

HAWAIIAN STEEL GUITAR ASSOCIATION

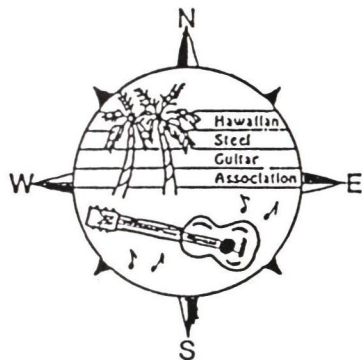
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OKAKOPA, 1989
The Year of the Centennial



HAWAIIAN STEEL GUITAR ASSOC.

H.S.G.A. QUARTERLY NEWSLETTER

OCTOBER, 1989

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SPECIAL ARTICLES

- P. 3 Tribute to Sonny Nicholas
- P. 5 "Scarcity of Good Back-up Musicians"
by George "Keoki" Lake
- P. 10 Joliet convention report
- P. 18 Steel Guitar Europe - conclusion, life story
of Kealoha Life

ENCLOSURES

SIX CHRISTMAS CAROLS

Arranged, C6+A7 by L. Ruymar

1989-1990 HSGA MEMBERSHIP LIST

PRESIDENT AND EDITOR: Lorene Ruymar

VICE PRESIDENT AND TREASURER: Art Ruymar

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

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

HONORARY MEMBERS: Tom Bradshaw, Jerry Byrd, Barney Isaacs, Merle Kekuku, Alivino Rey, DeWitt Scott, Roy Smeck, and the late Billy Hew Len, David Kelii, and Tom Shilstra

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

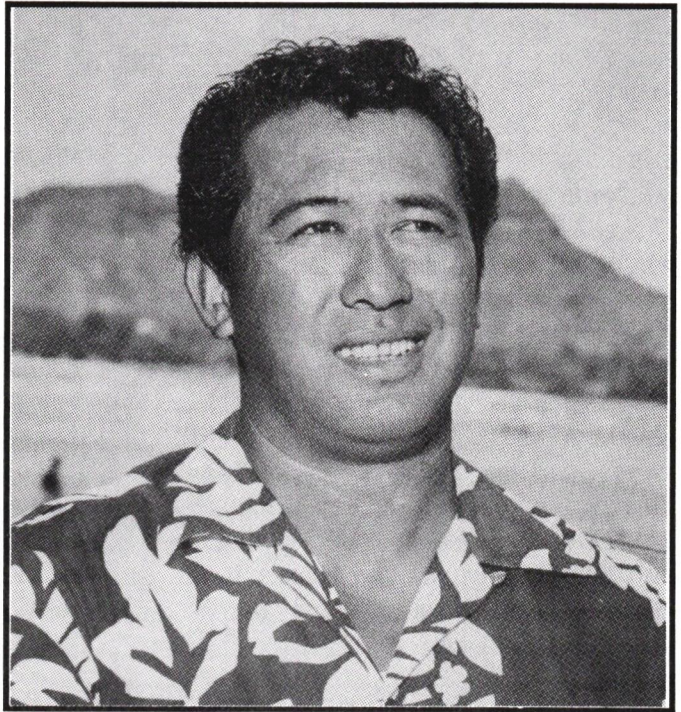
MAIL AND PAYMENTS: Please address all mail to LORENE RUYMAR PO BOX 3156, BELLINGHAM WA 98227 or to 2090 WEST 44th AVE., VANCOUVER, B.C. CANADA V6M 2E9. Please mail all payments in U.S. funds to ARTHUR RUYMAR at the Bellingham address. Telephone 206-733-0234 in Bellingham, 604-263-8944 in Vancouver (answering machine after four rings) MEMBERSHIP \$20.00 U.S. ANNUALLY BEGINS JULY 1st.

Last date to submit material for next newsletter: SEPTEMBER 1st.

SONNY NICHOLAS

SONNY NICHOLAS- Joseph Papapa Halemano Nicholas Jr was born in Hana, Maui, February 16, 1920, and died July 19th, 1989. HSGA mourns the passing of this great steel guitarist. Sonny (cousin of Barney Isaacs) was educated in Hawaii, but obtained his degree in Electrical Mechanical Engineering at U of Michigan, plus a minor degree in music. He played in Pua Almeida's band at the Honolulu Amusement Centre, with Alfred Apaka's band at the Kewalo Inn, with Ray Andrade's band, Herb Low's band, Lena Machado's group at concerts and radio shows, with Andy Bright's group at the Moana Hotel, with the Halekulani Trio including Jules Ah See and Benny Kalama, on the Hawaii Calls radio show, with Haunani Kahalewai at the Royal Hawaiian Hotel, also Ed Kenney's show at the Royal Hawaiian and Hilton Hawaiian Village Hotels. He was band leader of Kamehameha's Glee Club, played with the Royal Hawaiian Serenaders, did Aloha Airlines promotionals, was entertainment director Seattle World's Fair 1962, played with Benny Kalama's Tapa Room Show at the Hawaiian Village Hotel, and others too numerous to mention here. He was considered to be a giant in Hawaiian entertainment - handsome, intelligent, worldly, industrious and dedicated.

Bob "Pulevai" Waters paid this tribute to the great man, "Jerry called us as soon as Sonny died. Sad for us because it means



that another of those wonderful 'Kanakas', who made Hawaiian music so great, has gone on to join the others. 'Haule - Ua Hala Ku Nei!'

I first met Sonny during the war (1944) when he, Jake Keliikoa, and Alfred Apaka were playing with Don McDairmid's orchestra at the old Kewalo Inn, now the Fisherman's Wharf. I had met Alfred just before the war when he came to the mainland with Ray Kinney. It was through Alfred that I met Jake Keliikoa and Sonny Nicholas. Unfortunately, it was just a matter of a few meetings, a few handshakes and a drink or two. But I sure loved his easy-flowing sweet singing style and the way he played rhythm

guitar.

I was delighted when, later on, Al Kealoha Perry hired him with his Surfriders on 'Hawaii Calls'. I'll always remember that big wide smile when he stepped up to the microphone to sing. He really enjoyed performing. It wasn't until many years later that we met again. In 1961 when Julie and I were on our honeymoon we went to the Hawaii Calls show. My dear friend, Danny Stewart, whom I had known so intimately in California, and Barney Isaacs were then the two steel players on the show. When Danny saw me, and with a Hawaiian wife! I thought he was going to explode! He about squeezed my neck off! He then turned around and said, 'Meet Sonny Nicholas'. I quickly reminded Sonny of our earlier meetings at Kewalo. He grabbed my hand and, with that big smile, said he remembered. At least he was kind enough to say that he remembered.

The rest of the afternoon Danny Stewart and his new wife , Sonny Nicholas and his wife

Mary, Benny Kalama, Julie and I sat there on the terrace at the Reef Hotel and talked story. The next day we were all together again at the Hui Kani Ka Pila luau at what is now Ulu Mau Village.

After Hawaii Call's last broadcast in 1975 (we were there), Sonny went to work in Maui. I never saw him again in person. However, Jerry Byrd sent several snapshots over the years. Julie and I will always picture that big handsome Hawaiian with the sweet voice, not the little old man with the long white beard. Ua Pau! Ua Hala Ku Nei, Sonny! Meke Aloha, Poina ole!"

Thank you for those words of remembrance, Pule. All who were present in the Akala Room last May when Sonny played his steel guitar (very likely for the last time in public) feel that a great privilege was ours that day, to see him and hear him play his "aloha" on the 100th year of the steel guitar. Barney, Alan Akaka, and Jerry and "his boys" played at Sonny's funeral.

KĪKA KĪLA

(STEEL GUITAR)

INSTRUCTION: steel guitar technique and philosophy of musicianship are still available for those who have the need. Jerry Byrd's steel guitar method book is the most comprehensive ever put on the market. It takes you from square one right through the different tunings. It instructs you in tablature and in notation, gives related facts such as string gauges and tuning methods, and some superb professional arrangements are included. There are two rhythm back-up tapes to help you

practise. The rhythm tracks are recorded in stereo so you can turn your stereo knob one way to hear the tune WITH Jerry playing steel. After you've played along enough to be confident, you turn the stereo knob the other way and Jerry's steel guitar is no longer heard. You're alone on the stage with Jerry's own back-up musicians and YOU'RE THE STAR OF THE SHOW!!.

The all-English version is sold out, but the

Japanese-English version is still available and it's even more beautifully bound. It's actually three method books in one and if you work diligently on all the lessons it would take you several years to get through the whole course. If lessons were \$20 a week, what would two years of lessons cost? The instruction book plus two tapes sell for \$150 plus postage at: HARRY'S MUSIC STORE, 3457 WAIALAE AVE., HONOLULU 96815

JERRY BYRD SEMINAR TAPE still available. This tape was recorded in 1987 when HSGA held its first convention in Hawaii. Jerry was kind enough to speak to us for over an hour on the subject of the philosophy of steel guitar playing. Jerry is a very entertaining speaker as well as an excellent instructor. We offered these tapes for sale as a fund-raiser for the scholarship fund. There have been several orders placed for them recently, so I figure it's time to mention to you that they are still available and the subject matter is as pertinent now as it was two years ago. To order: one 90-minute talk tape \$10.00. A. W. Ruymar, Box 3156 Bellingham WA 98227, proceeds to scholarship fund.

SCARCITY OF GOOD BACK-UP MUSICIANS. In a recent letter, George "Keoki" Lake brought up an interesting point. He writes, "You know, the gradual demise of the steel guitar in Hawaii was discussed by Merle Kekuku and myself recently in Maui. He hit the nail on the head when he said most steel players would rather not play at all than play to the accompaniment of many so-called 'rhythm guitarists' heard in Hawaii these days, referring most probably to the younger generation of rock-schooled guitar players who cannot understand a simple 4/4 beat. When you stop to think about it, just how many really good

rhythm men/women are there in Hawaii (or for that matter, in your own area), who can play the correct changes, keep a nice tempo, and resist taking an ego-trip by playing above the steel soloist? There may be quite a few but the great old timers I am aware of can be counted on one hand! They are the ones who know their instrument and play in such a way as to inspire the soloist rather than to compete for attention.....**Dennis 'Kuki' Among**, simply superb! **Hiram Olsen**, a musician's musician! **Harold Hakuole**, tasty! **Sandy Bell**, soft and groovy!

The ideal back-up instrument (especially for Hawaiian music) should be acoustic. However, in a lot of instances amplification is desirable. Always remember, when using amplification, keep it soft and smooth. Refrain from using too many deep chords especially with amplification as this tends to interfere with the electric or acoustic bass line. Moving the chords around gives a melodic sound to the rhythm but again, one must be careful not to clash with the solo lead line when playing treble-toned chords. It is not enough just to play a steady rhythm (which in itself is a challenge), but 'taste' is very important. The late **Count Basie** once remarked of his guitarist, the late **Freddie Green**....'That cat is felt rather than heard'When you consider he played an acoustic guitar in a 16-piece jazz orchestra, one has to agree that Freddie Green was the greatest rhythm guitarist of all time, the 'Jerry Byrd' of the rhythm guitar, who never soloed in his long career.

Some steel players become so frustrated with poor rhythm backup, they abandon the steel and switch to electric bass or rhythm guitar. **Buddy Hew Len** and **Merle Kekuku** are good examples. Perhaps a wise decision, as there

is certainly more work available on rhythm than on steel!

The bottom line...A steel solo can only be successful if the back-up does an excellent job. The reward is generally self gratification, as the applause is most usually directed at the soloist who takes the bows."

