

# HAWAIIAN STEEL GUITAR ASSOCIATION

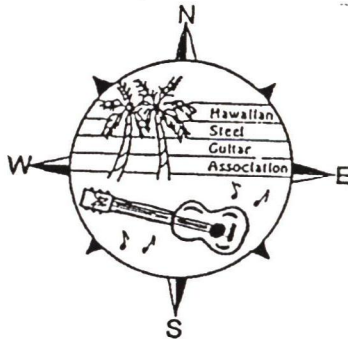
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## OKAKOPA 1990

# ***HAWAIIAN STEEL GUITAR ASSOC.***

**H.S.G.A. QUARTERLY NEWSLETTER**

**OKAKOPA, 1990**

**PUBLISHED JAN. APR. JULY OCT.**

**VOLUME 5, ISSUE 20**

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"LEI ALOHA LEI MAKAMAE" Arr E13 , "WINTER WONDERLAND" Arr C6  
REGISTRATION FORMS FOR HAWAIIAN CONVENTION - 2 sheets  
1990-91 HSGA MEMBERSHIP LIST

**PRESIDENT AND EDITOR:** Lorene Ruymar

**VICE PRESIDENT AND TREASURER:** Art Ruymar

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

**PHOTOGRAPHERS** Clay and Lois Savage

**BOARD OF DIRECTORS:** Fred Barnett, Vern Cornwall, John DeBoe, George Lake, Frank Miller, Vic Rittenband, Beau Sterling, Don Woods

**HONORARY MEMBERS:** Tom Bradshaw, Jerry Byrd, Barney Isaacs, Merle Kekuku, Tau Moe, Alvino 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 PAYABLE AFTER RECEIPT OF APRIL ISSUE.

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



*DAVID KELI'I NAMED TO HALL OF FAME*

(Picture circa 1961, courtesy of Bob "Pulevai" Waters)

Well, it's finally been done! One of Hawaii's greatest steel guitarists has been honored. David Keli'i's induction in the Steel Guitar Hall of Fame was extremely well attended. Jerry Byrd with Hiram Olsen and Kalani Fernandez went there especially to perform in David's memory, and Jerry spoke about David's life and his accomplishments. Jerry had been campaigning for many years to see this day. David's widow Sue Keli'ihelua and daughter Michelle were there to receive the plaque. Michelle, I am told, is a lovely young lady with a striking resemblance to her father. Pictures of their receiving the plaque are on the way, sorry for the delay. They'll be printed in the January issue.

### THE STORY OF A GREAT ARTIST

David Keli'ihelua was born in Lahaina, Maui and attended Kamehameha III school in Maui, then El Camino College in 1964. He was the original steel guitarist with Hawaii Calls, from 1935 to 1952. He played at the Stardust Hotel with Nalani Kele from 1960 to 1972 and played many a guest spot and luau in the Waikiki area. The most illustrious stage of David's career is the years he spent with Al Kealoha Perry's Singing Surfriders. In 1967 Guitar Player Magazine voted David "Outstanding Steel Guitarist on Las Vegas Strip". In 1974 he was named to the Hawaiian Entertainment Hall of Fame.

Hawaii Calls was once the most widely known Hawaiian music radio program in the world. It was created and MC'd by Webley Edwards. He got the idea while meeting with a group of radio executives in 1935 in San Francisco. They offered the use of their 20-station network if Edwards could come up with an authentic Hawaiian show.

Harry Owens was selected as musical director and bandleader. Webley prepared the narration. On the afternoon of Saturday July

3, 1935, under the banyan tree in the courtyard of the Moana Hotel, the first "Hawaii Calls" program was beamed from station KGMB Honolulu to San Francisco via shortwave. RCA charged \$22.50 for transmitting the program. Although musicians were changed about frequently to keep the show fresh and interesting, none could match David's flawless steel technique. His sweet sweet Hawaiian steel guitar was heard and loved in the remote corners of the world for an amazing 17 years. To all the world, the signature sound of Hawaii was the steel guitar. David's steel guitar.

"Hawaii Calls" musicians had a repertoire of over 3000 songs and introduced several hit songs, among them "Lovely Hula Hands", "Beyond The Reef", and "Sweet Leilani". Authenticity was the keynote of the show. Real Hawaiian music being performed by real Hawaiians. Listeners wrote in commenting that they could hear the sound of the waves washing up on shore. What they actually heard was the alternating characteristics of short-wave radio. But, Webley Edwards was quick to pick up on the idea. A microphone was placed near the water to pick up the real ocean wave sound which blended with the soft melody of David Keli'i's steel guitar.

This show was the greatest public relations program ever seen. At its peak in 1952 it was broadcast on 750 stations in the US, Canada, Japan, Korea, Europe, Latin America, Australia, South Africa, and New Zealand. Hundreds, maybe thousands of people heard the steel guitar for the first time in their lives, on this radio show, played by David Keli'i, and immediately set out to acquire an instrument of their own. David ranks with Joseph Kekuku, Sol Ho'opi'i and Dick McIntire as the first greatest steel guitarists to influence people to learn the instrument.

Although this show did a priceless service for Hawai'i, its main problem was lack of funding. Musicians were either poorly paid or not at all. In 1936 the Territorial Legislature, recognizing the

service it was providing, had voted an annual subsidy which lasted until 1972 when it was cut off, causing the show to be taken off the air.

Although David recorded with other artists for 40 years and with the Hawai'i Calls show, his first and only starring LP "Hawai'i's Own David Keli'i" was recorded in 1974 by the late Tom Shilstra of Toronto, Canada. Capitol Records recorded 28 "Hawai'i Calls" albums which can still be bought in Hawaii. Check the dates. If it's between 1935 and 1952, you can be sure you've bought a David Keli'i gem.

REMEMBER?? In the July newsletter we en-

couraged our members to donate to the Hall of Fame. Jerry started it off by donating \$350.00 and we promised that we would acknowledge all donations made to Scotty by HSGA members. I HOPE we have the complete list. Charles Rambo \$50.00, Fred Weyand \$100.00, Donald Pitman \$10.00, F. Gagner \$50.00, Doug Hazelberg \$25.00, Beau Sterling \$50.00, and Art and Lorene Ruymar \$100.00 (that was a personal donation, not from club funds). The total donated by HSGA members to the Hall of Fame is \$735.00 and I think we've done rather well. Mahalo to all you generous people. I know this means a lot to David Keli'i's family and to all who loved him.

## **PROMOTING KĪKA KILA** (Steel Guitar)

GEORGE "KEOKI" LAKE did some promoting of Hawaiian steel guitar in an Edmonton daily newspaper. It began with a knock on the door and the reporter, Alan Kellogg, whose specialty is Arts and Entertainment, was on George's doorstep asking for an interview. The article appeared in print next day and George got the whole six columns. There are MANY of you who deserve that sort of recognition for your promotion of this beautiful but unusual instrument. Don't wait for your local "Arts and Entertainment" reporter to hear about you via the grapevine. Call or write to the newspaper and let them know that you exist. This is another way you can promote the steel guitar and pick up a few bookings to boot. Have a good clear close-up picture of yourself and your guitar to offer along with the story

EDMUND W. HANSEN, Denmark, would like to express his feelings in this column.

"Many years have gone since I, in Denmark, first heard a steel guitar on the air, from Hilversum Radio in the Netherlands. It was in the childhood of radio. I was 14 years old and have been interested in this instrument ever since. Since then I have heard it many times on the radio, tapes and records, but seldom live. It has never been played much here in Denmark.

In 1978 I stayed a month in Hawaii and heard steel guitar played only one time, it was at the Polynesian Village in Laie, Oahu, and it did not sound very good! I am now 77 years old and have been trying for many years to play the instrument but I can never produce the real Hawaiian sound. Technically I perhaps play rather well, but something is missing. It is easy to play but difficult to master, but I still try. I experiment with different guitars (I have five!!), different strings, and amplifiers. One of my best guitars is a fine old National Tricone which gives me something of the real sound.

The origin of the steel guitar and its development is something of a coincidence, a meeting of time, place and other circumstances. I am afraid it will never again reach the position it had in the musical world 50 years ago., but why should it disappear?

The steel guitar has lost its former popularity owing to a number of causes: The many different tunings - where would the ordinary Spanish guitar be with a corresponding number of tunings? Rock and Roll music with its worldwide popularity has destroyed many traditional forms of music all over the world. And, as I have experienced, it is very difficult really to play this instrument. In our time there is a contempt for everything even slightly outdated. There is no new music written and there are no schools for steel guitarists. But the most tragic thing is that Hawaii itself seems to have lost interest in its own music. Modern Hawaiian music resembles music from other parts of the world.

This local missing interest makes me wonder. Many people come to Hawaii, looking forward to hearing some real steel guitar music. They find nothing, leave disappointed - and do not return. For most Europeans Hawaii has nothing to offer otherwise. It still has its music or at least the DREAMS of its music. Sun, palms, beaches, girls, and booze a European can find many places nearer his home. And cheaper too. In Europe the word Hawaii is synonymous with good traditional steel guitar music.

I must confess that I do not understand the indifference of the Hawaiian Visitors Bureau, of the Hawaiian tourist people, and also the Hawaiian musicians regarding this form of native music. The name Hawaii became known all over the world because of the steel guitar. Perhaps it is not especially sophisticated, but it has its own soul. It tells about the South seas, about islands and happy people Why let the

steel guitar disappear? Let us all do something to revive and preserve it!

Write a very short and concise method on how to play it, just a few pages. About tuning, steel bars, fingering, etc. Perhaps as a part of the association's magazine. A beginner is lost now, he can not buy an instruction course in his music store. Sell short methods, show them to your music stores!

Arrange a competition about a new catchy tune for the steel guitar. The title shall contain the words "Steel Guitar" in order to remind people of the instrument. A good tune can make the instrument known and beloved again. Make some small stickers to put on car windows - and on letters."

ED: I love your enthusiasm, Edmund! What you're saying is what HSGA is all about. You've thrown out some good ideas, let's see what happens next. For one thing, I will send your letter on to the Hawaiian Visitors Bureau for their attention. I will also send copies to different newspaper editors in Honolulu and other islands, but I will wait until April 1991 to do that, so we can pick up some publicity for our Hawaiian convention at the same time. Thank you very much for what you have written, I am sure it will help us with our "cause".

**ROYAL HAWAIIAN SHOPPING CENTRE** - Every time we're in Hawaii in May, this shopping center has featured May as the Month of Music, with some pretty good activities including an outdoor stage with live music. Never yet have we seen a group perform there with steel guitar included. I've written to the administration office to bring their attention to our convention activities and to request that they feature only groups which include steel guitar in their shows next May. I've also written to the Royal Hawaiian Hotel's general manager to compliment the

hotel on including steel guitar in their show "Legends of Hawaii". I made the same request of him and he's making his recommendations to the Entertainment Productions people to include steel guitar in their stage groups next May. I think with that sort of help, we can expect it will be done. Now, it's up to you - the steel guitarists of Hawaii - to phone the office and make your availability known. The number is 922-0588. Go for it!!

### **SUGGESTIONS MADE BY MEMBERS**

on the mail-in form that involved membership renewals. Some of the suggestions made were as follows:

Jake Edwards says, "Don't forget the needs of beginning students."

Fred Barnett, "More promotion among Hawaiian musicians, perhaps through the union?"

Jerry Alcock, "Yes - a west coast mini-convention on the off year or whenever. This could be regarded as the learning seminar. We have Hawaiian steel back in focus, now let us establish it as a legitimate musical instrument. Then and then only will it stay around."

Cec Payne, "I would like information on more of the pre-WW2 groups like Maebell Wegener's Hanaroa Hawaiians - a girls' group that broadcast over the radio from Buffalo NY, also Ernie Magamm's Paradise Islanders (a radio group now defunct) from Toronto."

F. Kosciuk, "Webley Edwards 'Hawaii Calls' was an outstanding radio program. What are your accomplishments to date in reviving some of the Capitol Records and archive materials?"

John Marsden, "You are doing an incredible job! Hope you can keep up the momentum! Is there any way that local steel guitar shows, featuring the club's

plentiful supply of good talent, could be arranged for the general public to hear? Attracting new people is the way for the music to survive and spread."

Ralph C. Fortney, "Have Jerry Byrd in Bellingham for a concert and Ho'olaule'a."

Howard Steppat, "Hold convention at a cheaper hotel or motel."

M. Brown, "A good fund-raiser might be a dictionary of Hawaiian words and phrases. Put me down for a copy if you do."

Ray Aubrey, "If the tradition of the Hawaiian steel guitar is to continue, a diligent effort must be put forward to establish schools of instruction for students and new players to learn to play the instrument. Even in Hawaii there is no school of instruction, and no teachers advertise that lessons are available. Unless the new ones interested in learning have instruction, it will die. Also, steel guitars are not easy to find for purchase."

Doug Hazelberg, "Can we seek donations and or appropriate items to be raffled off from businesses who may wish to support our club in its endeavors?"

Jess Hurt, "In the April issue of the HSGA 1990 newsletter is a picture page 5 of Jerry Byrd that I gave to Scotty some time ago that was made by my friend Anthony Molnar. Jerry was performing at Buck Lake and I was there. I am glad that Scotty did this for it let our members have a chance to see this jewel. I am sure that a lot of our members have some hidden pictures that would be of interest also. Incidentally in that picture the person playing the guitar is Randy Hughes, the pilot of the plane that killed Patsy Kline and a member of our band in Toledo 1947."

Sam Littke, "For those people who will never have the opportunity to learn to play under Jerry Byrd it would not only enhance JB money wise but also keep Hawaiian steel guitar from dying a dodo bird's death knell. Let's get some Hawaiian music into video rentals stores. There are thousands of stores to popularize steel guitar but only one J.B."

Ed Kuchenbecker, "More information about the four most popular tunings and chord progressions used with each one, i.e., C6th (ECAGECAG)."

Robert Oehmler, "Have someone do a story on Bob

Kaai of the Genial Hawaiians - a real neglected master of the steel guitar."

THERE YOU HAVE IT, FOLKS! GET TO WORK!!

**JIMMY HAWTON** is volunteering to teach steel guitar to a group of youngsters at Napili Kai in Maui. You'll remember that Jimmy developed a good quality, low-priced steel guitar for student use. He's also an excellent steel guitarist. He might just be the right person to help out in Napili Kai. We'll keep you posted.

**THE HAWAIIAN VISITORS BUREAU.** The letter from Edmund Hansen of Denmark printed at the beginning of this section was received here almost two months ago. I sent a copy of it to the Hawaiian Visitors Bureau immediately. Now, at the Joliet convention, Vic and Nancy

Rittenband tell us that the Bureau is awarding a Certificate of Merit to hotels featuring Hawaiian music with steel guitar. There is a very strong possibility that Edmund's letter prompted them to take the action. Jerry Byrd says he gets phone calls from people wanting groups with Hawaiian steel guitar, or just the guitarist to add to their group, and Jerry's run out of steel guitarists to recommend. Great stuff!! I am convinced that letters such as the one Edmund wrote are having their effect. YOU could write one too!! Also, when you go to Hawaii don't forget to COMPLIMENT when you hear good Hawaiian music, COMPLAIN if you don't.

Phone a major luau company and say you want to book a party of 24. Then ask, "But first, tell me - who is your steel guitarist?" "WHAT???" **NO STEEL GUITARIST?** Then please direct me to a luau that DOES have one."

## THE TAU MOE STORY (PART 2)

I hope you remember what Tau was doing as we left him in Part One? He and Rose had just started out on a tour with Madame Rivier's troupe, December 28th, 1928 to open the carnival in the Philippines. Their plan was to tour the world. Little did Tau and Rose know they wouldn't return to live in Hawaii for 60 years!

