

# HAWAIIAN STEEL GUITAR ASSOCIATION

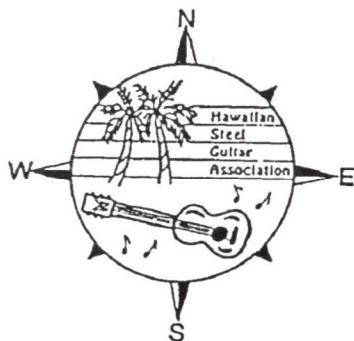
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**OKAKOPA, 1992**



# **HAWAIIAN STEEL GUITAR ASSOC.**

H.S.G.A. QUARTERLY NEWSLETTER  
PUBLISHED JAN. APR. JULY, OCT.

OCTOBER 1992  
VOLUME 7, ISSUE 28

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REGISTRATION FORMS FOR QUEEN KAPIOLANI HOTEL, HONOLULU  
FOR KAUAI SANDS HOTEL, WAILUA KAUAI  
H.S.G.A. HAWAIIAN CONVENTION REGISTRATION FORM  
1992-93 MEMBERSHIP ROSTER  
SORRY, NO MUSIC. NEWSLETTER TOO FAT

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**PURPOSE AND GOALS:** To develop a global communications network of players and lovers of Hawaiian traditional music as performed on all types of steel guitars and related instruments. All Hawaiian music enthusiasts, players as well as non-players, vocalists and dancers, are welcome to join with us in the world-wide promotion of our music. We welcome the advice of our members in the fulfillment of our goals. We are a non-profit society, registered with I.R.S. under 501(c)(7)

**MAIL AND PAYMENTS:** Please address all mail to: LORENE RUYMAR, PO BOX 3156, BELLINGHAM WA 98227 or to: 2090 WEST 44TH AVE, VANCOUVER B.C. CANADA V6M 2E9. Please mail all payments in U.S. funds to: ARTHUR RUYMAR at the Bellingham address. Telephone 206-733-0234 in Bellingham, or 604-263-8944 in Vancouver (answering machine after four rings). Draw checks payable to H.S.G.A.

**MEMBERSHIP** \$24.00 U.S. ANNUALLY PAYABLE AFTER RECEIPT OF APRIL ISSUE.

Submissions for the January newsletter must be received either at the Bellingham or the Vancouver address on or before December 1, 1992.





*BUDDY AND  
PEARL  
HEW LEN*

*BELOW:  
WALTER AND  
MIRIAM  
MO'OKINI*

*SEE  
"JOLIET  
CONVENTION"  
STORY*





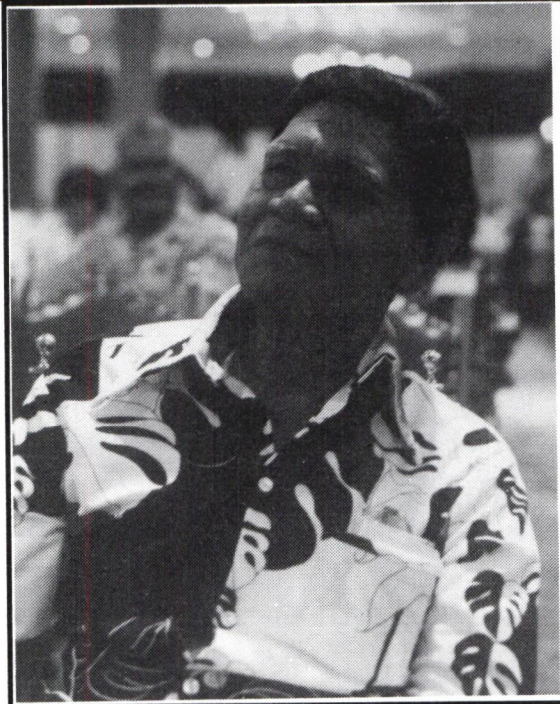
## JAKE KALEIKINI

This is a brief personal history, told by Jacob Kaleikini Sr. "I was born July 14, 1915 to the parents of Jacob Keawe and Esther Kaleikini of Honolulu, of Hawaiian lineage. My first wife was a Samoan girl who became one of Honolulu's first most popular woman Samoan knife dancers of Hawaii from the years 1937-1955. Her name was Siliwa Kaleikini. We had eight children, two boys and 6 girls. Siliwa performed at almost all of the big hotels and night clubs in Honolulu and in the years 1960 performed in Reno and Las Vegas casinos.

