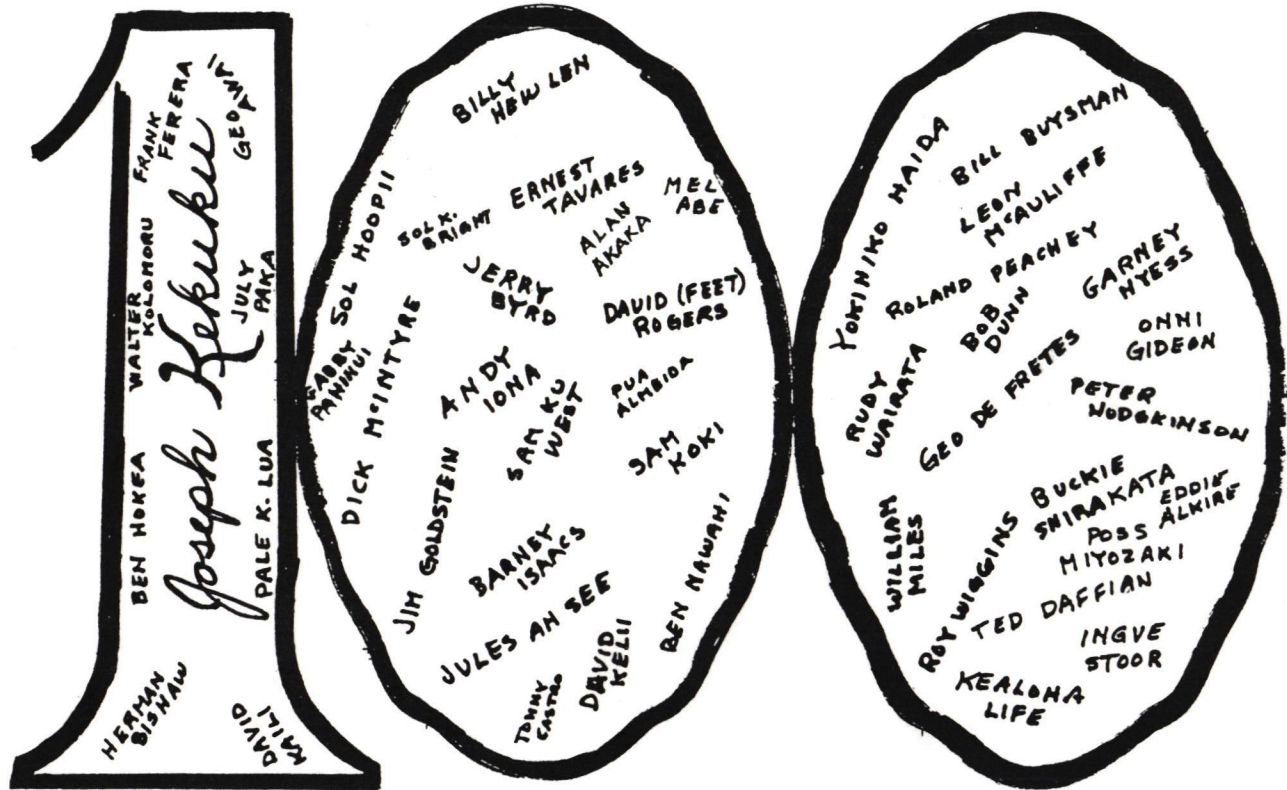
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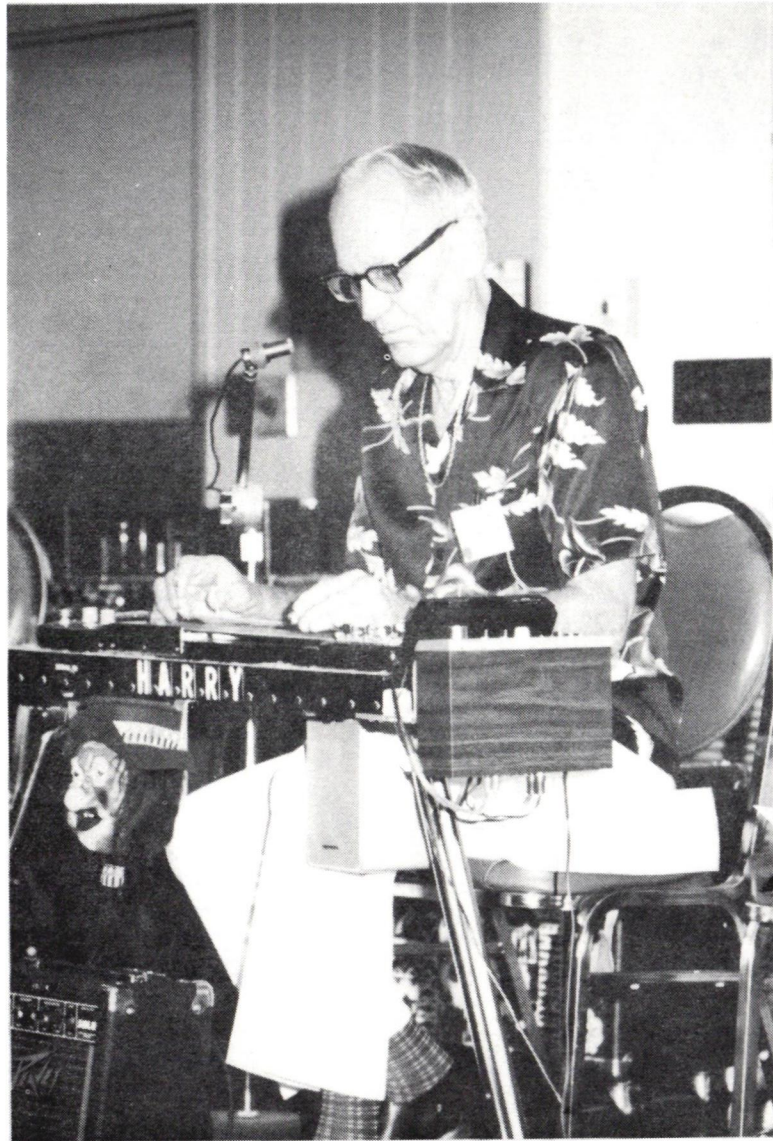