At that time, Tau was not the steel guitarist in the group. That was done by **Frank Jona**, a boy from Hawaii. In Tokyo Tau met **Dan Pokipala**. He had a big band - 5 saxophones, 4 trombones, etc. Danny convinced Frank Jona to be his steel player, so Tau took over playing steel for Madame Riviera's show. While in India, Madame Riviera met a fast-talking salesman who convinced her that she could make more money running a carnival. So, she bought it and turned all her attention to its operation, leaving "the boys" in the band to their own devices. Unfortunately,

the previous owner of the carnival died shortly after, leaving huge unpaid taxes, for which the government seized the carnival. M. Riviera had lost her entertainment group as well as her carnival. Tau and Rose stood by her until she found a job with the French consulate in Shanghai. Then, Tau and Rose carried on touring on their own. Well, by this time it was Tau and Rose and Lani.

I'll let Tau tell the story in his own words: "And so we toured throughout all of Asia. Yes, I've been around the world seven times! Each time we would enter a country, we didn't just stay a week or two. If we went to Turkey, we'd stay a year. We'd work three months in Istanbul, three months in Ankara, and so on. We'd do the circuit. If you stay in one country for a year or more, you really know it well. You get into their homes, you eat their food, you learn their language. By the time we left we could



understand them quite well. After Asia, we moved into Romania and Czechoslovakia.

Lani was born in Kyoto, Japan, a beautiful garden city, in 1929. Rose danced and sang in the matinee show, then felt some pain and the theater manager rushed her off to Furitsu Hospital (Kyoto) which was for Japanese only, no foreigners allowed. Lani was the only foreign kid born in that hospital. The Japanese were so kind, bringing gifts of baby clothes and blankets to us. The doctor loved him so much, he wanted to adopt Lani. They gave him the Japanese name of Yamada. In Japan, the firstborn son is very important. Lani was brought up in the backstage of the theatre, did his school work there, and grew up as a true trouper, with show business in his blood.

Lani would do school in the morning, then perform in the matinee show, then practice, then go back to school work. It was a tough life, but when you're young you can do a thousand things. When you're older you start grumbling. He was five years old when he signed his first contract with a theater in Shanghai. He was a smash hit, he stopped the show. He sang and danced, doing a tap dance at the end of the number. The number was, 'It's Great To Be In Love'. Rose made his first costume, a little white satin jacket and black pants, with top hat and tail coat.

We always worked as a Hawaiian family, there was never any question of that in our show content.. We were fortunate to be of Polynesian origin. In all the years we travelled we were fortunate for that reason. We went into countries and came out of countries safely. They always respected us because we were Polynesians. We

were in Turkey when they started anti-American trouble, bombings and riots. They helped us get out. Even in the time of Hitler, when we worked in Germany. Seeing our passport from Hawaii, they loved us, they didn't bother us. We think the best ambassadors to any country are the Hawaiians because we bring love. Their first vision of Hawaii is the hula, the spirit of aloha. In Munich there was a special house that Hitler used (1938, before the war). He was there at the time, with the S.S. troops stationed outside. We worked in a theater near by. I asked, "Where will we go to eat?" Someone said, "There's a restaurant down the street. Go over there." We misunderstood where they were directing us. We walked right into the house where Hitler was staying. They very strictly stopped us in the lobby and said, "What do you want?" We said, "We want to eat. The people in the theatre told us to come here." and they laughed and said, "Not here!! This area is restricted." When we were in Frankfurt, the same thing too. We drove our car on the wrong side of the frontier. All the guards came out. We smiled and waved, and they did too. That's the Polynesian style.

We were living in Germany for forty odd years, on and off. We were in Berlin for awhile, got out before the war broke out. We went to Brussels, over to Belgium. We lived there for a long time before we returned to Germany. It was easier for us to travel out of Belgium. We also worked out of Paris for awhile, but Rose didn't like Paris, so we shifted to Brussels because it was centrally located. London was near, France, and Germany. It took only 30 minutes from Brussels to get to Germany, 30 minutes to get to Holland, Paris 40 minutes.

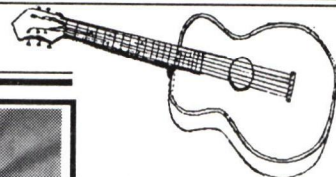
We got stuck, during the war, but that's a long story. When the war broke out in Europe, we had an apartment in Berlin. Our consul called and said we'd better go. We came all the way back through Turkey, Israel, Tel Aviv, Jerusalem, Greece, and Lebanon. We'd been in Lebanon many times before. Anyway, we landed there when it was a French colony. We worked there four days and Italy declared war. We were supposed to come home, and bought tickets to take the S.S.Excalibur to bring us to Boston. But Italy

declared war by the 6th of June, before we sailed. So what did we do? The Mediterranean was closed. We spoke to the American Consul who said our best bet was to go to India. "How will we get there?" He said, "I'm getting a bus for tomorrow morning, 8:00 o'clock. The bus goes to Baghdad. Four days and nights on the desert. Don't take any luggage." There were about forty Americans on the bus, professors from the university in Beirut. . Before we started, we bought a lot of bread, the long French loaves, and boiled 3 dozen eggs. Every bag was filled with food. After one day, we three were eating our bread and eggs. By the third day the eggs smelled so bad we had to throw them out. The other passengers had no food, they didn't know there would be no restaurants on the way. We shared our bread with everyone. They had drinking water on the bus, so we dipped our bread in the water. We arrived in Baghdad in a

sand storm. All of us went over to the hotel. We couldn't breathe. The manager said we should take mosquito nets and get under them and stay inside until the storm was over. In about 20 days we got a ship to go from the Persian Gulf to India. We had two battleships escorting us out. The first night out, we had to observe blackout rules. We rammed an Italian submarine that had come up for air. We didn't see them because it was all black. The Italian sailors had come out on deck in the middle of the night, naked, and were lying on the deck for air. When we rammed them, their sub went down and we took the sailors all aboard our ship in their bare skins. They surrendered."

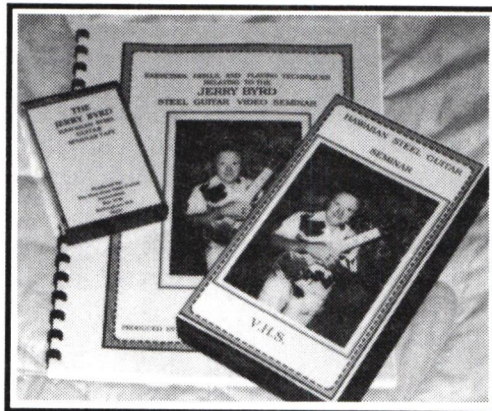
Well, we'll have to leave you at this point. Next issue will tell of their long stay in India, still trying to get home.

## KĪKA KĪLA



### JERRY BYRD HAWAIIAN STEEL GUITAR SEMINAR

videotapes are on the market at last!!! Sold only through HSGA and through Scotty's Music Inc. I hope you are as excited about this as we are. With the help of HSGA, Jerry has done something that will do more to perpetuate the playing of the Hawaiian steel guitar than we ever dreamed. We owe a big "Mahalo" to Fred Barnett for his help in organizing the camera work and getting the production on the road. HSGA (with some financial backing from a private member) has picked up the tab for the job (from the General Fund) and will do the advertising and distributing. The set includes a 67 minute video, a 24 page



booklet of skill drills and technique studies, and a 17-minute rhythm back-up tape for you to work with. The book is bound with a plastic spiral cone for easy opening, and the three items are decorated in Jerry's favorite continental blue.

I must admit we're proud to button-popping!! The camera work is first-rate, Jerry's methodology is superb, and here's your chance to have a Byrd's eye view of the famous bar hand and picking fingers as they work.

Our overseas members who cannot use VHS in their machines will be happy to learn that we

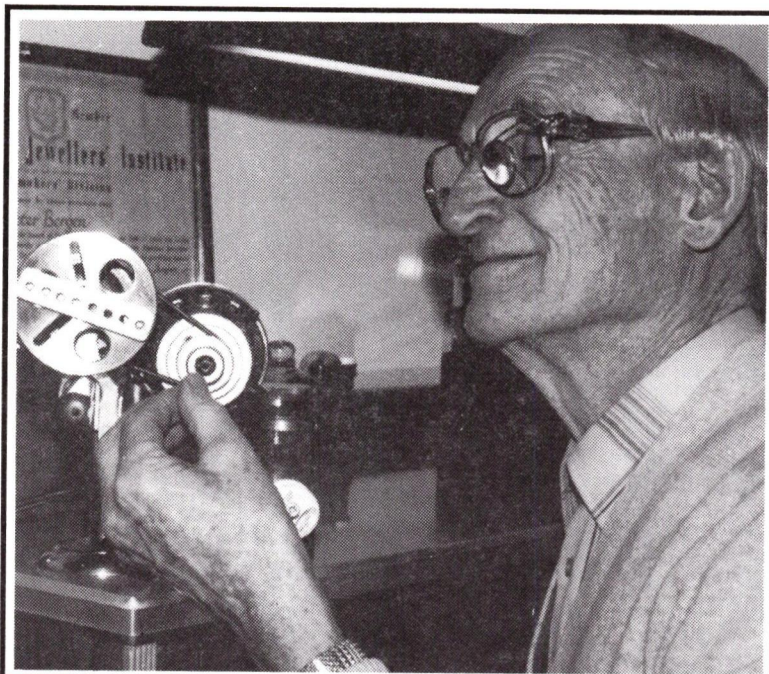
did make a limited supply of PAL videos for them, but they cost us \$15.00 more apiece to produce and will cost us more to mail. Prices are listed in the He Aha Ko Makemake? section (buy and sell).

I hope you don't yield to the temptation to be a nice generous person who buys a copy and then makes "gift" copies for friends. We know you're not the sort who would put your hand in someone else's pocket, but making copies is doing the same thing. The club has gone to much work and expense to make these videos available to you and someone has generously dug deep into their own pocketbook to cover the costs. Don't hurt them.

J.T.Gallagher reports on the video seminar he bought in Joliet. *"The Jerry Byrd seminar is fantastic. When are you going to have another one available? I'll be your first customer."* You said it, J.T.

**PETER BERGEN'S STORY** about the building of his new 8-string guitar is in reply to the request by Roy Jenkins, printed in the July newsletter. Peter calls it his "Bergen - 5000 Limited Edition" and he built it as his centennial project. It has the most superbly rich tone, quite throaty but very clear.

"I had never repaired or even opened up a pickup and now I was to build one from scratch," Peter says. "Some time ago I had located a badly deteriorated 6-string National steel from which I was able to gather needed information on the construction of a pickup. I designed mine along roughly the same lines. Its coil must have been machine wound and what a mess of tangled wires! Being a retired watchmaker - jeweller by trade was probably a great asset to me. I still have most of my tools and they were indispensable. I made the pickup bobbin out of arborite with insulators to accommodate 8 pole pieces. I mounted the bobbin to the face-plate of my watchmaker's lathe, setting it at its slowest speed, approximately 1 r.p.m. per second, and carefully fed the 42 gauge copper wire by hand. The fully wound bobbin was a picture to behold, in comparison to the original. Also, I was able to control precise wire tension throughout the winding process with no slack wires anywhere. It was during this project that I first thought of putting it on film so you could see just how it all came together. It was quite simple to calculate the 5000 windings (give or take a few hundred) by keeping record of the time I spent at the lathe. Why did I stop at 5000? Very simple. My bobbin was full!



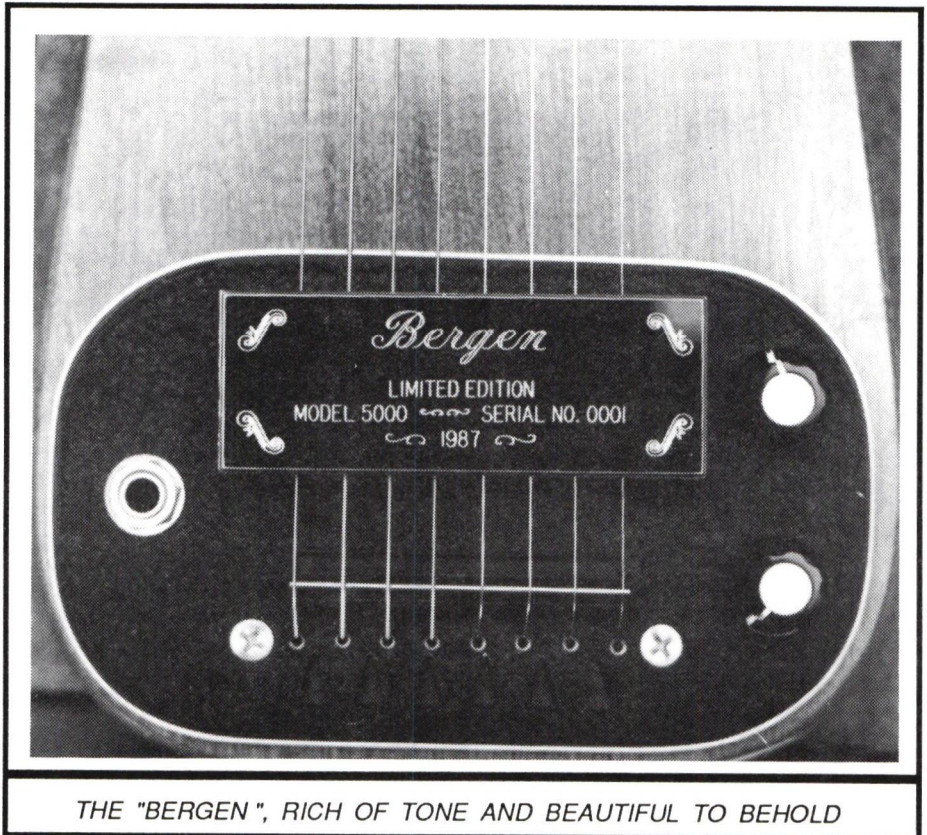
PETER BERGEN AT WORK

Another item I had to make from scratch was the fretboard which I fabricated out of a strip of white plastic painted black on one side. Again the tricks of my trade came in handy as I engraved the frets and position markers, penetrating the black paint and into the white plastic, giving me the most beautiful fingerboard you have ever seen. This was not quite as easy as it sounds, like engraving, at random, a row of frets and finish when you run out of fretboard. I opted for a 23-inch scale and did a few test runs on paper first until I had all the spacings correct. The finished product proved accurate enough at least to my tin ear.

Since I was not able to find a large enough piece of hardwood at any of our local shops to construct the body, I had no alternative but to make use of the old National body which required extensive repairs and some modifications. It was covered with white plastic and had a Mother of Pearl design which was badly discolored, cracked and peeling all over. In other areas it was so well bonded I had to chisel it away. With reams of sandpaper and even more sweat I eventually got to the surface of a nice birch wood body. The neck was badly warped so that took a lot of planing and sanding. Also, it was extremely narrow even for a 6-string guitar. My guitar was to have 8 strings so I

needed to widen it by at least half an inch. Luck was with me as I found the needed strips of birch and they matched perfectly.

One other item I was able to salvage from the old steel was the bridge assembly and its magnet. The tone and volume controls needed to be replaced. In my humble opinion, the design of the National pickup was indeed a good one because in theory its function is similar to the Rickenbacker "horseshoe" unit in that the strings pass through a controlled magnetic field instead of crossing an open pole magnet. Be that as it may, Rickenbacker set a standard by which all other pickups were judged! (That was until the Bergen - Series 5000 was introduced in 1988. Ahem!!) This guitar gives me a feeling of joy and satisfaction like no other steel guitar, not



THE "BERGEN", RICH OF TONE AND BEAUTIFUL TO BEHOLD

even my M.S.A. Most meaningful of all, it creates in me a feeling of gratitude to God who gives me the talent to play it. Thank you for your words of encouragement."

Thank YOU, Peter, for sharing with us. Any questions? Write to Peter Bergen at #1 33123 Nelson Ave., Abbotsford B.C. Canada V2S 2L6 604-859-0417

Ray Smith of Salmon Arm, BC has kindly sent us the formula for computing fret distances. It's called the "Rule of 18". Divide the distance between the bridge and nut by 18 to give the position of the first fret. Divide the REMAINING distance by 18 to give the position of the second fret. Divide the REMAINING distance by 18 to give the position of the third fret, and so on up the fretboard. The twelfth fret MUST BE half way between nut and bridge. The Rule of 18 gives the twelfth fret a small fraction of an inch out. The small distance can be "lost"

over the twelve frets. There is a way of calculating each fret position correct to the thousandth of an inch, but I won't print those figures here, it takes too much space. Anyone who wants it can send me a stamped self-addressed envelope and I'll be happy to supply it. The best course of action - if you're building your own guitar - is probably to buy a ready-made fretboard.