"I started my career in the early 1930's performing at the 'Lalani Hawaiian Village' one of the most popular Hawaiian entertainment places in Honolulu. It was located in Waikiki on Kalakaua Avenue, between Paoakalani and Kapahulu Avenues where the Holiday Inn Hotel is now standing. I played around in Honolulu, doing casuals with different groups and then in 1946 went to California to Colton just outside of San Bernadino to perform at a new Night Club called 'Club Pago Pago' for a six month engagement. My musicians were all females, but very talented people. Some of them are still performing today in the Waikiki entertainment circuit. It was here in Club Pago Pago that I first met the Tau Moe Trio. They were very popular world wide, because of their performances throughout the different countries that they performed in.

Later years I played on the Lurline Steamship as a bass player for four years. After getting off the ship I played with different groups playing guitar or bass mostly.

"Today, for about twelve years, I've been volunteering my service as a musician to help with the Elks Club major project to raise funds for the



JAKE KALEIKINI, STEEL GUITARIST

Kapiolani Maternity Hospital to help disabled children."

ED: Thank you, Jake. I'd like everyone to know what a keen supporter of steel guitar Jake is. Every time we do a show either on May Day or at the Bandstand, Jake is there to give us his support. He brings his guitars and amplifiers along, he plays in the back-up crew on bass or ukulele or rhythm guitar, and sings a glorious falsetto. He's a great person. We're so happy to say that Jake is now a member of HSGA. Lots of good years of good health and great music to you, Jake! (Yes, he IS related to Danny Kaleikini.)

Jake was recently mentioned in an article by Bob



Krauss in the Honolulu Advertiser. It was about the Hawaiian Serenaders, the group Jake plays in. The group was formed 20 years ago when Joe Akana, Splash Lyons, Charlie Amalu, and Jimmy Wong performed at the Elks Club. Now some have gone and Jake and his sister Frances Rodenhurst have taken their places. Jake said he used to perform 60 years ago at the Lalanai Hawaiian Village, a George Mossman

extravaganza on Kalakaua Ave. He climbed the palm tree to throw down coconuts, pounded the poi, took the pig out of the imu, helped serve the luau food, and played in the band. During the floor show he shook a piece of tin roof to make thunder and blew burning kerosene out of his mouth behind the hula dancer during the volcano eruption scene. Hey, we can use a good man like that!

## TARO PATCH TALK



### MORE RIPPLES FROM "THE TODAY SHOW"

This is the show (televised from Hawaii, Christmas 1991) we're fussing about because no steel guitar was included and the musicians, The Makaha Sons of Ni'ihau, told the interviewer that their instruments, an upright bass, two acoustic guitars and a ukulele, were the instruments of traditional Hawaiian music. We're getting a lot of mileage out of that story.

**John Marsden** of Sheffield, England reminds us that in 1978 the young and up-coming Makaha Sons of Ni'ihau cut their third album, called "Keala" (Poki Records SP7 9027). It was reviewed by Keith Haugen in the Hawaiian music magazine Ha'ilono Mele, Volume IV, No. 4, April 1978. Keith said, "Their rendition of 'Ka Pua E' is a good opening number, displaying close harmony and quickly introducing the talents of Elmer Lim, the newest member of the Makaha Sons. Lim, at 17, is one of the most talented young steel guitar players in Hawai'i and a welcome addition to the group."

So there you have it! They DO know about the steel guitar! Thank you, John. You must have a great filing system to be able to come up with the facts so quickly.

