

# HAWAIIAN STEEL GUITAR ASSOCIATION

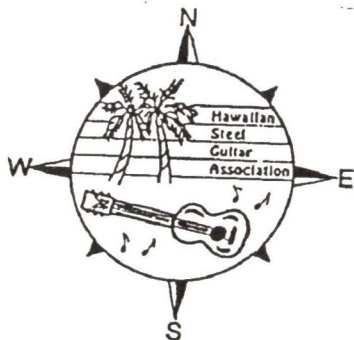
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## OKAKOPA, 1991

John Marsden of Sheffield, England has sent a great picture showing Lani McIntire seated with a Rickenbacker steel guitar across his knees. Standing behind him are Charles E. King, Eddie Alkire, and Sam Makia. Wow! What a treasure! That goes in the book for sure! John suggests that I should name the people I'd like to have pictures of, and perhaps more will be supplied by club members. Great idea!

If you don't want to take a chance on sending your prized picture to us, please take it to a printing company that does camera work, to have a screened copy made. Ron Middlebrook of Centerstream Publishing says that it should be screened in half tones and the screen should have a fineness of 100-125. A rating of 65-85 is too coarse, the results would be grainy. The picture must be clear and close up enough to recognize the steel guitarist. The cost to screen one picture should run between \$3.00 and \$8.00. If you want help with the cost of screening, let me know. (Tell me the names of all the people in the picture, if you can.)

It would be great to have pictures of these: MEL ABE, JULES AH SEE, PUA ALMEIDA, HAL ALOMA, KEOKI AWAI, CHARLIE "TINY" BROWN, EDDIE BUSH, TOMMY CASTRO, JOE CUSTINO, C.S.DeLANO, JOSEPH "STEPPY" DeREGO, FRANK FERERA, MIKILANI FO, YUKIHIKO (HARRY) HAIDA, MIKE HANAPE, TOM HENNESSEY, BILLY HEW LEN, BEN HOKEA, SOL HO'OPI'I, ANDY IONA, ALVIN ISAACS, BERNIE (ERNEST JR.) KA'AI, ERNEST KA'AI, SAM KA'APUNI, DAVID KAILI, JAKE KALEIKINI, DAVID KELI'I, ANNIE KERR, SAM KOKI, WALTER KOLOMOKU, BERNIE KA'AI LEWIS, COCONUT JOE LOPES, PALE K. LUA, SPLASH LYONS, DICK McINTIRE, PULU MOE, M.K.MOKE, "KING" BENNIE NAWAHI, CHARLIE OPUNUI, GABBY PAHINUI, JULY PAKA, EDDIE PANG, BOB PAOLI OF JIM AND BOB THE GENIAL HAWAIIANS, AL PERRY, J.

KALANI PETERSON, DAN POKIPALA, BENNY ROGERS, DAVID "FEET" ROGERS, LANI SANG, BUCKIE SHIRAKATA, DANNY STEWART, JIMMY HAULANI TAI, ERNEST TAVARES, FREDDIE TAVARES, WALTER WAILEHUA, SAM KU WEST.

I've heard of a wahine named "Lovey \_\_\_\_\_" (can't get her last name) who played steel. Can anyone help?

Some names (like Joseph Kekuku, Barney Isaacs) are not named here because I do have pictures of them. Remember, this list is restricted to those born in Hawaii or those who went to Hawaii to pursue their career. Along with the "oldies", I want pictures of contemporary steel players in Hawaii. Here's another problem. Everyone's too modest. I send them letters and they don't reply. Hey, guys, there's a limit to what I can do. You've gotta HELP!! From the contemporary steel players in Hawaii I want: (1) date and place of birth (2) how did you learn to play? (3) where or with what group have you or do you play? (4) anything else interesting you can tell us about yourself? 100 words or less will do. **When you see the book in print you'll be sorry that you're either missing or wrongly reported.**

**DEL HOSTETLER SAYS,** "Before retiring as Production Chief in the Army Audio-Visual section of the Pentagon, I produced and directed a collection of 30-second and 60-second music videos featuring edited down films and fast-changing series of slides all set to selected music appropriate for each of the 50 U.S. states. These music videos would be aired at station break times on the armed forces' TV stations throughout the world, as a sort of "nostalgia minute" reminding the boys far from home what they're fighting for, preserving the peace, etc.

To get our hands on the video (film and slides) letters were written to each state capital's travel office, Chamber of Commerce, or whatever. Some states sent 30 or 60-minute films! Plenty



of video to work with. Others sent zip. I'll bet you're ahead of me already. I received about a dozen slides (period) from Hawaii! Try to put that many slides in a 30-second video and put everybody to sleep!! I ended up adding about 20 of my own scenic slides and photos taken on all four islands, (from a trip in 1982 when I met Jerry Byrd) set to one of Jerry's recordings. Needless to say, the music was great! I don't know if the armed forces TV networks still air those spots but a 2-year effort went into the making of them. Most were fun to do.

I don't know what one must do to build a fire under the government or tourist bureaus over there. They sure don't promote OUR music or the islands over here! "

**HENRY K. ALLEN** of Lahaina, Maui has some exciting news. While Henry was on a lengthy playing engagement in Korea, his wife Sherron wrote. "Henry wants you to know that he is producing the first annual Hawaiian Steel Guitar Scholarship Festival on October 12th at the Hotel Intercontinental Maui, in Wailea. He is working with Mr. Tom Fairbanks (Food and Beverage Manager) and Mr. Dave Corey (Sales and Marketing). Plans were begun in June. Those expected to perform are: Marlene Sai (guest M.C. host), Harry "B" Soria (M.C. from KCCN radio), Genoa Keawe (guest artist), and the Hiram Olsen Trio featuring steel guitarists Alan Akaka, Jerry Byrd, Barney Isaacs, and Casey Olsen. Of course, Henry Allen will be the featured steel guitarist with the house band.

Thanks to your letter Henry applied for, auditioned, and was selected by the State Board of Education for the 'Artist In The Schools' program, 1991-92."

ED: Thank you for writing, Sherron. That's the kind of great news we're looking for. Both are wonderful projects for promoting steel guitar but the "Artist in the Schools" is closest to my heart. I hope Henry will always tell the keiki that the steel

guitar was invented in Hawaii by a Hawaiian and so they must learn to play it and keep it alive.

Since receiving this information from Sherron, Alan Akaka told me that about 350 keiki (school children) will be brought to the hotel in Maui and they will be given a presentation about the steel guitar and hear its beautiful music.

**ANDREW VOLK** has done some good campaigning for steel guitar. He says, "After re-reading Ralph Kolsiana's account of his musical odyssey, his incredible career, I began ruminating that this great story deserved a wider audience. I called Jas Obrecht at Guitar Player to tell him about Ralph and followed up with copies of the HSGA features. Well, Jas called the other day to let me know he's done an interview with Ralph that's scheduled to run in the November '91 issue! Jas says the interview "looks great...I think you'll like it quite a bit." " Hurray! Hurray! It's the power of the pen! Now, the rest of you in the club - git busy and stir things up in your corner of the globe. There's a lot of fun and satisfaction in making something happen.

**COMPLIMENT AND COMPLAIN** Remember, when in Hawaii COMPLIMENT when there's a steel guitar included in the show and COMPLAIN if there isn't. Do it on the mainland or overseas too, anywhere Hawaiian music or events are happening. COMPLAIN if they dare to do it without steel guitar. Don't just talk to the hired help. Talk to the boss.

**SLACK KEY GUITAR** will be given a great boost by Milton Lau, the promoter of the annual Gabby Pahinui-Leland Atta Isaacs Ki Ho'alu Festival in Hawaii. He states that next year he will expand to Maui, the Big Island, Kaua'i, San Francisco, and Los Angeles. Milton is also working on a slack key project for public television that will air across the US, Canada, Australia, and New Zealand. Hey, we need a promoter like Milton to take us in tow, don't you think? The slack key



people have done nine annual concerts at the McCoy Pavilion to date. We started in 1987, have done five annual shows at the Bandstand. We're not THAT far behind, but we need professional help. Thanks for the item, Saichi Kawahara.

**BEAU STERLING** gave our steel guitar and the club some great publicity in the Chicago area. In a two-hour interview with the Pioneer Press reporters, Beau gave them the story of steel guitar and the work we are doing in the club. The cameraman took some great shots of Beau at work playing the Sunday morning brunch along with the Island Dancers in the Kona Kai Restaurant, O'Hare Marriott Hotel, 8535 W. Higgins Ave., Chicago. Great work, Beau! good for you, good for HSGA, and good for the restaurant.

**AIRLINES PROMOTION** One of my pet projects just might be given a boost. I've always wanted to write to all the airlines bringing tourists to Hawai'i to ask them to put a laminated information card in the magazine pouch of every passenger seat. The message on the card would urge people to support the musical culture of the islands they visit. The card would stay there, like the safety instruction card, and it could apply to other South Pacific islands as well. I've never known exactly whom to write to and I didn't think my HSGA letterhead would have enough clout. So, when I saw the announcement that Kamaki A Kanahale III has become a board member of the Hawai'i Visitors Bureau, and learned that his concern is very much along the line I'm thinking on, I wrote to him to make the request that the HVB send out letters to airline executives. I firmly believe that most tourists love the traditional music of Hawai'i but they just don't think about it.

## *STEEL GUITAR EUROPE*

**ANTON (TONY) WIMMER** of Fürstentfeldbruck, Germany has sent a chatty letter you'd enjoy reading. "First of all I have to apologize for my longlasting silence. The reason - work, work, and work again. I'm engaged in engineering of aircraft manufacturing (DASA = German Aerospace). Besides, I have been suffering from a cardiac weakness. Seven years ago my heart flap was replaced by the heart flap of a calf. The result is that my health goes up and down. In spite of that, nearly every day I play my Hawaiian steel guitar for about one hour. Without exaggeration I would say it's the most enjoyable time.

I started in 1960 to play my beautifully handmade German steel guitar, brand name Roger. The picture I am enclosing was taken in 1969 when I was accompanied by a small band. The people stopped dancing to watch the playing of my steel guitar, which they had never seen before. Besides

playing the steel I used to play clarinet and saxophone (in the Stockdorfer - Blaskappelle Oompah-pah band from Munich) with two performances in Canada - Oktoberfest in Calgary and Winnipeg 20 years ago. Because of very bad health I had to stop my music, but two years ago I started again with the Roger 6-strings E-tuning and bought another steel guitar with 8 strings, A tuning in Switzerland.

I was never really content with the sound of my steel guitar playing and I thought there must be a secret in the tuning. Therefore I wrote to the Waikiki Beach Hotel in Honolulu. Three months ago I received the key for the tuning "E A D G B E". Then I realized all must have been lost of this romantic Hawaiian music. It's incredible and sad at the same time. You are troubling yourself to bring back this music to its original place again. My compliments for this work.





*ANTON WIMMER, STEEL GUITARIST, 1969*

While I'm writing this letter I am listening to a tape recording of Jerry Byrd which I borrowed from a friend of mine who participated in the 5th annual convention May 4, 1986. Today this friend is a pedal steel guitar player occupied with country and western music. This tape of Jerry Byrd is so beautiful that I am inspired to order his instruction video cassette.

In the last newsletter I also read about Thomas Malm of Sweden who is going to play the steel guitar in "The Flower of Hawaii". For years it has been my dream to play the steel in this musical. I hope there will be a chance to purchase a video tape. It would be my intention to introduce it to the local singer and music clubs. Perhaps they will have the courage to start this musical in our home town and I have still the chance to play the

Hawaiian steel guitar in it.

It's a pity that I have no chance to participate in the conventions of either Joliet or Hawaii this year, but you may be sure next year I will be there as I'm also much interested in purchasing the "Steelmaster".

ED: Thanks for a great chat across the backyard fence, Tony. I wonder who it was at the Waikiki Beach Hotel that sent you such a tuning for steel guitar. They obviously thought of the Spanish guitar, and that IS very sad, coming from Hawaii the birthplace of the steel guitar. We will look forward to hearing you perform at one of our conventions soon.



# CONVENTIONS & GET-TOGETHERS

**NEXT YEAR IN HAWAII** There is no HSGA convention next year **BUT** there is a lot happening in May. May 1st - Lei Day we'll have our steel guitarists playing along the route of the procession. Sun. May 3 Alan has the Ala Wai Club House booked for the 1992 Steel Guitar Ho'olaule'a. Sun. May 10 steel guitar show at the Bandstand, Kapiolani Park. Our usual spot, Sat May 9, has been taken by the Carol Kai Bed Race, so the best we could do was to share the day with the Royal Hawaiian Band on Mother's Day, Sun. May 3. Since the band has 1:30 - 3:30 booked, we can have the stage from 8:00 am to 1:00 pm, then again after 3:30 if we wish.

Although there's no convention, I have booked 20 rooms at the Queen Kapiolani Hotel for HSGA April 30 - May 11 and they'll allow the same rates as 1991. Registration forms will go out in the January newsletter. If you're anxious to book earlier, just send me a self-addressed stamped envelope and I'll send you a registration form.

**SIMI VALLEY GET-TOGETHER** planned by Sig Vogel for next spring - Sunday April 7, 1992 to be exact. I hope MANY of you in California phoned Sig to say you'd attend? Alike Herring has done so and that's very exciting to us. Call Sig at 805-526-1837. Don't put it off. He will not go ahead with plans unless he has definite commitments from enough people to warrant renting a hall. Or better yet, do you have a hall available FOR FREE? Maybe a church basement or a community hall? That would take a lot of pressure off Sig. A good time is guaranteed when local steel players get together to enjoy "da good kine stuff, so ono it gone broke your ears". Sig is willing to go the extra mile to make it happen. All you have to do is pick up the phone and dial 805-526-1837 to tell him you'll be there. Or write Sig at 1101 Casa Grande Rd, Simi Valley Ca 93063. Do it today to get something started in your area,

or you'll lose the opportunity.

**VANCOUVER AREA GET-TOGETHER.** This is ancient history now, but I'd like to say we're constantly amazed at the number of people who turn out and the high quality of musicianship displayed. Also our reunion at the Tahiti Hut restaurant (now the Jade Rabbit). We had a sell-out house and we plan to do it again as a Christmas special. We'll send letters as usual.