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FRANK NIESPODZIANY  
with his wife JEANNE on Uke  
VERN CORNWALL



VERN CORNWALL on Steel



ELMER RIDENHOUR, WADE PENCE,  
LORENE, ARTHUR, ALICE EIDE,  
DORIS ATKINSON on Steel



# TIARES (White Flowers from Tahiti)

Moderato

Chords: F, Gmi7, F, Bb, F

① F  
② C  
③ A 3  
④ G  
⑤ F  
⑥ C

Chords: G7, C7, F, Gmi7, C7, F

① 3 5 3  
② 5 4 5  
③ 3 3  
④ 3  
⑤ 5  
⑥ 5

Chords: Bb, F, C7, F, E7

① 8 7 6 5 3  
② 10 2 3 5 5 9  
③ 3 5  
④ 10 10 3 5 10  
⑤ 10 10  
⑥ 5

Chords: F, E7, F, E7, F, Dmi, G7

① 10 10 12 10 12 10  
② 14 12 12 10 12 10 12  
③ 12 12 11 14 12 5 5 4 5 4 5  
④ 10 11 14 12 5 5 5  
⑤ 10  
⑥ 5

# TIARES

Handwritten musical notation for the first system of guitar chords and fretting. The system includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are written on a single staff, and the fretting is indicated on six numbered lines below. Chord symbols G7, F, Gmi7, C7, F, and Bb are written above the staff. The fretting for each line is as follows:

1	E																			
2	C	7																		
3	A		3																	
4	G	7																		
5	F	7																		
6	C																			

Handwritten musical notation for the second system of guitar chords and fretting. The system includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are written on a single staff, and the fretting is indicated on six numbered lines below. Chord symbols F, D7, Gmi7, C7, 1. F, and 2. F are written above the staff. The fretting for each line is as follows:

1																				
2																				
3																				
4																				
5																				
6																				

Handwritten musical notation for the third system of guitar chords and fretting, labeled "(Tag)". The system includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are written on a single staff, and the fretting is indicated on six numbered lines below. Chord symbols C7, F, Gmi7, C7, and F are written above the staff. The fretting for each line is as follows:

1																				
2																				
3																				
4																				
5																				
6																				

Handwritten musical notation for the fourth system, consisting of six empty guitar staff lines numbered 1 through 6.