**ENVISION HAWAII** Do you remember this item, reported on p.25 of the July issue? It's about a

cultural group from Hawaii to tour the Portland area Apr. 25-May 3rd, 1992. I was curious to know whether a steel guitarist was included and asked whether any of our members in Hawaii could check it out for us. Count on Nancy! She went to the Hawaii Visitors Bureau office and showed them the article in our newsletter. They reported back to me: "The guitarist, as I found out from the Department of Business and Economic Development and Tourism, was **Dallon Muti**, from the Polynesian Cultural Center." Thank you very much for assist on that one, Nancy Rittenband. Now we've heard of another steel guitar player in the islands that we didn't know about. I wonder if Dallon plays any of the shows at the P.C.C?

### "HAWAII CALLS RADIO SHOW" UPDATE

Here's a report from Sherron Allen: "Henry Allen, of Maui, has been asked to join the Hawaii Calls show being re-formed and produced once more here in Hawaii-nei!! He just left for Japan today (July 29) with the lovely cast for a 10-concert tour in and around Tokyo, Osaka, Nagoya, and Kyoto! Henry is the featured only steel guitar player on this trip. The lovely Nina Keali'iwahamana is the featured songstress, and hula stylings by world famous Beverly Noa! Starting in September the show will be broadcast and beamed across the United States and Canada once more from the beach at Waikiki."



Local (Maui) newspaper reports indicate that soprano Nina Keali'iwahamana is the program director. Nina sang on the original show from 1958 to 1974. Her mother, Victoria I'i Rodrigues sang on the very first broadcast in 1935 and stayed on the program until 1949. Another vocalist, Iwalani Kahalewai, is sister-in-law of another singer on the original show, Haunani Kahaunaniomaunakeakauikalewa Kahalewai. Gary Aiko, (baritone) will play acoustic bass. His mother, Genoa Keawe, sang for many years on the original show. The other musicians are Hiram Olsen, his son Casey, and George Kuo.

The above is from media reports. The coconut cable, the back-fence grapevine of Hawaii Nei says that Sonny Kamahela IS one of the show's vocalists but that he will not do the Japan tour, also that Barney Isaacs was supposed to do the tour but his health does not permit, but he is still expected to be the steel guitarist of the show.

One report is that the first broadcast will be Sept. 26th from the Moana Hotel, and that the show will move to the Sheraton Waikiki, the Hawaiian Village, and the Royal Hawaiian Hotel. Hawaii magazine will carry progress reports. Their October issue, pages 44-50, covered the history of the show as well as its plans for the future. AND.... you can bug your local radio station to carry the show. Radio stations are privileged with a special phone line - 1-800-HI-CALLS - to get the inside story, and to talk about picking up rights to the show. So, if you want the show broadcast in your area, YOU will have to mount a telephone campaign, with your local radio station as the target. If you don't, they'll think there is no public demand. If you want to subscribe to "Hawaii" magazine, try Box 6050 Mission Viejo CA 92690 ph 714-855-8822.

Saichi Kawahara (Kapalakiko Calendar of Events) says the show will carry a wide spectrum of music including guests Don Ho, Brothers Cazimero, Makaha Sons of Ni'ihau, the Mana'o Company,

etc. He says the cast will be: Nina Keali'iwahamana, Iwalani Kahalewai, Leilani Kuhau, Gary Aiko, Hiram Olsen, Casey Olsen, Joe Recca, and George Kuo. The show is available at no cost to radio stations and will be distributed by the ABC Radio Network and the Westwood ONE Network satellite systems. I think you've got it right, Saichi. Mahalo.

Vic and Nancy Rittenband phoned to suggest I contact Mr. Bigelow himself. Brilliant thinking! I had a very pleasant conversation with Bill and now I can tell you the REAL facts. First broadcast is to be Sat. Sept. 26 and it's available to mainland stations by tape or by satellite. Mainland stations will broadcast on the day and hour of their choice, which means it's a delayed broadcast. Barney Isaacs is to be the steel guitarist, and Bill Bigelow will be the host much as Webley Edwards was, but Joe Recca will introduce the songs. Each week a different guest group will be featured and they will definitely NOT be playing Jawaiian, reggae, or rock, just good contemporary and traditional Hawaiian music. Bill has made a note to hold 150 reserve tickets for our HSGA convention group next May, to see the show live.