### PLAYING STEEL DURING STAGE BLACKOUT.

Beau Sterling has experienced it. "It was a very long time ago when I was confronted with that same problem. We were playing a small town in the southwest and I had to think and act fast for the next show. So I got glow-in-the-dark spray paint and sprayed the whole guitar, except the fretboard of course. It worked so well I just left it that way. That's why I get so many people asking me, 'What is that THING you're playing?' or if it's someone who knows steel guitars, 'WHAT did you DO to your guitar?' said with a very sick facial expression."

## ***RALPH KOLSIANA (PART 2)***

RALPH KOLSIANA, BORN IN OAHU IN 1912, carries on with PART TWO of his life story.

"I forgot to tell you that before the "Steel Pier" job we also appeared on what was then the first type of talent contestant show out of New York, called the **Major Bowes Amateur Show**". We took first prize and earned \$1,000. Big money in those days! Our first real money! We were all in our early teens then. During all this time, **Kale Kaleialii** and I were passing each other on various road shows and circuses, he on the **E.K.Fernandes Show** and I with the Steel Pier group and with my own group called the "**Waikiki Swingsters**", the same group I recorded with on the old **R.C.A. Victor**

**Recording, Bluebird label.** We did 10 sides for them, back in 1936 or 37.

The only other professional recordings we've done were all on studio recording tracks for such pictures as the luau scenes in the original motion picture version of "**Mutiny On the Bounty**" with **Charles Laughton** and an original Tahitian cast, also the tracks for the marriage luau scene in "**Waikiki Wedding**" with **Bing Crosby** and the night club scenes in "**The Horizontal Lieutenant**" with **Debbie Reynolds** and **Jeff Chandler**, a spy picture about World War II in the Philippines.

During WWII we had split up for awhile. My brother John went into the Air Corps and I went into the Merchant Marines. During my brother's



AT THE "CLUB CHI CHI", PALM SPRINGS 1947  
PETE K. KAWAIKIU, BASSIST, VOCALIST, MC. DON FERERA RHYTHM GUITAR, VOCALIST,  
RALPH E. KOLSIANA LEADER, STEEL GUITARIST, VOCALIST

stint, while stationed in Paris, he had the chance to sit in and play with his idol, **D'Jango Reinhardt**, and his group in Paris, at the "**Hot Club of France**". He said it was the greatest thrill of his life. I don't know if you've ever heard any of our recordings but you might have noticed the similarity in his guitar playing style. During my stint in the Marines we were torpedoed twice before I was discharged. I then resumed my

music career and my brother joined me later. The first time we were torpedoed was in the South Pacific in the New Guinea area. We were picked up within a few hours by the crew of a torpedo boat which luckily was joining a convoy. The second time I was spared was around the Bahamas in the Bermuda Triangle area. I don't think it has any connection but a few minutes before it happened, the other three men and

myself observed what appeared to be three fairly large disks with orange, red, and blue lights spinning around the underside. They seemed to play leap frog with each other, then faded out to the horizon. Immediately after we heard the man in the crow's nest shout, "Torpedo on the starboard side!!" We ran to the port side and dived overboard. Both times there were just the four of us out of a crew of one hundred and forty four that survived. Seeing it is a biblical number as well, I gathered that God wanted me to survive till now in order to care for the two and now three women in my life and in my care. They are my loving daughter Hope and my beautiful grand daughter Faith and her little two year old daughter, my adorable great grand daughter, Abriana, whom I deeply adore.

We saved ourselves the second time around by forcing our hands and arms through the open sides of orange crates that floated up from the galley after escaping the fire caused by the high test gas we were carrying. After forcing our arms into the crates we hung our heads inside and over the ends of the boxes and fell asleep, as we were exhausted from trying to escape the flames which spread quite a distance. After floating for 2 1/2 days in the Atlantic we were picked up by some Cuban fishermen.

After being discharged I formed a trio with **Don Ferera** and **Peter Kaweikiu** and we booked into the Book Cadillac Hotel in Chicago called the **Glass Slipper**. We did 24 weeks there and then moved into the Mt. Royal Hotel with **Lani Kuni**, and later went on the road with "**Jim McKenzie and His Hawaiian Airmen**". I replaced his former steel player, a great steel man **Francis Brown** of the Hilo Browns. Our guitarist was **Mel Peterson** and we had a good violinist named **Hayden Hendershot** (from Cleveland, I believe). He used to call me "The Kid With the Solid Touch". We played all of the air bases and U.S.O. shows and then moved into the **Tiki Bar** in Portland after the **Eddie Bush Trio**. "

Before we close our visit with Ralph I want to tell you that he has decided to share some of his early recordings with you. While playing at the Steel Pier with the Waikiki Swingsters, many 78's were recorded on the BlueBird label by RCA Victor. Ralph has made good quality tape recordings of them, and he has done some recent recordings that are excellent. Ralph feels his strongest musical influence is from Sol Hoopi'i and he's confident you will hear it in his music. It is sad but true that many of our musicians who were great enough to be successful musicians throughout their lives are now living in poverty. Ralph is eager to share his music with you but there is extreme financial need involved as well. This is music that hasn't gone the rounds among club members, it's all new to us. Please please PLEASE!! respect Ralph's right to profit from his tapes. Don't buy a copy and then make multi-copies to share with your friends. I think that's excusable if the person is long gone and the music is no longer available on the market. In this case your friends can phone Ralph and order their own copies. That's fair, right? Ralph's tapes are listed in our "Kine Disc" section.

After reading the July issue, Makalina Gallagher has something to tell us: "The woman on the horse at the Steel Pier is Auntie Harriet Purdy. Her niece Yvonne King lives in Delaware and has some wonderful pictures of that time. She says she even probably has a picture of Ralph Kolsiana. Her cousin Kulani Purdy runs the Polynesian Registry. Another person who performed at the Steel Pier was TAPU KAWA. She played steel although I don't think she played it at the Steel Pier. Tapu is living in New York City. She and Sam Makia used to play together around N.Y.C. Auntie Harriet also did the bit where she got shot out of the canon. She now lives in Hawaii." Thank you, Makalina. I'll follow up on those leads, FOR SURE!!

# CONVENTIONS AND GET-TOGETHERS

## HAWAII MAY 1991

It's shaping up to be bigger and better than the centennial convention of two years ago. Arthur Jones of South Wales, UK plans to be there, also Carol Adams of Australia, and Dick Sanft of Florida. Dr. Pentti Airene of Finland hopes to be there, and many many others. Here's a lineup of what's planned:

Apr. 28 - first possible date you can arrive if you want to use the Delta Airline "Special Meeting" flight plan

Fri. May 1 - Lei Day. Possibility of steel guitar being played in Kapiolani Park along with lei displays. Merle Kekuku is looking into it.

Sat. May 4 - Steel Guitar Ho'olaule'a??? Fred Barnett is working on it, more details in the January newsletter.

Tue., Wed., Thu. May 7, 8, 9 - steel guitar playing sessions all day long in the Akala Room at the Queen Kapiolani Hotel. Lunch will be served in the Akala Room, the price included in your registration fee. Those who live in Hawaii and all HSGA members are very welcome to invite friends and family to attend, but we don't advertise this event in the street magazines. It's not open to the tourist. The Akala Room can hold only 500 with lunch served, and tickets have to be bought IN ADVANCE so the caterers know "how many". We're going to ask Auntie Leimomi Agrabante, the hotel's lovely hostess and entertainer, to help us in getting the word out to local residents so they can be invited without any announcement being made in local newspapers. Tuesday around 4:00 pm board meeting, Wednesday around 4:00 pm general meeting.

Fri. May 10 - nothing planned. Maybe lunch at the Willows???

Sat. May 11 - Bandstand show in Kapiolani Park featuring the steel playing of the resident steel guitarists of Hawaii.

Sun. May 12 - Fly to Kona. Pick up rental car at airport, check in at Kona Seaside. Perhaps team up, two couples per car?

Mon. Tue. Wed. etc. etc. John Auna is making some plans for us on these days, mostly being luaus and special shows put on by the Kona and Hilo musicians. If he wants us to play in any shows we're ready and eager. If not, we're there to relax and have fun too. This is not a heavily programmed time and we expect you'll all leave on whatever day you please.

May 22 - last possible date to fly home on the Delta Airline "Special Meeting" flight plan.

You know how the hotel reservations work - a block of rooms is held in our name at a discounted rate until a certain date. If they're not booked by HSGA by that date, they get sold at the regular rate to others. Be sure you observe the deadlines, we're getting rooms that usually sell in the area of \$80.00 per day. If you stay longer at either hotel, the same discounted rate still applies. If you are travelling with another couple who are NOT members of HSGA, first of all try to get them to join. Either way, if you photocopy the application forms they would be welcome to book with our preferred rates. Yes, the registration rate is higher this year. That's because the hotel is under new ownership and our use of the Akala Room depends on our ordering lunches there. Lunch prices (tips and taxes included) are higher. Last year it came to \$12.00 per lunch. This year it's not disclosed yet. The lunch is an EXCELLENT buffet.

DELTA AIRLINE "SPECIAL MEETING" RATES, FILE #R24031 I checked out American, United, Hawaiian Air, and Delta to see what they could offer us. The best offer was this: We've been very fortunate in arranging a special



discount for flights to our Hawaiian convention next May. It's not necessary for us all to board the same plane at the same time to qualify. Here's how it works. Just call your local Delta office or have your travel agent call 1-800-221-1212. Ask for the Special Meeting Network and refer to file # R24031. Some fares have restrictions and seats may be limited, so call early to make reservations.

The "Special Meeting" rates are 5% off the lowest excursion fare or if you're a senior, 10% off the lowest excursion fare OR 40% off full coach fare or 35% off on Delta Connection carriers. You can also look into their flight coupons for people over 62 years of age, which are a good deal too. Elmer Ridenhour told us about that two years ago. Another thing to check into is to get yourself on the Delta Frequent Flyer program and get mileage credit for the trip. It costs NOTHING to be listed with them as a frequent flyer.

So sorry, this doesn't apply to overseas members. Canadians can get in on the special meeting rates but cannot use the coupons to fly OUT OF Canada. Canadians CAN use them to fly from point A to point B in the U.S.A. only. Do get onto the frequent flyer program as they honor Air Canada mileage.

**FLIGHT FROM OAHU TO KONA -ALOHA AIRLINE** The same discount rate applies (for American citizens only) for this section of the journey as long as they book it at the same time as their Delta flight, using our special meeting number.

Canadians and overseas members can get group discount rates on Aloha Airlines by getting together in groups of 10 (after they've arrived in Oahu) and marching down to the Aloha ticket office to buy flight coupons. By ordering coupons they can designate whatever date and time they wish to fly BACK FROM Kona, but they must all travel together on the same flight TO Kona.

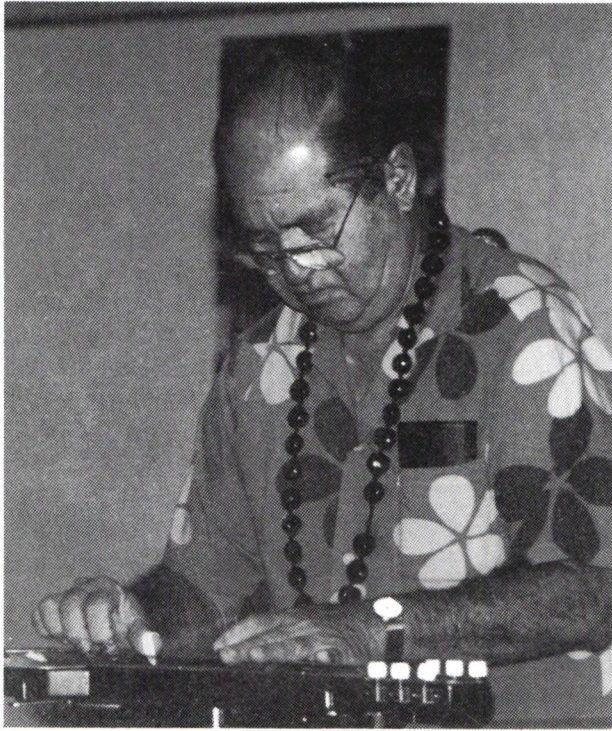
NOTE: THE SPECIAL MEETING RATE APPLIES ONLY IF YOU FLY TO HONOLULU

ON OR AFTER APRIL 28, 1991 AND RETURN BY MAY 22, 1991.

### **JOLIET CONVENTION: IT WAS "RIP ROARING"**

Just ask Merle Kekuku. He was so darned happy about it he phoned us from Chicago two days after, and he was still on cloud 9. He kept saying, "It was Rip Roaring!!" The spirit was so beautiful, so laid back, happy, and mellow. First of all those lovely ladies, the three kupunas from Kona, Ulu Vissen, Ulalia Berman (daughter of Ernest Ka'ai), and Amy Frietas arrived with John Auna and a truckload of flowers, artifacts, and items for a boutique. They proceeded to decorate the stage and auditorium with anthuriums, orchids, and Hawaiian greenery. They brought the spirit of aloha with their warmth and their music and dance. During the three days in session, they spread their mats and taught the skills of Hawaiiana - weaving, flower decorating, lei making, music, and dance. On the final day, they donated much of their art work and all of their flowers as raffle prizes. Many times they joined with others on the stage to sing their sweet harmonies, strum ukuleles, and dance. On Friday night after we got back from D'Amico's restaurant they sang for hours, all the old songs of their youth. It was unexpected, unplanned. We'd gone up to our room when someone phoned and said, "You'd better get down here. There's something very special happening." There was. I said to Ulalia, "Gee, I wish my kids could hear this." and she said, "Yes, I wish ours could too."

You probably put two and two together and guessed that if David Keli'i was being named to the Hall of Fame Jerry Byrd would stop in Joliet on his way to St.Louis. Yes, both Jerry and Scotty were there, with Bob and Julie Waters, and Al and Jo Ann Stotler. They've all been best friends for years. Then Alan Akaka and Eileen arrived. Everyone knows the excellence of Alan's steel guitar artistry. We've heard him in all his different moods but I think this time he



*MERLE KEKUKU, NEPHEW OF THE INVENTOR,  
GAVE HIS MESSAGE IN MUSICAL TERMS...*

played some numbers in such an exquisitely delicate manner I thought, "He's learned from the great ones how to spellbind an audience." His harmonics were perfection. At one time he was playing such a passage when young hotel staff members worked silently at the back of the room. I would have given anything to know how they felt about it, considering that their generation is used to music that ATTACKS the listener with ear-splitting volume. There were many great moments in this convention, but one of the ultimate had to be the duets played by Alan and Jerry at D'Amico's restaurant. They say they'd never done it before except for the trios on their recent recording with Barney Isaacs. This musical interplay of wits was so beautiful and thrilling, many of us were flat on the floor in front of them with cameras, trying not to block the view of others. Those in the back rows were up on tables trying to get a glimpse of this excellent moment.