Thanks for those interesting words, George. Many of our members cannot find even a poor rhythm player to practise with. Perhaps they might consider using rhythm back-up tapes to keep from forming bad timing habits. And, (ahem)... George just happens to have at least 80 songs available on four rhythm tapes. You might want to write to him.

ALKIRE EHARP METHOD: Bob Schaefer of Burleson TX is an expert in this style of playing and offers to share it with you, no charge (see item in buy and sell section). I have heard Bob's tape and it is truly fascinating, a "different" branch of the Hawaiian steel guitar altogether. I would like very much to find out how many of our members play the Alkire way. Please let Bob know if this is your preferred style of playing. Bob will collect names and let me know.

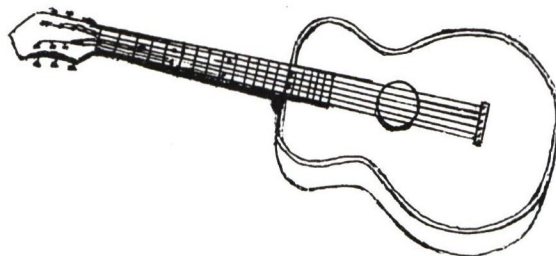
EXCELLENT REPAIR WORK FOR YOUR GUITAR: Vern Cornwall phoned to say how happy he is with the refinishing job done on his acoustic rhythm guitar by MORENO'S GUITAR CLINIC, BOX 105 OSHTEMO MI 49077, PHONE 616-372-1126. (They're closed Mondays.) These people do repairs and refinishing on guitars sent to them from all over the world and the Gibson guitar people will have no one else work on their guitars. They do all stringed instruments and they work strictly on wood, not

on plastic or metal. If you know how Vern babies his guitar, you'll know this is no lightly-given recommendation.

ABOUT THE TABLATURE ARRANGEMENTS INCLUDED WITH THIS NEWSLETTER:

Drawing on the information I received from the members , I have found that without a doubt, C6 is the popular tuning. Half use the straight C6, and the others favor the Jerry Byrd C6+A7. That's why I put out C6 tablature more than the other tunings. I also try to keep the arrangements simple, because there are lots of professional-level arrangements on the market but there is a shortage of easy-level music.

For just the Christmas music included with this issue, I will offer to put those same songs into tablature in any tuning a member wishes to request. If you will spell out for me exactly the tuning you want tabbed, and send \$10.00 U.S., the proceeds will go to the newsletter fund. Requests must be received here no later than Dec.1st. Remember - that's JUST FOR THE CHRISTMAS CAROLS INCLUDED IN THIS ISSUE.



CENTENNIAL



THE CENTENNIAL IS NOT OVER YET!! We must not let down on our efforts to bring back steel guitar to popularity and the "centennial" theme is still valid until the end of this year. Whenever you get a bright idea, please act on it and then let us know what you did.

SPECIAL CATEGORY FOR STEEL GUITAR IN HOKU AWARDS?? Have you written your letter to urge the committee to make a special category to acknowledge outstanding work on steel guitar? We can. The Assoc. for Hawaiian Music tells us our best bet is to write to MARLENE SAI, HAWAII ACADEMY OF RECORDING ARTS, 949 KAPIOLANI BLVD., HONOLULU 96814. Another to try is: Harry Soria, Radio station KCCN, Pioneer Plaza, Suite 400, Honolulu HI 96815. Today is a good day to write that letter!! (See Taro Patch for more about the Hoku awards.)

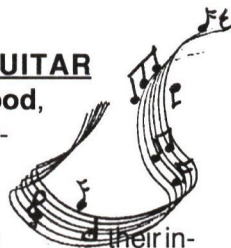
EVAN WILLIAMS of Australia says **Ken Kitching** was delighted with the centennial celebrations. Evan has suggested that Ken should approach the Australian Broadcasting Commission with a view to doing a feature on radio or television. The subject would be the history and development of the Hawaiian steel guitar, the centennial, and the impact of the instrument on Australian musical entertainment since early in the century. Ken liked the idea and will "go for it". They'll keep us posted.

Isn't that a great idea? C'mon, some of you hot-shots, you can do the same! You know, they'll never come to you and beg you to do a show. You've got to blow your own horn if you want to be heard.

BARNEY PRENDERGAST of England says, "Even here, we're doing our bit. The British Blues Journal goes to 2000 blues fans all over England and overseas. If you turn to page 10 you'll catch a whole page feature on the HG centennial by yours truly. Yes Sir, we're spreading the word to the bluesmen in their own mag. We spread the word too, every time my combo, 'Hawaiian Hospitality', takes the stage. We gig around London and the home counties. One hears so little Hawaiian music in England these days, one feels like a missionary." Barney, what can I say? "You done good", that's what, and with a full photo of Mayor Fasi's proclamation in the article too!! I think we're going to have to award you the OCTAVE GLISS. Art's gone to wind up his guitar and here it comes.....!!

HISTORY OF STEEL GUITAR BOOK.

Author **Dr. Mantle Hood**, ethnomusicologist at U of Maryland, and co-author **Frank Vice**, U of Maryland, report they have just about wound up their information-gathering process but there is still time for you to submit that item you weren't sure about. Don't worry - if it isn't suitable, they just won't use it. But it MAY BE just the missing fact that is needed. So please don't waste any time in sending it to: Dr. Mantle Hood, 2816 Deerfield Drive, Ellicott City, MD 21043



HSGA BOARD MEMBER ED MAUNAKEA

wrote an inspiring letter I'd like to share with you. Ed is the one we rarely hear from, as he is on the road performing so much. That makes it a double treat when we DO hear from

him. *"In all of your letters and tapes that were sent to me, I have become a proud member of the organization. I wanted so badly to be with the centennial celebration as I am also a graduate of Kamehameha High School (class of 45) but both **Carroll C. Johnson** and I with our group were booked solid on tours. We even tried to change several dates, but our agents could not, so it kept us very very busy. At all engagements we mentioned our club and what it was doing in Hawaii.*

I'd like to congratulate you, Lorene, for the great job you've done as president . Once you took over the organization's newsletters, they got better at each publication. We have been told that the HSGA convention in Hawaii was enjoyable. My mom who is connected with the Bishop Museum enjoyed also the steel guitar players, and it makes me feel very proud of this club. For nearly 35 years away from Hawaii, here in the mainland, I have been promoting the Hawaiian spirit in an area where few people have been to Hawaii. We have brought the Polynesian culture to them and always received a standing ovation of thanks.

*The **Tau Moes** are very good friends of mine. As I was entertaining in Germany, France, Italy, Spain, England, Scotland, etc. I was always either ahead of them or behind them, doing shows in the military clubs. While I was stationed in Germany they would come to my house to prepare themselves for a nearby engagement. They have promoted not only the Polynesian type of dancing but the steel guitar. Tau still plays the same one after all those years, and it talks for itself. Keep up the good work, Mahalo Nui Loa from Ed K. Maunakea Jr."*

THE UNIVERSITY OF HAWAII has become

a member of HSGA and our newsletter will take its place proudly on their shelves. The librarian, **Chieko Tachihata**, is anxious to locate Hawaiian music, written as well as recorded, to complete their archives. I weep for the collections of rare, never-to-be-replaced Hawaiian music books that have been tossed out because they were taking too much space and no one wanted them any more. I sincerely hope that some of this precious material is still available from HSGA members. Chieko has already written to many of you, ordering the music you offered for sale in past issues of our newsletter. He explains that they always order two copies: one for use and the other for preservation. See the advertisement in our Buy and Sell section.

STILL PUNCHING KEYS FOR THE CAUSE:

I wrote a thank you letter to Tihati Productions expressing our pleasure at hearing a steel guitar open the show (and perform throughout) in the Monarch Room. The steel guitarist was HSGA member **laukea Bright** and he handled the job superbly. I also wrote a letter to **Lynn Martin**, Folk Arts Coordinator, State Foundation on Culture and the Arts, to ask her what position (if any) steel guitar has in modern Hawaiian culture. I invited her to write a letter to our members for publication in our next newsletter. What prompted my letter is the fact that their own publication "Artreach" listed two full pages of the artists and artisans who performed at the Smithsonian Institute, but no mention was made that **Barney Isaacs** played steel guitar there. The same with the write-up in "Ka Wai Ola O OHA". A full page, many pictures, but not a word about steel guitar.

UKULELE CENTENNIAL IN 1989??? In the June, 1989 issue of Voice of Hawaii, a spokesman for the Kamaka Ukulele Factory stated

that the Hawaiian ukulele was invented by **Manuel Nunes**, the founder of the Kamaka factory. It was derived from a Portuguese instrument, the *braguinha*. The first name given to it by the Hawaiians was *pila lili'i* meaning "little fiddle". There are several theories about how the name "ukulele" came about. It has two translations, the more popular being "jumping flea" (*uku* meaning 'flea' and *lele* 'to jump') or the definition preferred by Queen Lili'uokalani "the gift that came from Portugal", as *uku* can also mean 'gift' and *lele* can mean "to come". Now, if I'd known that sooner, we might have involved the ukulele people in our celebrations.

THE DEPARTMENT OF PARKS AND RECREATION, HILO HI tell us that two concerts were held honoring the 100th anniversary of the steel guitar. One was on May 18th in Mo'ohau Park, the other on Mother's Day in Lili'uokalani Park. Steel guitarist **Charles Nosaka** played two selections, and band director **David Lorch** says he has arranged over 100 Hawaiian songs for band but this is the first time he's written an arrangement for steel. I hope it's not the last time, David! Charles Nosaka, by the way, went to Japan as a 16-year-old to play with **Bucky Shirakata**. He played steel with **Danny Kaleikini, Sterling Mossman, Genoa Keawe, Mahi and Nona Beamer, and filled in for Gabby Pahinui**. Thank you for the article, Leigh Triggs. This was one of the projects you promoted with your letter writing, right?

'THANK YOU' FROM MERLE AND RONNIE KEKUKU "I would like to convey a SINCERE MAHALO NUI to you, the board, and HSGA members for the honorary membership and the gift, the Mayor's PROCLAMATION with a

special frame...WOW! I still can't believe it happened. And...WOW! what a convention! You have a lot of talented members in this club. Ronny and I enjoyed meeting them. They are SWELL people and we hope to cross paths with them again." Merle went on to tell of the ho'olaule'a sponsored by **John Auna** in Kailua, Kona. It was in an open pavilion right on the beach, 175 people attending. Merle had a ball playing with some of the musicians he hadn't seen in years. "It brought back BEAUTIFUL MEMORIES," said Merle. "The **David Kama Family** was the 'hit of the day'. So nice to see him up and recovering."

ALOHA MAGAZINE has done a special article on HSGA and our work to perpetuate traditional Hawaiian music and the steel guitar. Did you see it? It's on most magazine stands in the U.S.A. It was the August or September issue.

GUITAR PLAYER MAGAZINE did a very informative article on the invention of the Hawaiian steel guitar by Joseph Kekuku. It was in the July 1980 issue and I just saw it for the first time now - thanks to **Don Wright** of Arlington, WA I'm happy to note that Guitar Player came to the same conclusion as we did - they named the year as 1989!!