This is what we've all been waiting for. Now that Bill Bigelow has put his money on the line to make it happen, it's up to us to support him in every possible way. Phone your local radio station. It won't cost them a cent to pick up this great show. Tell them (in Canada and U.S.A.) to dial 1-800-HI CALLS. Overseas radio stations must phone 808-944-9494 or fax 808-946-6464 or write to: Bill Bigelow, Hawaii Calls, 1600 Kapiolani Blvd. #1428, Honolulu HI 96814.

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HONOLULU HI 96814



**MERLE KEKUKU** says something is definitely happening in Hawaii. The musicians' union has received many calls asking for steel guitarists to hire. Their problem is they don't have enough names to suggest. It looks like the young steel guitarists have a better chance now to get a little experience.

**R. ALEX ANDERSON**, composer of hundreds of Hawaiian songs, was honored at his 98th birthday last June. In Kona, the Hulihee Palace Band dedicated its annual King Kamehameha concert to "Andy". The concert, directed by Anderson's friend Charles "Bud" Dant (85 years old) featured one of Anderson's compositions "Lovely Hula Hands" sung and danced by the Merrie Monarch singers and the palace hula dancers. Then, over in Oahu, a huge celebration was held in "Andy's" honor at the Royal Hawaiian Hotel. This item was reported in the Association For Hawaiian Music newsletter, summer edition.

**HAWAIIAN AIRLINES** showcases different Hawaiian musical groups at their terminal at Hono-

lulu Int'l Airport. It's a free show, but groups are eager to turn out as it's a great public relations event and the passengers have a chance to hear some of the Islands' best music. This was reported by Saichi Kawahara in his Kapalakiko Hawaiian Calendar of Events. I don't know whether the musicians play "for free" or whether that term is just applied to the audience. You can phone the airline and get the answers from Cheri Ibara or Waipa Purdy who arrange the concerts. C'mon, let's get some steel guitar groups out there.

**ALAN AKAKA, MUSIC TEACHER, BAND DIRECTOR** Yes, it's true! Alan has returned on a part-time basis to his former career. He is still associated with A.I.S. Entertainment but he has taken on the position of band director at Kamehameha Schools. From that point, he will be more effective in guiding youngsters to the study of steel guitar, and generating more times and places for live Hawaiian music with steel guitar.

## PROMOTING KĪKA KILA

**COMPLIMENT AND COMPLAIN** I hope you're all working hard on this project. The idea is - when in Hawaii, compliment if you hear good Hawaiian music being played with steel guitar included, complain if you don't. Talk to someone higher on the chain of command than the waitress. **Fred Wall** of Burnaby BC did just that. On their flight to Hawaii this spring, Air Canada announced their arrival in Hawaii with some of the "good kine stuff" and Fred wrote them a complimentary letter. He got a fine letter of appreciation from Carol Gregoiré, On-Board Entertainment & Amenities Manager, Montreal International Airport, PO Box 9000, Postal Station St.Laurent, Montreal Canada H4Y IC2. I'm giving you the whole address in case you have a

compliment to pay them at some other time.

With most airlines the music is arranged by an audio programming company. I've tried writing directly to the airline (other airlines) and was told they had no control, I'd have to contact the audio programming company. I've also tried it the other way round. I haven't always been successful. On OUR recent flight to Hawaii, we were on a Northwestern Airline which DID have steel guitar playing so softly it was almost imperceptible, but it was steel guitar played very badly so we could understand why they didn't want it turned any louder. I wonder who chose THAT recording? Nonetheless, our letter writing campaign is showing results. We ARE hearing steel guitar played



on some airlines. Keep up the good work.

### **THE STATE FOUNDATION ON CULTURE AND THE ARTS**

annually awards money for experienced apprentices who want to hone their skills with a master of their craft. Grants are awarded early in October of every year and application forms are available in July. These awards are designed to stimulate the preservation of traditions important to Hawaii's multi-cultural community. **Last year \$37,450 was awarded** for: lauhala hat weaving, lauhala weaving, Hawaiian saddle making in Ni'ihau style, Hawaiian rawhide and saddlework and braiding, Hawaiian quilt design, Hawaiian chant and ceremonial practices, Hawaiian slack key and **Hawaiian steel guitar**, Philippine dance, Korean dance and costuming, traditional Laotian loom weaving, Laotian mouth organ, and classical Okinawan music. To apply, call Lynn Martin or Estelle Enoki at 586-0302 at 335 Merchant St., Honolulu HI 96813. We're too late for THIS year but you can be first on the list for NEXT year.