## **JOLIET CONVENTION**

Well, we just had our batteries recharged again. The conventions in Joliet never fail to get bigger and better and to reconfirm to us that steel guitar is alive and well and worth fighting for. Right now I want to say that next year's convention will be at the Holiday Inn in Joliet, same as usual, on Thu.-Fri.-Sat., August 27, 28 and 29th. Scotty is returning to his usual date in St. Louis - the Labor Day weekend. It's true Frank and Donna Miller are giving up their condo in Joliet, so instead of three homes they'll make do with just their spot in Mesa AZ and in Waikiki, but since their family is in Joliet they'll return as faithfully as the swallows each year, to run the conventions.

I think the two most exciting questions answered at a convention are, "Who flew in from Hawaii?" and "What new steel players played for the first time on our stage?" Well, the answer to the first question would be first of all Barney and Cookie Isaacs, two angels for sure, who brought with them flowers and leis and sweets for the luau table. With them, Walter Mo'okini and Scott Furushima, sweets of a different kind. Merle and Ronnie Kekuku bring so much aloha with them, we can feel it as soon as they arrive. John Auna, we're sorry, couldn't make it, having a previous engagement in Japan. Vic and Nancy Rittenband performed the show that they do Mondays at the





*DUKE KALEOLANI CHING ENTERTAINS IN HOLIDAY INN'S RESTAURANT BACKED BY  
J.T.GALLAGHER, BOB WATERS, MERLE KEKUKU, AND JULIE WATERS*

Outrigger East's Aloha Lounge, and gave us much helpful support. We were so happy that Dick and Ruth Sanft were able to get time off from World of Disney to come.

Before I go on to rave about all the exciting new people who came, I want to say a big "Mahalo" from all of us to the following: Doug Smith and Floyd Alexander, who brought their sound system and set it up on our stage. They manned the controls and did the stage hand bit for the whole event. What an improvement that made to the sound and to the speed at which groups got on and off stage! Two others we must always appreciate are Clay and Lois Savage. Every year they come with literally a truckload of camcorder and still camera equipment and all the furniture that goes with it. Clay is the doctor and Lois is the nurse running that operation for three days, then they DONATE about 100 snaps to us for the newsletter and offer the videos to you at a ridiculously low price, and if any squeezings come out of that they donate it to the general fund. Too good!

We also appreciate the attendance of two presidents of other clubs: DeWitt Scott of Steel Guitar International and Dirk Vogel of the Aloha International Steel Guitar Club. These people are busy as bees running their own show, so their taking time and \$\$\$ to support our show is really good of them.

And now for the new faces! I think I'll have to take them in order of appearance just to keep you in suspense longer. Thursday morning **Al Weatherhead** kicked off the show and his inhibitions at the same time. Good time to get your feet wet, yeah, Al? Al's from Toronto, being coached by Mike Scott. He'll be back next year sassier than ever, I fear! **Pat Brunner** has attended many of our conventions but this is the first time we've heard her play. Hey, she's smooth and she's cool! As I said, the wahines are taking over! First time on our stage but a seasoned pro was **Phil Bender**. He's a real trouper, played his composition the "Joliet Swing" on a double 8 Excel, then played a frypan and





LEONARD T.  
ZINN

BACKED BY  
MERLE  
KEKUKU  
AND  
VERN  
CORNWALL



HERB  
REMINGTON

BACKED BY  
J.T.GALLAGHER  
AND  
VERN  
CORNWALL





AL  
WEATHERHEAD

BACKED BY  
LORENE  
RUYMAR,

JULIE  
WATERS

AND

MERLE  
KEKUKU



MAURICE  
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VOCALIST  
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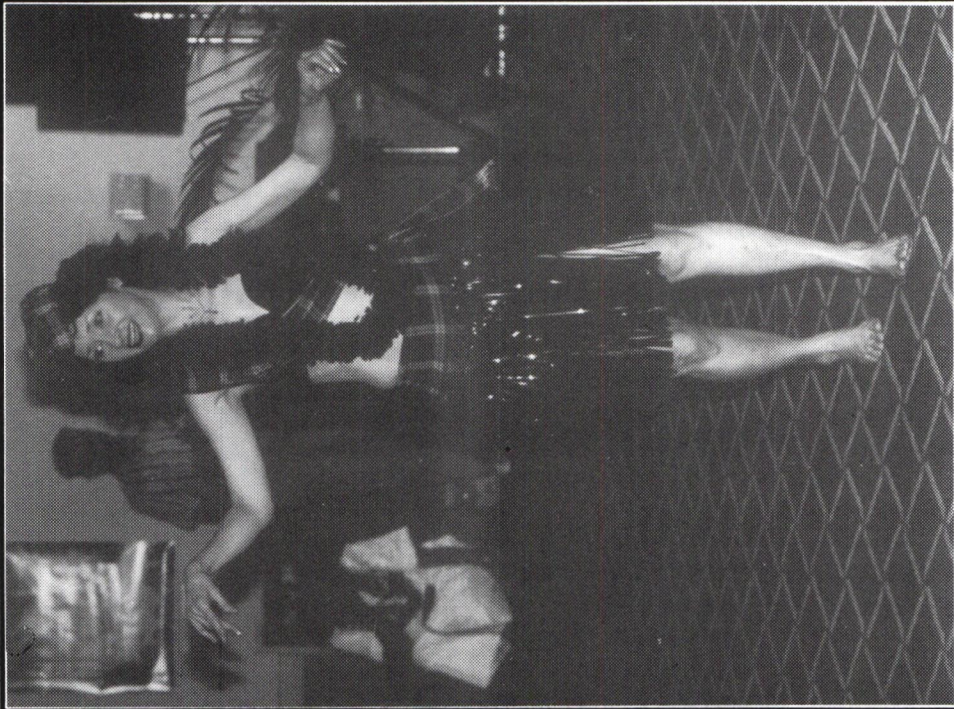
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IWALANI, SISTER OF BEAU STERLING  
DANCED THE SCOTTISH HULA



DICK SANFT, STEEL GUITARIST FOR WORLD OF DISNEY  
PLAYS HIS TRIPLE NECK FENDER





DON SWEATMAN EXPOUNDED HIS THEORY (BACKED BY VERY CORNWALL) WHICH PROVED HE WAS THE MOST INTELLIGENT PERSON IN THE ROOM



BILL SCHMEDLIN, THE MAINLAND'S BILLY HEW LEN, WITH HALO SUPPLIED BY VERN CORNWALL





*DICK LLOYD, FIRST TIMER, PLAYS A MAGNATONE  
TWIN 8*

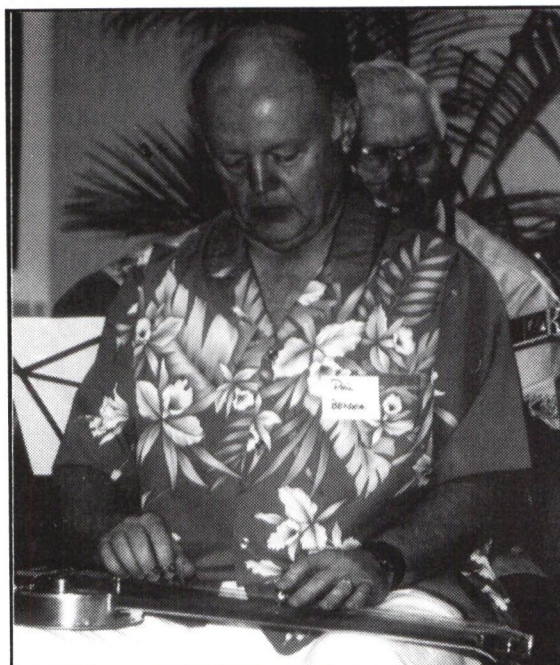
Doug Smith's 1930 Weissenborn. I wouldn't say he was showing off, would you? Many happy returns, I hope, Phil!

Another first timer on our stage was **Walter Mo'okini**. Boy, if you want to hear Hawaiian music played, you've got to hear it from the hands of a Hawaiian! So ono! Keep healthy, Walter, you're too important to us. Last of the newcomers was none other than the great **Herb Remington** from Texas. He put his new Remington Steelmaster through its paces - everything from cheekin' skeen sweet to snappy and cool - that guitar winged it and Herb was master of it. He made a few sales on the spot, but I think there are more to come. I guess all the superlatives have already been poured over Herb's head so what can I say? He was inducted into the Steel Guitar Hall of Fame for good reason.

Friday morning **Makalina Gallagher** showed us what she can do. She sings, she dances, she plays ukulele. Look out, J.T., there's a new steel guitar player coming into the Tiny Bubbles Band!

Next **Joe Shimbel** played some lovely Hawaiian numbers and we hope to hear more from him next year. "And now - direct from Hollywood - none other than the great **Duke Kaleolani Ching!**" I wish I could shout that part at you like they do on TV, with lots of audience applause in the background. Yep, The Duke flew in on his four-neck Fender and played all four of them at the same time in almost every song. You'd see arms flying, feet dancing and smiling teeth flashing while Duke the entertainer was putting on a show. He called it, "Going out on the highway" when he raced up and down the 8 strings X 4 necks. What fun! If you want to know more about the Duke, check him out on p.35 of our April 1990 issue.

Friday afternoon **Henri DeWilligen** played the sweet sweet steel guitar stylings as he had done in his youth in Holland. Arthritis had come between him and his second love, his wife Willi



*PHIL BENDER PLAYED AN EXCEL DOUBLE 8,  
A FRYPAN, AND A WEISSENBORN*





PAT BRUNNER, FIRST TIME ON OUR STAGE

being first love. She wept with joy to see him on stage again. It was a great moment. Then **Don Sweatman** explained to us his theory of relativity. *The degree of a players nervousness varies in direct proportion to his/her intelligence* which made him the smartest man in the house. Don is no newcomer to the stage. He's been involved for many years with the International Hawaiian Steel Guitar Club, then with the Aloha International Steel Guitar Club, so we are very happy to welcome him to H.S.G.A.

On Saturday morning **Dick Lloyd** got his feet wet. He'd attended many a convention without letting on that he could play, so we were delighted to hear the very good work he was doing on his Magnatone twin. Hana hou, Dick! In the afternoon it was our delight to hear **Leonard T. Zinn**, a professional of TV, radio, and many recordings. Leonard has played with Tex Ritter, Ernest Tubb, Randy Travis, etc. but he is rooted in Hawaiian music, having been coached by Alex Hoapili. Last of the newcomers was **Maurice Junod** who played a fine steel while **Betty Van Erden**



JOE SHIMBEL, FIRST TIME  
TO PLAY IN JOLIET

interpreted vocally. An accomplished duo! We hope to see them back next year.

**The Luau:** It was so ono! Much better food than last year, back to the quality of 1989, and it was a sell-out. We have many fans of Hawaiian music living in the Joliet-Chicago area and the press people are generous with their publicity. That brings a rush demand for tickets and I think we could fill a room twice the size. Just one comment: At one time on the stage there were **10 Fender necks**, can you believe it? Frank Miller's triple, Dick Sanft's triple, and the Duke's quad. If anyone got a good picture showing all that fire power, I'd like to send it to the Fender company. Dick and the Duke did a dynamic duet on seven of the necks and the only thing missing was John Auna on the other three necks. The Duke said he could have handled all ten necks by himself if we had supplied rollerskates. I believe it!

Like I said at the start - we got our batteries recharged in Joliet.



# ***THE GREAT DEBATE***

**“RESOLVED THAT WE SHOULD HOLD FAST TO THE SWEET HAWAIIAN STEEL GUITAR STYLINGS OF PRIOR TO 1959 AND CONTINUE TO WORK TO RE-ESTABLISH THAT PLAYING STYLE”**

Ladies and Gentlemen, have several people waiting to step up to the microphone. The first we will hear from is:

Lone Eagle. 72. “My thoughts on Hawaiian guitar music playing and the pedal guitar. To me it’s like the difference between a keyboard and a pipe organ. The pedal guitar is in no way Hawaiian music. Western or what they call modern music is where the pedal guitar belongs. My idea of Hawaiian steel guitar playing is a single or double neck, and a volume control, and that’s it. I love and enjoy real Hawaiian music, I know others that feel the same way. Sorry, Jeff, I am not on your side.”

Teacher. 78+: I really have no use for the raucous mess that the modern bands play and if they change it to what passes for music you’ve lost Hawaii. I notice Beethoven, Mozart, Bach etc, their music remains constant. Believe me it’s still in style and will be here when these groups are forgotten. All they do is repeat a phrase over and over, turn up the volume, and try to sing above it. Tone and dynamics, what’s that?? But I guess I go back a long way. I completed over 50 years of teaching, don’t know it all but I have a lot of students who are teachers and good players.

Sir Galahad. 58. “Should we compromise our dearly held values and artistic tastes just to support current trends, whatever they may be? No! No! A thousand times No! Should we forsake our memories and perhaps our partiality to the sound of the banjo - the mandolin - the harmonica - the accordion - just

because they are no longer in public favor? No way, Jose!

Should we forsake our musical and cultural fantasies for the garbage that passes for modern music and art simply on the basis of contemporary popularity? This utterly asinine suggestion will appeal only to the “sheep” among us.

Art is Art is Art. Its intrinsic value is timeless. The component aspects of the various arts have their own life and appeal. To suggest that we should disavow our love for one aspect of an art form simply because it is currently perceived to have become outdated is pointless, if not mindless. One might as well scrap the Mona Lisa and most of the great works of classical music, painting, and literature.

This kind of reasoning is an offspring of the kind of skewed thinking that has gained popular currency in the area of ethics, morals, and traditional social proprieties. It is the idea that whatever is popular is better. Fiddle-faddle! This writer, for one, is a bit too much of an iconoclast to be swayed by current trends.

Lovers of the Hawaiian steel guitar have been lamenting its imminent doom for the past five decades. I submit that through the efforts and the example of a few dedicated individuals, the Hawaiian steel guitar is very much alive and thriving.

Perhaps the reason is that it has much more range, flexibility, and adaptability, than any of the aforementioned instruments. Its sound can be varied to please all tastes. And, unlike the aforementioned instruments, its uniquely beautiful Hawaiian sound represents to all the world the magic of Hawaii and the cultural tradition of those lovely isles across the sea.