CONVENTIONS & GET-TOGETHERS

BANDSTAND STEEL GUITAR SHOW IN KAPIOLANI PARK Saturday, May 12, 1990. Yes, some keen HSGA members will be there to organize it and to supply back-up music. It was too good this year to let it drop. Every second year wouldn't have been often enough, if we're to keep the momentum going. We're talking to the people at the Queen Kapiolani Hotel to arrange convention room rates. **PLEASE DON'T MISUNDERSTAND, THIS IS NOT A CONVENTION.** There will be no playing sessions in the Akala room, no formal organization of any kind. This is just a convenience being offered to anyone who plans to be in Hawaii at that time and would like to get together with anyone else who happens to be there. I won't be printing the registration forms in the newsletter. If you want further information and you want the registration forms, please send a self-addressed stamped envelope and I'll be most happy to supply. Write to: HSGA, BOX 3156 BELLINGHAM WA 98227

HSGA'S FOURTH ANNUAL CONVENTION, HELD IN JOLIET, IL, was a series of surprises and delights. After so many conventions in the past four months, we thought members were "conventioned out", so we expected a small attendance. Not to worry! HSGA *lāhui kanaka* are a keen bunch! I'll just throw all the delights and surprises at you as I think of them and you'll have to put them in neat and tidy order. Forget about Kona coffee! John Auna brought Kona charisma,

which makes the sun shine right into your heart. Also from the Islands were: Ben Ha'anio of Kona, Tony Young of Honolulu, Kelly Manuro of Samoa, our lovely Kaleo Byrd of Oahu, and our guests of honor - steel guitar virtuoso Barney Isaacs and his beautiful wife, Cookie. Barney and Cookie are so generous, with themselves and their time, and with the gifts they brought. We were trying to do something for them, as our guests, but instead they arrived with tons of fresh flowers and macadamia nut chocolates, enough for everyone at the luau. Cookie made big flower arrangements to adorn the stage and the reception desk. What spirit of aloha they have!

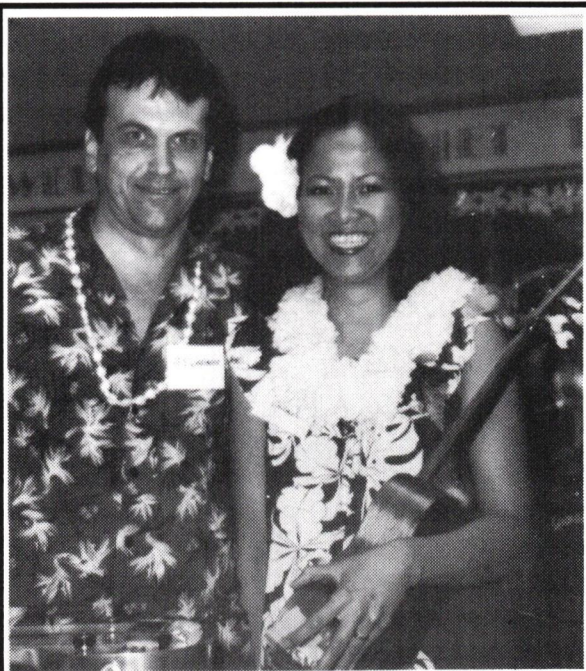
The town of Joliet gave us a warm welcome



BARNEY AND COOKIE

with front-page coverage in the Herald News, featuring pictures of Barney, and local DJ Larry Robinson (playing his National dobro). Some of the Joliet people who came to our luau also joined the club. Speaking of the luau - the Holiday Inn put on a display of food to make you think you were on a cruise ship. Excellent! and lots of it! We had so much talent for the luau show, we had to start the show right at the beginning of dinner. I'll tell you who performed, but later in my story.

Back to my list of surprises and delights: Sue Parkhouse came all the way from Heathrow near London, England. Next year you'll play steel for us. Right, Sue? HSGA did the dinner hour music in the hotel's restaurant on Wednesday and Thursday nights and that's when we heard Henry DeWilligen play ukulele and sing. A delightful surprise! Next year the steel guitar, Henry! Bob and Julie Waters were a delightful surprise - they are so Hawaiian! Julie by birth, Bob by inclination. What a professional team they are. Dirk Vogel, president of the Aloha International club came, and played the really-real Hawaiian music for us on his acoustic guitar. Kay Koster, busy lady still giving steel guitar classes, closed her studio to make time for a quick visit. Beth Parks brought in a gorgeous oil painting she'd done of a Hawaiian hula girl. We all bought raffle tickets, but who do you think won it? I blush - I DID!!! It survived baggage handlers and customs officers, to take its place in our music room. Another delight was the great improvement made by J.T. Gallagher and Makalina. They are doing professional shows already. Both are quick to learn, but work hard at it just the same.



J.T. AND MAKALINA GALLAGHER



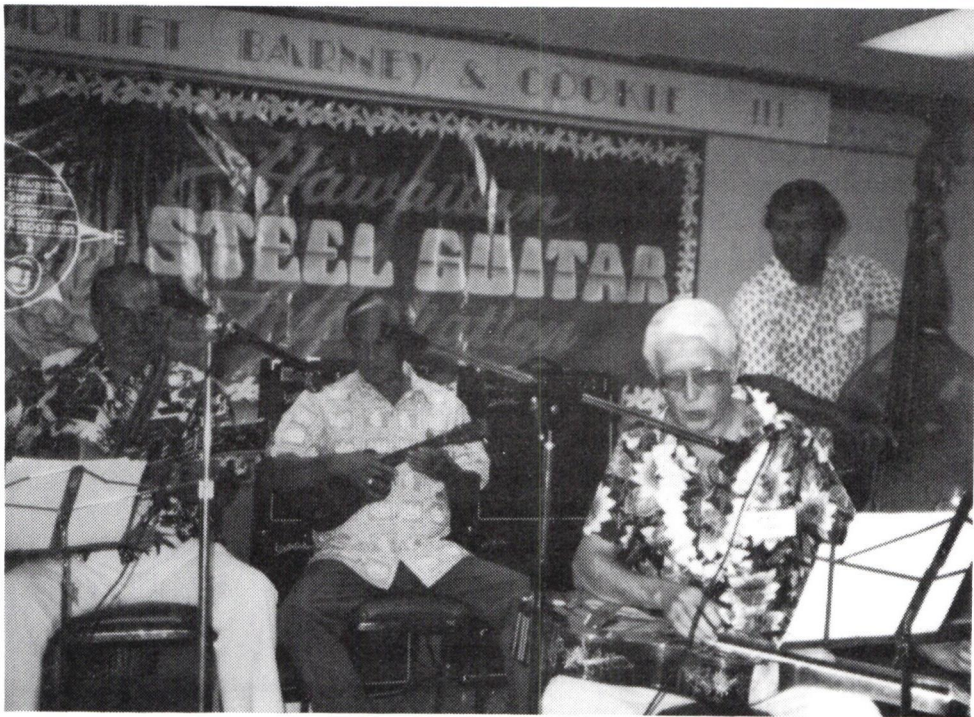
FRANK DELLA-PENNA



CLAY & LOIS SAVAGE AT WORK

Last of the surprises and delights was to hear Donna Miller singing on stage with Frank backing her on steel. Don't ask us how Frank did, all eyes were on Donna. As Tom Reeder says, "That lady has a SEX-Y voice!" Frank and Donna did a superb job of organizing this convention. It gets better every year. How are you going to top this one, Millers? A great thank-you to you both for all your work, also to Clay and Los Savage who work so diligently at filming the proceedings and then donate the resulting pictures to the club for the newsletter. Thank you, too, to all those who played back-up on stage. *Mahalo nui loa* to you all.

The performers, listed in order (so you can order your video tapes accordingly): **TAPE**



AISGC PRESIDENT DIRK VOGEL



DONNA & FRANK MILLER



JOHN AUNA (JULIE W. IN BACK)

1 Thursday Sept. 7., **Tom Reeder** opened the show with the Lord's Prayer in Hawaiian. Then, **Bill Stafford**, the pride of Sierra Guitars, played. Elmer Ridenhour gave a touching little "talk story" about how God created the Hawaiian islands and Hawaiian music, then adorned these with the steel guitar, while Bill played softly in the background. Next came **Art Ruymar, Norm English, Tom Reeder**, and **Jack Abramite**. **TAPE 2** **John Auna** would have made Vic Rittenband proud to hear his playing of "Lei Kukui". **Burke Looney** played next. **Elmer Ridenhour** followed, doing his strolling-in opening number on his Martin acoustic. Norm English joined Elmer's parade playing the bass "guitaro" of

the mariachi band. Elmer promised to blow our minds away with his "Malaguena" and his "Pupule Ea'ea" medley of all sorts of melodies and strains. **Marshall Looney** played next, then **Richard Brandt, Bob and Julie Waters**, and **Barney Isaacs** closed the show for the day.

TAPE 3 carries the last half of **Barney's** Thursday performance, **Evelyn Brue Roeder** started the Friday program with her husband and brother backing her and doing vocals, next came **Don Woods**, then **Dr. Holling Lowe** played for the first time on our stage followed by **Paul Fattaruso, Russ Martin, Frank Della-Penna**, and the fabulous **Margie Mays**. She's a doll! **TAPE 4** picked up the last half of Margie's



MARSHALL LOONEY

our convention stage (we hope to hear a lot more from Doug in the future). **TAPE 6** has **Bob Brubaker**, then **Ian Ufton** on his home made guitar, a musical sensation as always, followed by **Dirk Vogel**, **Lorene Ruymar**, then **John Auna** played in his truly relaxed, happy style backed by "the Island boys", Ben Ha'anio, Tony Young, Kelly Manuro, and Barney Isaacs. **Norm English** gave us a bit of doppler effect philosophy (just enough to make the flowers grow around his ankles by the time he was done) and



RUSSELL MARTIN

performance, then **George Lake**, **Bill Stafford**, **Mike Scott**, **J.T.Gallagher** and his beautiful hula dancer, singer, ukulele player "Makalina", then **Jack Dick McIntire Montgomery**, and **Barney** closed the show for the day. **TAPE 5** starts with part of **Barney's** Friday show, then **Frank Miller** with Donna singing, **Sig Vogel** (Ray Harrett would have loved to hear his "Shadowland" being played), **Doris Atkinson**, **Beau Sterling** with Kelly Manuro of Samoa. **Doug Hazelberg** played for the first time on



EVELYN BRUE ROEDER

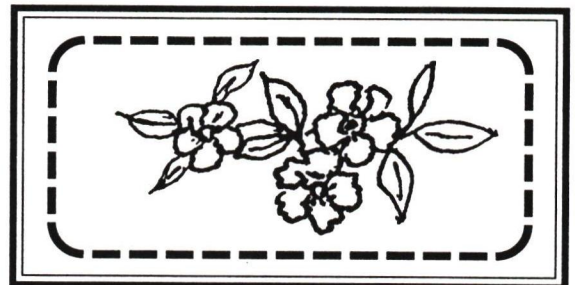


GEORGE "KEOKI" LAKE

that was IT for the daily sessions.

TAPE 7: The luau show began with more musical enchantment supplied by **Donna Miller and what's-'is-face**, then songs and dances by **Makalina and J.T.Gallagher**, a superb performance by **Beau Sterling and Kelly Manuro**, then a stage show MC'd by **Bob Waters**, danced by **Kaleo Byrd, Julie Waters, Cookie Isaacs, and Makalina Gallagher**. **Barney** played steel, **John Auna** played bass and joined in vocals with Barney and Bob. Rhythm guitarists were **Bob "Pulevai" Waters, George Lake, and Art Ruymar**, and I strummed a bit of ukulele. The hula dance contest was won by **Sandy VonStowver and Norm English**. We closed by

holding hands, circling the hall, and singing "Hawaii Aloha". You can bet all those people will be back next year! Drawn by the beauty that binds us together. That beauty is happiness, music, and the spirit of aloha.