*Page 18*

Can you imagine my surprise when Merle and Ronnie Kekuku walked in the door? They'd kept their plans a secret. Only Beau Sterling knew for sure and he brought them from Chicago. Merle played his amazing 6-string steel guitar, the little Teisco he'd bought in Japan, also acoustic bass. He danced for us, so did his tiny wife, Ronnie. What a cute couple!! Have you ever seen Merle dance? He's a natural comic. He challenged Allan to do a dance too, so we had lots of Hawaiian mischief going on. I don't know how John Auna got away without dancing. Another surprise from Kona was steel guitarist Leona Murphy and her husband Jack. Who else was there from Hawaii? None other but Vic and Nancy Rittenband who shared their singing and dancing with us. Nancy worked like a Trojan at our sales desk and we owe both Vic and Nancy a great many "mahalo"s for their dedication and generosity. They were planning to bring Thomas Malm (of Sweden) with them to Joliet. BUT, while Thomas was in Tonga the love bug bit him, Cupid dealt him a direct hit, and he found himself saying "I do!" to a beautiful Tongan



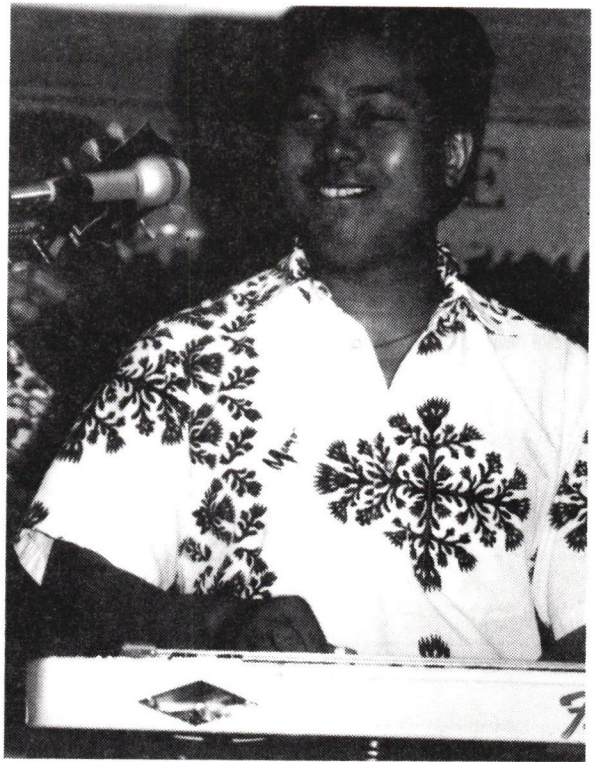
*....WHILE RONNIE KEKUKU  
INTERPRETED*



*"NA KUPUNA", THREE KONA LOVELIES  
ULU VISSEN, AMY FRIETAS,  
ULALIA BERMAN*

wahine. Congratulations and best wishes to you from all of us, Mr. and Mrs. Thomas Malm!

The person who came from the farthest away was Dr. Pentti Airene of Vaasa, Finland. He brought an amazing steel guitar he'd built which could be played electrically or acoustically. He also brought greetings from Onni Gideon of Finland. Onni is back to good health, we're happy to report. Another unexpected thrill came in the person of Dick Sanft, steel guitarist to the World of Disney, and Sea Life in Florida. He is one great musician. Bob Waters said he kept wondering where he'd seen Dick before. Then it came to him - he's the living image of a young Andy Iona! Dick and Ruth hope to see us all again in Hawaii next May. It seemed the whole gang was there and we all kept hoping that Barney and Cookie would walk in the door. It was entirely possible. They were on their way home from a cruise in the Caribbean and if business back home had allowed it, they were hoping to see us in Joliet. Their aloha spirit was sent to us in the form of shell leis for everyone at the luau. Mahalo and lots of aloha to you both, you beautiful people! We will see you in Hawaii in May.



*ALAN AKAKA PLAYED EXQUISITELY*

While I am on the "thank you" trail, I've got to acknowledge the generous donation by Doug Hazelberg of his company's cosmetics and toiletries, with the brand name "Tahiti". These excellent products were used as raffle prizes, along with items from the sale desk and artifacts donated by the kupunas. (Do you know, I found out that it is not correct to say "the kupunas". Kupuna is a Hawaiian word and the letter "s" must not be added to a Hawaiian word since there is no "s" in the Hawaiian alphabet. The correct way is to say "na kupuna". "Na" is the plural article. But then, we shouldn't say "keikis, kanes, or wahines", either.

Mahalo also for the huge effort put out by Frank and Donna Miller in setting up and running the whole convention. As master of ceremonies, Frank missed



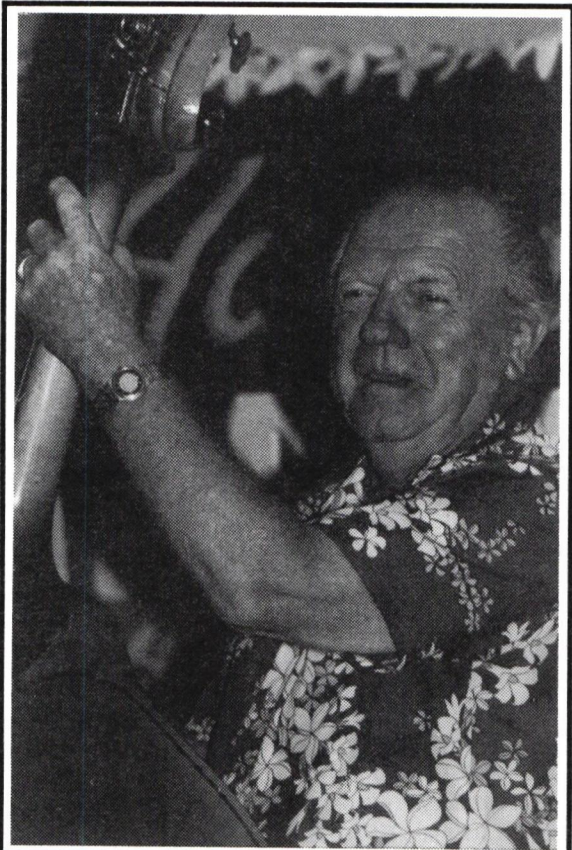
*KAY KOSTER ON STEEL WITH  
LUCY ATHYA ON RHYTHM GUITAR*

a few lunches rather than boot everyone out of the hall and lock up. Donna, Beth Parks, and Audrey Dunkley stayed faithfully on duty at the registration desk outside in the hall, which meant they missed much of the fun that went on inside. Thank you so much, we couldn't have done it without you. A few secrets here - those chocolate treats on all the tables at the luau were donated by Frank and Donna. ALSO, Frank pulled strings in very high places to have the tornado put "on hold" until two days after the convention. Time enough for everyone to clear out of the area. Good work, Frank! We phoned and found out no harm came to the Millers during the tornado although it came very close to them.

Evening seminars were given by Frank Miller on the subject of tunings, and by Beau Sterling on ukulele strum patterns, which applied to rhythm guitar too. Right on! Good stuff. Another "Mahalo" must be given to the people who provided the excellent back-up on stage. We

had some high-calibre professionals there who worked blisters onto their fingers JUST FOR THE FUN OF IT. We love you all.

Beau Sterling did an excellent job of publicizing the event. He interested the Chicago Tribune in sending a reporter, Cheryl Lavin, to spend the day with us. She interviewed many guitarists and just soaked up the beautiful atmosphere. On August 27th her article, carried over two pages in the Chicago Tribune, gave us some of the sweetest publicity we could ever hope for. J.T.Gallagher was the steel guitarist featured in the pictures and that was just great. It's our



*JERRY PLAYED FIRST BASS,  
CAN'T REMEMBER WHO PITCHED*

young players who can make the most use of the publicity boost. As Sig Vogel said when he sent me copies of the article, "Looks like we made the big time!" And let's not forget the excellent article in the Chicago Sun Times featuring Alan Akaka, that had our members buying out the news stands. After reading the article, many residents of Joliet phoned, anxious to get in on the good music, and they filled the hall to capacity for the luau. There is no doubt Hawaiian steel guitar is reaching people in the Chicago

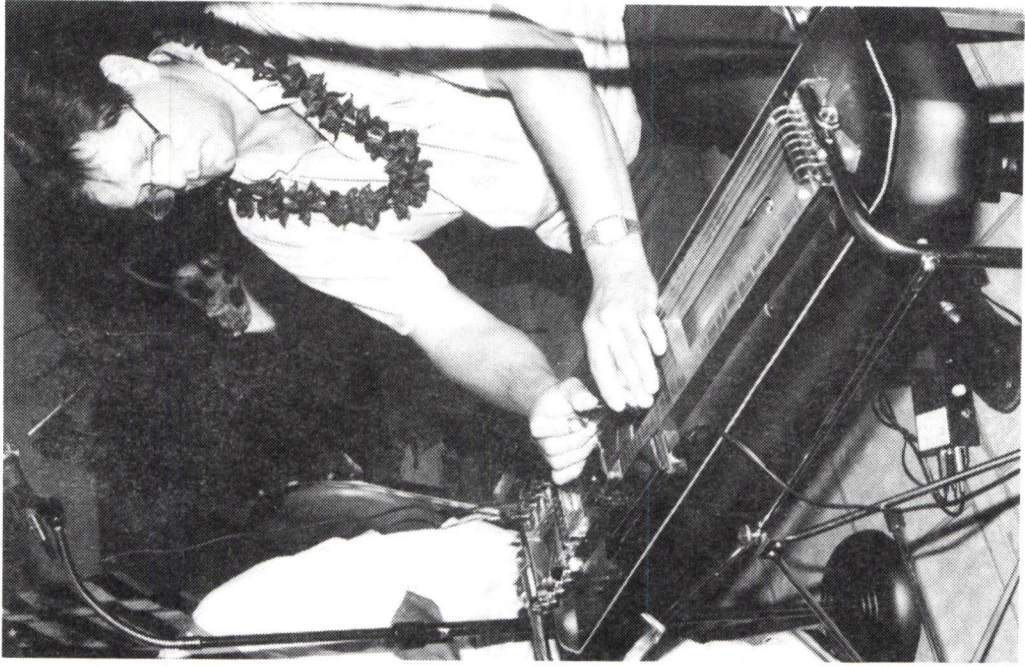


*NANCY GUSTAFSON DANCED  
TO VIC'S "LEI KUKUI"*

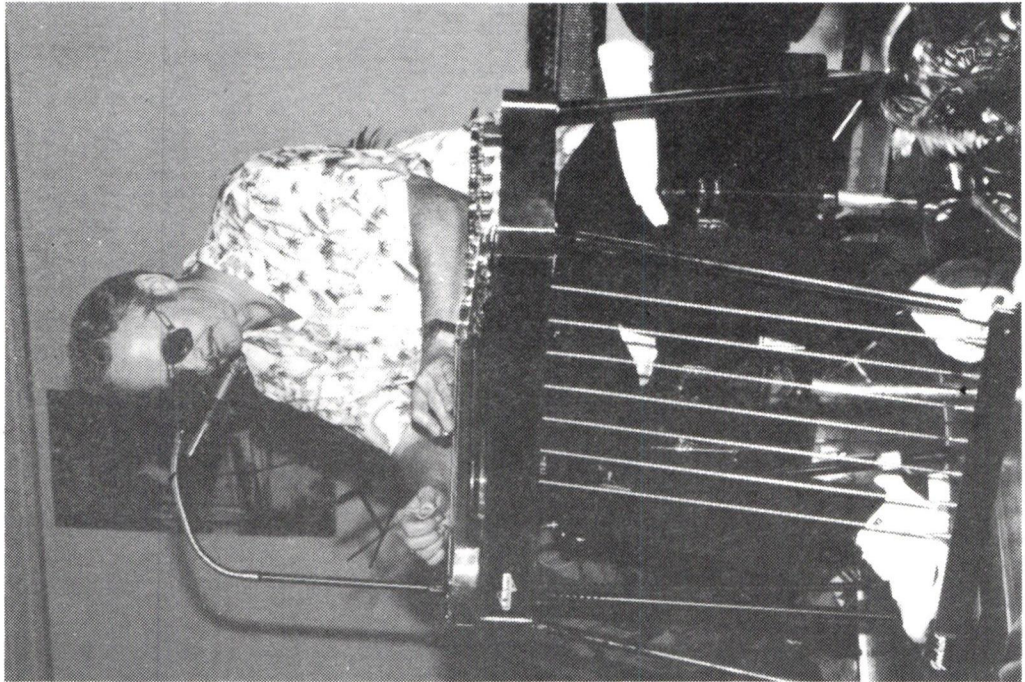


*DICK SANFT, STAR OF THE WORLD OF DISNEY,  
STEEL GUITARIST SUPERB*

area in a way that hasn't happened since the 1930's and 1940's. Think of it - it was in Chicago that Joseph Kekuku, the inventor of the Hawaiian steel guitar, taught in his music studios. There must be at least one person still living who took lessons from him! What a discovery if we could find that person. Wasn't one studio called the Reid School of Popular Music? We need a member in the Chicago area who has the nose for it, to take on this bit of detective work.



DR. PENTTI AIRENNE, FINLAND



DOUG HAZELBERG



JOHN AUNA, KONA HI



CANADA'S OWN IAN UFTON



TOP: DE WITT SCOTT "SCOTTY" OF STEEL GUITAR INTERNATIONAL  
BOTTOM: JACK MOORE



# HAWAIIAN STEEL GUITAR BOOK

Work on this book is progressing nicely, but there's still time for you to submit your stories or your pictures. I'll report on each section in the order they were introduced in the July newsletter.

## (1) THE INVENTION AND MOVEMENT OF STEEL GUITAR THROUGHOUT THE WORLD.

In the last issue you noticed some blurry print at the start of that section. That's because I hadn't found the right volunteer to write it. I believe it's the most important part of the book and I'd like to see it written by a Hawaiian. While listening to Jerry and Alan play duets in Joliet I had a great idea (which usually means more work for me). As soon as we got home I wrote my letter to the Dept. of Anthropology, Bishop Museum, to ask them if they would consider doing this section of the book. In return, any proceeds the book might generate could be dedicated to funding a special section in the museum which would tell the story of the guitar's invention, its enthusiastic acceptance throughout the world, and the story of the great Hawaiian musicians who played it. Members of our club and of the Aloha International club possess a wealth of knowledge and of artifacts that they might wish to share with the museum for such a display. Bob "Pulevai" Waters consented to be our resource person on the project. I must remind you that an agreement hasn't been made yet, this is only in the negotiating stage but wouldn't it be a great way to go?? Awesome!!

Regarding the invention of the guitar, we have a statement by Tau Moe which will clarify a few points. I believe Dick Sanft has the answer to how steel guitar first got to Tonga. We look forward to receiving your article, Dick, plus any pictures you might have. Bob Waters, do you have your article written yet? And John Marsden? I believe we have the story of the

first Hawaiian steel guitar to be seen on TV, from Norm English. Who was first to play it on the radio? We'll only do this once. Ours is the generation that has the memories and the treasures to share. Let's not miss our chance to do it right.

Articles should be submitted to HSGA, Box 3156 Bellingham Wa 98227 because we still don't have an agreement on who will write this section.

## (2) WHAT EFFECT THE STEEL GUITAR HAD ON THE CULTURES OF OTHER COUNTRIES AND HOW DID THOSE CULTURES EFFECT THE HAWAIIAN STEEL GUITAR?

This section is being done by Mike "Malihini" Scott, 45-C Chestnut Park Rd., Toronto ON, Canada M4W 1W7, ph 416-922-7386. Remember the topics to be covered in this section? Tin Pan Alley, Hollywood, blues, bottleneck and slide guitar, dobro and country music, steel guitar playing songs of other cultures and sounding "different" doing so. Please re-read this section in the July newsletter, page 24 - 25 and submit your articles to Mike.

## (3) PHYSICAL DEVELOPMENT OF THE STEEL GUITAR

Don Wright, 27502 15th Ave N.E. Arlington Wa 98223 phone 206-435-8791 Don says he has received some excellent pictures of the exquisite and the unusual guitars but to date he still needs pictures of the very ordinary guitars - the kind you have but you didn't think were important enough to photograph. Where are all those Fenders, Nationals, Rickenbackers, Gibsons, the 6-strings, the double necks, etc. etc? Remember, if possible, to do them in black and white glossy. Don't write anything on the back, but put the message on a paper taped to the back of each

picture. Tell us all you can about the guitar. Thank you for your excellent set, Kazunori Funao. I've passed them on to Don. Remember that bars and picks, also unusual adaptations for people with disabilities should be included here.

(4) DEFINE THE "HAWAIIAN STYLE" OF PLAYING AND THE "HAWAIIAN SOUND" Alan Akaka has accepted the challenge to write this section. He has begun scratching his head and looking puzzled already, so I know the project is off to a good start.