A good case can be made that there is greater interest in the preservation of the Hawaiian steel guitar today than at any time in the last 30 years. During that period, use of the steel guitar in





*MAKALINA GALLAGHER, MANY-TALENTED LADY*

Country-Western music has grown by leaps and bounds. If the instrument has not found acceptance in "new wave" music, I must gleefully exclaim "Thank God", and Amen!"

Down Under. 44. - "The hard core of (steel guitar) enthusiasts, despite their relatively small number, attests to the power of our music. While steel's very minimal overlap with more mainstream music has limited the development of the style, the same phenomenon has allowed a purity of form to remain. Like some obscure species on the Galapagos Islands, Hawaiian music lives on, beautiful and exotic for its very obscurity. I am sure practicing Hawaiian performers, like Alan Akaka for example, would take exception to my remarks, but I trust they understand my feelings.

Just today I was listening to a tape of a Sol Hoopii group from pre-electric days and delighted to the sweet honesty of the music."

Wilco Mountainside Steeler. 68 - "I doubt that traditional style Hawaiian steel guitar is doomed to extinction because there's something that's going to help. Years ago when pedal steel came in strong in country music it was said if pedal steel hadn't come in, steel guitar would have faded into

oblivion. I never agreed. The "help" is coming from the Hawaiian style steel guitar. They say history repeats itself and it looks like that's what's happening as I see more and more pedal steelers who are now learning to play non-pedal and playing it alongside their pedal steel. I've noticed on Austin City Limits TV some backing artists using the Hawaiian style steel. A lot of Dobro steel players are very popular in country music. One pedal player told me that he was learning non pedal steel, had never tried it before and was finding it very difficult to slant the bar for chords that must be precise or it's off key. With his pedals it was easy to get the same chord. He also stated he loved the sound of the Hawaiian-style steel guitar.

It seems the pretty Hawaiian sound is coming back to country music and I hope to the world again. Just think of all the great country artists who became hit artists on records with that beautiful Hawaiian sound. The feeling in that music got to the masses who loved it. and I think they still do."

Young Fogie. 36 "I first became interested in Hawaiian music by taking hula lessons. From there Hawaiian music kind of gave me the bug to dance more and appreciate the culture. In the 11 years I danced hula in the Pacific Northwest area only a few shows were done live. So those few live shows, meaning "live music" are precious memories to me. Unfortunately none of those live shows had steel guitar!

Getting back to the topic, I hold fast to the sweet Hawaiian sound of the steel guitar! Whether it be an old National, six string lap steel, or triple neck steel, I love the music, the effort, the musicianship of the performer. Even if it's a newcomer!!!

I've seen the lap steel being played in rock music and jazz stylings, and didn't really understand it. Maybe that's the wave of the future, I don't know. All I know is that there are many unknown die hards like me out there who play steel guitar



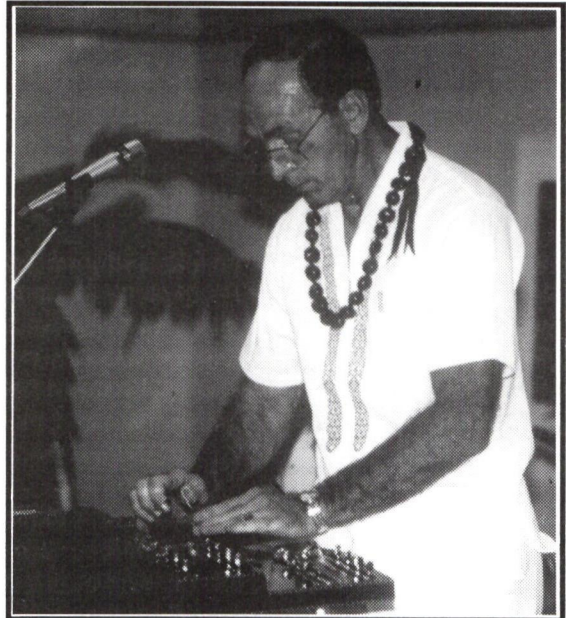
Hawaiian style of course, and that's what we live for!! Guys like Billy Hew Len, Feet Rogers, Jules Ah See, Jerry Byrd, Gabby, Barney Isaacs Jr., these are my heroes in Hawaiian steel guitar! Theirs are the sounds I love and try to imitate into my own steel playing.

I like country music also and I agree with what Mr. Jeff Newman said about there not being very many new pedal steel players. I've seen John Ely with "Asleep at the Wheel" a few times on TV and I think he'll be a major influence on Hawaiian style music in the years to come. The steel guitar player for Red Knuckles and the Trailblazers is very good. He plays an old Fender steel to bluegrass type music. Jerry Douglas is one of the best Dobro players in the world.

I appreciate all kinds of music. Live music is the best because you get to see the performers and that's an art form watching them play. Live Hawaiian music with steel is a very special treat for me cause it represents not only the music I have grown to love but also a part of my heritage!"

California Dude, 65 - "Question: Does music taste swing? Answer: Yes. As a musician, to be able to work you have to be able to play what is hot in your area (even though your preference is Hawaiian). Not being a road musician, how I worked is as follows: 1941-49 western. 1949-1970 Hawaiian. 1970-80 Hawaiian and Pop. 1980 - 1986 Hawaiian and Country. 1986 Hawaiian only. I don't like rock and will not play it. One good thing I've seen are young people coming into ballroom dancing - whee!!!! My concern now is where are young people going to play? In my area all the places are closing due to the alcohol law, even lodges close early. Concerts are the only thing selling now."

Karen's Kane, 45 "No matter what our personal tastes, time marches on and though the pendulum swings and there's always room for nostalgia, history doesn't repeat itself. You can't stop new



*FRANK NIESPODZIANY,  
BETTER THAN EVER*

ideas and new players. Thank goodness for them! The instrument will just wither and die otherwise. Look at the way the steel guitar has developed from its origins in running a jack-knife up and down the strings. I suppose someone will have resisted every development since then, but I'm sure we're all glad that progress led to what we have today.

However, while letting the new fellahs get on with their stuff, there's no reason why older, sweeter sounds shouldn't be kept alive as well. The choice isn't one or the other. There MUST be new ideas, but let's keep the older music too, and perhaps use some of the new ideas where applicable! One thing's for sure - we can't stop progress, but we CAN remind people of where it all came from."

Wee Don "I wonder why Jeff Newman picked on Buddy Emmons' 1965 sound for an example. Buddy sounded fine to me last time I heard him



at Newbury. Is he suggesting that players should play music they don't like, a sound they can't stand in a style that doesn't suit them? I don't think that would help to sell steel guitar."

Duffer. 69 "Let the pedal steelers do their country,

jazz, or whatever, but like the classic music buffs who stay with the long hair orchestrations (I was once one of those) I hope many of us will continue to be devotees of the sweetest music ever heard and "resolve we should hold fast ....etc...to work to re-establish that playing style".

## ALIKA HERRING TALKS STORY

Like Tau Moe and Ralph Kolsiana, Alika is one of our living treasures. He is one of the great ones who WAS THERE when it was all happening and KNEW the other great ones who have gone. I hope all three of these gentlemen realize how important it is for us to hear their stories and how much I want those stories to be included in the book we're working on. That's another good reason to not be in a great hurry to close the book.

In answer to my call for more information on **Jim and Bob the Genial Hawaiians**, here's what Alika has to say. "I can't recall Jim's last name but Bob who played the steel, his last name was Paoli. They worked for quite awhile on radio station XER in Del Rio, Texas. The studios were in Del Rio but the transmitter was across the border in Mexico. They were running 500,000 watts and just wiped out everything in the middle west. Jim and Bob were sponsored by Doc Brinkley who was promoting his monkey glands (no kidding!) This was along in 1934-35 at the time I was working in Shawnee, Okla with Bob's brother, Eddie Paoli. Eddie's wahine ran a rooming house in Shawnee and I stayed there. Eddie and I broadcasted several times a week on one of the local radio stations.

I also worked in one of the local popular dance bands. Steel guitar in a dance band was quite a novelty in those days, but one had a problem being heard. At that time I was playing a National Tri-cone resonator guitar. Naturally I couldn't compete with the band instruments so they fixed

up a microphone and special amplifier so I could be heard. The arrangement worked very well and was popular. This was one of several dance bands I worked with over the years. I really enjoyed working with dance bands as I got many ideas for hot licks from the other instruments, particularly the trumpets. Many trumpet licks are very adaptable to the steel guitar.

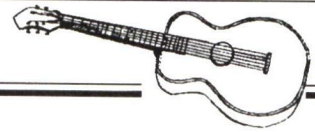
I later left Shawnee and went on tour with my wahine's father and two brothers (Kailua Hawaiians) and did a lot of vaudeville and theater work. I never did hear what happened to Jim and Bob after they finished up at XER. Well, mahalo again for the nice writeup in the newsletter. *Malama ke ola kino - ho'omau ka hana nui loa.*"

Thank you very much, Alika. I wonder how many members wrote to Alika to request a tape recording of his playing in those early days? If you didn't you've missed a very good bet.



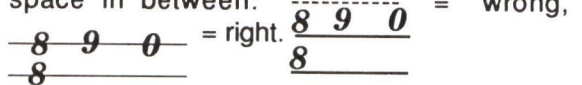


# TIPS & TECHNIQUE



**TABLATURE STYLES** There are so many different methods that have been invented to convert standard notation to tablature. I'm sure you have seen them and I don't need to elaborate on that point. In this newsletter we have adopted the tablature style used by Jerry Byrd because most of our members who play tablature use his material and know his style. Another good reason for doing so is that Jerry helps me with the insert arrangements. I do them, it's true, but then I send them to Jerry for a critical once-over and touch-up. My work may be mathematically correct and acceptable, but after Jerry puts the touch of genius into them they are something I'm proud of. At this point I must make a confession. The last newsletter had an EXCELLENT arrangement of How Great Thou Art which I took credit for. Yes, it's true, I HAD arranged it, and mailed it for Jerry's perusal. Well, what he mailed back was an entirely different arrangement. I didn't have time to play it through to realize what he had done. I just translated it to notation, recopied the tab and printed it as though it were all my work. None of it was mine. I should have shown the arranger as "Jerry Byrd" and that's the truth. Sorry about that, and my apologies to Jerry. Haste makes waste.

opinion, was the first mistake they made. If they made the lines to picture out the strings, they should have to put the numbers of the frets into the lines, not between, since they - and we - play the strings and not the space in between:



The second thing to talk about is not really a mistake, but it complicates reading and writing likewise: They wrote the numbers. Now they (and we do the same) knew what string at what fret to be picked, but they (and we) had no timing measure. So they had to put (and we still have to do it) a melody line with the exact notes, whole, half, quarter, etc. over the number system. Since steel players learn this way of notation right from the beginning, they are accustomed to use and to understand it. I first learned playing the steel guitar without that number system. Therefore my mind never accepted it. If I write the number system, I use the signs of the musical notes everybody should know, and then I can play the music immediately with the exact timing (similar to what Jerry Byrd does, but he has his own system). If I want, I can put the melody line over it. But not necessarily. Here I show what I am talking about:

Well, to get back on the subject, here's a stimulating letter from **Rudolf Barten** of Cologne, Germany. "I should like, if you agree, to start a special discussion among the members of HSGA. We all know the number system which is used in every notation for the steel guitar. I don't think that anybody of us is old enough to have invented it. It probably came to us with the first steel guitar players who wished to find a form of expressing their reading practicability or needs involved with the six (at the beginning) strings of that guitar. They made six lines representing the strings and put the numbers between them. This, in my



I am convinced that this could be the perfect form of notation for the steel guitar. Easy? I know that I am not important enough to change everything everybody is accustomed to. But me, when I get number notations from HSGA, the first I do is to write it down this way. And I can play everything easily without looking up and down the different and complicating lines which only hinder a fluent playing manner.

In my opinion it is necessary to step over every possible way to popularize not only the sound of the steel guitar, but also the playing methods. Could my proposal be another good one? I am anxious to learn the commentaries of the members of HSGA."

ED: Yes, it will be interesting to hear from members. Write to me or to Rudolf Barten at Ahornweg 11a, D-5000 Cologne 40, Germany to express your opinion, to be reported in the next newsletter. Jerry's system, which I use, does not need the notation written above to show what the timing is. I include the notation to show you the song in its original form, unchanged by me. The tablature that I write is often quite different (from the notation) in timing and in notes, because it's the song as an arranger changes it to make it playable on a steel guitar in an interesting way.

In the next item, I'll tell you about a new book put out by Mel Bay, written by Stacy Phillips. It's written in a tablature form that is very much like what Rudolf Barten is suggesting here.

**MEL BEY PRESENTS "THE ART OF HAWAIIAN STEEL GUITAR" by STACY PHILLIPS** How many years have YOU spent listening and listening to the great masters playing, then writing down what you heard so you'd have those precious notes to keep? Well, Stacy's handed you over 50 songs written out AS PLAYED so you can get in some time fishing and playing golf and still turn up at the next convention playing like Sol Ho'opi'i.

Along with each song, Stacy analyzes what playing techniques were used and explains how you can do the same. He also gives the historical background or the meaning of the song, often a bit about the composer or the performer too. Here's a list of SOME of the songs and people: Hanohano-E, and Pupu O'Ewa, Tony Ku. Lehua, and Maui Chimes, Sol Ho'opi'i. Cunha Medley, Kauai Kahio, and Hula Medley, Pale K. Lua. Hue Hue, Sam Ku West. Moana Chimes, M. K. Moke. Paahana, and Mai Kai No Kauai, Tau Moe. Hula Medley, and Lai Ana Ika Mokihana, Mike Hanapi. Maui Chimes, Hal Aloma.

This book is Hawaiian from start to finish, generously endowed with pictures of the old masters. At this point I am green with envy, because this is exactly what I need for our book "The Story of Hawaiian Steel Guitar" and to date I've had little success in convincing those who own the pictures to share them.

Stacy's book is all tablature, there's no notation. There is good acoustic guitar technique instruction at the start of the book. Make no mistake about it, the book is written FOR EXPERIENCED DOBRO PLAYERS. A beginner would have a tough time with it. The basic tuning of the book is the Dobro G Major. Naturally, you could play all of these on the high bass A tuning but the person strumming for you would have to transpose the chords up one tone. No problem. I don't think these songs would go well on an electric instrument.