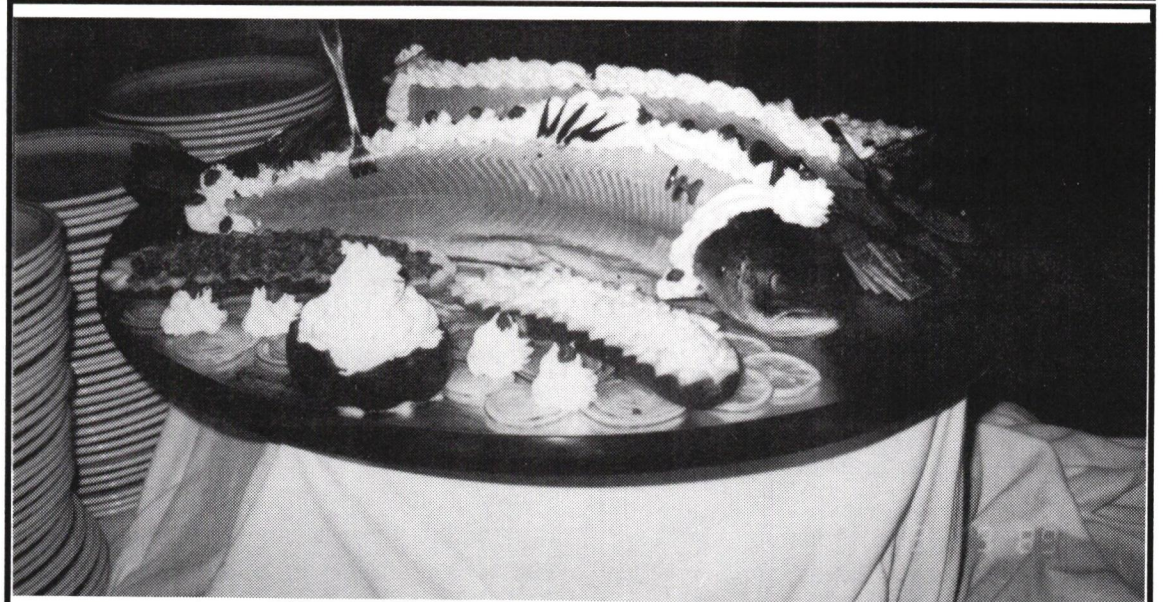
JULIE AND BOB "PULEVAI" WATERS



ELMER RIDENHOUR AND NORM ENGLISH



KALEO AND JULIE DANCE AT THE LUAU



FISH PLATTER AT LUAU. 'SO ONO'

STEEL GUITAR EUROPE



KEALOHA LIFE (PRONOUNCED LEE-FAY) STORY CONTINUED:

“Those were the happiest years of my life, playing with my dear friends Pulu Moe, and Louisa Lei Ilima Moe, from La’ie, Oahu, whom I had met earlier in ‘Tropical Express’, and who joined me in Felix Mendelssohn’s Hawaiians, after we had played a year together.

Two of the greatest drawbacks I had in coming to England were firstly, that French has always been my mother-tongue (I am of French Huguenot ancestry, from the Tijou family of Perpignan, Southern France, also of Australian, Welsh and English descent, both great-grandfathers being Australian citizens), and I spoke no English on arriving in England, and was subsequently dubbed “the foreigner”; secondly, my father, although a bass-singer and autoharpist, was, like both sides of the family, a Methodist, and did not approve of a member of the family using an innocent hobby like music, as a profession; in those early days, it was “not the done thing”, and yet he helped me to the maximum; my mother, in contrast had played the mandolin and the banjo, and was able to teach me harmony-singing.

I have been very lucky at music all my life, and feel that I have “been touched by an angel” in my chosen profession; the strange prescience that saved my father’s life in World War I (he was a pilot, observer, and rear-gunner in the famous ‘22nd Squadron Royal Flying Corps’, and his photo has appeared

once in ‘Popular Flying Magazine’ and in the book ‘Hell in the Heav-

ens’, by Arch Whitehouse) was obviously inherited by me, and saved me from many disasters during and after the Second World War, being no doubt responsible for my strange meeting with Pulu Moe’s famous brother Tau Moe. I had gone on a much-needed holiday to Montreal, French-Canada, and had popped over to New York to meet Lani McIntire at the Lexington’s Hawaiian Room. The dock-strike prevented me from returning to England aboard the French America Line on which I had booked, so I boarded a Canadian Pacific train to Halifax, Nova Scotia, from whence the only ship to England, the S.S. “Britannic”, was leaving.

In the men’s room, on the train, I met Tau Moe, (also heading for the same ship from Halifax, due to the dock strike, after he had been playing at New York’s Samoan Club), so we had a wonderful trip to England together, with his charming family, as Tau was on his way to England to see his uncle Pulu, and, in addition had been contacted by Felix Mendelssohn to take the band over, which he was unable to do at that time, owing to his other contracts in England. Tau and his family musical group have been sixty years in ‘showbiz’ touring the world, celebrated by their recent video award, and their 60th anniversary album to be released on Rounder Records next year; Tau has been rated as

'one of the top six steel guitarists in the world': by discographer John Marsden, and my wife and I are privileged indeed to have such wonderful friends as the Tau Moe family for the past fifty years. In fact, they are 'family' to us, since Joseph Moe (Pulu Moe's eldest son) stayed with my father and mother for a year, my mother was very fond of Louisa Lei Ilima Moe, and my father greatly admired Pulu's Javanese guitarist Kaili Sugondo, who was also a great friend of mine for many years (he is still alive).

A few weeks after Tau and his family and I arrived in England (to be met at the London rail station by Pulu Moe, bandleaders Felix Mendelssohn & Patrick Forbes), I sailed for South Africa on broadcasting, film, recording, restaurant, night-club, and tour contracts, both with my Royal Hawaiian Islanders, and every top band in Southern Africa; I was destined to stay twenty years in South Africa, South-West Africa, (now Namibia) and Portuguese East Africa (now Moçambique), with four return trips to England on summer season contract, via Madeira, Las Palmas de Gran Canaria, St. Helena, and Ascension, in the South Atlantic Islands, crossing the Equator eight times, and travelling 45,000 miles by car, plane, and train, across Africa, visiting every little village ('dorp') in that vast continent.

My big 'buzz' was sharing commercial radio programmes for Koo Jams, Commando Cigarettes, and Caltex Petrol Company, with Johnny Kaonohi Pineapple's Islanders, and during these years I was fortunate, as staff recording studio guitarist and steel guitarist, to record over 400 titles on 78's and LP albums (about 200 on steel guitar, the rest

being on solo electric standard guitar, and including two yodelling titles!) for twenty major labels, accompanying such well-known stars on steel and straight guitar as Dennis Hale (British singing star tragically killed in a Johannesburg car-crash after the recording), beautiful Xhosa singer Miriam Makeba, and well-known Mauritian singer Jacques Cantin.

At least three out of five of these records were heard every day over the air on Radio South Africa, (Springbok Radio), A & B transmitters nation-wide on 'hook-up' from Johannesburg, Capetown, and Durban, and my Royal Hawaiian Islanders were lucky enough to be in the 'hit-parade' charts, helped no doubt by the fact that one of my arrangements of Kaiwii Waltz (Hawaiian Islanders Song), published with eight others, became a national folk-song, broadcast in the programme 'Komponiste van Boeremusiek' (composers of country music).

By the way, my son Jeffrey Lani, a country singer - guitarist and Mormon Elder, was born in Capetown, and shared my hair-raising experiences in the 'bush' (jungle) of the Kruger National Park Game Reserve on the Portuguese border, infested with snakes and scorpions, lions, hyenas, hipos, in a searing heat of 125 degrees F. day and night, for a year. He enjoyed it (the adventures), but it terrified me!

I have made many wonderful friends of ALL races in Africa, and although I was the only non-Afrikaaner in South Africa's top Orchestras (Hendrik Susand & his Orchestra), through being registered as a completely bi-lingual resident in Afrikaans and English, in the Civil Service, and made many friends

amongst Afrikaans musicians, and English speaking musicians, (after all, my first late wife's family were Irish Afrikaans), my sympathies lie entirely with the indigenous peoples of Southern Africa, Zulus, Xhosa (the 'X' denotes a loud "click", by the way!), Basuto, Nama Hottenot (Griqua), St. Helenan, Cape Malay, etc., and through speaking Zulu and Hindustani fluently, and recording with many of the top artists of these races, I feel that I understand their thoughts and attitudes, since I witnessed many dreadful acts committed towards them, by much more uncivilised persons than themselves. The native African is highly religious, and intelligent, of a very loving and kindly nature, and it is not surprising that being born of a family that abhorred racial discrimination because of the Methodist anti-slavery stand, and being brought up in a free country like Switzerland, with the same ideals of equality for all races, I was not the right person to live in South Africa, for no one with a conscience can live there permanently.

Some readers may be interested in the tunings I use; on a single-neck, I use B9th, while on a twin-neck, I use my own tunings of E11th on the nearest neck, and C13th on the furthest neck; this latter tuning has the advantage of imitating perfectly the 'Hawaii Calls' sound, but has one advantage over the normal C6th/C13th tuning - it doesn't involve any gap-pick-

ing. Apart from the instruments I advertise (including the latest Mustang 'Remuda' 10-string, made by Canadian manufacturer Clayton Moore), my second wife Joyce has made for me two superb instruments, a single-six, and a twin-8, and she was commended some years ago in 'Banjo, Mandolin, & Guitar' Magazine for the high-quality and precision of these steel guitars.

At the age of 69, the greatest thrills of my life have been the kindness shown to me by 'Who's Who' compilers giving me three photos and 22 mentions in George Kanahale's 'History of Hawaiian Music', a full-page biography and photo in 'Seventy Golden Years of Hawaiian Entertainment', by Tony Todaro, and a "potted biography" and photo in "Who's Who of South African Entertainment", and last but not least my recent award cup from the British Steelies' Society for 'devotion to Hawaiian Steel Guitar Music'. As I am a 'youngster' compared to my dear friends, the Tau Moe Family (Tau and Rose are now 80, Lani is 60, and Dorian is 44), I hope to carry on playing as long as they do! *Me ke aloha pumehana i oukou pau loa, Owau no, KEALOHA LIFE.*"

ED: I asked Kealoha to list his recordings available to buy, but he says they are all sold out. So sorry! What a life story!! Yeah?



KĪKA KILA KĀLĀ KULA

(SCHOLARSHIP FUND)

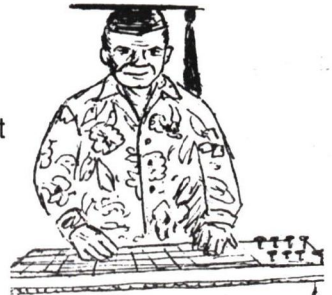
STATEMENT OF SCHOLARSHIP FUND TO DATE:

Balance as of July newsletter	\$ 65.31
Donation from Paul Weaver	20.00
Donation from Fred Weyand	100.00
Sig Vogel, sale of books	4.00
Clay & Lois Savage, sale of videos	62.00
Mike Scott, sale of records	56.00
Beth Parks, raffle of oil painting	110.00
Sale of logos, bumper stickers, etc.	<u>15.00</u>
Total	\$432.31
Check sent to Jerry Sept. 20, 1989	<u>-400.00</u>
<u>Balance left in Bellingham bank account</u>	<u>\$ 32.31</u>

Funds sent directly to Jerry: \$750.00 by Bob Waters, proceeds of auction of long-scale frypan.

HULA DOLL FUND RAISER? Del Kruzan of Macomb, IL is a collector of hula dolls and Hawaiian memorabilia. He suggests, "Perhaps it might be a future possibility for us to issue a **good quality** hula doll, serially numbered, with a miniature club logo, along with the year of issue. A commemorative doll celebrating the centennial of the Hawaiian steel guitar would have been a hit. Is it too late? A doll issued each year or bi-yearly commemorating a famous player of the past would be a possibility. What do you think?" I think it's a great idea, Del! More information

coming, next
newsletter.