(5) METHODOLOGY - CURRENT STEEL PLAYING TECHNIQUES COMPARED TO EARLY TECHNIQUES Joe Boudreau, 33732 Harvest Way, Lake Elsinore CA 92330 says he hasn't received any submissions from you yet. Have you dug through your collection to find a very old method book? Please share with Joe the section showing how the player should sit, hold the bar, perform slants, etc. That will give him a start, to compare it with modern techniques. Can you write a paragraph on "how to" hold the instrument, position your hands, hold and use the bar, the picks? Can you write about the sort of bars that were used 60 years ago, compared to those used now? Can you write an article on harmonics? on vibrato? blocking? the psychology of playing? I

think the Oahu School of Music should be mentioned in this section. What do you have along that line? I have some advertising brochures from the school, sent in by David Siemen of Seattle. I'll send them along to Joe.

(6) SUMMARY CHAPTER - I'm doing this. Send items to me either at Box 3156 Bellingham WA 98227 or at 2090 West 44th Ave., Vancouver, BC Canada V6M 2E9. I'll be writing about the current scene - the steel guitar clubs, education in Hawaii, Scotty's Hall of Fame, our campaign to restore the instrument to popularity. I have a charming talk tape from Red Moser talking about the beginning of the I.H.S.G.C. I'd like to mention the Aloha International club as well as H.S.G.A. I'd like to have your help with the story of the British Steelies club insofar as it deals with Hawaiian steel guitar, also of the B.M.G. Can you help me with those items, John Marsden? Anyone else?

Please give us your best thoughts on this. What are we missing? Please pitch in to make this a great book. All the encyclopedias of musical instruments you'll find in bookstores and libraries are sadly silent or misinforming about our favorite instrument. We have a chance to correct that. Please make your submissions NOW. Our writers are anxious to get organized and start writing.

## **HO'OMALIMALI**



### GIG NIGHTMARE (THE HAWAIIAN UMBILICAL) by Ed Mayer, Honolulu HI

It happened on the elevator stage of the sophisticated Dutch Casino de Paris in the Hague, Netherlands. We were a Hawaiian group backing a Polynesian hula show that used three separate elevator stages. The stages rose up some 15 feet from the basement to the main club area.

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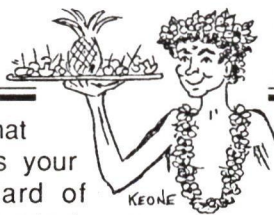
For maximum effect, and following a very high-class strip show, we set ourselves up in the pitch-dark basement. The center stage was for us, the stages on our left and right being for the exotic hula dancers. As soon as we started our "signature" tune, the stages rose up together, while flashing colored lights criss-crossed the club, and as soon as we reached stage level,

other spotlights would focus on each stage. It was Showtime. Beautiful, absolutely spectacular.

Except that, while on our way up, something didn't feel right. For the first eight feet or so, I felt my steel guitar pulling backwards, and I hung onto it for dear life, realizing what must have happened. I must have left my amp off the stage and it was now standing on the basement floor, connected to my steel guitar by this umbilical cord. So here I was, still playing, and we have another seven feet to go. The cord was really tight now, and I could feel the amp being lifted off the basement floor and probably four feet in the air, and we were still going up and up. I tried to remember how long the power cord to the amp was, and then it happened. The umbilical cord went limp as the amp crashed to the floor, still plugged in. My reverb just went berserk in the basement. I finished the set pretending to play steel guitar.

## KEONE'S PŪPŪ PLATTER

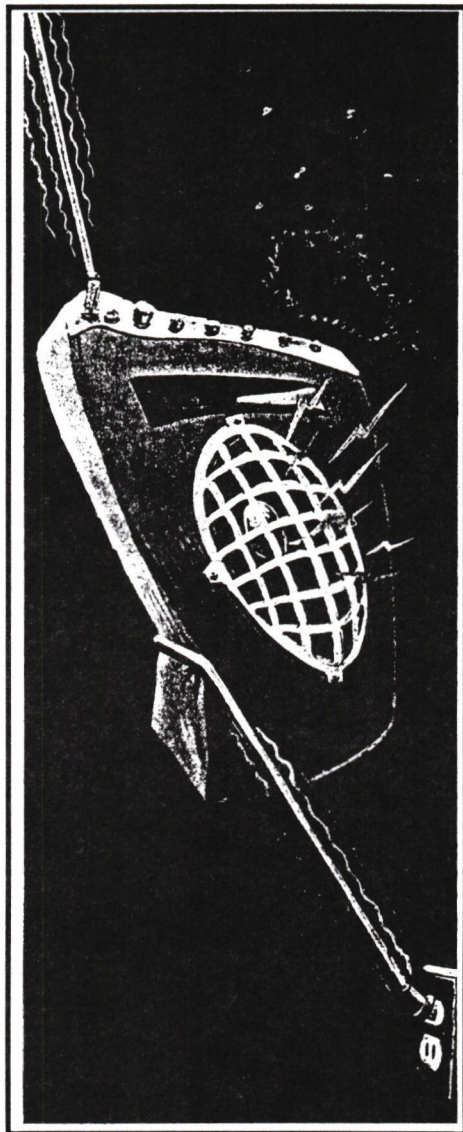
-By John DeBoe



I want to first thank all of you that voted for me to continue as your represent ative on the board of directors. I will do my best to protect your interests. In the next several articles I will cover the subject as to how to play the steel from written music, tablature, and by ear. Each method has its good points and bad. The ideal situation of course is being able to play by all methods.

Music is a universal and international language, and the means of communication is musical notation. Regardless of where you go in the civilized world, the language is the same. If you have a friend in a foreign country and you want to pass along a musical arrangement, musical notation is the way to go regardless of what musical instruments are involved.

The biggest advantage in being able to play from written




music is that if you should hear a song that you like, on the radio or other audio means, you can go to any well established music store and get the music, or they will order it for you. If you are a reasonably good ear player you can learn the song that way, provided you have a recording that you can play

over and over. If you are only a tablature player you are out of luck, unless you have a friend that has the tab arrangement in your tuning, or if the friend can make a tab arrangement for you from musical notation.

A big disadvantage in being able to play only from musical notation on the steel is that there are many ways to tune the steel. Playing from music requires that you know your fretboard, where the individual melody and harmony notes are located. Playing in only one tuning helps a lot but when you change tunings, individual notes and chords change location on the fretboard.

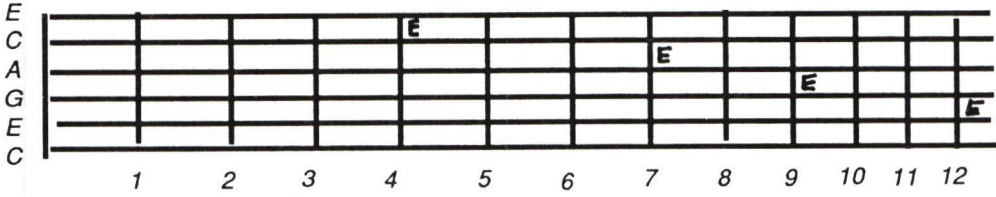
I use only written music when learning a new song and I do the same with tab arrangements. After that I go by ear and add my little ideas to improve the melody. I will be continuing this subject in my next column and also describe how I learned to play steel from written music.

EX. #1



**E**

EX. #2



C chord fret position open for first E  
 E chord fret position 4 for second E  
 G chord fret position 7 for third E

A chord fret position 9 for fourth E  
 C chord fret position 12 for fifth E

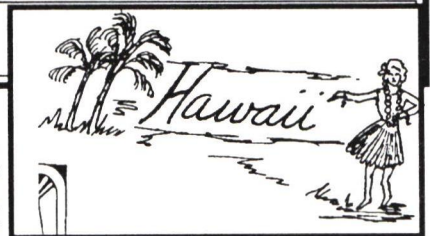
Any single note from music can be found at different locations on all string and fretted instruments. On all other instruments such as keyboards and wind instruments this note can be found in only one location. I am not talking about octaves. Due to the many ways to tune a steel, as I said before, any one note can be found in various locations.

Look at the examples below and you will see what I am talking about. Let us take the standard 6-string C6 tuning and find all the places where an E note can be found. Example 1 shows the E above middle C. Example 2 shows where this E note can be found on various strings. You people who play other tunings, try to find other locations on your guitar for the same note, preferably the top open E note. You will have to use your ear for this. Be careful, though. Too much playing by ear will give you a very sore ear. THAT'S A JOKE, FRIEND!!!

## TARO PATCH TALK

**CHRIS TEMPLETON** of Kauai has done a bit of travelling lately. I'll let him tell you. "I've been out of town. Last summer I went to Japan with a hula group from my island of Kauai. We did a variety of shows, playing for the mayors of different cities, hotels, hospitals, and the Sea and Island Expo in Hiroshima. The highlight for me was playing on home TV with five hundred thousand people

millin around the riverbank of one of the rivers running through Hiroshima. I met a steel guitar nut working in one of the department stores in Hiroshima and he invited me to stay at his house if I returned to Japan. I decided to



return and I worked as house steel player at a club called Clementine's. The music was Hawaiian, country, bluegrass, and jazz. I was also honored to play at the first meeting of the Hiroshima Hawaiian Association.

Mitsuo Fujii of Excel guitars made me a great double neck guitar with a twelve-string universal with pedals on one neck and a six-string non-pedal neck with a C6+A7 tuning. When I returned to Tokyo, Mitsuo invited me to play for one of the Hawaiian clubs there. That was fun and a lot of good laughs. Someone there brought in a nice triple neck Rickenbacher. I spent the next month and a half freelancing in Singapore, Malaysia, and Thailand. They sure love the steel guitar in those areas and I was happy to cover some of my expenses. I also gave two seminars covering all aspects of steel guitar playing. These were given in Japan and Malaysia. That's all for now."

**JESS MONTGOMERY** of Kauai says, "As fascinating as Tau Moe's life story is, I am even more intrigued by his playing style shown in the picture on page 3, July issue. Picking one neck of his guitar while sliding the steel on the other! So that's what those double necks are for!

I am just finishing up three months of monday night dinner music at Sheraton Kauai in Poipu. We are a trio led by Ilima Rivera, daughter of Larry Rivera. I was one nervous haole boy for a few weeks at the start, but soon knew I was really a member of the group when Ilima stopped telling me what song we were playing next!

**NINE MUSICIANS TO VISIT JAPAN TO CELEBRATE THE RELEASE OF THE "ISLANDS CALL" RECORDING.** This has to do with the recording done by Alan Akaka's AIS Co., details listed under "Da Kine Disc". The three steel guitarists who play duets and trios on that recording: Alan Akaka, Barney Isaacs, and Jerry Byrd, plus Benny Kalama, Walter

Mo'okini, Hiram Olsen, Kalani Fernandez, and three female singers will be in Japan September 12th to make guest appearances and kick off the new recording which promises to be a best seller around the world, but particularly in Japan where Hawaiian music is very popular. The shows have been SOLD OUT long in advance, which is no wonder since they feature some of the best Hawaii has to offer in the traditional Hawaiian style.

**FOLKLIFE FESTIVAL TO BE RESTAGED IN HAWAII** For four days this October the Hawaii Program which was shown at the Smithsonian's Festival in 1989 will be re-staged in Hawaii. It will be shown in its entirety and will feature the original participants. The event will be sponsored by the State Foundation on Culture and the Arts as one of several projects to commemorate their 25th anniversary of work in Hawaii. Barney Isaacs was the steel guitarist who performed in Washington D.C. with the original cast, so he should be performing with this show in Hawaii. I am sorry, the exact dates and location were not announced.

**JOHN AUNA** narrated and performed on steel guitar with the Hulihee Palace Band for the Kamehameha III August concert.

**MERLE KEKUKU** reports that he and Kamaka Tom have been doing gigs together. Kamaka does the steel playing, Merle provides a well-organized back-up group. This is an election year for Mayor Fasi, so Merle thinks the demand for steel guitar may pick up. The Mayor has in the past been very sympathetic to the cause of steel guitar.



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# KĪKA KILA KĀLĀ KULA



## STATEMENT OF SCHOLARSHIP FUND TO DATE:

Balance in Bellingham account as of July newsletter		\$ 30.31
<u>Donations:</u>		
David Pietsch	\$ 50.00	
Dick Lloyd	25.00	
Sale of seminar tape	4.00	
Henry Allen	10.00	
Sig Vogel	<u>165.00</u>	
TOTAL DONATIONS	\$254.00	<u>254.00</u>
	Total in Bellingham account	\$280.31
Sent by Jimmy Hawton direct to Jerry, from video sales, SGW concert \$70.00		

It's just wonderful to see the generosity of our club members. We join with Jerry in saying a big "Mahalo" to all those who have donated since the scholarship fund was established. The result of our work is becoming evident in Hawaii. Here are some of the success stories that proud papa Jerry is passing on to you.

**Paul Kim** is now working regularly at the Beachcomber. **Greg Sardinha** plays on the Pearl Kai boat every afternoon, and of course we have **Casey Olsen** playing three nights a week in the House Without a Key, Halekulani Hotel, with the Hiram Olsen Trio. **Anela Kahiamoe** works every night at the Oasis. Pretty good, I'd say! I hope we'll be able to catch their performances when we meet in Hawaii next May.

Jerry keeps a full roster of 8 students, so as some graduate new ones take their places. Jerry has taken on three new students, a girl named **Marily Sylva**, a promising young lad by the name of **Jim McCain**, and **Bla (Dennis) I-Didn't-**

**Katch-His-Last-Name**, the band leader for Danny Kaleikini. Two of Jerry's students are presently receiving scholarship fund assistance. They are **Anela Kahiamoe** and **Vinton Castro**. Both are soon to graduate. Jerry told us in Joliet of a new student, **Owana Salazar**, who has made a brilliant beginning on steel guitar and promises to keep up her amazing progress. Jerry holds a balance of \$1585.00 in the scholarship fund.

**Makalina** and **J.T. Gallagher** have come up with another fund-raiser. They will sell their Kamaka ukulele, soprano size, in mint condition, to the best offer. They estimate \$150 to be a good bargain-level selling price and will donate all proceeds above \$100 to be shared equally between the scholarship fund and the general fund. Send your bids directly to J.T. and Makalina, the details listed in our Buy and Sell section.

## **WHERE THEY ARE PLAYING**

**KCCN RADIO, 1420 HONOLULU** plays the sounds of the islands. It's the only radio station in Hawaii where you can count on hearing Hawaiian music. They broadcast Fri. from a luncheon at the Beachcomber Hotel. Phone 922-4646 for info.

**AT THE HYATT, "HARRY'S BAR"** you'll hear Joe Recca from 2:30 to 5:00. No steel guitar, just good Hawaiian music. ph 923-1234

**THE PRINCESS KA'IULANI POOLSIDE** from 6:00 - 9:00 pm, good Hawaiian music. No steel. 922-5811

**HAWAIIAN REGENT HOTEL "NAIPO SERENADERS"** 5 - 9:00 pm in the lobby bar. 9:pm to midnight. 922-6611. Island style music, but I'd be surprised to hear a steel guitar.

**SHERATON POOLSIDE** from 6:00 - 9:00 pm Tue. and Thur. All Hawaiian music, but no steel.

**ILIKAI HOTEL COURTYARD, THE LILIKOI TRIO** From 5:00 - 7:00. The show is free. Hawaiian music, no steel.

**ROYAL HAWAIIAN HOTEL, MAI TAI BAR, KEITH AND CARMEN** all Hawaiian and hula, on Tue. - Sat. 5:30 - 8:30 ph 923-7311. They're trying to convince management to increase the budget to include steel.

**REEF HOTEL FRONT LOBBY "KEKUA FERNANDEZ TRIO"** 7 nights a week 6:30 - 11:30 old time Hawaiian singing. No steel guitar.

**ERNIE PALMEIRA PLAYS AT THE KAUAI**

**WESTERN HOTEL** during afternoon hours Wed. and Thurs.

ALL THE ABOVE FEATURE HAWAIIAN MUSIC BUT NO STEEL GUITAR. THESE ARE THE BEST PLACES FOR YOU TO COMPLAIN TO THE MANAGEMENT that steel guitar should be included with the entertainment. They're the most likely to take some action, since they already do feature Hawaiian music.