WORDS and MUSIC by LEIGH TRIGGS (ASCAP)  
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# DROWSY WATERS (Wailana Waltz)

Moderato

Handwritten musical notation for the first system of "Drowsy Waters (Wailana Waltz)". The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Moderato". The music is in G major. The first measure is marked with a G chord. The second measure is marked with a D chord. The third measure is marked with a D7 chord. The fourth measure is marked with a D7 chord. The fifth measure is marked with a D7 chord. The sixth measure is marked with a D7 chord. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is in G major. The first measure is marked with a G chord. The second measure is marked with a D chord. The third measure is marked with a D7 chord. The fourth measure is marked with a D7 chord. The fifth measure is marked with a D7 chord. The sixth measure is marked with a D7 chord.

Handwritten musical notation for the second system of "Drowsy Waters (Wailana Waltz)". The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is in G major. The first measure is marked with a D7 chord. The second measure is marked with a G chord. The third measure is marked with a G chord. The fourth measure is marked with a G chord. The fifth measure is marked with a G chord. The sixth measure is marked with a G chord. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is in G major. The first measure is marked with a D7 chord. The second measure is marked with a G chord. The third measure is marked with a G chord. The fourth measure is marked with a G chord. The fifth measure is marked with a G chord. The sixth measure is marked with a G chord.

Handwritten musical notation for the third system of "Drowsy Waters (Wailana Waltz)". The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is in G major. The first measure is marked with a C chord. The second measure is marked with a G chord. The third measure is marked with a G chord. The fourth measure is marked with a G chord. The fifth measure is marked with a G chord. The sixth measure is marked with a G chord. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is in G major. The first measure is marked with a C chord. The second measure is marked with a G chord. The third measure is marked with a G chord. The fourth measure is marked with a G chord. The fifth measure is marked with a G chord. The sixth measure is marked with a G chord.

Handwritten musical notation for the fourth system of "Drowsy Waters (Wailana Waltz)". The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is in G major. The first measure is marked with a G chord. The second measure is marked with a D7 chord. The third measure is marked with a G chord. The fourth measure is marked with a G chord. The fifth measure is marked with a G chord. The sixth measure is marked with a G chord. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is in G major. The first measure is marked with a G chord. The second measure is marked with a D7 chord. The third measure is marked with a G chord. The fourth measure is marked with a G chord. The fifth measure is marked with a G chord. The sixth measure is marked with a G chord.

# DROWSY WATERS (Wailana Waltz)

Handwritten musical notation for the first system of "Drowsy Waters". It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff. Below the staff are six lines representing guitar strings, numbered 1 to 6 from top to bottom. Chords G and D7 are indicated above the staff. Fingerings are shown with numbers 1-5.

Handwritten musical notation for the second system. It continues the melody and guitar accompaniment. Chords D7 and G are indicated. The guitar part includes fret numbers 7, 5, 5, 10, 14, 15, 15, 14, 15 on the strings.

Handwritten musical notation for the third system. It continues the melody and guitar accompaniment. Chords C and G are indicated. The guitar part includes fret numbers 12, 12, 12, 8, 8, 8, 8, 8, 7, 7, 5, 7 on the strings.

Handwritten musical notation for the fourth system, which concludes the piece. It continues the melody and guitar accompaniment. Chords D7 and G are indicated. The guitar part includes fret numbers 10, 8, 2, 7, 5, 3, 7, 10, 15 on the strings.

TRADITIONAL HAWAIIAN SONG  
 WORDS and MUSIC by JACK ALLAU