HSGA CAPS (?)

A suggestion by Sig Vogel. Could we have caps made up with the club logo to sell as a fund-raiser? Who has connections? I believe I have access to some logos already made up.

JERRY REPORTS: "I am starting a new student. This young man's name is Dexter

Maunakea. No relation to Ed, I'm sure. He was a professional guitar player but injured his left hand in an accident. He has several old steel guitars that his family had and he wants to try to learn. I don't think he'll have any trouble. We also have **Fred Lee** and **Pat Carvalho** who have only about 12 - 15 lessons left and they'll be *pau* and they have earned it." **Vinton Castro**, I believe, is still coming over from Maui for his lessons.

FRED LEE has written us a letter. I quote, "I would like to take this time to thank you for providing the scholarship fund for students such as myself. I am presently attending Kapiolani Community College in the State of Hawaii and currently coaching football and track for Kaimuki High School. As you can see I am quite busy with school and coaching activities, but I always find time to practice my steel guitar.

This scholarship fund couldn't have come at a better time for me as I am very much into learning the steel guitar. When Jerry Byrd informed me on July 11th that I was selected for this scholarship I was elated. Again, thank you. Mahalo, from Fred Lee." Thank you for writing, Fred. All of the members of HSGA want to say, "WE'RE PROUD OF YOU!" We'd like to see a picture of you with your guitar.

JERRY BYRD EDUCATIONAL VIDEO See page 27 July issue, for a memory refresher. Fred Barnett reports the groundwork has been done and the filming will begin when Jerry can fit it into his busy schedule. Fred hopes they will be able to handle the job for the amount of money already collected.

KEONE'S PŪPŪ PLATTER

EVOLUTION OF STEEL GUITAR TUNINGS (CONT'D)

"In the beginning, the A major tuning was created". That is a phrase I came up with in my last column. In the music of the 1920's and earlier, the A major tuning, low bass, was predominant. The style of playing consisted of fast single note work, including triplets, trills, and octave slides. The reason for this is the poor sustain of the early all-wood acoustic guitars. Much better sustain was possible

By John DeBoe

with the resophonic or Dobro type, and the National all-metal guitars with their metal cones.

The A tuning was a natural evolution from the slack key guitar tunings with their open major chords. The low bass setup was more predominant than the high bass. It can be detected by hearing the use of octaves in



both the melody and the slides. The low bass also carried over to the E and C#mi tunings which came later. The only advantage to the high bass tuning is that a melody could be more easily played on the lower strings, not so much jumping around from string to string and fret to fret. Not only was the low bass tuning more predominate in recordings but also in the early steel courses and musical arrangements.

Due to the limitations of the bar, except in a few rare cases all steel guitar tunings consist of a chord, some simple and others exotic. A chord consists of three or more different notes that sound good together, or that fit the melody of a song to keep it going. In most all music, there are some chords that appear most frequently. These are called the **primary** chords. The primary chords are the majors and the sevenths, while the **secon-**

dary chords are the minors, diminished, and augmented chords. It isn't absolutely necessary to play full chords, as single and two note combinations are satisfactory. The rhythm section will provide the complete chords, hopefully. However, in some songs a full minor, sevenths, and the other secondary chords played on the steel certainly are more enjoyable.

Please understand that at present I am only discussing the six string A major tuning. In my next column, I will attempt to explain how chords other than the majors can be found on the six string A major tuning and also how attempts had been made in the past to improve the tuning. This will include the eight string A major sixth tuning which opens up many more opportunities.

NEWS FROM OTHER CLUBS

THE PEDAL STEEL NEWSLETTER, published by president Bob Maickel in Floral Park, NY, carried two excellent articles about our centennial celebrations in Hawaii, written by our club photographer Clay Savage. The articles included pictures of the performers in Jerry's Ho'olaule'a as well as some of those who played in the Akala Room. In the opening remarks, Clay said, "Jerry dedicated this year's event to the memory of Joseph Kekuku, the acknowledged inventor of the steel guitar, on the 100th anniversary of its origination. The theme of the event carried the message that the steel guitar is a unique musical instrument native to Hawaii and as such must be preserved in modern day

Hawaiian musical culture." Well said, Clay Savage!!

THE POLYNESIAN MUSIC AND DANCE ASSOCIATION (PMDA) has some good news and some bad news to report. The good news is that Gladys Warburton is staying on as editor. The bad news is that Mike Scott has resigned as club's treasurer, due to business pressures. Once again, at Caravan, their Waikiki Pavilion has come up shining in the awards department with **first runner up** in costuming and staging and **second runner up** in entertainment and "princess". Their princess **Kealoha Tan** represented Ontario at the opening ceremonies of the Canada



MIKE "MALIHINI" SCOTT AT JOLIET

Games in Saskatoon. Congratulations to all of you! and to Kealoha especially.

Leo and Mila Tan attended the Folk Art Festival at the Smithsonian Institute, in Washington DC. where they caught Barney Isaacs' performance on steel guitar. From proceeds of their Waikiki Pavilion, they donated funds to the Hawaiian Language school for children, 'Aha Punana Leo, Inc.. and to **Kalihi-Palama Culture and Arts Society Inc.**, the keiki hula competition. Congratulations! you are doing something very positive to help preserve the Hawaiian culture.

THE BRITISH STEELIES SOCIETY (England) puts out a delightful newsletter with a pleasing amount of Hawaiian content along with other styles of steel guitar. By reading club newsletters from abroad, I get to appre-

ciate just how much **DeWitt Scott** travels and how popular he is in steel guitar circles. We're proud of you, Scotty! **John Marsden** wrote an excellent report about our centennial celebrations in Hawaii. John says that the BBC did a special radio broadcast called "My Dog Has Fleas" dedicated to the ukulele. It was excellent, starting with the Ukulele Club of Great Britain and ending in Hawaii with interviews with ukulele virtuoso **Ohta San** and others. John wrote the BBC a letter of thanks and pointed out the steel guitar centennial, suggesting they follow up with a special on steel guitar. It was a good try, John.

John is asking that we help him compile a list of films of Hawaiian interest. His list so far is as follows: "THIS ISLAND PARADISE" background music by Roland Peachy and Felix Mendelssohn. "EVER SINCE EVE" with six minutes of playing by Sol Ho'opi'i. "HONOLULU" featuring Andy Iona. 'PAGAN LOVE SONG' with Mike Hanapi. 'HAWAIIAN NIGHTS' featuring Sol Ho'opi'i. "FROZEN JUSTICE" with Johnny Pineapple in an acting role. "DANGEROUS PARADISE ISLE" with Johnny Pineapple in an acting role. "BLUE LAGOON" background music by Felix Mendelssohn. 'TIN

PAN ALLEY" with background music by Sam Koki. "ALOMA OF THE SOUTH SEAS" with Augie Goupil. I have one to add - "DONOVAN'S REEF" with Barney Isaacs on steel guitar. Any further additions should be

sent to John Marsden (see our membership list) but also to me so I can keep HSGA members up-dated. Thanks for this article, **Roy Heap**, editor British Steelies.

TARO PATCH TALK

BARNEY ISAAC'S 65TH BIRTHDAY PARTY

-A gala event was held in Barney's honor during the last week of June at the Queen Emma Summer Palace. Among the guests were the staff and entertainers from the Palm Tree Inn, many of the Hawaii Calls radio show musicians, and those who had performed with him at the Kahala Hilton. (These are significant in Barney's life as he once owned the Palm Tree Inn, he was the steel guitarist in the Hawaii Calls show, and he was Danny Kaleikini's musical director at the Kahala Hilton for 17 years.) So, it was a grand reunion, a star-studded show, and a birthday party - all in Barney's honor.

Those who made up the "house band" for the party were Benny Kalama, Sonny Kamahele, Barney, and David Pokipala. The Hoopii brothers (Sol and Richard) came from Maui and sang their fantastic falsetto harmony. Among the others who sang were: Boyce Rodrigues, Ni na Kealiwahamana, Lani Custino, and Danny Kaleikini. Richard Beaulac was ecstatic to have been invited and tells us that Jerry said to him, "You could NEVER buy a ticket to hear that kind of music."

RAY KNAPP (formerly of Kansas) plays steel guitar at the Old Lahaina Luau and Cafe with

the local band "Nalu" Jimmy Hawton of Napa CA visited with Ray recently and has sent us this profile: "I met Ray Knapp at my condo - through prior arrangements - at 6:00 a.m. He immediately invited me to his office which is the northernmost picnic table on Beach #5 along the Kihei strip. I could tell in a moment this fella had found his place in life.

Ray's day begins at 5:00 - 5:30 so he can occupy that picnic table by 6:00 a.m. Once there, he proceeds to relapse into a trance orchestrated by the waves washing the beach and the breeze rustling the palm trees. This goes on until 8:00 or 9:00, depending on how much meditation he needs. Then he has to come back to reality to face two momentous decisions: what to eat, and what time to leave for work. He has to drive 25 miles to Lahaina and work begins at 5:30 p.m. By 8:45, the luau show is over. Ray is exhausted, but next morning by 5:30 or 6:00 a.m. you'll find him in his office again, at the northernmost picnic table on Beach #5 setting his plan of attack for the problems of the day. He is at peace with himself and endures the hard life rather well." Thank you, Jimmy, for



the story. It is truly inspiring!

KEITH & CARMEN HAUGEN just returned from a tour of Japan and found Hawaiian music very much alive there. Keith told George Keoki Lake that in Japan a place of entertainment will not book you for more than one night, so if you wish full-time employment you must find 7 places to play, one on each night of the week. No leaving your amplifier in a broom closet to save lugging it home over night!!

George added steel guitar and other enhancements to an album which should be produced by the Haugens this fall. Keith reports that they miss the excitement that was generated when HSGA was in Honolulu. They seldom see any entertainers visiting them at The Royal Hotel, such as when the Lakes "dragged around" Merle Kekuku (as George puts it) to take in their show. Thanks for the item, George.

STATION KCCN'S "TERRITORIAL AIR-WAVES" CELEBRATES 10 YEARS: Harry B. Soria celebrated his 10th year of continuous programming of vintage Hawaiian music from the pre-statehood days, 1900 - 1959. He has a collection of over 3000 78 rpm discs and plays them over the air on an old phonograph from 1:00 to 2:00 p.m. every Wednesday. Harry says that there is a big interest in music of the territorial days, particularly among the Japanese, and younger Hawaiian musicians are constantly trying to learn the original music. Harry's Music store is constantly bombarded by local entertainers for original records, sheet music, or leads on how to get proper Hawaiian lyrics. Unfortu-

nately, old 78's used to be donated to the Punahou Carnival every year. Patrons could win a prize by tossing a ball and breaking a record. Bell records were easier to break with a golf ball than were the 49th State records.

Thanks to Richard Beaulac for this item.

Tune in to KCCN radio, 1420 AM on the last Sunday of each month to hear the HERITAGE SERIES. If you miss it, try the following Wednesday at 7:30 p.m.