I have received permission from Mel Bay and from Stacy to print "Kohala March" from the book for you. It's a photocopy, exactly as it's written in the book. What do you think of the tablature style? See Buy and Sell section for "how to purchase" info.

**WHO IS STACY PHILLIPS?** Thought you'd never ask. He's an internationally known fiddler and Dobroist, also acoustic Hawaiian steel



guitarist. He's written many Dobro and fiddle music books, and recorded extensively. Here's what he told me about the writing of this book: "I transcribed many of the tunes from tape directly to tab notation. Sometimes I had to slow the tape and many times I had to mull over what tuning was used and what frets and strings for particular licks. It is my hope that this book will introduce Hawaiian music to Dobroists as well as serve as a reference to those already interested in the music.

I teach privately during the year and in the summer I conduct some workshops at music camps (occasionally including the Puget Sound guitar workshop in the Bellingham area.)

However, my main energies are towards playing Dobro (some lap steel) and violin. I am self taught. In this area of the country I get to play in a variety of music situations; country, bluegrass, electric blues. Right now I'm doing some gigs with a guitarist, as a duet.

My meeting with Hawaiian music is fairly accurately portrayed in the introduction to my book.\*\*\* I listened a lot but only worked out a couple of things. When two of my students became interested in learning Hawaiian tunes, I got more serious about it, and this book is the long term result of that rekindling of interest. I play a 1934 square neck Dobro, an old 6-string Rickenbacher lap steel and an early 50's double neck 8 string Fender. Good luck with your own book. Let me know when it is ready. Feel free to keep in touch. If I can help, I will be pleased."

\*\*\*Para 1, page 4. Stacy's writing is full of tickly humor but it's worth paying the \$15.00 plus \$2 just for the laugh you'll get out of this description of his "flip" for Hawaiian music. Silly kid!



*HENRI DeWILLIGEN, AFTER MANY YEARS OF ARTHRITIS, PLAYED AGAIN*

**ANDY VOLK** has some cool recommendations for those who wish to broaden their horizons. "I recently came across an excellent book that may be of interest to you. It's by David Winters and is titled **Artificial & Natural Harmonics for the Guitar**. At 91 pages, it's the most comprehensive discussion of harmonics I've ever seen. Winters covers all manner of conventional and alternative techniques for natural and artificial harmonics including clear diagrams, in notation and tab, showing where and how to place harmonic "nodes" with either a plectrum, finger picks, or various parts of the hand. He also includes a discussion of the fascinating physics/mathematics involved. While the book focuses primarily on standard guitar, 90% of the material covered is directly applicable to steel guitar. I paid \$8.00 for my copy at: Berklee College or Music Bookstore, 146 Massachusetts Ave., Boston, MA 021150. I'm not sure where else it may also be available.



I'd also like to mention some recordings I've recently picked up. Kaleidoscope Records (PO Box O, El Cerrito, CA 94530 tel 415-845-9200) has released 8 volumes of the "Tiffany Transcriptions" by Bob Wills Western Swing Band. These were originally cut for radio play and many of these cuts were never before released. Among the great players are steel guitar greats such as Herb Remington and Noel Boggs. The playing is loose, relaxed, and hot as blazes!

A steal at \$3.99, I highly recommend a cassette called **Hawaii's Greatest Hits Vol.!!** (MCA Records MCAC 183). It features great arrangements of Hawaiian standards played by a band that includes Barney Isaacs on Steel and Ohta San on ukulele. Really nice stuff. I bought my copy at Tower Records, Boston and I assume it can be ordered from Tower's mail order department in New York.

**STEEL GUITAR PLAYERS - HOW DO YOU GET TO KNOW OF ALL THE GOODIES AND GRANTS AVAILABLE TO YOU??** There's a low-priced book which lists them all. It's called **An Artist's Guide to Programs, Grants, Fellowships, and Residencies 1991-92.** (I believe this refers to U.S. government grants.) It lists opportunities available to visual artists, musicians, and writers. It's available from Raven Releases, P.O. Box 562, Canyon TX 79015. \$12.50 plus \$2.50 handling. First, phone your local library just in case they have it on the shelves. The study of the steel guitar is related to the study of the Hawaiian culture. Young Hawaiians particularly might find something they can apply for.

#### **IS IT C6TH OR Am7TH?? - by J.C.Korinek**

Back in my "night club" days, chatting with Hawaiian entertainers during their breaks, I developed some very close friendships. Billy Carr, like many steel guitarists, would change tunings periodically for variety, novelty, "keeping his hand in" and in many cases to play something

a little different than some other performer in town at the same time. He switched from C#minor to E6th although he never called it that. He simply told me how he tuned his "Rick" 7 string pancake's first four strings and said, "When you can play the opening bar of My Blue Heaven (on the open strings), you'll know you're in tune." Trouble is, we never looked at other possibilities of such tunings because all we saw was C#m on 1, 2, and 4th and E major on 1, 3, and 4. Slant steel on treble strings produced a minor chord. Actually, for someone who cannot fully master the A minor 7th tuning (like the late David Keli'i), the E6th or 13th are the same string equivalent of 2nd through 6th of A minor 7th. Now I know you call it C6th (as does Jerry Byrd) but that is a country western identification, not Hawaiian. I have never met a steel guitarist with a Hawaiian troupe playing this tuning who called it anything but Am7.

Just for kicks (and as said in many places in the bible "But it was not so in the beginning") I am enclosing for your collection a reproduction of Oahu Guitar sheet music listing from 1962. Please note the code "Am7" bottom of page 2. In addition to Keli'i, I know that Sam Makia, Bernie Kaai and others always called it Am7th. Why the fuss? You're writing a book on Hawaiian guitars and music and it should be as authentic as possible. Enharmonic name excuses are not acceptable with "we purists". That tuning was developed to be a minor tuning, not a major something or other. I know that a major 6th and a minor 7th have the same notes. If you played the same notes on a piano keyboard, six notes two hands, the left hand CEG would be playing C Major and the right hand ACE would be playing A minor. Many of Andy Iona's arrangements gave dual descriptions. For example, he called "A-12th" tuning A, C#, E, G, B, E, a combination of A Major and E minor tunings. My observation is that most guitarists playing C6th might just as well play C Major, because you never hear the A minor treble strings being played. But, with Keli'i,



"That Kanaka, he go for broke". Nobody, but nobody played Am7th like Keli'i. If you have never heard Al Perry's favorite Hawaiian chants

and hulas - Decca DL 8258 LP, drop me a line.

ED: Thank you very much for an excellent article.

## HO'OMALIMALI



These are the super steel bars presented to Barney Isaacs at the Joliet 1991 convention. Bar No. 1 is the light compact model for the player who plays only single string melody. Bar No. 2 is for the blues player who has trouble playing those 'tween notes. Rolled forward, it plays your argueded chords and rolled with the blip to the back you get your dimentededs. This feature alone will make pedal steel guitars obsolete. Bar No. 3 is the non-slant slant bar, with the built-in slant. No more dislocated wrists as you make perfect-perpendicular-pitch contact between bar and string. Consider the old fashioned straight steel which met the string on a diagonal, causing stereophonic pitch confusion. Bar. No. 4 is the Jerry Byrd P'tah special. Now you can get those

fluid connections like spun gold between two notes either ascending or descending. This is the actual model used in secret recording sessions by the Master of Touch and Tone. After five minutes with this baby you can sound exactly like him.

These revolutionary new bars are made with European craftsmanship by a Polynesian in Canada. All steels are fully reversible. The "Wai-ki-ka-mu-kau Smith" collection is named after its creator and designer. I know you suspect that's a phony name, but no, I know him personally. His name really is Smith. Smith from Salmon Arm, and that's another likely story.



# KUMAKAGAB



**ARTHUR JONES** of Wales, UK, sent us a lovely letter saying how happy he and Pat were with the Hawaiian convention and asking us to do one every six months, just to help chase the blues away. Arthur is known for his ready wit. Here are his two closing paragraphs. "I enjoyed the evening ritual of sitting on the terrace of the Halekulani Hotel, listening to the music and sipping the 'waters'. One evening I couldn't help overhearing the conversation going on between four ladies at the next table, and do you know the damn band never stopped playing the whole time these ladies were talking!!

If you should think of arranging a gathering in Cardiff, Wales, I'm sure the Parks Dept. could come up with palm trees and sand, but I doubt if they could guarantee the weather!"

**FLASH!!** -special report from Jimmy Hawton. "Old Lahaina Hotel Luau steel guitarist hits it big after months of arduous work at his office in Kihei Park, #3 picnic table. After months of this hard work 6:00 a.m. - 9:00 a.m., he should get 3 hurrahs from the gang, huh?" Wha-wha-a-t's this all about? Well, the November 1990 (second) issue of "The Outrigger", the newsletter for the Old Lahaina Cafe and Luau headlined as follows: "**RAY KNAPP WINS**. Congratulations to Ray Knapp for the winning entry in our Name the Newsletter contest. Though competition was stiff (Ray was the only one to enter) Mr. Knapp won a check for \$100.00 for suggesting 'The Outrigger'. The name is very appropriate since we have an outrigger canoe in our show now. In addition, the canoe was a traditional means of spreading information around the islands. We hope that our 'Outrigger' will contribute to our ability to communicate within our company." .....And you thought Ray was just another pretty face, eh?"

## **JIMMY HAWTON**

While Jimmy was in Hawaii this spring, he paid a visit to the Bishop Museum and donated to them 38 pieces of sheet music and 4 steel guitar instruction books. The procedure is quite formal. He was given an accession numbered "Deed of Gift" recording his donation which he could have made in memory of someone if he had so chosen. I hope Jimmy's action will set a precedent and many of you will follow his example. When you do so, would you please mention your affiliation with HSGA. We ask this because we are discussing with them the possibility of doing a permanent display of the Hawaiian guitar and its memorabilia and musicians, funded by the Story of Hawaiian Steel Guitar book which we're working on. Thanks a heap, Jimmy.

**LARRY E. CHAPMAN** of Canvas WVA owns one of the last Fender quadruple neck steel guitars made by the company. Thanks for sending in the picture, Larry. You, Jimmy Hawton, and the Duke are the only three I know of who own quads. Considering the great tone built into Fender guitars, I'd say you have a winner there. Duke's quad is also a Fender.

**J.T. AND MAKALINA GALLAGHER** say, "Just to let you know Kumu Hula Chinky Mahoe, winner of the Merrie Monarch 1991 Kane's Kahiko and Auana Division, performed at the Mary Mount Manhattan Theatre and the Village Gate as part of their recent mainland tour. It was quite a special treat for the Hawaiian community in New York City. It's not often that performing groups of this calibre come to the east coast. A party was held by Tony Conjugacion, bruddah of Brother Noland, and Janu Cassidy, owner of Radio Hula



in the Soho district of Manhattan. Chinky Mahoe's ensemble performed spontaneous entertainment with music provided by Tony, Chinky, and company and with yours truly on guitar and steel and Makalina on ukulele. It was quite an evening of fun considering we all saw the sun rise the next morning."

**KEITH & CARMEN HAUGEN** tell us, "Keith's composition 'It's Christmas All Over the World' was chosen as the theme song for the halftime show of last year's Eagle Aloha Bowl Game. It was performed by The Love Notes and broadcast nationally on ABC-TV. On the heels of that success, we have been invited to perform in this year's halftime show, so watch your ABC affiliate on Christmas Day. Keith is writing a new song for the occasion. (See 'Da Kine Disc" section for news of recordings for sale.)

Carmen has started teaching hula to those who wish to dance solo. Classes are on Monday nights while Keith teaches his Hawaiian music class at the University of Hawai'i at Manoa. He still teaches the Hawaiian language pronunciation class at the University on Saturday mornings.

We are making plans for a performing trip to Norway in 1992. We have had very good television, radio, and print media exposure in Norway over the past 10 years and many Norwegians know us. Speaking of television, recently 'Australia Today', the most popular morning TV show down under did a feature on Hawaii and in particular the Royal Hawaiian Hotel and built it around our performance at the Mai Tai Bar. We've also been featured on TV specials in Sweden, Japan, Norway, Iceland, Finland, and on a popular German show where I taught the German hostess how to do a hula."

**"WHAT EVER HAPPENED TO .....?"** J. C. Korinek suggests, "Now as to locating Billy Carr or others, why not start a column in the club, like

in the movies and sports, where books are published with titles like "Whatever happened to....?". Members could request info on certain entertainers and who knows what kind of responses you might get. I'd like to hear from **Johnny Banaga, John Kealoha Paloa, Henry Kamanuwai, Billy Carr, The Princess and Willie, "Tapu" (Betty Kava), Eddie Kauli and Sam Makia**, to name a few I knew in the "Cleveland years". I hope they haven't moved to that big island in the sky.

Regarding Billy Carr, this is the "Kick me hard" award I should get. Back then, he offered me his Rickenbacker seven string "pancake" for \$50.00. The nut was damaged at the first string so Billy played it as a six stringer. When the Hawaiians were down on their luck, or had a yen for a better "neck", these pancakes hung in the windows of Cleveland hock shops for about \$25.00 - \$35.00. Now you have to be a lottery winner to own one. I turned him down as being "too high". Those were the days when things were worth less as they grew older unless they were true antiques." ED: You have a very good idea there, Jack. If any member knows of the whereabouts of any of the above, please tell Jack but also tell me so I can print it for the benefit of others who are also trying to locate them. What about the following:

**MISSING PEOPLE** The location of two people is being sought. First: last we heard of **Elsie Jagers** (gospel steel guitarist who was taught by Sol Ho'opi'i) was that she lived in the San Francisco area. Rumors have it that she may be in Hawaii now. Also **George Kainapau**, the great falsetto singer who is said to live in Livermore, CA. Send leads to Saichi Kawahara, 800 Meade Ave., San Francisco CA 94124 ph 415-468-7125

Our July HSGA newsletter was returned marked "Moved, left no address". It was addressed to **Jose Herrera 1542 E 76th Place, Los Angeles**. Can anyone tell us his new address? Also **William Cheorvas**. His last newsletter addressed



to his North Hollywood CA address was returned "Order expired".