**RAY KNAPP** is playing steel guitar at the Old Lahaina Luau at 505 Front Street in Lahaina, Maui, from Tue. through Sat. nights. Keep track of this item so you can catch his show when you're in Hawaii next May.

**DWIGHT TOKUMOTO, STEEL GUITARIST WITH KAPALAKIKO HAWAIIAN BAND**, can be heard at the South Pacific Seafood Grotto, 2500 Noriega (at 32nd Ave.) San Francisco from 7:30 to 10:30 on Fri. nights through Oct. and Nov.

**BEAU STERLING** is not to be found playing in the Kona Kai Restaurant at the Marriott in Chicago any more. He was so happy with the location when he began there about six months ago but now management wants to dictate and control every item performed. The direction they wanted him to take would have offended Beau's sense of the true Hawaiian style. If you go there now you'll probably hear Tiny Bubbles and Harbor Lights played on electronic keyboards. That's progress!!!!?

## **NEWS OF OTHER CLUBS**

**NORTHWEST HAWAIIAN STEEL GUITAR CLUB** Congratulations and best wishes to those who have organized the musicians in the Portland area to form the NHSGC. They held their first meeting April 19, 1990 and plan to meet the second Sunday of each month at the

Security Pacific Bank Community Room, 200 East Powell Blvd., Gresham, OR. Officers elected are: President Ed Jones, Vice President Jerry Alcock, and Secretary Ed Webster. We offer to help them in any way we can through the HSGA newsletter. Our members in the Portland area would enjoy joining them, I'm sure. As I read the

minutes of their meetings I can sense the enthusiasm and fun they experience through this new venture. If you're in the Portland area on the second Sunday of any month, you'll find a hearty welcome at the NHSGC. Phone Jerry Alcock at 503-646-0917 or Ed Webster 503-399-0119

**17TH ANNUAL PEDAL STEEL GUITAR ASSOC. CELEBRATION** Nov. 10 and 11 at the Ramada Inn, Rte 3 and Rte 684, Armonk, N.Y. Jeff Newman will do an E9th seminar on Saturday the 10th from 9 a.m. to 6 p.m. Tuition \$60.00. Steel guitar concert Sunday 11th from 11 a.m. to 7 p.m. featuring Bill Stafford, Jeff Newman, Scotty, Leonard T. Zinn and others. Overnight accommodations at the Ramada Inn are available at special PSGA room rates of \$75.00

**PACIFIC DANCE ASSOCIATION** of 7607 South Newland Street, Littleton CO 80123 present kumu hula **PALANI KAHALA** who will conduct dance workshops October 20 and 21st at the Barrington Oaks Apartments Recreation Room, 3903 Barrington Dr, San Antonio. For information about registration and accommodation phone 303-933-2157 Steel guitarists in the area might want to talk to them regarding musical entertainment during social hours.

**POLYNESIAN MUSIC AND DANCE ASSOCIATION.** Gladys Warburton, editor of the PMDA newsletter says the association participated in the Metro Toronto International Caravan for the sixth year. Mila Tan and her dancers put on a spectacular show with both Kahiko and Auana dances and the exciting Tahitian dances. All 33 performances were filled to capacity and on awards night they were given two first place prizes - one in staging, one in costumes. They received a tribute from U.S. Senator Daniel K. Inouye saying he was pleased that there was a "Waikiki Pavilion" and he hoped it would spark an interest in Canadians to visit and experience Hawaii's many beauties. The

tribute was framed and on display in the pavilion along with a photo of the senator.

**ALOHA INTERNATIONAL CLUB** Reports are that their convention in July was a great success, with the Hiram Olsen Trio (featuring steel guitar whiz-kid Casey Olsen), Nina Kealiwahamana, and former Miss Hawaii, Kanoe Miller. Their next year's dates are already set as July 11, 12, and 13 and they have booked the same group to return.

**SCOTTY'S STEEL GUITAR INTERNATIONAL** convention in St. Louis was "a triumph" by any standards. He broke his all-time attendance record with over 5800 attendees. His induction of David Kelii to the Hall of Fame brought out many Hawaiian-minded folks, it's true, but Scotty's "bash" attracts people from around the world, interested in all types of steel guitar playing. Jerry and "his boys", Hiram Olsen and Kalani Fernandez performed twice. During one performance all the steel guitar "greats" came up on the stage and sat surrounding Jerry through the whole performance. At the end, they stood up and bowed to him. Jerry is seen as the "Wayne Gretzky of steel guitar" in those parts, so the Mayor declared Sunday Sept. 2nd to be "Jerry Byrd Day" in St. Louis, to mark his presence in the city.

Frank Miller was a little slow on the up-take. For the days Jerry was in Joliet, he should have arranged for "J. Byrd Day" in the prison. (Jest kidding, Frank!!)

**FINLAND'S STEEL GUITAR CLUB** (membership of 3) is arranging for Hawaiian entertainers and musicians to travel to Finland for their annual folk festival July 13 - 21, 1991. I believe the kupunas who were our guests in Joliet are being invited, plus a steel guitarist (identity to be revealed later). Now, that's a small but very powerful club, wouldn't you say? Their membership list is: Onni Gideon, Reino Luoto, and Dr. Pentti Airene. Good work! and best wishes to you!



# KUMAKAGAB



**JOHN ELY** has sent us another "On the road again" letter. If you think it's all fun and frivolity to be "on tour", read on. "Well, we've launched our big summer tour and I can catch a few breaths here in motel world and catch up with you all. We're promoting our new album by Asleep At The Wheel *Keepin' Me Up Nights* on the Arista label. The title cut and video should be on the air in a couple of weeks, and the LP's, tapes, and CD's are being shipped at this writing. So now, it's non-stop touring and promoting until November. I'm hoping for a successful run or even a hit which would fuel our Fender endorsement and expedite my Stringmaster reissue project with Mike Stevens. I've enjoyed input from some of the membership.... and thank you for mentioning the project and the nice picture of the band!

You're doing a great job... your newsletters make great bus reading though there is no known cure for bus living. Take care, folks." John Ely Thank you very much for the interesting news, John. I hope our members will watch for the tapes and support your efforts.

**ANDREW VOLK**, new member, wrote such an enthusiastic letter about having discovered steel guitar and HSGA, I must share it with you. "I've been searching everywhere for material relating to steel guitar playing that's not oriented toward the bluegrass - dobro end of the spectrum. Eureka! I've found the motherlode in HSGA. John DeBoe's info on tunings helped me realize an error in the C6th tuning and the info re Jerry Byrd's tapes is great to see. I thought I'd tell you a little bit about me. I'm 33 years old and a television writer/producer/director at John Hancock, in Boston. I also freelance and am currently producing and directing an all-volunteer fundraising video for the Boston Symphony Orchestra Youth Concerts Office. I've played

guitar and mandolin for about 16 years - mostly jazz, bossa nova, and a little rock & roll. About a year ago I picked up Bob Brozman's Sol Hoopii re-issue, put it on the turn-table and said, "Wait, a minute - what's this!?" Slowly, insidiously, the Hawaiian music monkey was climbing up my back! But I was still fighting it.

My wife, Lynn, picked up the vibes and surprised me with an old Vega lap steel for my birthday. I sheepishly told her Hawaiian music was just a passing interest and returned the Vega for a new mandolin. But did I know myself? No way! You see, for my generation, Hawaiian steel has the unfortunate image of being old fashioned or unhip. I've never gone with the crowd in any other area of life and here I was, trying to ignore my fundamental need to follow my heart.

Well, about 4 months ago I admitted it. My name is Andy, I'm a steel guitar addict and I intend to stay one! I found a late 30's Gibson ES-150 lap steel and now my mandolin's gathering dust and I hardly touch my Telecaster. This is the sound I was looking for all my musical life but didn't realize. (Lynn even forgave me for taking back the Vega.)

Thanks for letting me get this off my chest. I feel a lot better. I was so happy to see that there are instructional tapes and a video in the works. I've been daydreaming about doing a video project on steel guitar and I'd like to chat with other members in the television business who would be interested in working up funding. Perhaps an NEA grant? I have access to a certain amount of production equipment and services here in Boston."

Well, that letter wins the turkey! Doesn't it make you feel great?? Maybe Andrew should plan his spring vacation to attend our Hawaiian

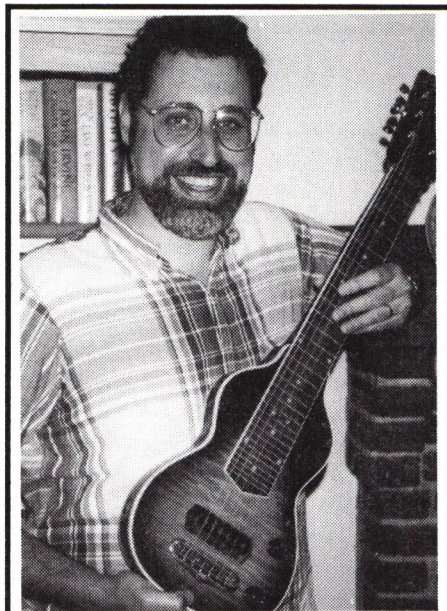
convention and bring his video equipment along. He may get the inspiration he's looking for.

**EMMETT NOLAN** has just become a member of HSGA. You'll be delighted to find out who he is. Do you remember the very popular "THE THREE SUNS" group? Their RCA Victor recordings of "Twilight Time" and "Peg 'O My Heart" sold over 30 million copies. Emmett was the guitarist in that group. For the past seven years he has played in a supper club, at the console of a huge Wurlitzer organ and synthesizer. He goes table-hopping while leading a sing-along on his tenor banjo, then best of all takes his guests on an imaginary trip to the islands with his beautiful Hawaiian steel guitar, played with an authentic native touch, accompanied by pre-recorded tapes. Then for a change of pace he does a couple of ukulele solos.

On his backup tapes Emmett plays bass and baritone uke (with a high 4th string for a more tenor sound). His steel guitar is a 6-string 4-pedal mult-kord made in Milwaukee in the late 50's. Emmett, you didn't give the name and address of the supper club you're playing in. HSGA members would break a leg to get there to meet you and enjoy your music, during this travelling time of the year.

**DWIGHT HARRIS** is "on the road again" checking out various towns, looking for the perfect place to settle down. His definition of a perfect location has to do with its nearness to good sportfishing. I'll buy that!! Did I tell you that on our last fishing trip Art and I pulled in 22 salmon, the biggest being 18, 20, and 22 pounds? Had to throw out all our steaks from the freezer to make room for the fish! Dwight has designed a steel guitar with rod holder attached at one end, and net at the other. The sweet sound of his steel guitar will have the fish standing in line to bite the hook. Now, if we could just find the funds for a national ad campaign!!? "Steel Guitar Best Fishing Lure, SameTimePrevents Baldness."

**A ROUND TUIT** has finally been located and sent to head office HSGA by Paul Kerley of



*STEEL GUITAR JUNKIE  
ANDREW VOLK*

Tucson AZ. Should work wonders but we don't know how to get the darned thing started. We tried wrapping a rope around and pulling (as in lawn mower startery) but no dice. Cannot find an "on" or "off" switch on it. Its technology is light years ahead of us. It's a circle cut out of drawing paper, about 8 inch diameter, with the following printed on it: "TUIT THIS IS A ROUND TUIT. KEEP IT IN YOUR POSSESSION AT ALL TIMES. IT WILL INCREASE YOUR PRODUCTIVITY TREMENDOUSLY. PEOPLE ARE ALWAYS SAYING, 'I'LL DO IT AS SOON AS I GET A ROUND TUIT.' NOW YOU'VE FINALLY GOT A ROUND TUIT." Yes. Thanks, Paul.

**ARTHUR JONES** of South Wales, UK says, "The luaus mentioned by Charles.Kohlhoff (July issue) held in Birmingham England were the ones that I used to organize. At one of them Sammy Mitchell, Kealoha Life, and John Marsden were playing guests and Sammy's wife Barbara

danced the hula. In another production the late great Wout Steenhuis was the celebrity. Since I moved away from Birmingham there have been no Hawaiian luaus. As far as I know, Keith Worley with his band, vocalists, and dancers are the only ones doing useful work in the Hawaiian field in England."

**SCORE HIGH POINTS FOR CARLOS MINOR OF SESSER IL** who was given a nice write-up in the Friday June 22nd issue of the Southern Illinoisan, complete with picture of himself playing his double-neck steel. It was all about his experiences, successes and frustrations as a song-writer trying to get due recognition for his work. Better than that, Scotty has printed his "Minor's Hawaiian Style" in the July edition of SGI. Congratulations, Carlos!

**JACK ABRAMITE** is happy to report that Hawaiian music is still appreciated, "Enclosed is a program of Aloha Night 1990 held in the Wallace Bowl in Gillson Park, Wilmette IL, every year. This is the fifth year and every year it is bigger and better. Is this an indication that Hawaiian music is not completely dead? They had hula dancers from 6 years of age to 30 and five young men dancers doing the fire dance and sword dance. Two of my friends in the band will be at the luau in Joliet. The band consisted of ukulele, two guitars, bass, and drums. No steel guitar." Thank you for that item, Jack. I think you should make sure that band includes steel guitar for next year's show. I'm glad you're bringing some of them to Joliet to be convinced.

**HUDSON HAWK** says, "Steel guitar got a boost in Pennsylvania recently when DeWitt (Scotty) Scott was a guest at the Appalachian Jubilee in Chambersburg, PA. Under the musical direction of steel player Leonard T. Zinn, the jubilee is usually a country music show. In this case the second half of the program was Hawaiian in theme in both music and stage setting, since at that time a local theater group was presenting

the stage play "South Pacific". Needless to say, Scotty did his usual fine job playing his vintage frypan guitar.

Leonard Zinn added humor during the country segment when, after kidding Scotty that his frypan was not authentic, he brought out his original frypan. It was a regular kitchen skillet with a neck that looked like a 2 X 4 piece of lumber. The gag got a good laugh but the laughter was soon dispelled when Leonard began playing his unique instrument, producing a beautiful rich Hawaiian sound. The response to the entire segment must have been very gratifying to the producers and cast, inasmuch as Pennsylvania is not noted as a bastion of Hawaiian guitar enthusiasts." I am very happy to hear about that, Hudson, on behalf of the late Kale Kaleialii who lived in Logantown, PA and often repeated in his letters his wish that someone would bring a good group of Hawaiian musicians in and educate the people of the area.

Hudson also sent some excellent material to help Mike Scott with his section of the book. Thank you very much, Hudson. We need more people like you.

**HENRY ALLEN** of Lahaina is presently on tour in Japan, but he asked his wife Sherron to send along his words of greetings to those who met him when he performed in our Bandstand show in Queen Kapiolani Park last May. Sharron says also, "Thank you for your latest magazine. Mr. Fred Letuli was just over to our house here with his wife and our good friend, Mr. George Paoa, another entertainer here on Maui. It was a coincidence, as there is an old photo on Page 15 of your newsletter. Freddie says it was taken in 1947 in SanPedro, CA not 1954 as written on the photo. We thought you would be interested in knowing, as Freddie is a big chief of high rank in Samoa now, and the one who originated the first "Fire and Knife Dance" to the world. He and George Paoa danced together in Hollywood in

those early years and he was on Maui for the seniors golf tournament here at Wailea last week." Now there's a coincidence for you, Ralph Kolsiana!!

**BOB "PULEVAI" WATERS** has some information about the picture on Page 15 as well. "Let me call the membership's attention to some name corrections on the photo of "The Coral Islanders". The lady second from right, front row, is Jenny "Napua" Woodd, not Napua Stevens. After a long career with Lani McIntire and Ray Kinney, Jenny married Sam Koki and was his choreographer at the "7-Seas" in Hollywood. Her sister, Leimomi, was married to Andy Iona. Later Jenny and Sam were divorced and she married David Keli'i in Las Vegas. Friends have told me that Jenny (Napua) is retired and lives in Molokai.

The guitar player's (second from right, standing) correct name is Sam Ka'apuni. Chief Letuli, one of my dearest friends, is now back in Samoa with the title of High Chief Olo. He is also a representative from Samoa to Washington D.C.