HOKU AWARDS 1988: Awarded annually in May (for the preceeding year's recordings), this year's awards went to Cyril Pahinui, Don Ho, Ledward Kaapana, Frank DeLima, Cecilio & Kapono Beamer, Cecilio Rodrigues, and Larry Kimura, plus others. "Traditional Album of the Year" went to Dennis Pavao. No steel guitar mentioned whatsoever. BUT, now is the time for HSGA to change all that. See item in "Centennial" section for a letter-writing campaign to have a special category for steel guitar added to the Hoku awards. (Thank you for this item, John DeBoe)

BOB BROZMAN TO MAKE DOCUMENTARY FILM OF TAU MOE LIFE STORY: George Keoki Lake reports that Bob has received an initial grant of \$65,000 from the U.S. gov't to begin filming the marvellous story. They left Hawaii in December of 1928 and spent a lifetime touring the world and performing, raising a son and daughter as well. The four of them have just recently returned home to Hawaii for their retirement. Filming began July 18th and you can bet Tau is excited about it. It's good to see Tau and Rose get

the recognition they deserve, while they're still here to enjoy it. I hope we'll get advance warning so we can let you know when it will be aired.

TAU MOE'S HEALTH is considerably better these days. He says that after check-ups with 5 doctors, and 6 x-rays he is discovered to have no health problems other than pneumonia. The antibiotics have restored his strength and his appetite, so he will soon regain the lost 20 pounds. That's great news, Tau. HSGA members have been concerned about you.

ASSOCIATION FOR HAWAIIAN MUSIC - Treasurer Harry Dods tells us that this association was formed in 1971 and at one time had over 500 members. They have an impressive list of accomplishments in their struggle to keep truly Hawaiian music alive. In the 1970's they sponsored a songwriter's contest. Also, during the '70's **AHM formed the Steel Guitar Club** which performed around the island and established Sunday guitar concerts at the Bishop Museum in Honolulu. In 1978 they raised \$10,000 to establish a Hawaiian Halau (dance school) by producing a concert, "Auntie lo's Night" in honor of the late lolani Luahine, Hawaii's premier hula dancer.

During the early 1980's, executive director Bud Dant formed the Hulihee Palace Band of Kona, which continues to put

on open air concerts on the big island. Although their membership is down from 500, its cast of officers and directors carry on with the work. President R. Alex Anderson, one of Hawaii's most beloved composers, was honored at a 95th birthday party recently and was the subject of a half-hour TV special. Executive director Bud Dant (82 years young) continues to be active in the Hawaiian music scene. We wish AHM many years of continued success, and will join with them in any way that we can, to help support the work they are doing. HSGA is a member of AHM. We also wish to thank them for the excellent article they did on HSGA activities, in their spring newsletter.



DR. HOLLING LOWE (RIGHT) IN JOLIET

PETER DILLINGHAM says he's considering changing his group's name to "Soaring Seventies". Peter (steel guitar) is 68, Sol Bright 79, Jacob Kaleikini 74, Andy Cummings 76, and Cy Ludington 73. Their average age is

74. Yet they played like young hot-shots at the HSGA bandstand show. (See picture, p.23, July issue.) Thanks for the item, John De-Boe.

WHERE THEY ARE PLAYING

AN EVENING OF STEEL GUITAR at Honolulu Hale Courtyard (City Hall) was held Thursday, Sept. 28. Concert coordinators were **Free Barnett** and **Grifford "Kamaka" Tom**. Steel guitarists featured were the aforementioned two, plus **Fred Lunt, Paul Kim, Merle Kekuku, Jlm Jensen** from Australia, and **Greg Sardinha**. Hurray! Kamaka Tom reports that the concert featured each performer by name. Hey, do you suppose HSGA's publicity campaign helped to make that happen? Thanks for the news item, Tom!

6006

STEEL GUITAR FESTIVAL IN ENGLAND:

Mike Cooper (do you remember him from p.28 of the July issue?) tells us that **Bob Brozman** will be at the festival in October, and hopefully the **Tau Moe family**. Also attending, from Nigeria, is **Demola Adepoju** who was the Hawaiian guitar player with Sonny Ade. Mike says, "They play Ju-Ju music. He recently left the band and formed his own group. He played on Paul Simoa's Graceland LP, by the way. Our other star, **Brij Bushan Kabra** from India, plays Indian classical music on Hawaiian guitar and is very big in his field. He has a big Gibson acoustic with 7 strings, the seventh being a short banjo-like string that serves as a drone. The other strings are in sets of three. That is, there is a gap bigger than normal between the third and fourth strings. Do you know that Hawaiian guitar is very popular in Indian film music?"

Thank you very much for your letter, Mike. If you remember the details of his up-coming tour (July p.28 newsletter) you will remember that he is looking for contacts in Japan. Will our Japanese members please drop him a note to see what you can help him with? MIKE COOPER, VIA VAGLIA 34, 00139 ROME, ITALY

FRED BARNETT AND THE WIKI WAKI WOO will perform at the Hawaiian Regent

KĪ HŌ'ALU 89, GABBY PAHINUI/ATTA ISAACS SLACK-KEY GUITAR CONCERT,

held August 20th, at the McCoy Pavilion. The usual slack-key virtuosos were there: **Ledward Ka'apana, Raymond Kane, Sonny Chillingworth, Kahumoku Bros., Haunani Apoliona, George Kuo, the Isaacs family and the Pahinui brothers Cyril and Bla**. And last but not least, for the first time, the **Kapalakiko Hawaiian Band** from San Francisco performed. Congratulations, Dwight, I'm sure "you done good!"

AN EVENING WITH THE KAPALAKIKO HAWAIIAN BAND:

Saturday November 18th at the Hale Kipa Restaurant & Lounge, 18202 South Western Ave., Gardena CA from 9:30 pm to 1:30 am. "Come share an evening of the 'good stuff', ki ho'alu, steel guitar, falsetto, and chang-a-lang. Call Son Oliver 213-516-

during Aloha Week.

ART AND LORENE RUYMAR will be back at the Tahiti Hut in Vancouver in October, for their 5th year.

BEAU STERLING does two dance shows 7:30 and 9:00 p.m. Thursday nights at Mr. Noodle's Restaurant in Chicago. He in great demand from other dance groups in the area, being the only one capable of backing a Polynesian show.

THE KAPALAKIKO HAWAIIAN BAND of San Francisco were extremely popular in their musical tour of Hawaii. They opened **Herb Ohta's** show for AT&T's "Wildest Show in Town" at the Honolulu Zoo and were reported to have a lively following and local-style "*mana*" in the City by the Bay. All three of the group were educated in Hawaii. Their steel guitarist is **Dwight Tokumoto**. (Thank you, John DeBoe)

KUMAKAGAB

DAVE HERBERT of Charleston WVA had a great tribute paid to him in a write-up in the Charleston Gazette. I enjoyed the opening paragraphs so much, I'd like to share them with you: *He leans forward, lowers his voice dramatically, recites reverently the quote he committed to memory. "The music of the Hawaiians, the most fascinating in the world, is still in my ears and haunts me sleeping and waking". "That's Mark Twain." Next, he scoots back, folds his arms, smiles dreamily. "It's the sweetest sound this side of heaven." "That's David Herbert."* The lilting, twangy strains of island music have haunted Herbert, sleeping and waking, since he was 13 years old. (ED: I wonder if clarinet players ever talk that way?)

The article goes on to tell how he built his very successful music store by starting out teaching Hawaiian steel guitar in a rented office until he had 200 students, then branching out into other instruments etc. etc. until he and his family had a thriving business. When asked about retirement, the 73-year-old Herbert

replied, "What would I do? Music is my hobby AND my work." Congratulations, Dave Herbert. You said it right.



DAVID CHAMBERLAIN, our new member from Decatur, GA. says, "You might want to mention that my radio show "Sagebrush Boogie" on WRFG-FM, 89.3 here in Atlanta is of interest to anybody who gets off on steel guitar music - lots of country / western swing steel and some Jerry Byrd / Hawaiian steel from time to time, on Saturday afternoons at 2:00 p.m." There you have it, members. Phone in and let the station know you're listening, and see whether you can contribute in some way. Here's your chance to "DO SOMETHING" for Hawaiian steel guitar.

JIMMY HAWTON says that when he was in

Hawaii for the convention he played for 18 nights with the **Kekua Trio** (brother of **Kalani Fernandez**) at the Reef. He gave Jimmy and the HSGA centennial activities a good plug every hour. Jimmy, the Hawaiian word for 'congratulations' is 'HO'OMAIKA'I'.

KEALOHA LIFE was thrilled to read Evan Williams' report about Colleano's Circus having performed in Australia, featuring Hawaiian shows. Kealoha says that **Bonar Colleano**, a film star, was a great friend of his. Bonar was born in New York. His parents toured with him in South Africa and Kealoha met him in London when he (Bonar) sat in on drums with the "Hawaiian Five" at the Blue Lagoon Club. He was an excellent drummer

AL STOTLER reminisces about the daysof-Rex Mortimer's "Aloha International" tape club which brought him dear friends from near and far.. Through his friendship with **Jerry Byrd**, Al has been fortunate enough to meet **David Kellii**, **Barney Isaacs**, **Joe Custino**, **Alan Akaka**, **Billy Hew Len**, and his brother **Buddy**. Al cherishes his friendship with Jerry, as he's "one of a kind" and the same can be said about David Kellii. There was a very great, super smooth steel player in Hawaii years ago who has been overlooked so often when we speak of the "greats". He is **Tommy Castro**, a very fine musician and his steel work is what Al calls "chicken skin" listening.

Ed: Tommy Castro died in 1963 at the age of 51. He played with Alvin Isaacs' orchestra, with the Royal Hawaiian Serenaders at the Royal Hawaiian Hotel, with Ray Kinney's orchestra, Lexington hotel New York, and many others. He was gifted in being able to listen to a tune and write the notation for it as fast as it was being sung. He is rated as one

of the top steel players in the world. Do any of our members have any recordings of him?

LEIGH TRIGGS reports that there is a man in the Santa Barbara CA area who played steel (no other instruments) in a car commercial, and it was very well done. Can anyone enlighten us?? Who is the mystery steel player?

WARREN SLAVIN wrote a lovely letter of congratulations on the success of the celebration in Hawaii. After leaving Honolulu for Maui, Warren says, "One of the highlights was when **Don Woods** engineered a steel session for us in the Royal Lahaina Lounge. **Don Paishon** of Hawaii Calls fame was playing and singing there without steel, of course. Actually, that is the very lounge where **Sonny Nicholas** played and sang for many years. I played first, then Don played. It was well appreciated by all and we were introduced as coming directly from the steel guitar convention in Honolulu. Everybody applauded and wondered why there isn't more Hawaiian steel in the islands today. I think we helped." Thanks, Warren.

HAROLD BOGGS had a similar experience in Kauai. He played at a luau at **Tahiti Nui**, northern tip of Kauai. There were 140 guests and they loved Harold's sweet steel guitar. They stayed at a hotel on the shore near the fern grotto, the "**Coral Reef**" for \$49 a night. Harold says it's 5 miles north of the airport and it's lovely. Harold also reports that this summer he's had MANY luau bookings in his home area and he's loving every minute of it. That's the key to it, Harold. "Loving" every minute of it.

DOUG SMITH of Medway, OH says his local fm radio station WYSO 91.3 from Yellow Springs OH is going through personnel and policy changes and will no doubt end up with room for Hawaiian music on the airwaves.

GEORGES CHATAGNY reports that it took 10 days to get over the jet lag from the 36-hour trip home from Hawaii. Since then he has been injured in a car accident, just enough to keep him off his feet and allow him to catch up on his correspondence. He and his wife Jeannette wish to thank HSGA members for their kindness, hospitality, and patience in assisting them with their limited knowledge of the English language. No problem, Georges! It is good fun for us to sharpen up on our French language skills, and we admire you so much for having come so far to meet us. You have the true spirit of aloha!