**Still searching for Eve Bloom.** She'd be about 42 now, very attractive with long black hair. She dances the hula and plays steel guitar, having been taught by Kealoha Life in England. She has relatives in either Connecticut or Massachusetts. She played a Fender 8 string steel and was said to possess "a fantastically expert professional touch on the steel guitar". Her sister Adele Bloom, also a steel guitarist, went to England in 1956 and was awarded the B.M.G. cup for steel guitar playing. It sounds like both these ladies would be well worth locating. I don't know whether to start looking for them in the U.S.A. or in England. For one summer at least, Eve worked at the Beachcomber Bar of the Shanklin Hotel, Isle of Wight, then in America at the Hotel Statler-Hilton, and Hotel America, Connecticut.

**MARK TWAIN**, on his return from Hawaii, wrote, "The music of the Hawaiians, the most fascinating in the world, is still in my ears and haunts me sleeping and waking." This was sent to us by our new member Fred Wall.

**EDWARD PUNUA**, Barney's student pictured on p.19 of last issue, has joined HSGA. This makes me happy because he's a very bright and promising young steel guitarist and entertainer. Besides Hawaiian and English, I notice he speaks some Canadian because he said, "It was nice meeting you both this spring at the steel guitar convention at the Kapi'olani Bandstand. Hope you remember me! Eh? (How very Canadian!) Uncle Barney's haumana (student). Well, it was a great pleasure and opportunity to play in the convention with all the other steel enthusiasts and masters. If you're planning a trip to Kauai I'd love for you to see my family's Polynesian show there."

Edward, please tell us where and when HSGA members can see your family's show. Our

people go hopping over to Hawaii all the time, they don't wait for me to call conventions, and they go looking for good HAWAIIAN shows, especially with steel guitar. Then they have to report to me or I won't send them another newsletter. That's how I get my news from Hawaii. Good system, yeah? Eh?

**BOB NAUKAM** has the answer to Robert Oehmler's question about Alvino Rey. "I have a tape called Horace Heidt And His Musical Knights - dated 1939. I am sure Alvino Rey was the steel man at that time. The tape #HSR-194 and can be ordered from Hindsight Records Inc. PO Box #7114-R, Burbank CA 91510."

Bob is a keen HSGA booster. He writes to senior citizen news magazines and uses a form letter I have supplied to him, to inform them about HSGA and invite them to do an article about us. I hope YOU will "get in the act" and do the same. You'd be amazed at the results we get from news magazine articles, which brings me to:

**LEIGH TRIGGS** wrote a letter about HSGA that was published in the July edition of Sheet Music Magazine. Since then four people have made inquiries, three of whom joined HSGA. Incidentally, Leigh has written a very "environmentally clean" song to encourage people to recycle. It's called "Twinkle Twinkle". If you belong to a singing group or you know someone who directs a choir, ask Leigh for a copy. 333 Old Mill Road, No. 13, Santa Barbara CA 93110. Send a self-addressed stamped envelope, it's a friendly thing to do.

**MARTIN DENNY** apparently travelled to Japan last year to record some of his old songs again for new release in Japan. How many guys do you know at age 79 who are still recording? This report comes from Brian Litman. Mahalo, Brian.

DON'T FAIL TO READ THE FOLLOWING:

**JOHN MARSDEN** has some "odds and ends"



from the July issue to reply to. from page 7. Did anyone video tape the KGMB "Hawaiian Songs of Home"? Can we purchase copies of it? Can our Hawaiian members help the rest of us obtain tapings from the local TV?

from page 27. To answer Robert Oehmler, I know of (and have) one recording by Alvino Rey with Horace Heidt's Brigadiers:- Brunswick 7946: "Little Heaven Of The Seven Seas". The reverse is not Hawaiian. I can tape it if Robert wants it. Page 28. With regard to "Isa Lei", the enclosed photocopy from the sleeve notes of the National Geographic LP record "The Music of Tonga" may be interesting. It certainly wasn't composed by Harry Owens, though Harry did write a set of English words for it, which he recorded. The sleeve notes are as follows: "*SI'I LILE VIOLA LOSE HINA. Dear Lily, Violet, and White Rose. Words and Music by Siaosi Kiutauivai Kaho (Tu'ivakano). Performed by the Ika Koula 'a Taone.*

*Anyone who has visited the Fiji Islands knows the celebrated Fijian song of farewell called Isa Lei. It is to Fiji what Aloha Oe is to Hawaii. Strangely, this famous melody is really Tongan, not Fijian.*

*In 1915 the future Queen of Tonga, Salote, was being courted by Prince Tungi, the Governor of Vava'u, to whom she had been betrothed at birth. Following chiefly custom, the prince maintained a choral group among his retinue. To serenade his 15-year-old royal love on his return to the main island of Tongatapu, Tungi commissioned Tu'ivakano, a talented member of his court musicians who is still living and making music, to compose a love song. It pleased not only the princess, but all Tonga. Later a Tongan took the song to Fiji, where a chief from the Lau group set Fijian words to the Tongan melody.*

*Today most Fijians do not dream that their Isa Lei is not native to their islands. But, as Ve'ehala says, bear in mind that this, the second most*

*famed melody of the Pacific, is a Tongan song.*

from page 29 I too haven't heard from Kalani (record shop) for quite some time. Kalani was actually run by a woman - Karen D. Joy - who was an IHSGC member for awhile. See photo and article on page 7, IHSGC newsletter April-May-June 1987. Possibly 'Kalani' was a Hawaiianised version of 'Karen'??

THOMAS MALM of Sweden is playing steel guitar again (as he did in 1982) for the biggest Hawaiian show ever produced in Scandinavia. His new Tongan wife Carlolaine sings and dances in the show. One of the lead parts is performed by 82 year-old Nils Poppe, as spry and full of energy as the youngest of them. The show is called "Blomman Fran Hawaii" meaning Flower of Hawaii. Thanks for the item, Nancy.

OWANA SALAZAR, as you know, has a show Tuesdays to Fridays at Harry's Bar in the Hyatt Regency, 2:30 to 5:30. Remember, I told you they perform in the open space right next to a roaring waterfall? As we sat there enjoying the show we realized that we and the other guests were shouting to each other to be heard above the waterfall. Not so nice for the singers!! We speculated that perhaps the waterfall couldn't be turned off, but Lo! and Behold! when the show was over a fashion show began and THEY were privileged to have the waterfall turned down to just a charming trickle so the patrons could catch every word about the fabric and the cut.

That bugged me! So, with Owana's permission I wrote "the letter" to the management of the hotel pleading the cause of our musicians. We got a polite "we'll think about it" reply. Well, Owana tells me the waterfall still roars. The Food and Beverage Manager, I think, should be sentenced to sing there for 3 hours each day.

I hope that when YOU visit Hawaii and catch Owana's show you'll use your vocal cords in a



very productive way. Don't leave the message with the waitress because it will go no further. Talk to someone more important. Tactfully. We don't want to get Owana, Keaumiki, and Violet fired.

WALTER "KANUI" HENKE says, "I just wanted to mention that I play steel with The Royal Polynesians, with Chief Upe Letuli as leader, from Samoa and Hawaii. The band was formerly Bob Waters' "Paradise Islanders". We have 11 members in the band (five hula dancers and one fire - knife dancer). We have had an unusually heavy playing schedule this summer. I have a J.B. Frypan, a double neck Epiphone, and a triple neck Fender. As you know, all tunings are fine but I am in love with the D9th. David Keli'i and Dick McIntire used it a lot. Oh yes, when Jerry Byrd was here in Cincinnati (1948-1950) we became great friends, also the late Frank Hashimoto. I'm the one who first introduced Jerry to Alika Herring. Jerry lost no time lining Alika up with the Hollywood Ice Revue, Danna Kauanna's group. I'm 65 now and nuttier than ever for the music."

ED: Hey, that's great stuff. I like best the part about being 'nuttier than ever for the music'. That puts a great idea into my head. Do you think you and the 10 other members in the band would be nutty enough to come to Joliet next year and have a "Pulevai and Haunani and the Paradise Islanders" reunion???? Wouldn't that be awesome?! Then all we'd have to do is coax Jerry and Alika Herring to surprise us by turning up. There'd be some tears in the beer for sure.

JOHN ELY says, "We had a great time in Brazil. I'll try to zip something about the trip to you soon". ED: Thanks, John, and that reminds me to remind our members to check out page 27 in the July newsletter about your group "Asleep at the Wheel" being the back-up band in an NBC TV movie with Dolly Parton, to be aired some time in October. We want the inside story on that, John. You got

a lot of our members drooling with envy. None of that Brazil stuff until you share-up with the Dolly Parton stories!

STEEL GUITAR JUNKIE ANDREW VOLK (you remember seeing his picture on p.34 of the Oct. '90 issue) writes, "As for my own playing, I've been enjoying Jerry Byrd's instructional video. I think you folks did a fine job and I hope that more advanced topics can be covered. Right now, I'm working up an arrangement of Jobim's "One Note Samba" using some of the chord voicings from Jerry's material. As a professional television producer involved in instructional design, I would be happy to volunteer my services in any way for future productions. I have a few ideas to make music instruction videos even more effective."

ANOTHER HAWAIIAN RADIO PROGRAM. Saichi Kawahara reports that station KRCL FM91 in Salt Lake City, Utah has been playing "Voice of Polynesia" from 7 - 8:00pm every Tuesday night for the past 11 years. They have experts doing Tongan, Tahitian, and Samoan programming as well as Hawaiian.

SUE KELI'I PLAYS STEEL Also from Saichi Kawahara is the news that Sue played at the Hawaiian Inter-Club Council in Southern California this summer, with Wayne Panoke's Halau Hula O Kaho'onei of Las Vegas. Sue is the wife of the late great David Keli'i and it's one of our fondest dreams that she might bring her steel guitar to our Joliet convention some day.

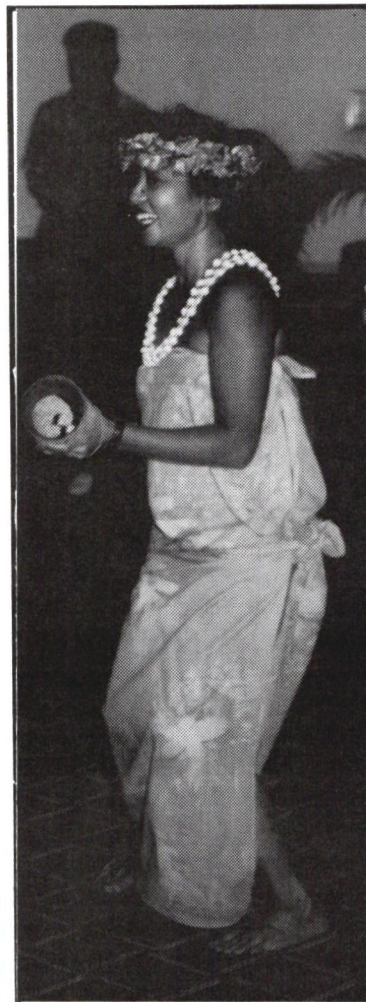
BIG SECRET Ralph Kolsiana turned 79 on August 25th. Everybody mark your calendar to send him a card next year. What's Ralph up to these days? He's teaching Hawaiian steel to a country rhythm and blues steel guitarist who is also a custom guitar and lap steel designer for "Nadines", a big music and recording studio combination store. He is Sammy Sanchez. In return for the lessons Sammy will build Ralph a double neck steel to any specifications or design



Ralph wishes. What a sweet deal! A picture of the finished product would be nice to show in the newsletter, Ralph! Because of the write-up in the HSGA newsletter, Ralph is now a celebrity with many club members writing to him, magazines wanting to tell his story, some thought being given to making a life-story movie of him, and a possible spot on a TV talk show. Not bad for a 79-year-old going on 19!!

**JOHN AUNA** finally received the plaque expressing our love and our thanks for all he has done for the club and for steel guitar. Ululani Visser says he is a hard one to catch up to, he's always dashing off somewhere and doing something. She finally caught up with him at the airport in Kona just as he was leaving for Japan, and did the presentation as we had asked her to. She says, "I guess by now you folks are used to us crazy Hawaiians!" We missed you in Joliet, John! Thank you, Ulu.

**CLEITA LOWE**, new HSGA member, is someone you'd like to meet. She's now over 80 years old and is still teaching piano, keyboard, organ, and Spanish guitar. In Flint MI, she taught at least 2000 steel guitarists but has no steel students at present. A good many have gone on to become professional players. Thanks for the introduction, Norm English, and welcome to HSGA, Cleita!



LUNA DANCED AT THE LUAU



ULULANI PRESENTS TROPHY TO JOHN AUNA





# KIKA KILA KALA KULA

(SCHOLARSHIP FUND)



Balance in Bellingham account last newsletter		\$335.31.
Funds rec'd from:		
William Tom	\$ 5.00	
Makalina Gallagher	13.00	
J.T. Gallagher	13.00	
Gregor Johansson	6.00	
Doug Hazelberg	15.00	
Total rec'd	\$ 52.00	52.00
Total in Bellingham bank account		\$387.31

Funds donated directly to Jerry:

Hiroshi Takaghi \$200.00

Jerry reports that he now has \_\_\_\_\_ \$1135.00 on hand.

**JERRY REPORTS:** "Ululani is progressing very well and she is really giving it her "all". **Owana** too, of course. I will be graduating two students by September: **Eric Kinilau** and **Brian Lafferty**. Eric started sitting in with a young group (forgot their name) who play around Waikiki and he is wildly happy about it! He will surely make it because he is deadly determined. Brian - about the same. So add two more names to my growing list of prospects. I have another young man - **Isaac Akuna** (he's a dentist, office in Kaneohe) who is "flying" too. So, all of them are sound prospects. I got a call today from **Anela Kahiamoe** and he had just finished doing some jingles (ID's) for radio station KCCN playing steel. He said everybody asked him who taught him. So - the seeds are growing."

ED: Thank you, Jerry. Every club member who has donated to the scholarship fund can take some of the credit for the great progress being made in Hawaii.