## *DA KINE DISC*

### ASLEEP AT THE WHEEL'S NEW RELEASE

"Keepin' Me Up Nights" (Arista label) may be a hit. Watch for it. John Ely plays a truly sweet Hawaiian style and proves the versatility of the instrument in a delightfully country band. It's not the usual country sound. You'll have to hear it to know what I mean.

**RALPH KOLSIANA'S** taped collection of his recordings while playing with the Waikiki Swingsters. This is really beautiful vintage stuff. These collectors' gems were cut on the Bluebird label by RCA Victor in the late 1930's. Jerry says Ralph was a musician "before his time". Ralph's also done some more recent work. He's asking \$12.00 for U.S. and Canadian orders, \$14.00 for overseas. Contact him at Box 39712

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His nephew Upuresa Letuli played with my "Paradise Islanders" for over 25 years. He now is the leader of my old group. At my request he changed the name of the group to "Royal Polynesians". Chief Letuli (also known as Freddie Letuli before he became a high chief) was married to Alfred McIntire's daughter. It was with them that I attended Dick McIntire's funeral in 1951. The big fellow playing bass is Max Ried, a Samoan also called "Chief".

**THE ALLIGATOR GUMBO, UKULELE MARCHING SOCIETY, WON'T YOU COME HOME BILL BAILY UKULELE BAND** is represented in HSGA by new member Jack Canine of Crawfordsville, IN. They're a group of 50 ukuleleists who provide music, dance, and comedy in Ft. Myers FL during the winter months. Jack asks if you have comic songs or comedy routines to share with his group. They're always looking for new material to keep their audience in stitches. I hope they come up with a Hawaiian routine and turn out to one of our conventions.



Los Angeles CA, 90039 phone 213-661-8553  
Please don't share these with your friends! It wouldn't be fair to Ralph.

**KEITH AND CARMEN HAUGEN** have released a cassette single, featuring two beautiful songs, one an original composition by Keith. It's called "Carmen's Song", written in 1977 and it has been recorded as an ukulele solo by such greats as Robert Kaholokula and Ohta-san. The tune is very popular, played throughout the islands but it was only in the last year that Keith wrote the lyrics. You can be one of the first to hear the

whole song. The cost is an amazingly low \$5.00 per tape which includes mailing costs. Orders from outside the U.S. should include an extra \$1.00. There is a limited supply, so order now from: Keith Haugen, Box 1976, Honolulu, HI 96805. "What's the other song?" you ask. It's called "A Fresh Lei Each Day" patterned after the old "I'll Bring You a Daisy a Day." Well done.

**KALANI'S HAWAIIAN RECORDS AND TAPES.** In the July issue I quoted several items to you from Kalani's catalogue. Both had errors. Frank Miller has kindly supplied the corrections, so I'll pass them on to you. First was the recording "Evening In the Islands" by the Maile Serenaders. It did not say who the steel player was. Frank tells us that the Maile Serenaders were a group formed only for the purpose of making recordings and the personnel changed with each recording. On that particular tape, produced by Warner Brothers in 1984, the steel players are Barney Isaacs playing pedal steel, and Eddie Pang. The second recording is called "Ohta San -RS 3333" The listing stated that the instrumentalists were Ohta San, Jimmy Kaopuiki, Benny Saks, Sonny Kamahela, Atta (Barney) Isaacs, Jerry Byrd, and Pua Almeida. The error there is with the name Atta (Barney) Isaacs.

You see, Barney's real name is Alvin K Isaacs, and his father (also a great steel guitarist) was named Alvin Kaleolani Isaacs. Barney's brother Atta Isaacs is famous as a slack key guitarist. Barney has nine brothers and sisters. All of the four brothers are well known musicians. Now if you have all that straight, add to it that Barney's son is Alvin K. Isaacs III. Thanks for your help with this, Frank.

**ED MAYER'S** tape cassette "Territorial Hawaiian Music" featuring Ed on steel guitar is still available at the non-profit price of \$5.00 postpaid U.S. and Canada. Believe me, this is a bargain!! It's selling like hotcakes in Holland, Indonesia, and Malaysia. Indo Records, 921158 Makamai Lp, Ewa Beach HI 96707

**STAN WERBIN OF ELDERLY INSTRUMENTS** has a catalogue of recordings available. See item under "He Aha Ko Makemake?"

**"ISLANDS CALL" FEATURING THREE TOP STEEL GUITARISTS: ALAN AKAKA, BARNEY ISAACS, AND JERRY BYRD** should now be available in the record shops in Honolulu. This recording, patterned after the world famous Hawaii Calls radio show, features solos, duets, and trios by these three great steel guitarists. Music arrangements are by Jerry Byrd. This tape, \$10.00 plus \$1.50 mailing, can be bought from the company that produced it, AIS America Inc., Ste 1655, 1314 South King St. Honolulu HI 96814 ph 808-599-8919, or from Harry's Music Store, 3457 Waialae Ave., Honolulu HI 96815 ph 808-735-2866

**MORE TAPES AVAILABLE FROM AIS** (address listed above), each for \$10.00 plus \$1.50 mailing  
ALA 1001 "How D'ya Do" by Alan Akaka & The Islanders  
AIS 1002 "At The Coco Palms" by Alan Akakan & The Islanders  
AIS 1003 "Say A Sweet Aloha" by Sol Kamehele and his Surf Serenaders  
AIS 1004 "Blue Hawaii" by Sol Kamahela and his Surf Serenaders  
AIS 1005 "In The Hula Style" by Genoa Keawe and her Hawaiians

**HENRY ALLEN,** steel guitarist of Maui, has just released a new tape cassette "Memories of Hawaii". Henry's illustrious story as a steel guitarist in the islands and on the mainland will be told to you in the next available newsletter space. For a preview of his steel stylings, order this high quality chrome tape for \$12.00 which includes mailing costs, from Polynesian Promotions, 5161 D Kohi Street, Lahaina, Maui, HI

96761 ph 808-669-6189

Henry's work was announced in a Honolulu newspaper as follows: "Eddie Suzuki, who has done his share of crooning, composing and leading musical groups, is singing the praises of **Henry Allen's** new album, "Reflections in Hawaiian, Memories of Hawaii." Henry, a Maui boy, is a compleat guitarist. On this tape he plays the steel....**Peter Dillingham** is another musician who is keeping Hawaii's steel guitar tradition alive. Pete is working on his third "Peter

Dillingham & Friends" album with an all-star lineup: **Arthur Lyman, Van Diamond, Nalani Olds, Cy Ludington, the Leo Nahenahe Singers** and the one and only **Sol Bright.**" Thanks for the item, John DeBoe

**FREDDIE TAVARES ON STEEL GUITAR** See item under "Aloha Pumehana" regarding Bud Dant's re-release of "Isle of Enchantment". Price \$10.00. Order from Harry Dods, 2462 Kuhio Ave., #407, Honolulu HI 96815

## **HE AHA KŌ MAKEMAKE?**

**PEDAL STEEL GUITAR FOR SALE**, Custom made with 3 pedals, right knee lever, 10 strings and 4 steel legs, adjustable. Good strong construction. Will sell for \$300.00. Marilyn Solby, 1040 Grover Ave., Coquitlam BC V3J 3E8 phone 604-936-1714. If no answer, leave message on answering tape.

**ROLAND RHYTHM MACHINE "77"** for sale. Good condition, has all types of rhythms. 25 1/2" long by 14" wide by 5" high. \$110.00 Ed Kuchenbecker, 260 North 58th PL, Mesa AZ 85205 ph 602-985-5237

**WANTED: SERIAL NUMBERS OF ANY NATIONAL BRAND INSTRUMENTS**, including zeroes, letters, and description. Names confidential. For upcoming book on National Guitar Co. history. Send to Bob Brozman, Box 1181 Ben Lomond CA 95005 408-336-8307

**FOR SALE: TWO NEW RICKENBACKER 6-STRING STEEL GUITARS** with hard shell cases, \$700.00 for both guitars or \$400.00 for one. These are in brand new condition, you'll never find a better bargain. Guitars like these in music stores are being sold for \$1000.00 each. Charles D. Smith, 94 Stratton Rd., Jaffrey NH 03452 phone 603-532-8687

**WANTED: HARDSHELL GUITAR CASE** for pre-WWII National guitar, pre-WWII 12-string guitar any condition, pre-WWII guitar parts. Contact Joe Sgromo 2818- I St. #2, Sacramento CA 95816, 916-442-1847

**STAN WERBIN OF ELDERLY INSTRUMENTS**, 1100 N. Washington, PO Box 14210 Lansing MI 48901, ph 517-372-7890 has a few inventory items you'd be interested in:

(a) a number of Hawaiian - related recordings, including all of Bob Brozman's projects, some Jerry Byrd, Roy Smeck, Cliff Edwards, and more. Believe it or not, we have a few LPs of African music with steel guitar!! Send for the "Cassettes, Records, and CD's" catalogue.

(b) over 20 instruction books and song folios for ukulele as well as some for steel guitar (mostly pedal steel, however). Dr. Kanahale's excellent book, "Hawaiian Music and Musicians", and more in the "Books and Video Tapes" catalogue.

(c) new Kamaka ukuleles (the whole line) in the "Acoustic Instruments and Accessories" catalogue, as well as new dobro and National guitars.

(d) an assortment of steel guitars, ukuleles, etc. in the "Used Instrument " list. Write or phone to order catalogues.

**GOOD RHYTHM BACK-UP PERSON WANTED** - by Ralph Kolsiana. Ralph is an excellent steel guitarist and has big plans for making recordings and doing public performances. Right now he does not have a good rhythm back-up musician. Is there a good guitarist and a good bass player in his area that could do it? Box 39712 Los Angeles CA 90039 Phone 213-661-8553

**J.B.FRYPAN STEEL GUITAR** choice one new, the other used, as good as new, in mint condition. I kept it shined with new strings. I am selling one, will keep the other. Which do you want? The new one, serial #23, is \$625.00, the used one, serial #20, asking \$495.00. Harold Boggs, 3454 N.W. 48, Oklahoma City, OK, 73112, ph 405-946-8197

**STEEL GUITARIST NEEDED** for the group "Big Kahunas", a part time working Hawaiian trio in the Seattle area. Good paying, fun gigs and great dancers. Eric 206-362-8331

**UKULELE CLUB** needs comedy routines and songs. See items under Kumakagab. Mail to Jack Canine 12680 Treeline Ct, North Fort Myers, FL 33903 813-656-0087

**JERRY BYRD STEEL GUITAR VIDEO TAPE, BOOKLET, AND AUDIO TAPE**, VHS to U.S. destinations \$54.95 plus \$3.00 mailing = \$57.95. VHS to Canada \$54.95 plus \$4.00 mailing = \$58.95. VHS overseas \$54.95 plus \$7.00 mailing = \$61.95. PAL overseas \$69.95 plus \$7.00 mailing = \$76.95. U.S. funds, no credit cards. Order from HSGA, Box 3156 Bellingham WA 98227. 604-263-8944

**CHRISTMAS TREE ORNAMENTS**, 3 1/2 inch long shiny gold National tricone steel guitar, electric bass, violin, 8-string mandolin or lute. Excellent Christmas gifts for the musical person. \$20.00 per set of 4. Also, club ballpoint pens \$1.00 each. H.S.G.A. Box 3156 Bellingham Wa 98227

**INFORMATION WANTED ON EITHER DICK OR BOB NICHOLS**, steel guitarists. Wanted by Jack Montgomery 77 Quebec Ave #1034 Toronto ON, Canada M6P 2T4

**KAMAKA UKULELE FOR SALE** It's a soprano, HFI, koa wood, 4-string, comes in a cardboard storage box. Made in 1982, in mint condition with original tag still on it. It has the new-style machined tuners, the good ones. This is being offered for \$150.00 plus shipping and insurance. The owner will take the highest offer and donate any proceeds over \$100 to the club's general fund and scholarship fund, to share equally. J.T.Gallagher, 590 16th St., Brooklyn NY 11218 ph 718-768-6182

**INEXPENSIVE 8-STRING STEEL GUITAR WANTED, ALSO INSTRUCTION BOOK** Here's your chance to help a beginner. Paul is a well-educated musician who plays many other instruments, and we're overjoyed to hear he wants to learn to play the Hawaiian steel guitar. Problem: He hasn't made his fortune yet so he can't afford a top quality guitar. He's also looking for a good method book and the best on the market (the Jerry Byrd instruction course) is just a bit costly for Paul. Can you sell him these items at a moderate price? Paul Groff, 2644 Dwight Way #2, Berkeley, CA, 94704 415-845-0757

**JOLIET 1990 CONVENTION VIDEOS. SNAPSHOTS FOR SALE** The snaps are 50 cents each, just name the person you want shot and Clay will supply. The group picture is always good for memories. Videos are VHS, \$15.00 for U.S. and Canada (in U.S. currency) which includes postage. \$17.00 for overseas, includes postage. **TAPE #1** Opening ceremonies with Merle Kekuku and John Auna, then Norman English, Jack Abramite, Doug Hazelberg, Leona Murphy, and the kupunas. **TAPE #2** The kupunas, Pentti Airene, Richard Brandt, Jack Moore, Jack Montgomery, Alan Akaka. **TAPE #3** Victor and Nancy Rittenband, Doug Smith, Art Ruymar, George Lake. **TAPE #4** Frank and Donna Miller, the kupunas, Kay Koster and Evelyn Roeder, Dick Sanft, Frank Della Penna. **TAPE #5** J.T. Gallagher and Makalina, Beau Sterling, Bob & Julie Waters. **TAPE #6** Sig Vogel, Lorene Ruymar, John Auna, Alan Akaka **TAPE #7** Ian Ufton, Don Woods, Dirk Vogel, Ken McClary. **TAPE #8** DeWitt Scott (Scotty), Merle Kekuku, Alan Akaka. **TAPE #9** The luau. Order from: Clay Savage, 6939 Kingston Court, Port Richey FL 34668 813-863-0804

**KEITH AND CARMEN HAUGEN** are compiling a collection of wedding vows for possible publication. They ask you to share with them - for publication - any vows you have heard used at weddings, particularly those specially written by or for a particular couple. Traditional vows used repeatedly by your church are wanted as well. They'd like to include as many religions as possible, also ceremonies by judges and other non-religious officials. If you will say when and where you heard the vow used or from what religion you are quoting, it will make their publication more complete. Your name, title, and religious affiliation will be published with your submission unless you request otherwise. Send to: VOWS, c/o Keith Haugen, Box 1976 Honolulu HI 96805

**GOSPEL MUSIC WITH STEEL GUITAR** wanted by Howard DeHeer of 6110 East 5th St, LaQuinta Apartment #205, Tucson AZ 85711

## ***HSGA BUSINESS MEETING***

**CHANGE OF BOARD MEMBERSHIP** Elmer Ridenhour, our "World's Oldest Teenager" has tendered his resignation. He is one of the original board members, having served since the club's beginning in 1985. Elmer loves to travel and has found it difficult to keep up with my lengthy board memos. He's still with us and we expect to see his cheerful face at our conventions for a long time to come. We therefore invited Don Woods, runner-up in the last election, to take Elmer's place on the board. Welcome, Don, you are now "A Member of The Bored".

### **FINANCIAL STATEMENT**

**A. SCHOLARSHIP FUND:** as reported earlier in this newsletter

**B. GENERAL FUND:** We're in good shape. First I'll tell you about some generous things that have been done by members: **RUDOLF BARTEN** of Cologne, W. Germany has just supplied us with an excellent fund-raiser for the general fund. He has donated 250 very attractive ballpoint pens with the letters HSGA plus a logo stamped along the side. These pens have a clip for inserting in your pocket and are decorated with six color rings. Very attractive! They sell for \$1.00. **VIC AND NANCY RITTENBAND** have volunteered to dig deep into their pockets to help us out with our annual steel guitar show at the Bandstand in Kapiolani Park. We need a banner to fit that stage



which can also be used on stage in the Akala Room. Frank and Donna had been carrying the big banner donated by Tim and Charlotte Hubert, from Joliet to Mesa to Hawaii but it was a great expense and cumbersome to carry along. **DOUG HAZELBERG** donated his company's products of cosmetics and toiletries - Tahiti brand - for the raffle in Joliet, plus cash as well. **RAY SMITH** designed a baseball cap with HSGA logo to sell in Joliet. He personally covered the cost of having the prototype made up. All this generosity must be recognized with the club's highest award - the OCTAVE GLISS!!