"CATCH MAKALINA" says J.T.Gallagher, bursting with pride because Makalina performed in the Hawaiian Wedding scene on ABC's "All My Children" Aug.31, 1989. Did you see it?

ELMER, THE WORLD'S OLDEST TEEN-AGER, with his dancer ILIMA, played his Martin guitar while strolling among 1000 guests. The response was so enthusiastic he

was offered a one-year contract . I think his itchy feet kept him from accepting. He played the cocktail party again at Scotty's bash in St.Louis.

CRAIG STECYK will have his artwork on display at the Laguna Art Museum Satellite at the South Coast Plaza, Laguna Beach CA. in October. His theme is Hawaiian, the show's title "Papa Moana". Craig produced the background music with a 1927 National Tri-plate guitar. This would be a great opportunity to meet Craig. In Oahu recently, Craig heard lots of feedback regarding our convention and at the Bishop Museum , "I encountered a prominent curator who spoke in glowing terms of your noble endeavor."

BILL BLEVINS was all set to make tracks to Joliet when a lady police officer broadsided him in traffic. Bill has a sore hand and minor injuries. Bill, you've got to stop meeting her that way.

HO'OMALIMALI

THE MAY 1989 ISSUE OF "ARTREACH"

published by the State Foundation for Culture and the Arts gave our centennial a boost with an unusual twist. Along with an excellent picture of Jerry Byrd posing with his frypan, the article said, "*....Jerry Byrd, son of Joseph Kekuku, is internationally recognized as the premiere Hawaiian steel guitarist.....Governor John A. Waihee will bestow special honors on 96-year-old Byrd.....*". Just when I thought I had my facts straight about Jerry !! Let's see now, that would make him "JERRY KEKUKU-

BYRD", wouldn't it? And the elusive Kekuku-Byrd would probably look like this:





DA KINE DISC

- 1929", Rounder Records 6028.

HOW TO ORDER RECORDS AND TAPES FROM HAWAII?

There are three very good sources we can recommend: **THE HOUSE OF MUSIC**, Ala Moana Centre, 1116, Honolulu HI 96814 ph 808-949-1051, or **KALANI'S HAWAIIAN RECORDS & TAPES**, Dept 0-1, PO Box 1342, Kaneohe, HI 96744 (a free catalog available), or **HARRY'S MUSIC STORE**, 3457 Waiialae Ave., Honolulu HI 96815

We have an offer from **Kona-Kai Distributing Inc.**, 2290 Alahao PL, Honolulu HI 96819 who say they will supply you with a catalog on request.

GEORGE LAKE HAS TAPES FOR SALE:

Rhythm back-up tapes for old time popular standards with rhythm guitar, ukulele, bass, and vibraphone. \$20.00 US for 20 songs. Also "ISLAND MOOD" featuring George Keoki Lake playing steel guitar and rhythm guitar, ukulele, bass, and vibes. Price \$10.00 U.S., or for overseas \$13.00 U.S. See April issue, p.25 for full description. Order from: George Lake, 11610 - 111 Ave., Edmonton AB, Canada T5G OE1

THE TAU MOE FAMILY AND BOB BROZMAN . "Songs and Sounds of Hawaii

HERB REMINGTON AND HIS STEEL GUITAR, "HAWAII SWINGS"

Member of the prestigious Steel Guitar Hall of Fame, and member of the even more prestigious HSGA, **Herb Remington** plays his MCI pedal steel, his Rickenbacher lap steel, and his ukulele. Keyboard, bass, and vocals are done by his lovely wife, Mel. All tunes are Hawaiian, three of which are Mel's compositions. Truly a sweet Hawaiian sound. Order from Ozan Music BMI, Post Box 504, Friendswood, TX 77546, ph 713-482-7759

GABBY PAHINUI - STEEL GUITARIST SUPERB!!

So much is said about Gabby as a slack key virtuoso, it's hardly mentioned that he also played steel guitar to perfection. There are two tape recordings well worth the effort to buy, done by the **Maile Serenaders** (formerly **Kani Ka Pila**) with Gabby on steel. "Slack Key and Steel Guitar" volumes 1 and 2 feature Gabby Pahinui, Peter Moon, Eddie Kamae, and Joe Marshall.

ALAN AKAKA AND THE ISLANDERS "How D'Ya Do", A.L.Akaka Inc. ALA-1001, 1988. Alan plays steel.

HE AHA KŌ MAKEMAKE?

(WHAT DO YOU WANT?)

HARD SHELL GUITAR CASE WANTED: 1920'S-30'S hard shell guitar case for National square neck. Contact Joe Sgromo, 2818 - I St., #2, Sacramento CA 95816 ph 916-442-1847

SHEET MUSIC, RECORDINGS, AND BOOKS WANTED: The University of Hawaii Library is building its collection of Hawaiian music into a comprehensive collection. It is in need of: LP's, 78 rpm and 48 rpm recordings, audio tapes, sheet music and books. Also interested in videotapes and films, radio shows - either the original or to make copies within copyright regulations. If you would like to donate these items, please contact Chieko Tachihata, Hawaiian Curator, University of Hawaii Library, 2550 The Mall, Honolulu, HI 96822, or telephone 808-948-7923. The library will pay for postage costs - a receipt from the post office is necessary for reimbursement. The University of Hawaii is a state university with approximately 2,000 students. The library's Hawaiian Collection, open to all users, is the largest in the world with volumes on all aspects of Hawaii. Media materials are located in the Wong Audiovisual Center.

DANCE LESSONS, Hawaiian, Tahitian, and Maori. Ages 3 - 90. Mila U. Tan, instructor. 416-492-4222 (Toronto area)

ALOHA HAWAII TOUR. 14 nights in Waikiki Jan. 8 - 22. Tour escort LENA KINSMAN, an expert on Hawaiian culture and history. For information, call Lena at 416-231-1404

FELIX MENDELSSOHN DISCOGRAPHY for sale. John Marsden has just completed a new edition with new releases listed (since the first edition) plus interesting photos, listings of recording sessions and dates, featured vocalists, identification of steel guitarists, etc. Contact John Marsden, 218 Bannerdale Rd., Sheffield, England, S11 9FE phone 0742-551907

H.S.G.A. MEMBERSHIP LIST IN GEOGRAPHIC ORDER: Members listed by country in alphabetical order, except U.S. members listed by state. Great asset when planning your travels. Price \$5.00 U.S., proceeds to Newsletter Account. L. Ruymar, Box 3156 Bellingham WA 98227

JERRY BYRD SEMINAR TAPE FOR SALE: See article under "Kīka Kila" this issue. \$10.00. A. W. Ruymar, Box 3156, Bellingham WA 98227

JERRY BYRD STEEL GUITAR INSTRUCTION BOOK FOR SALE: See article in "Kīka Kila" this issue. Book plus two tapes \$150, plus postage. Harry's Music Store, 3457 Waialae Ave., Honolulu 96815

DR. KANAHELE'S "GOLDEN YEARS OF HAWAIIAN ENTERTAINMENT" all sold out by Sig Vogel. Anyone wanting a copy now must write to: University of Hawaii Press, 2840 Kolowalu St., Honolulu HI 96822

INSTRUCTION MATERIALS FOR ALKIRE METHOD AVAILABLE: "I will be very happy

to send basic information about the Eharp, its tunings and its style of playing to anyone who wishes, at no charge. If you wish to receive a tape recording of the Eharp playing style, send a blank cassette tape plus \$1.00 for postage." Bob Schaefer, Rte 5, Box 884, Burleson TX 76028

HAWAIIAN GOSPEL TAPES: Howard does not offer these for sale but would like to exchange gospel tapes with other members. Howard DeHeer, 6110 East 5th St., LaQuinta Apartment #205, Tucson AZ 85711

TWO RICKENBACHER GUITARS FOR SALE: Brand new, both 6 strings, with hardshell cases. Both for \$700.00 . Charles D. Smith, 94 Stratton Rd., Jaffrey NH 03452 or phone 603-532-4529

SOLO UKULELE MUSIC WANTED: Ukulele music is not easy to find in Sweden. Can you help this gentleman? He plays the GCEA tuning, and prefers non-Hawaiian melodies as they are usable for a variety of occasions. Gregor Johansson, Barytongatan, 6 V-UPPG, 42138 V-FRÖLUNDA, SWEDEN.

HAWAIIAN GUITAR WITH BUILT IN AMPLIFIER WANTED: This lady wishes to play in church without having to carry an amplifier. She describes it as having a metal piece in the middle of the guitar and it is not electric. Could this be a National tricone she is thinking of? Please help Ethel Brunelle 2061 N. Campbell, Apt 320, Chicago IL 60647 phone 312-278-8591

DESPERATE PLEA FOR RARE MUSIC: Can anyone supply Sam Littke with the printed music for these rare and beautiful Hawaiian melodies? DANCE THE HULA, FAREWELL HAWAII, GRASS SKIRT SWING, HAWAIIAN LIGHT, HAWAIIAN LOVE SONG, HAWAIIAN MOOD, HAWAIIAN NEI, HAWAIIAN SUNRISE, HIGH TIDE, ISLAND MOOD, ISLE OF PARADISE, LUAU, LOST LOVE, LOVE SONG OF BIRDS ELI, LOVELY ISLAND AT HAWAII, MOON IS CRYING, MOONLIGHT BAY, MOOD HAWAIIAN, MY LEHUA, MY HULA STAR, SILVER MOON, SWAYING PALM TREES, SOUTH SEA ISLAND, STARS OVER HAWAII, WHITE SANDS, WINDS FROM OVER THE SEA. Please take the trouble to search your treasures and share with Sam Littke, 303 E. S. Mnt. #196, Phoenix AZ 85040

DOUBLE NECK FENDER WANTED: Double neck 8 strings, non pedal in good condition. Call JIM at 516-586-4471

CHRISTMAS CAROLS TABBED IN YOUR TUNING (see article in "Kika Kila" section.) \$10.00 no later than Dec. 1/89. L. Ruymar, Box 3156 Bellingham WA 98227

SINGLE 8 MAGNATONE wanted, Louie Kitchen 904 Cory St., Fostoria, OH 44830 phone 419-435-1100

CONVENTION VCR VIDEOS FOR SALE The 1988 Joliet video tapes featuring Jerry Byrd are still available (see p.20 Oct.88 newsletter) also the centennial in Hawaii videos (see p.39 July 89 newsletter) and now the Joliet 89 videos are being offered at \$15.00 per 2-hour tape (see listing in the convention write-up, this issue). Clay Savage, 6939 Kingston Ct, Port Richey FL 34668 ph 813-863-0804. (Also 4"X6" snaps, 50 cents)

THE PELEKIKENA TALKS STORY

Aloha! I haven't had a chance to chat with you for several newsletters. They have a way of running over-size, so the first thing I cut is this section.

Did you notice subtle changes to the newsletter? That's because I'm now using Macintosh software. I'm using Microsoft Works and Pagemaker. What a treat! I was disappointed by the quality of print in the July newsletter. In fact that wasn't the only disappointment. Oh boy! Pride goeth before a fall! I was so keen on that "centennial special edition" I thought it would be perfect, and then I couldn't believe my eyes when the printed copies arrived and

lo and behold! on the first page - our beautiful plaque UPSIDE DOWN!! I showed it to the girl who does the picture screening and mounting at the printer's shop and she said, "I thought that was the way it was supposed to be." And then Leimomi Agrabante and Lou Lewis - my deepest, humblest apologies to Leimomi and Lou. I shall go out into the garden and eat some worms as penance. In future, I must go to the print shop and "O.K." all picture placements before the newsletter goes to print.