**ULULANI VISSER**, our latest addition to the scholarship fund, sent us a beautiful thank you card. I'll read it to you. "This card comes with special MAHALOS to everyone in the Hawaiian Steel Guitar Association, and especially to Jerry Byrd, for your perpetuation of steel guitar music

and for helping me attain a goal... Mahalo for awarding me that special scholarship. I would like to share that although my debut was premature (and it showed), I should have felt total humiliation and discouragement. However, to the contrary and much to my surprise! The whole experience only left me feeling that I was truly among family... I felt a definite budding of new strength and energy that came from all who were there to encourage me at the luau - concert at Hulihe'e Palace in May! Aloha, Ulu Visser".

ED: Thank you, Ulu. It is so good to hear from you. Yes, we were all as proud as punch to see you and hear you playing that steel guitar. And do you know who was the proudest of all? Your son. (about nine years old, I would guess.) He was just a-hoppin' and a-poppin' with pride and telling all of us near to him that the beautiful lady on the stage was his mom. Gee! Maybe another steel guitar player coming up??

You made a good point about feeling you were among friends. Whenever we hold a convention, whether it be Joliet or Hawaii, we are very careful to keep it NON-COMPETITIVE in spirit. When we see members walk onto the stage confidently and perform with ease, we often remember their first time on stage years before when they were nervous and played badly. If we ever forget that



we must produce an environment where

musicianship can grow, our club will have lost its purpose.

## TARO PATCH TALK



**HAWAII MUSIC MAGAZINE** Right now, it's in the idea stage, but the plan is to make it a reality in the not-too distant future. Here are some of the ideas for the magazine:

\*All of the music of Hawaii, not just Hawaiian, and every instrument.

\*148 pages (4-color slick, quality look) every month

\*Lots of pictures and promotions

\*Coverage from all the Hawaiian islands, the mainland and world locals where the music of Hawaii is popular

\*Community-minded, inviting participation.

\*A large staff will handle the information of the busy musical industry.

There will be a big advisory board (probably two boards) and expert consultants

\*A daily hotline, keeping musicians and clubs informed of who's available and which club needs what music. (Milton Carter, President of the local musicians union, loves this feature.)

\*Promotion of concerts

\*Plans are for a Music Museum - a Musical Hall of Fame. The magazine will honor the musicians who've paved the way for the current industry, as well as promote upcoming musicians.

For more info, call:

Brian Litman 1350 Ala Moana Blvd. #1005  
Honolulu HI 96814 ph 808-521-6164 Fax 808-526-9728

**ALOHA WEEK PARADE** - You'll remember I told you in the July issue that Alan Akaka was on the committee and had seized the opportunity to organize a steel guitar concert in the Bandstand. That was for Sat. Sept. 21st. Alan said the show was great but the weather was not, it poured! About 75 hardy, dedicated, soggy souls stayed to "enjoy" the show. Steel guitarists were: Herbert

Hanawahine, Casey Olsen, Owana Salazar, Paul Kim, Eddie Punua, Rodney Friedman, and Alan. Barney took the wise course and stayed home.

**"CHARLES K.L. DAVIS** has been out of show business for some time because of illness but is going to be at the Waikiki Beachcomber lunch on Friday, when KCCN broadcasts from there." This report was sent by Nancy Rittenband in August. Yes, it's old news now, but it gives you an update on Charles K., one of the Grand Old Men of Hawaiian music.

**WHO TAUGHT STEEL GUITAR AT 1226 QUEEN EMMA STREET??** Leigh Triggs sent me an old steel guitar book titled "Hawaiian Collection of Steel Guitar Solos" by Paul F. Summers published by the Hawaiian School of Music in Honolulu, 1927. It was obviously used as an instruction course. We don't know who the student was, but we do have the handwritten instruction sheets made out by the teacher. They're on stationery headed "Sea Shell Import Company, 1226 Queen Emma Street, Honolulu, HI phone 65063". How many years ago were the phone numbers like that? Who was the teacher? Did the student survive (as a steel guitarist, I mean)? Hey, maybe someone knows the answers.

Hawaii's finally taking more notice of its native-born instrument. In a recent phone conversation with Alan Akaka he told me all the following good stuff:

(1) **Keola Beamer**, who wrote Honolulu city Lights, has contacted Alan after seeing him do a show. He is making plans for Alan to take "our kind of music" as a show to Lana'i.





*BARNEY HOISTS THE BIG BASS HIGH  
IN THE AIR TO USE AS A BAR,  
PLAYING HIS FUN ARRANGEMENT OF TOMI TOMI*

(2) On November 30th there will be a one-show **revival of Hawaii Calls** as a fundraiser for the Historic Hawaii Foundation. In the show will be Barney Isaacs and Alan as steel guitarists, Benny

Kalama, Nina Keali'iwahamana, and many others who were associated with the radio show when it folded. All this will happen in the Monarch Room at the Royal Hawaiian Hotel. This will be a "big bucks - high prestige" event. The evening will start off with the **Brothers Cazimero**, followed by **Puamana**, then the **Hawaii Calls** show. Alan's uncle, the **Rev. Abraham Akaka** and the grand lady of Hawaiian music **Irmgard Aluli** will be honored by the Historic Hawaii Foundation.

(3) The record that won the "Record of the Year" Hoku award, with vocalist Teresa Bright, included several numbers with steel guitarist **Eddie Palama**.

(4) **The Brothers Cazimero** have just put out a recording with steel guitarist **Cyril Pahinui**. Yes, he's the son of the great Gabby Pahinui.

(5) Aloha Airlines, the Halekulani, the Hyatt, the Maui Intercontinental, etc are arranging with Alan to do a film with several steel guitarists doing "our kind of music" in front of four of their jets. It's to be called "**Hawaii's Class Act.**"

(6) Alan has done two interviews with writers who are doing articles on traditional Hawaiian music and steel guitar.

(7) People have written to Alan since he appeared on **Scotty's show** in St. Louis. They expressed their delight at hearing something different at what is normally a country music event.

(8) Alan did a record with "**Leon and Malia**", his steel being heard on two songs.

## **STEEL GUITAR SOUTH PACIFIC**

We have news from Australia in the form of an excellent letter from Bill Knox.

I have been meaning for some time to report on what had been happening with my plans to do a documentary on the steel guitar. I had never intended to do simply an academic history of the instrument, which is in any event best handled in book form. Rather I had wanted what I had in

mind to be good entertainment, and show-case the Hawaiian steel guitar during not only the present time, but especially during its heyday pre-war. I however ran into several major technical and legal problems that, despite many hours of initial work, have not allowed me to make much progress.

Briefly, although I have an excellent quality stereo



Sony video camera, editing equipment, especially that allowing synchronising of sound with multiple insert edits, is not easily available. As you will appreciate, love the steel guitar as much as you like, there is a limit to how long you will watch someone play without some cut-aways to palm trees, hula girls, historical photographs, for example. TV has spoiled us with professional quality work (technically, even if the content leaves a lot to be desired) so that amateur work looks very, very amateur if not done well.

Being based in Australia posed another problem., in that working with PAL equipment meant at some time I would have had to copy to NTSC for the bulk of interested parties, which coming after several edit generations would have left a poor quality picture.

The final major obstacle I encountered involved the potential expenses of recording the best

Hawaiian musicians in their hotel or club venues, and the copyright costs not only of their music, but likewise of using recordings of some of the master performers of yesteryears. Once you envisage moving out of the minor leagues, then man, are you talking money, or are you talking money??

I still dream of putting something together that might justify the printing of 50 to 100 copies, that would primarily be easy listening for some of the best of Hawaiian steel guitar music played over the years, together with visual shots that you could choose to pay attention to or not. There would be a minimum of talk, since music is best either done or listened to, not talked about.

I look forward to meeting up with many of you good folk associated with the Hawaiian steel guitar when I am less preoccupied with the demands of the temporal world, and might just make it to Hawaii in May of 1993."

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

**AIKANESO'O HAWAII**, the new club being formed in Florida, is coming along just fine. John DeBoe reports, "We are busy with the by-laws, articles of incorporation, IRS non profit set-up, logo contest, etc. Nominations for officers have been made for voting at the July meeting. I will be on the Board of Directors, the only non-Hawaiian in the officer structure. Our person soon to be president has many solid contacts in the Hawaiian community both in Hawaii and on the mainland. It is very possible that in time we will expand beyond the Tampa Bay area to include the rest of Florida and possibly the south east area of the states." Great news, John. We'd like to do a newsletter exchange with them.

In their May newsletter members were asked to contribute stories for the next issue to: Cindy

Dias, 931 Ashfield Court, Tampa FL 33615-1652 Also needed are recipes for the cookbook they'll be printing. Good luck to you all!

**WAYNE LINK'S "LINKON PEDAL PARTY"** held during May 1991 in Winnipeg MB was a huge success and plans are already made for next year. Some of his people couldn't attend because the farm is a busy place during May, so Wayne decided to move it up to the third weekend in April next year. Who has a 1992 calendar ALREADY?? Well, try marking the December 1991 page and that will remind you to transfer the date to the new calendar when you get it.

**ANNUAL BRITISH STEEL GUITAR FESTIVAL** November 9th and 10th will be held at the Clere School, Burgclere, Berkshire, England. Contact



Gerry Hogan for more details at Hogan Music, 3 Craven Rd., Newbury, Berks, England RG 14 5NG

**18TH ANNUAL PEDAL STEEL GUITAR ASSOCIATION CELEBRATION** on November 9th and 10th at the Ramada Inn Armonk, NY. Contact Bob Maickel, Pedal Steel Guitar Assoc. Box 248 Floral Park NY 11001 or Clay Savage 6939 Kingston CT Port Richey FL 34668, ph 813-863-0804

**SCOTTY'S STEEL GUITAR INTERNATIONAL** Scotty has just told us that he's able to return to the Labor Day weekend for the 1992 convention. Scotty's convention is huge compared to ours.

It's held at the Clarion Hotel in St.Louis and we will have ours the weekend before, so members can take in both events in one trip.

**BEST WISHES TO BRIAN LITMAN** who is working hard on the first edition of his new magazine which will be called Hawai'i Music Magazine, published in Honolulu. Brian is a member of HSGA. If you wish to contribute or ask questions, contact Brian at 1350 Ala Moana Blvd. #1005, Honolulu HI 96814 808-521-6164

**HAWAI'I SONGWRITERS ASSOCIATION** This very active group meets once a month. If you want to be included, contact club president Vic Rittenband, P.O. Box 8100, Honolulu HI 96830-0100 808-923-1644

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

**BEAU STERLING** plays the Sunday brunch at the Kona Kai in Park Ridge, a suburb of Chicago not too far from the airport. Beau says, "The standard format dictated by the management is that we play a half hour of music with me on steel and Calvin Lee, a Hawaiian Chinese, on rhythm guitar. Then we do a half-hour show with me on guitorgan and Calvin Lee on bass. After a half hour break, we do another half hour show followed by a final half hour of music. In effect, we take an hour show and split it into two parts. Since there are only two musicians, I'm experimenting with some electronic devices to enhance the Tahitian oteas. Specifically, the objective is to make the drum sound like two drums." And so the larger band is replaced by one or two musicians and modern technology.

**ALAN AKAKA** and "The Islanders" trio have landed a prestigious position as "house band" (with Benny Kalama and Sonny Kamahale) for Territorial Airwaves, a KCCN radio show hosted by Harry B. Soria and Keaumiki Akui. On the last

Wednesday of every month they broadcast at 1:00 p.m. from the Surf Room, Royal Hawaiian Hotel. The hotel is so keen on keeping them, they've negotiated the contract for the next year and a half!

**KAREN KEAWEHAWAI'I** has a steel guitarist we haven't heard of before, yet he has been in the islands for a considerable time. His name is Edwin Andresen. He's Norwegian, used to play with John Pi'ilani Watkins at Paradise Cove when they first started having shows there, many years ago. Karen's show is on Friday and Saturdays at the Pacific Beach Hotel, dinner show at 6:00 pm and cocktail show at 10:00 pm. Phone 921-0134 for more information. Thank you, Nancy, for the above two items.

**HERITAGE SERIES** Every last Sunday of the month at 12:30 pm, tune in to radio station KCCN, 1420 AM in Hawaii. If you miss the show, no problem! It is re-broadcast on Wednesday 7:00 pm ten days after the original airing. This show



is exceptional in that it deals with Hawaiian culture and history. It brings back the spirit of early radio days in Hawaii. Try it, you'll like it!

**BARNEY ISAACS** at the Kahala Hilton, 5000 Kahala Avenue, Honolulu HI 96816 ph 808-734-2211. The group, known as the "Kahala Surf Serenaders", performs every Friday and Saturday afternoon 4:30 -7:00 pm oceanside at the Hala Terrace. The groups's leader, Scott K. Furushima, plays guitar. Bass is played by Aaron Mahi who is also bandmaster of the Royal Hawaiian Band. This group is the cream of the crop and the hotel is gorgeous. Go a long distance out of your way to hear them, you'll be glad you did.

**EIGHTH BRITISH STEEL GUITAR FESTIVAL.** November 9, 10th, 1991 The Clere School, Burghclere, Newbury, England (one hour's travel from London). This is not Hawaiian but there may be some Hawaiian content. Guest artists from the U.S.A. are Lloyd Green, Sonny Curtis and DeWitt Scott Admission £13.00 each day. Contact BSF8, Hogan Music, S. Craven Rd, Newbury, Berks RG14 5NG PH 0635-37868

(Thanks, George Wiebenger)

**PAUL FRANKLIN**, pedal steel guitar virtuoso, signed a contract to play with the rock band Dire Straits. They are beginning a tour of Europe with expected attendance of over seven million people. This appearance of a steel guitar in a prestigious rock band is expected to enhance the image of the instrument as more than a country or a Hawaiian instrument. Pundits expect it will be established as a legitimate musical instrument as a result of the above. WE always knew it as a legitimate musical instrument, but I think we were in the minority in that opinion. Thanks, Mike Perlowin, for the facts on this story.

**HULIHE'E PALACE BAND AND MERRY MONARCHS HAWAIIAN GLEE CLUB** perform classic selections from Hawaii's monarchy era. Every third Sunday of the month from now to December, hear the band under the direction of Charles "Bud" Dant, a former producer of the famous Waikiki radio show "Hawaii Calls". The band plays on the ocean lanai of the palace and the concerts are free.