Donations to the general fund received since the July newsletter went to press, are as follows:

Associate memberships	\$ 70.00	
Dick Lloyd	25.00	
Gregor Johansson	10.00	
Bob Keyser	10.00	
Henry Allen	5.00	
Peter Bergen	22.50	
Beau Sterling	50.00	
Jess Bishop	5.00	
Paul Kerley	25.00	
Abe Lieberman	25.00	
Roland Strating	5.00	
Sue Nichols	20.00	
Clay & Lois Savage	122.00	
Doug Hazelberg	50.00	
Bank interest	<u>24.54</u>	
	\$469.04	
Bank balance as of last newsletter		\$ 2181.12
Plus new donations		469.04
Plus Kona seniors fund		627.14
Plus sale of items in Joliet, and raffle proceeds		601.00
Plus sale of video seminar tapes		1497.90
Plus proceeds of Joliet convention		<u>115.00</u>
		\$ 5491.20
Less expenses outlined below:	\$1932.00	
	527.69	
	257.84	
	<u>1940.10</u>	
	\$4657.63	
<u>Amount remaining in general fund</u>		<u>-4657.63</u>
		\$ 833.57

\$1932.00 of the general fund plus \$437 collected in Hawaii were used to partially pay for the 335 educational videos which we produced. The remaining costs (\$4576.55) were covered by a personal loan from a member who does not wish to be identified. Thank you very much to that person!!! The total amount spent producing the 335 videos was \$6945.55 and we will have to sell approximately 150 videos to cover our costs.

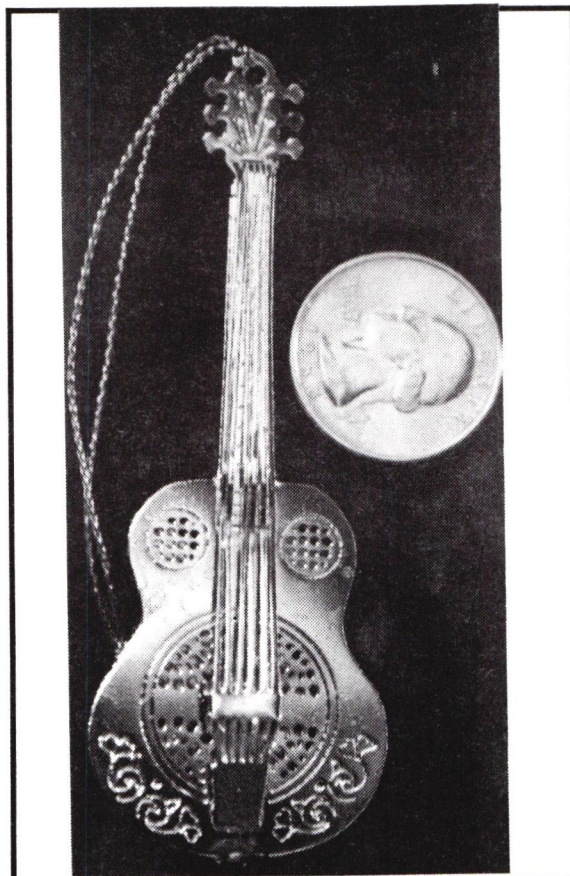
\$257.84 is payment of meals and limousine for our special guests in Joliet.

\$527.69 is payment to the suppliers of the items sold in Joliet. Selling items is NOT a sure way to raise funds at conventions. It's the donations that make the difference. The final item, \$1940.10 is the cost of 3 airline tickets to bring the kupunas to Joliet.

Amount the club owes: \$1001.90 owing to the Ruymars dating back to the time we took over publishing the newsletter. Club funds were not handed over by the previous editor, so we went "out of pocket" to carry the club until the new membership funds came in. We will recover those funds as soon as the club's balance is built up. \$4576.55 owing to the person who backed the production of the videos. Can be repaid from video sale proceeds.

### CHRISTMAS TREE ORNAMENTS FOR SALE

I found these on sale in a local Christmas supply store, the little National tricone steel guitar so perfectly marked, each of the 6 strings raised correctly off the fretboard, so shiny and gold I immediately fell in love with it. They belong on every guitar player's Christmas tree. It cost us \$8.29 to buy one in a retail store. The wholesaler in New York said we couldn't buy steel guitars alone, they come in sets of four with electric basxs, violin, and an 8-stringed mandolin or lute. Each one cost us \$3.50 to buy, so we must sell the set of 4 for \$20.00 which includes mailing costs. Only 10 sets left to sell.



*NATIONAL TRICONE TREE ORNAMENT  
IN SHINY GOLD FINISH  
PLACED NEXT TO 25 CENT PIECE  
TO SHOW SIZE*

## *ALOHA PUMEHANA*

### FREDDIE TAVARES. A FOND FAREWELL.

Another great steel guitarist has left us. Although he made his home in Anaheim, CA during the later years of his life, Freddie was taken home to Hawaii for burial. Jerry Byrd, Barney Isaacs, and Alan Akaka took their turns playing steel guitar tributes to Freddie at his funeral at the

Oahu Cemetery. Walter Mookini Sr. sang.

Freddie and his brother Ernest played in the Harry Owens band for many years and Freddie worked with the Fender guitar company. The two Tavares brothers, Freddie on steel guitar and

Ernie on string bass, played on Bud Dant's very first Hawaiian album at Decca Records in 1957. It was titled "Isle Of Enchantment". Said Bud, "Freddie and Ernie were most important in the arranging and production of the LP. Freddie, especially, came up with many great Hawaiian musical concepts. At that time, Freddie was very active with Columbia and the steel guitar business." Bud will re-release cassette tapes of "Isle of Enchantment" in memory of Freddie. For more information see "Da Kine Disc". We sent our expression of aloha to Tamar and all the family on behalf of HSGA members.

**CARL "KALANI" ASEICION** -

popular steel guitarist in the Chicago area passed away in a Virginia Beach hospital Aug. 16th at age 81. He is pictured here playing a 7-string frypan, with Chief Tavui on ukulele, and Beau Sterling's sister Pam dancing. His group was known as Kalani And the Paradise Islanders. They produced an album called Kalani and the Paradise Islanders on Replica label. They also backed up Eddie Howard on the Paradise Isle album, Mercury Records label. In addition to Club Waikiki, he played at Chicago's famed Edgewater Beach Hotel where he aired a weekly half-hour radio show on WGN radio. He also played the Fremont Hotel in Las Vegas. Many of our members who knew Kalani will share Beau's feelings of sadness. Kalani was Beau's teacher. He taught well. Thanks for the item, Beau.



*"KALANI AND THE PARADISE ISLANDERS"  
 PICTURED AT HONOLULU HARRY'S CLUB  
 WAIKIKI IN CHICAGO  
 CARL "KALANI" ASEICION ON STEEL  
 CHIEF TAVUI ON UKULELE,  
 AND PAM*

# ALOHA PUMEHANA

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

## NEW MEMBERS

CHARLES AEBIG, CLEARBROOK BC	J.C.KORINEK, BROOKLYN OH
HENRY KALEIALOHA ALLEN, LAHAINA HI	LEN LISIEWICZ, CHICAGO IL
MICHAEL J. BEEKS, VILLA PARK IL	NATHAN MCKENZIE, MADERA CA
HOMER BENTLEY, RICHMOND BC	WALTER MO'OKINI, HONOLULU HI
MARVIN L. BOBBITT, TULSA OK	DR. R. H. MORRISON HUNTINGTON BEACH CA
MARK BOUTILLIER, TORONTO ON	LEONA MURPHY, KAILUA KONA HI
CHARLIE BREWER, MANHATTAN IL	SUE NICHOLS, HEBRON IN
JACK CANINE, N. FORT MYERS FL	EMMETT D. NOLAN, BUFFALO NY
ERNEST P. COKER, SAN ANTONIO TX	BOB O'CONNOR, SANTA ROSA CA
SERIALS LIBRARIAN, COUNTRY MUSIC FOUNDATION, NASHVILLE TN	JACQUELINE PAQUETTE, BELL CA
FRANK G. ELIZARES, OAKLAND CA	M. GENE PUTNAM, COLVILLE WA
YOZO ENDO, KURTISTOWN HI	GEORGE ROUT, ST.CATHARINES ON
JOHN FATIAKI, RICHMOND BC	WALTER M. RUDSTROM, MILWAUKEE WI
HOWARD FOREMAN, RACINE WI	DICK SANFT, KISSIMMEE FL
KEN GIBSON, W. VANCOUVER BC	WALTER THORNDYKE, GEORGETOWN ON
PAUL A. GROFF, BERKELEY CA	ANNETTE TUSSING, SPOKANE WA
BAREFOOT HAWAIIANS, DES PLAINES IL	CHARLES VAN VLACK, HOPEWELL JCT NY
BENNIE JEFFREYS, TUPELO MS	DAVID WADE, LIVERSEDGE, WEST YORKS ENGLAND
ARNOLD E. JONES, VERNON BC	ELBERT L. WALKER, BLOOMINGTON CA
H. MAHNER KIMURA, WAIPAHU HI	SCOTT WATERHOUSE, MAPLE PARK IL
	DON WEBER, NEW LENOX IL



*Mele Kalikimaka!!!  
A Hau'oli Makahiki Hou!!!*



Slowly with feeling

# LEI ALOHA LEI MAKAMAE

Tune E13th E-C\*-B-G\*-E-D

Arr. L. Ruymar

Chords: B<sup>b</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>

First system of guitar notation. Treble clef, key signature of two flats. Chords: B<sup>b</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>. Fingering: 10 13 10 10, 9 13 9 9, 8, 7 11 4 6, 6 6 6 6.

Chords: C<sup>m7</sup>, F<sup>7</sup>, B<sup>b</sup>

Second system of guitar notation. Treble clef, key signature of two flats. Chords: C<sup>m7</sup>, F<sup>7</sup>, B<sup>b</sup>. Fingering: 6 - 5 - - - 5 11 10 - - - - 10 10 10, 7 4 4 4 11 9 10 11.

Chords: D<sup>7</sup>, G<sup>m7</sup>

Third system of guitar notation. Treble clef, key signature of two flats. Chords: D<sup>7</sup>, G<sup>m7</sup>. Fingering: 10 - - - - 10 11 11 - - - 6 6 6, 10 10 10 10 11 11 - - - 7 6.

Chords: C<sup>7</sup>, F, C<sup>7</sup>, F<sup>7</sup>

Fourth system of guitar notation. Treble clef, key signature of two flats. Chords: C<sup>7</sup>, F, C<sup>7</sup>, F<sup>7</sup>. Fingering: 6 - - - - 6 10 9 9 8 - - - 8, 5 5 8 8 7 9 8 8 7 13 13 13, 13 13 13.

CHORUS: F<sup>7</sup>, B<sup>b</sup>

CHORUS: Fifth system of guitar notation. Treble clef, key signature of two flats. Chords: F<sup>7</sup>, B<sup>b</sup>. Fingering: 11 11 13 13 11 13 13 13 6 - - - 6, 11 13 13 11 14 13 13 13 13 6 6 6 6 6 6 6 6, 13 13 13 13 13 13 13 13 6 6 6 6 6 6 6 6.

Chords: F<sup>7</sup>, F<sup>0</sup>, F<sup>7</sup>, E<sup>b7</sup>, D<sup>7</sup>

First system of guitar notation. Treble clef, key signature of two flats. Chords: F<sup>7</sup>, F<sup>0</sup>, F<sup>7</sup>, E<sup>b7</sup>, D<sup>7</sup>. Fingering: 1 - 1 - - 1 5 8 9 10 - - - - 10 10 10, 1 0 1 2 4 7 8 10 10 11, 1 0 1 2 4 7 8 10 10 10.

Chords: G<sup>7</sup>, C<sup>7</sup>

Second system of guitar notation. Treble clef, key signature of two flats. Chords: G<sup>7</sup>, C<sup>7</sup>. Fingering: 10 - - - - 7 10 10 10 10 10 10 10 10 10 10 10, 10 10 10 10 10 10 10 10 10 10 10 10, 8 8 8 8 8 8 8 8 8 8 8 8.

Chords: C<sup>m</sup>, F<sup>7</sup>, B<sup>b</sup>

Third system of guitar notation. Treble clef, key signature of two flats. Chords: C<sup>m</sup>, F<sup>7</sup>, B<sup>b</sup>. Fingering: 8 - - - - 1 10 6 6 - - - - 6 10, 7 - - - - 1 9 5 6 6 6 9, 7 - - - - 1 9 5 6 6 6 9.

Chords: G<sup>m</sup>, B<sup>b7</sup>, E<sup>b</sup>, G<sup>7</sup>, C<sup>7</sup>

Fourth system of guitar notation. Treble clef, key signature of two flats. Chords: G<sup>m</sup>, B<sup>b7</sup>, E<sup>b</sup>, G<sup>7</sup>, C<sup>7</sup>. Fingering: 13 - - - 13 - 15 13 11 - 10 - 8 - - - 8 8 8, 12 12 14 12 11 9 8 8 8 8 8 8, 12 12 14 12 11 9 8 8 8 8 8 8.

Chords: C<sup>m</sup>, F<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup>

Chords: C<sup>m</sup>, F<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup>. Fingering: 11 - 11 - 5 - - 5 6 - - - 6 10 6 - - -, 11 11 4 4 6 6 6 6 6 6 6 6, 11 11 4 4 6 6 6 6 6 6 6 6.

brightly

# WINTER WONDERLAND

C6+A7

TUNE E-C-A-G-E-C#

Arr: L. Ruyman

D7 G7 C

0 0 0 0 2 2 2 2 3 - - 7 7 7 - - 7 7 4 7 - 7 7

2 2 1 1 1 1 3 3

Sleigh bells ring are you listnin? In the

B7 E G D7 G - - A<sup>b</sup>9

4 4 5 5 4 - - - 7 7 8 8 7 7 - 6

4 4 4 4 5 5 7 7 7 7 7 7

Then pretend that he is Parson Brown. He'll say, "Are you married?"  
We'll say, "No, man!"

G7 G

7 - - 7 7 5 7 - R 7 7 7 5 R 5 7 7 7 5 - -

8 5 7 7 7 7 5 7 7 7 5

lane snow is glistnin, a beautiful sight we're happy tonight

A7 D7 G7 C

7 7 7 7 9 9 7 6 5 7 7 7 P.H. 7 7 P.H. 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

But you can do the job when Later on, we'll con-spire as we  
you're in town.

D7 G7 C

0 0 0 0 5 5 5 5 3 - - 8 8 7 - - 7 7 4 7 - 7 7

2 2 3 3 7 7 3 7

Walkin in a winter wonderland. Gone a-way is the bluebird, Here to

G7

P.H. P.H. 7 7 7 5 - R 5 7 7 7 5 - -

10 10 - 10 10 10 10 10 10 7 7 7 5 5 7 7 7 5 - -

10 10 10 10 10 10 10 10 7 7 7 5

10 10 10 10 4 7 7 7 5

dream by the fire to face unarraid the plans that we made

G7

7 - - 7 7 5 7 - R 7 7 7 5 - R 5 7 7 7 5 - -

8 8 5 7 7 7 7 5 5 7 7 7 5

stay is a new bird, He sings a love song as we go along

D7 G7 C

0 0 0 0 2 2 2 2 3 - - - Ritard... D9 - D7 b3 C

0 0 0 0 0 0 0 0 F.H. F.H.

2 2 3 - - - 12 12

2 2 5 5 5 5 4 4 4 4 3 3 0 0

2 2 5 5 5 5 4 4 4 4 3 3

Walkin in a winter wonderland.

D7 G7 C E B7 E

0 0 0 0 5 5 5 5 3 - - - 4 4 5 5 4 4 - -

3 3 4 4 4 4

Walkin in a winter wonderland In the meadow we can build a snowman

F.H. Top string only