HSGA BUSINESS MEETING

GENERAL FUND- Aside from the scholarship fund, the club keeps a general fund for handling club projects. During the convention, we raised \$10.00 for this fund from the sale of T-shirts, and we received a donation of \$126.00 from sales of tapes and records by Bill Stafford of Sierra Guitars, John DeBoe, and Russ Parks. Thank you very much, gentlemen! When we have this fund built up to a respectable amount, one of our first projects will be to supply members with a club-logo business card.

MEMBERSHIP FUND- This fund covers the newsletters and general correspondence. We went a bit overboard on the July newsletter (the great centennial special edition) so we are offering the membership list organized in

geographic order for \$5.00 as a fund-raiser, also the Christmas carols tabbed in any tuning you wish, for \$10.00. From this fund we carry 22 complimentary memberships which include five members on our "Aloha list". That is for people who are down on their luck at the moment

MEMBERSHIP We expect to top 400 this year! We have 320 at present, but there are still 75 members who haven't paid their renewal fees. Altogether, we have taken in 85 new memberships in 1989 and there are many more "out there" that we haven't found yet. C'mon everyone, GO GIT 'EM!! We need more members! They don't have to be steel guitar players, as long as they will support our objectives.

ALOHA PUMEHANA

DONALD JAMES, of Galesburg, IL. We bid a sad aloha to this fine gentleman and Hawaiian steel guitar enthusiast. Del Kruzan writes, "Don used to call me at least once a week to chat about Hawaiian music. He played in the old low bass A tuning and his sound was sweet and "old-timey" Hawaiian. Don graduated from Bradley University with a degree in engineering and built his own electric steel guitar years ago. His love for Hawaiian music was undiminished to the end. I shall miss him."

"ALOHA PUMEHANA" AND "WELCOME" TO ALL OUR NEW MEMBERS. We usually list names and addresses in this section. We have taken in so many new members since the Hawaiian convention, it would take too many pages to list them here, so we apologize for taking the short-cut. All new members are listed in the club roster enclosed with this issue. We hope our new members will find good music, lots of help, good friendships, and a spirit of aloha in HSGA. We hope to meet you at our conventions. If you wish to bring your friends into the club, they will be very welcome. You need not be a steel player to join, as long as you support us in our aims.

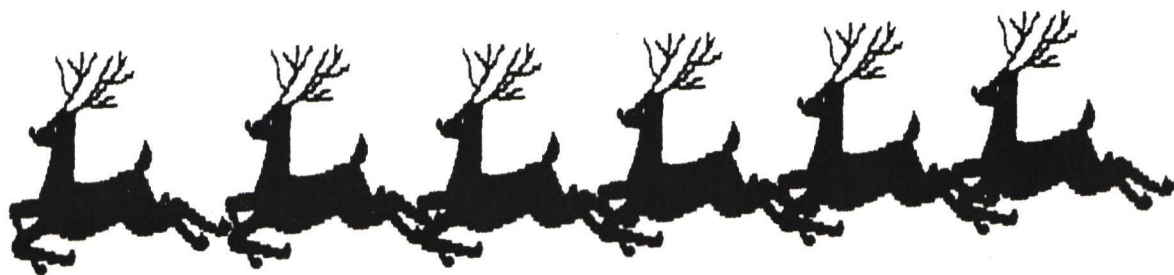


Mele

Kalikimaka !!!

A Hau'oli

Makahiki Hou!!!



(A CHRISTMAS MEDLEY)

Arr: L. Ruymar

GO, TELL IT ON THE MOUNTAIN



Musical notation for "GO, TELL IT ON THE MOUNTAIN".

Chords: D, A7, D, A7, D

2-2 0	2- 1 1 2 1 2 2	2-2 0	3 2 2 0 0
3 2 2	2 2 2	2 2 2	2 2 2 1 2 - -
2 2 2 2	2- 2 0 0	2 2 2 2	2- 2 2 2 0 0 2
2 2 2	2 2	2 2	2 2 2

VERSE

Musical notation for the Verse.

Chords: A7, D, E7, A7

6 9 9 11	9 6 - 2 4 4 2 4 6	6 9 9 11	9 6 -	9 -
5 9 9 10	9 5	5 9 9 10	9 5 5	7 7 0 -
	3 3			7 7 7 4 9
				7 7 7 4 3 9



chorus

Musical notation for the Chorus.

Chords: D, A7, D, A7, D, C7

2-2 0	2- 1 1 2 1 2 2	2-2 0	3 3 2 0 0
3 2 2	2 2 2	2 2 2	2 2 1 2 1 2 0 -
2 2 2 2	2- 2 0 0	2 2 2 2	2 2 2 2 2 2 0 0 2 0
2 2 2	2 2	2 2	2 2



JOLLY OLD ST. NICHOLAS

Musical notation for "JOLLY OLD ST. NICHOLAS".

Chords: F, C, Dm, A, A7, Bb, F, Gm, C7

5 5 5 5	7 7 7 -	5 5 5 5	9 -	5 5 -	7 5 7 9 7 - - -
5 5 5 5	7 7 7	5 5 5 5	9 -	5 5 -	7 7 7 9 7 - - -
5 5 5 5	6 6 6	5 5 5 5	9 9 -	6 6 6 6	5 5 5 7 7 6
			9 8	6 6 6 6	5 5 5 6



Musical notation for "JOLLY OLD ST. NICHOLAS" (continued).

Chords: F, C, Dm, A, A7, Bb, F, G7, C7, F

5 5 5 5	7 7 7 -	5 5 5 5	9 -	5 5 -	7 5 7 9 5 17
5 5 5 5	7 7 7	5 5 5 5	9 -	5 5 -	7 5 7 9 5 17
5 5 5 5	6 6 6	5 5 5 5	9 9 6	6 6 6 6	5 5 5 5 17
			9 9 5	6 6 6 6	5 5 5 7 5 6 8 5 17

C6+A7 tuning

Arr: L. Ruymar

JINGLE BELLS



Chords: G, G7, C, D7

Staff 1: Musical notation with notes and rests.

Staff 2: Fretting numbers for strings E, C, G, E, C, A.

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

Chords: G, C, D7

Staff 1: Musical notation with notes and rests.

Staff 2: Fretting numbers for strings E, C, G, E, C, A.

7	7	5	7	7	5	7	4	4	4	8	7	9	14	14	14	14	14	14	14	14	14	
7																						
7			7	7	4	7	7	7	7	7	4	7										
			7	7		7	7	7	7	7	3	3										

Section: CHORUS

Chords: D7, G, D7, G

Staff 1: Musical notation with notes and rests.

Staff 2: Fretting numbers for strings E, C, G, E, C, A.

Staff 3: Fretting numbers for strings E, C, G, E, C, A.

Staff 4: Fretting numbers for strings E, C, G, E, C, A.

Staff 5: Fretting numbers for strings E, C, G, E, C, A.

Chords: C, G, A7, D7, G

Staff 1: Musical notation with notes and rests.

Staff 2: Fretting numbers for strings E, C, G, E, C, A.

Staff 3: Fretting numbers for strings E, C, G, E, C, A.

Staff 4: Fretting numbers for strings E, C, G, E, C, A.

Staff 5: Fretting numbers for strings E, C, G, E, C, A.

Chords: C, G, D, G

Staff 1: Musical notation with notes and rests.

Staff 2: Fretting numbers for strings E, C, G, E, C, A.

Staff 3: Fretting numbers for strings E, C, G, E, C, A.

Staff 4: Fretting numbers for strings E, C, G, E, C, A.

Staff 5: Fretting numbers for strings E, C, G, E, C, A.

C6+A7 tuning

SILENT NIGHT



E
C
A
G
E
E
C
C#
A

Chords: C, G7, C, F

Tablature:
 R 7 9 7 4 -- 7 9 7 4 -- 10 - 10 7 - 7 8 - 8 R 7 - - 9 - 9 12 11 9
 7 8 7 3 7 8 7 3 10 10 7 7 7 7 8 8 12 10 8
 6

Chords: C, F, C, G7, C

Tablature:
 R 7 9 7 4 -- 5 - 5 8 R 7 5 3 R 5 3 0 - - 10 - 10 13 10 7 R 12 - - 12 - -
 7 8 7 3 4 4 8 6 4 3 4 3 10 10 14 10 7 12 12 7 12
 12

Chords: G7, C, G7, C, G7

Tablature:
 8 R 7 7 4 7 5 3 10 - - F.H. F.H.
 7 7 3 7 5 5 3 10 12 12 12 12 7 - 7
 7 5 3 10 12 12 12 - - 12 13 12 - - 7 7 7 - -
 4 3 10 12 12 12

Chords: C, F, C, F, C

Tablature:
 F.H. P.H. down stroke
 12 - 12 9 - 9 12 11 9 7 9 7 4 - - 9 - 9 12 11 9 7 9 7 4 - -
 12 12 - - 8 8 12 10 8 7 8 7 3 8 8 12 10 8 7 8 7 3
 12 12
 12

Ritard - - - - -

Chords: G7, C, G7, C

Tablature:
 10 - 10 13 R 10 7 8 - 12 - - F.H. P.H. F.H.
 7 7 12 5 7 7 8 12 12 7 5 - -
 12 7 7 8 7 12 7 5
 10 10 13 10 12 7 12 5

"Down stroke" means to pull toward yourself with picking finger, so that second string is plucked BEFORE the third string.

C6+A7 tuning

O COME ALL YE FAITHFUL

NĀ MĪEIE KĀLIKĪMAKA



E
C
A
G
E
C
A

G D G CG D Em DA⁷D D A⁷ D

7 7 - 7 | 5 - | 7 5 7 8 7 - 5 | 7 7 - 6 4 | 6 7 9 | 2 1 2 2 - - -

7 7 7 7 5 5 7 7 7 5 | 7 | 5 7 9 | 7 2 0 | 2

7 7 7 7 | 5 | 7 5 3 | | 7 2 0 | 2

CHORUS:

G CG C G D Em D G D⁷G

10 - 8 7 8 - 7 - | 9 11 7 9 | 6 4 2 7 | 7 6 7 9 | 7 - | 7 7 5 7 8 7 - 5 7

10 7 7 7 | 9 10 7 9 5 | 3 2 | 7 7 7 7 | 7 7 | 5 7 | 7 5 7

3 2 | 7 7 7 7 | 7 7 | 7 7 7 7 | 7 5 7

O CHRISTMAS TREE

D⁷ GCG D⁷ GA⁷ D A⁷ D Em A⁷ D

8 7 5 3 2 - 3 8 7 - | 7 9 7 7 - 9 | 2 2 2 1 | 2 2 2 2 | 6 7 1 2 2

7 7 5 4 2 4 9 7 | 8 7 9 2 | 2 2 2 0 | 2 2 2 2 | 7 6 7 0 | 2 2 2

8 7 9 2 | 2 2 2 | 7 | 7 0 | 2 2

A⁷ D Em A⁷ D G D A⁷

2 2 2 0 | 2 2 2 2 | 4 6 7 1 | 4 2 | 9 9 6 11 | 9 9 7 7 | 7

2 2 2 0 | 2 2 2 2 | 4 7 0 | 9 9 5 10 | 9 9 7 7 | 7

2 2 2 | 7 0 3 2 | 7 7 0 3 2 | 7 7 0 3 2 | 7

D A⁷ D Em A⁷ D A⁷

7 4 9 7 | 7 6 6 | 2 2 2 1 | 2 2 2 2 | 6 7 1 4 2 - - | 5 - - -

7 4 | 2 2 2 2 0 | 2 2 2 2 | 7 6 7 0 | 2 | 4

9 7 | 7 5 5 2 | 2 2 2 | 7 7 0 3 2 | 3