## DA KINE DISC



### WHERE TO ORDER MUSIC TAPES FROM?

AIS America Inc., 949 Kapiolani Blvd., Ste 102, Honolulu HI 96814 ph 808-533-6165

Harry's Music Store 3457 Waialae Ave., Honolulu 96815 ph 808-735-2866

House of Music Ala Moana Centre, 1116. Honolulu HI 96814 ph 808-949-1051

Always mention HSGA when you order.

**(1) "HAWAIIAN STYLE GUITARS"** with steel guitar by Jerry Byrd and Slack Key guitar by the Hui O Hana. This is a Compact Disc featuring all Hawaiian tunes played either on steel or on slack key guitar, or both. Cost \$30.00 Canadian plus shipping and taxes. Also:

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### **(2) "LIVE AT THE WAIKIKI"**

All Hawaiian tunes featuring the sweet steel stylings of Mike "Malihini" Scott. \$7.00 Canadian plus shipping and taxes. Also:

### **(3) "ALVINO REY'S GREATEST JAZZ BAND"**

Alvino Rey has conducted big bands for years. He is credited with inventing the original talking steel guitar. The tunes are not Hawaiian. "I Love Paris", "How High the Moon", etc. Price \$12.00 Canadian plus shipping and taxes. These three items available from Steel Guitar Club of Canada PO Box 669 Streetsville, Ontario L5M 2C2 ph 416-824-8025. Terms: minimum order \$25.00, shipping charges extra, add 7% GST to total



price including shipping, Ontario residents add 8% PST besides. US residents can apply for refund of GST, ask Al Brisco how it's done.

### **"HAWAII CALLS" RADIO BROADCASTS**

offered for sale in the A.A.R.P. Bulletin. It was advertised by The Beautiful Music Co., Dept HC -22, 777 Larkfield Road, Commack, NY 11725, asking \$12.98 for BOTH records or \$12.98 for BOTH cassettes, no extra charges. "Both" refers to Album No. 1 with 12 vintage Hawaiian melodies taken from a radio broadcast, and Album No. 2 with another 12, featuring the glorious voices of Alfred Apaka and Al Kealoha Perry. Thanks for sending this in, Paul Fattaruso.

### **KEITH & CARMEN HAUGEN**

"Our most recent release is 'Lullaby' on which I sing 18 beautiful lullabies on one side of the tape and we left the other side blank so proud mommies and daddies can record their baby's first sounds. etc. If you want to order it, we have it available for \$12.00, including mailing costs. Also, if you remember 'Carmen's Song' which was recorded in 1978 on the 'Chasing Rainbows' album, you will love the new version. Keith wrote lyrics to it and recorded it on a single, with 'A Fresh Lei Each Day' on the flip side. That new single is available for \$5.00 per copy including mailing costs." Order from: Keith & Carmen Haugen, Box 1976, Honolulu 96805

**ALIKA HERRING'S** tapes of his excellent steel guitar work at the peak of his professional years are still available. \$15.00 U.S. and well worth it. We played a short selection over the PA system at the Joliet convention and the stock we had on hand was instantly sold out. It's as though there were two Sol Ho'opi'i's. One became famous, the other spent his time working at his profession - astronomy, and did not become famous. These are "home mades" and not 100% perfect, but very good quality considering. Factory tapes usually give you 30 minutes. These are 60's. 825 Mancos Place, Anaheim CA 92806. 714-776-

5647 Alika donates a large portion to the club's general fund.

**OWANA SALAZAR**, our scholarship student, has produced a beautiful recording titled "Owana", with not ONE but TWO steel guitarists. Alan Akaka, for sure, but your chance to hear Eddie Palama as well. Eddie plays Kaulana O Hilo Hanakahi. Some of the songs: Pua Tuberose, Kula Morning, Moonlight and Shadows. Owana plays guitar and sings. Can be bought at Harry's Music or at House of Music. Sorry, I didn't get the price but try sending \$15.00 and they'll send back change.

### **CHRISTMAS CAROLS WITH STEEL GUITAR??**

Now's the time to order. Several years ago Jerry Byrd recorded "Christmas in Hawaii" with Hiram Olsen on rhythm guitar, Kalani Fernandes on bass, Paul Martinez on ukulele and Francis Ho'okano on vibes. #SLC 7057, Lehua Records. Order from Harry's or House of Music.

Rudolf Barten has recorded a superb collection of German Christmas carols with brilliant steel guitar work. It's titled "Frohe Weihnachten und ein Glückliches Jahr 1991 wünscht". Order from Rudolf Barten, Ahornweg 11-A, D-5000 Cologne 40, Germany ph 0221/501705. \$10.00 US

### **WANT TO LEARN TO SPEAK HAWAIIAN?**

Our new member Royal Poggensee suggests you buy Keith Haugen's tape "Is it Hawaii or Havaii?" \$10.00 includes postage. Keith Haugen, Box 1976 Honolulu HI 96805

### **A.I.S. PROUDLY PRESENTS:**

AIS 1006 "Islands Call" by Alan Akaka and The Islanders featuring the steel guitars of Alan Akaka, Jerry Byrd, and Barney Isaacs.

AIS 1005 "In The Hula Style" by Genoa Keawe And Her Hawaiians.

AIS 1004 "Blue Hawaii" by Sol Kamahale (steel guitar and vocals) and his Surf Serenaders. \$11.50 per tape, see address at beginning.



# **HE AHA KOU MAKEMAKE?**

(WHAT DO YOU WANT?)

## **JOLIET CONVENTION VIDEO CASSETTES**

Tape #1 has Al Weatherhead, Pat Brunner, Doug Smith, Phil Bender, Art Ruymar. Tape #2 Bob & Julie Waters, Walter Mo'okini, Margie Mays, DeWitt Scott. Tape #3 Herb Remington, Jack Abramite, Frank & Donna Miller, Barney Isaacs. Tape #4 Makalina Gallagher, J.T.Gallagher, Joe Shimbil, Lorene Ruymar, Doris Atkinson. Tape #5 Tom Reeder, Duke Kaleolani Ching, Elmer Ridenhour, Ian Ufton. Tape #6 Jack Montgomery, Warren Slavin, Henri DeWilligen, Don Sweatman, Merle Kekuku, Barney Isaacs. Tape #7 Dick Lloyd, Doug Hazelberg, Sig Vogel, Don Woods, Mike Scott. Tape #8 Jack Moore, Vic & Nancy Rittenband, Leonard T. Zinn, Maurice Junod and Betty Van Erden, Beau Sterling. Tape #9 Frank Niespodziany, Frank Della-Penna, Dick Sanft, Dirk Vogel, Bill Schmiedlin Tape #10 "The Luau" with Barney Isaacs, Walter Mo'okini, Scott Furushima and Bob Waters. Each tape is \$15.00 for U.S. and Canada, or \$17.00 for overseas, postage included. Photos 4" X 6" 70¢ or 8" X 10" \$5.00. Clay & Lois Savage, 6939 Kingston Court, Port Richey FL, 34668 813-863-0804

## **TWOSHQ-BUD PEDAL STEEL GUITARS FOR**

**SALE.** One is a single neck, 3 pedals, 2 knee levers. The other is a single neck, 3 pedals, and 1 knee lever. Both are in like-new condition. Contact Bob Fleischman, 1624 Roslyn Ave., Dayton, OH 45429 ph 513-293-5317. He says this has something to do with "the return of a wayward soul to non-pedal steel guitar."

## **BEGINNER-LEVEL INSTRUCTION BOOK**

**NEEDED** for an absolute beginner. Judy Bever, 330 S.E. 15th #4 Bend, OR 97702, ph 503-382-7119

**JERRY BYRD INSTRUCTION BOOK** has now been sold out completely, even the Japanese-English version. Members who have a copy and do not expect to use it will find it's a seller's market. If the book is in good condition, complete with the two back-up tapes, please let us know. There are many who would appreciate a chance to buy it.

## **JERRY BYRD INSTRUCTION VIDEO CASSETTE**

is still available, but we have less than 40 in stock now and don't plan to re-order when they run out. The 70-minute video cassette comes with a booklet of scales and skill drills, plus an audio cassette with rhythm back-up. Price to U.S. residents \$57.95, and to Canadians \$58.95. Overseas: VHS \$61.95, and PAL \$76.95. All prices, quoted in U.S. dollars, include mailing costs. Order from H.S.G.A. Box 3156 Bellingham Wa 98227.

## **MEL BAY PRESENTS "THE ART OF HAWAIIAN STEEL GUITAR"**

, a book of over 50 Hawaiian songs written for the Dobro player, by Stacy Phillips. See article in Tips and Techniques. \$15.00. Order from Mel Bay Publications, Inc. #4 Industrial Drive, Pacific, MO 63069-0066 or from Stacy at 36 Cromwell Hill Road, Monroe NY 10950. Stacy also sells **acoustic steel guitar capos** (aluminum) \$15.00. Send \$2.00 for postage for first item, add 75¢ for each additional item.

**DOBRO BOOKS** by the zillions written by Stacy Phillips. "The Dobro Book" elementary to advanced \$14.95, "Beginning Dobro" \$4.95. "The Dobro Chord Book" with examples of their use in tunes \$4.95. "Fiddle Tunes and Breakdowns for Dobro" \$6.95. With cassette, add \$7.00. Order from Stacy.



**STEEL GUITAR PARTS NEEDED** "I am building 10 new koa wood lap steels and need a place to buy parts like bridges, tuning keys, etc." Henry Schmoller, 3511 Inglewood BL, W. Los Angeles CA 90066 213-398-6621

**UKULELE INSTRUCTION BOOKS** For a most comprehensive list of instruction books, contact Heeday's Publications 94-1211 D Kipa'a Place, Waipahu, Hawaii 96797 808-671-1422 Heeday's list runs from absolute beginner-level to professional, to solo playing, slack key ukulele, solo marches, and even How to Play Musical Spoons, Hawaiian style.

**STEEL GUITAR INSTRUCTION COURSES FOR SALE** (1) Alvino Rey's Modern Guitar Method, Hawaiian style, 1937  
(2) Bob Miller's Modern Simplified Hawaiian Guitar Method for the Beginner and Advanced student. 1937  
(3) The Improved Paramount Method for Hawaiian Guitar, 1928, by Wm. J. Smith Music Co.  
(4) Two pieces of sheet music by Oahu Publishing Co. Hawaiian Paradise and Hawaiian Wedding Song in E7th

(5) Four songs for E Harp players published by Eddie Alkire Publications.  
All material in fair to good condition.  
Ed Kuchenbecker, 260 N. 58th Place, Mesa AZ 85205-8221 602-985-5237

**KAMAKAUKULELES.** Page 28 of the "Acoustic Instruments and Accessories" catalog 91A-1 put out by Elderly Instruments 1100 N. Washington, PO Box 14210, Lansing MI 48901 517-372-7890 lists the soprano (standard) model at \$198.50, the concert (24" long) at \$299.95, tenor (26" long) \$318.40, the Lili'u six string tenor \$470.40, and baritone (29" long) for \$425.50.

**LAP STEEL CLEARANCE SALE** Prewar Gibsons and Ricks, early '50s Fenders at bargain prices. Send for free list to: Gruhn Guitars 410 Broadway, Nashville TN 37203 Ph 615-256-2033

**GUITARS, DRUMS, ACCESSORIES, INSTRUCTION** New member John Hix invites you to shop at Hix Music Center, 1340 E. Marshall Blvd., Aurora IL 60505, ph 708-898-8840

THERE IS NO CHARGE FOR MEMBERS TO RUN ADS IN THIS NEWSLETTER.



## ***ALOHA PUMEHANA***

**KEKUA FERNANDES**, has left us. His very dear friends Murray and Elizabeth Storm pay the following tribute: "It is with great sorrow that we report the death on August 8, 1991, of Kekua Fernandes, one of Hawaii's best loved traditional musicians. Kekua's heritage was rich in Hawaiian tradition and culture, coming as he did from the well known Farden family. He, together with his friend and fellow musician Ainsley Halemanu, carried on this tradition for many years. Ainsley will still carry on for Kekua at the Lobby Bar of the

Outrigger Reef Hotel in Waikiki so that traditional music and dance will continue."



ED: Thank you. Kekua (brother of Kalani Fernandes) was in his early 40's, yet he had done so much. He was responsible for the music in the Watertown Hawaiian Club where local entertainers came to have fun. During break time Kekua would make up the next set from



entertainers on hand. So great was Kekua's popularity, and so shocking his early demise, over 2000 people attended his funeral.

**BILL BUYSMAN**, musician, composer, and leader of the Kilima Hawaiians, died in Holland on June 23rd, aged 84. This sad information is from John Marsden and from Herbert Jung of Germany who also shared the sad news of **Aart Boender's** passing on July 7th.

Bill, although not a steel player himself, always had an excellent steel player in his group, including Jo de Gast, Theo Erlicher, Rudi Wairata, Vic Spangenberg, Frans Doolard, Frans van Oirschot, and Coy Pereira. For over 50 years the Kilima Hawaiians enjoyed great popularity in the Netherlands. We express our sadness at his loss to his wife, Mary.

Ray Smith of Salmon Arm was able to supply more information about this group that did so much to popularize Hawaiian music in Holland, Germany, France, Italy, and Indonesia. The group began in 1934 in Holland and was an instant success. For 50 years they worked on radio, made recordings, and toured Europe and Indonesia, particularly during the war years. In 1954 they produced a solid gold recording which sold one million copies in Germany alone. Their recordings sold very well all over the world. In 1969 the Mayor of Honolulu issued an official certificate pronouncing them "Honorary Citizens" of that city, in recognition of the work they had done to popularize Hawaii and its music. In 1970 Mary and Bill Buysman visited Hawaii for the first time, then toured the islands of the South Pacific. Their 40th anniversary was marked by a huge celebration at radio station NCRU which had transmitted their shows for many years.

**BILL LEAVITT, BERKLEE COLLEGE OF**

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*THE FARDEN FAMILY,  
IRMGARD, EMMA, KEKUA, DIANE, AGNES  
--PICTURE COURTESY OF MURRAY AND BETH STORM*

**MUSIC.** I am sorry to report to you that he has passed on. I received a letter from Mike Ihde who says, "My boss and friend Bill Leavitt died last November of a stroke after a short bout with Leukemia. As you may know, he was a lover of Hawaiian guitar which is what his first instrument was back in the 30's and 40's. He developed a new tuning over the past 4 or 5 years which allowed him to play very complex jazz solo voicings on standard type tunes (like Satin Doll or Misty, etc.). He wrote out over 70 solo arrangements in standard notation and tablature. When I last saw him in the hospital I promised him I would organize all his music and try to get it published so the rest of the world could learn about his genius. If you can be of any help in supplying me with companies you know that might be interested in such a book I would really appreciate it."

I answered Mike with the names and addresses of the Mel Bay Co. and Centerstream Publications. If any of you know of another publishing company that might pick up on this, please let me know. I think we have many jazz-minded steel guitarists who await this collection with great anticipation.

**WILLIAM R. COLLETT** of Clarksburg WV passed away June 4, 1991.



# **HSGA BUSINESS MEETING**

**GENERAL FUND BALANCE REPORTED IN  
LAST NEWSLETTER:** \$4031.75

Donations:		
Carey, Francis	\$	6.00
Ching, Duke K.		50.00
Henri DeWilligen		15.00
Endaya, Bernie		50.00
Endo, Yozo		26.00
Gallagher, J.T.		13.00
Gallagher, Makalina		13.00
Hazelberg, Doug		15.00
Herring, Alika		25.00
Jones, D.L.		14.05
Kolsiana, Ralph		6.00
Lowe, Holling		1.00
Martin, Russell		11.00
Savage, Clay		55.00
Tom, William		<u>5.00</u>
<u>Total donations</u>	\$	305.05
Sale of pens and badges		197.12
Christmas tree ornaments		40.00
Raffle, Joliet		71.00
5 associate memberships		50.00
Bank interest		<u>47.27</u>
<u>Total credits</u>	\$710.44	710.44
<u>TOTAL..</u>		<u>\$4742.19</u>
Less one Joliet luau video given as a gift		<u>-15.00</u>
<u>BALANCE IN GENERAL FUND</u>		<u>\$4727.19</u>

All Christmas tree ornaments, and pens donated by Rudolf Barten are sold out. Thank you very much Rudolf. This is a good healthy balance, and we have no debts. If the book we are writing costs us anything, it will come out of this fund. Besides this amount, Frank and Donna Miller have \$1413.63 in their **Joliet Convention Fund**. This year's convention broke even within a few dollars. A fully detailed report has been submitted to the board. **The Scholarship Fund** is reported in another section of this newsletter. **Membership:** Your annual fees of \$24.00 go to

fund the newsletter expenses and the membership cards which will be issued soon. At present we have 478 members renewed. This figure includes 33 associate members and 30 complimentarys. 99 of last year's members have not renewed membership yet. Their October newsletter will be held for them until we hear from them.

**MORE WORDS FROM THE MEMBERS** - these are from the "Comments You'd Like to Make??" section of the membership renewal form. I want to share them with you because this is YOUR club, not mine. Members' comments give us an idea of what direction the club might go. It's up to you.

**Ken Autenrieth** - "Please list average sale price of vintage steel guitars in good or excellent condition." OK, if anyone has bought or sold a vintage guitar please let us know what the price and condition of the guitar were and I'll be happy to print it.

**STAPLES VS STICKY TAPE** for sealing the newsletters. Well, we did get our hands on an electric stapler and half of you got a stapled newsletter last issue. What did you think of it? It drove Art straight up the wall. The machine was so temperamental, for every one staple that went in he wasted 4 or 5 that didn't penetrate the paper properly. We took the stapler back, grateful that we'd had a chance to try it and NOT buy it. I think the reason staplers don't work is that the newsletter is too thick and the sheets of paper are too hard-surfaced.

**KEONE'S PUPU PLATTER** did not appear in this issue. Our sympathy and support go out to John DeBoe whose wife is seriously ill, which puts serious stress on him for some time to come. John hopes to be able to compose his usual



column for the January issue when he will go back to discussing tunings. He may not be able to guarantee a column for every issue in future, so I hope our members will understand and be patient. We have much to thank John for and we wish Jean a speedy and complete recovery.

**WILL NON-U.S. RESIDENTS HAVE DIFFICULTY BRINGING GUITARS TO CONVENTIONS?**

An article by the Canadian Press in Toronto, August 13th stated that proposed U.S. immigration regulations that would take effect this October call for a limit of 25,000 professional athletes and performers to be allowed to enter the U.S. in any one year. This is a total limit from all countries and since it includes athletes, fashion models, etc. only top-ranking musicians would be able to obtain visas. I realize that our performing in closed sessions at conventions should not be a problem, but no doubt everyone approaching the immigration officer with a guitar in hand will be saying that he/she only intends to play at Auntie Maude's private tea party, so we can expect to be required to show proof of our activities. The word "proposed" means that it might not become law. If anyone hears further about this, please keep me informed. It's very important to the success of HSGA conventions.

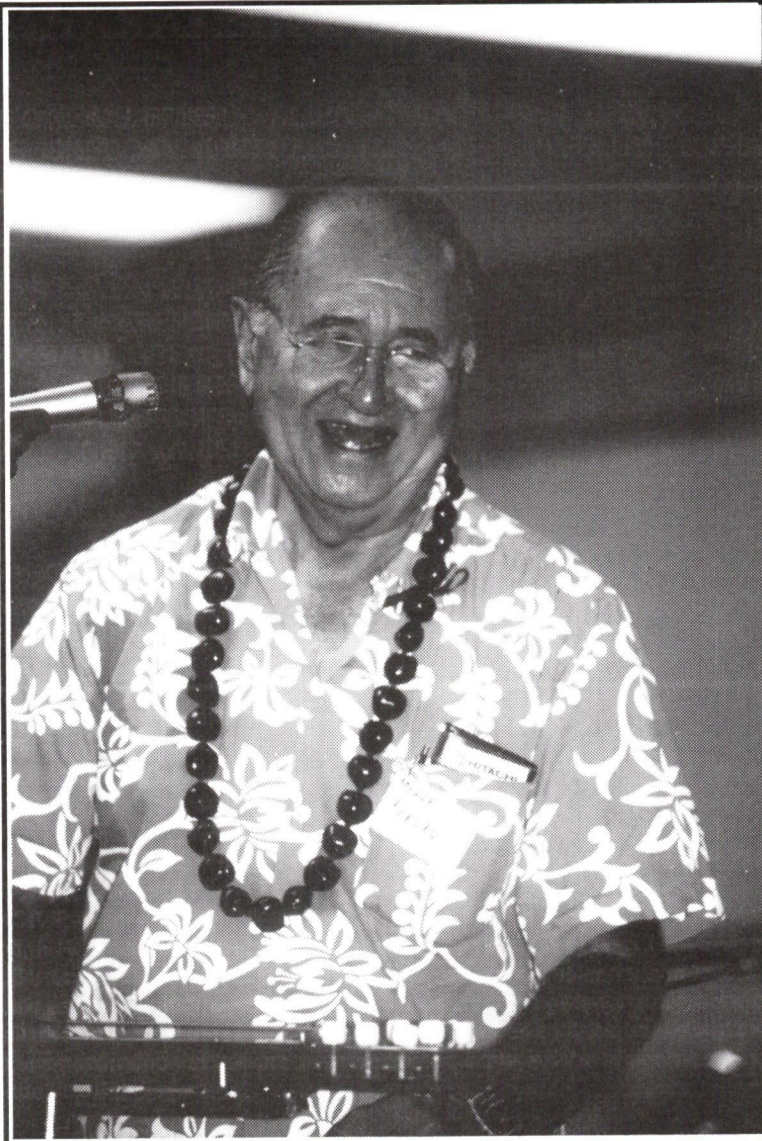
**GEOGRAPHIC LIST AND MEMBERSHIP**



THE KILIMA HAWAIIANS. BILL AND MARY BUYSMAN, RT  
COY PEREIRA ON STEEL GUITAR  
-PICTURE COURTESY OF RAY SMITH

**CARDS.** Now that I have the October newsletter off my plate (sorry it's late), I'll be getting the geographic membership list out by separate mail to all those who paid the extra \$5.00 for it. After that, the membership cards will be mailed. That's my next job. Hang onto them when you get them because this is a once-in-a-lifetime event. New cards will only be issued to new members.





*IT'S JUST AS MERLE KEKUKU SAYS,  
"WE HAD A RIP - ROARING TIME!"*



# ALOHA MALIHINIS

("MALIHINIS " MEANS "NEWCOMERS")

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

FLOYD W. ALEXANDER, URBANA OH  
JOHN R. AMES, CLINTON CT  
JUNIOR BARBER, PLATTSBURGH NY  
PHILIP E. 'BENDER, ANDERSON IN  
ARMAND BERTACCHI, GLEN ELLYN IL  
JUDY BEVER, BEND OR  
JOSEPH L. CLARK, WHEATON IL  
FELICIA DEININGER, FORT MYERS FL  
STEPHEN M. ENDAYA, NORTHRIDGE CA  
JOHN HIX, AURORA IL  
MAURICE JUNOD, OAK FOREST IL  
HENNING KOCK, ODDER, DENMARK  
JERRY LAUX, SACRAMENTO CA  
FRANK MEIER, MAPLE RIDGE BC CANADA  
TOM MICHAELS, ANDOVER NJ  
ART PARELIUS, AIEA HI  
JOHN PEARSE, ALLENTOWN PA  
ROYAL POGGENSEE, ORLAND PARK IL  
LA VELLA REYNOLDS, SPRINGFIELD MD  
HENRY SCHMOLLER, LOS ANGELES CA  
CALVIN SIFERD, TIGARD OR  
RON SIMPSON, DARIEN IL  
ALFRED SIMPSON, DOWNERS GROVE IL  
DON SWEATMAN, STATEN ISLAND NY  
PREDRAG TOMASEVIC, CHICAGO IL  
LEONARD T. ZINN, CHAMBERSBURG PA

*Merry Christmas*

*Mele Kalikimaka*



*Hau'li Makahiki Hou*

*Happy New Year*

**JOLIET NEXT AUGUST  
HAWAII MAY 1993**





"Kohala March" is a typical old Hawaiian march, but with a slick arrangement — lots of fast single-noting interspersed with smooth double stops. This tablature is based on the playing of Pale K. Lua, Sol Hoopii, Jerry Byrd, and myself. (We were not in the same room when we worked it out.) The tempo can range from MM = 112–120, although faster speeds are acceptable when showing off.

The first four measures are an introduction followed by a couple of ragtime-influenced sections leavened with Hawaiian slides and bar-rages of hiccups. Section III modulates to F for some legato double stops.

In the second version of "Kohala," the first section features some dynamic and demanding Sol Hoopii-style triplets, forward rolls, and salvos of syncopated staccato riffs. The third section comes next (sounding like part of the American fiddle tune "Silver Bells"), and then the second stanza, this time in the key of Bb. Finish by repeating the introduction and some variety of the first section.

The Kohala Peninsula is in northwest Hawaii and is the birthplace of Kamehameha I.

## KOHALA MARCH

### Introduction

Musical notation for the introduction of "Kohala March", measures 1 through 29. The piece is in common time (C). The notation includes a treble clef, a key signature of one sharp (F#), and various guitar-specific notations such as fret numbers (0-12), accidentals, and articulation marks. Chords are indicated by letters: A7, D7, G7, C, Bb, and F. The introduction consists of two main sections, each with first and second endings. Section III, starting at measure 23, features double stops in the key of F major.

### Intro.

Musical notation for the "Intro." section of "Kohala March", measures 30 through 71. This section is in the key of Bb major. It features a variety of rhythmic patterns, including triplets and syncopated rhythms. Chords are indicated by letters: A7, D7, G7, C, Bb, and F. The notation includes a treble clef and a key signature of two flats (Bb). The section is divided into three parts: Part I (measures 30-49), Part II (measures 50-65), and Part III (measures 66-71). Each part has first and second endings. The notation includes a variety of guitar-specific notations such as fret numbers (0-12), accidentals, and articulation marks.

Reprinted with permission from Mel Bay's *Art of Hawaiian Steel Guitar*. Mel Bay Publications, P.O. Box 66, Pacific, MO 63069.

This tablature is written for the Dobro tuning, 1st string to 6th – D,B,G,D,B,G which can just as easily be played on the A major high bass tuning, E,C\*,A,E,C\*A. However, if you were to play it in the A tuning, your accompanist would have to transpose the chords one full tone up. The opening chords, as written are: C, A7, D7, G7, C. These would be transposed to D, B7, E7, A7, D.

The timing is written into the tablature. See for example the last four bars on the first page. The bar which is fourth from the last has a 3 which is circled with a stem below it. That is a half note. It is tied to a 2 with a stem, which is a quarter note. The tie tells you to move the bar from 3 to 2 but do not pick the "2" note. The bar third from the last shows four quarter notes. The second from last bar is a 3 circled with no stem. That is a whole note. It is tied to a half note in the final bar. If Stacy Phillips wanted you to pick the second note of a tie he would indicate it with a short line over that note, such as in bar 24.

Eighth notes are stemmed the same as regular notation. Bar 23 shows a dotted half note = 3 beats.



Slowly, with feeling  
C6+A7 tuning

# My Orchid Lei

Words and Music by Vic Rittenband

Arr: L. Ruymar

E  
C  
A  
G  
E  
C  
C#  
A

C7 F C+ F E7

Flowers al-ways bring the

F C#7 D7 G7 Gb7 G7 C7 E0

ha-pi-ness of spring, most of all my OR-CHID

F Gm C+ F D0 F#

LEI. when I want to share the

F D7 G7 Gm9 C7

feel-ing that I care, I give a-way my OR-CHID

F Bb9 F F7 F9 Bb 37

LEI..... Pet-als of man-y col-ors. Beau-ty in ev-ry part.

G7 37 Bb G7 C7 C+

So man-y shades of col-ors Like the love that's in my heart!

F E7 F# F D7 Gb7 G7 Gb7

This is just a sign I'm hop-ing you'll be mine. Here is what I

C7 Fb G9 Gb9 F E7 F#

long to say: Rain-bows 'round your door and

F Am7 D7 G7 Gm9 C7

love for-ev-er- more I prom-ise with my OR-CHID

F FFAAb G7 Gb7 G7 Gm9 C+ F

LEI, I prom-ise with my OR-CHID LEI!!