### **STEEL GUITAR PROMOTED IN LAHAINA**

Henry Allen is doing some great promotional work in Maui. In his latest letter: "November 21 is the date that the Hotel Intercontinental has set for this year's second annual Hawaiian Steel Guitar Festival." He also had some news about the Hawaii Calls radio show. But I usually talk about Hawaii Calls in the "Taro Patch Talk" section, so ....see ya there in a few minutes.

### **DO WE HAVE SOME BRIGHT PEOPLE TO PICK UP ON THIS BRIGHT IDEA?**

I saw it in the July-August edition of *Arreach*, published by the State Foundation on Culture and the Arts. They listed some of the ways in which their funds are distributed. One item is as follows: "**To the Asian/Pacific Foundation of Hawaii \$35,000 to support *Nahenahe*, a video on the history and aesthetic traditions of slack key guitar.**" For steel guitar, this could be done several years from now. First, we have to get the book pub-

lished. The book provides the resource material. Then, we have to find a keen team in Hawaii who have contacted the Asian/Pacific Foundation and found out HOW they're getting their video done and WHO is doing it, and try to learn from what they're doing. There'd be lots of time for our group to get experience in handling camcorders and take a course in "How to produce a professional video." Where's our group of keen young Hawaiians to get to work on this project?

**Another idea:** Some of you up-and-coming steel guitarists of Hawaii should be following the shows of the "old masters" and catching everything they do on video. When they go to join the great steel guitar players in heaven, there will be very little of recorded musical history left behind. What would it be worth to have David Keli'i, Billy Hew Len, Jules Ah See, Jake Keli'ikoa, etc. etc. on video right now? Think about it!! What traces of them can be found in the libraries of the Hawaiian highschools and universities? NONE! Maybe YOU can convince the music department at Kamehameha Schools to take on this project. You know, if you wait for someone else (especially the government) to do it for you, it will never be done.

**HOW'S "THE BOOK" COMING ALONG?** Well, we're still at the information gathering stage, still getting feed-back from Hawaii. It's better we plod along slowly and get everything complete and correct than to close off too quickly just to see the finished product. I took one copy along to Joliet and quite a number of people had a chance to see it and offer some corrections and comments. I think we'll have no trouble selling copies.

There have been some amazing developments since we began circulating the first draft of the manuscript in Hawaii. Would any of you have guessed that **DAVID KAILI** might still be living? Yes, he's 96 years old and still in good health. He's known for teaming up with Pale K. Lua and touring the far east and mainland U.S. He will



have a good story to tell us of his travels and of other steel guitarists of his day. His good friend, Jordan Wesley, will interview him for our next newsletter and for the book. I think that's very exciting, but it's only one of three amazing developments. The other two I'll just sit tight on. If I told

everything now the book would hold no surprises. I have done a slave's job on the book for the past three years, but there have been some great moments in which I felt very privileged to be "on the cutting edge" (new technology buzz word) of it all.

## ***MEET BOBBY BLACK***



*BOBBY BLACK  
AND HIS PET RICKENBACKERS*

Bobby says he's had difficulty getting this story down on paper as he's been very busy playing gigs including a Caribbean cruise. Here's his story.

"The first time I heard the sound of a steel guitar I was hooked for life. It was shortly after WWII and someone was playing a Hawaiian record on the radio (Ah...the Good Old Days!). I didn't know what that beautiful sound was at first - all I knew was that I wanted to hear more and more. I was about 11 or 12 at the time and the steel guitar was about the most exciting thing my young ears had ever heard. Beside the fact that Hawaiian music was actually being played on the radio as a popular form back then, Western music (before Country) and in particular Western Swing, was also very big. As in Hawaiian music, the steel guitar was very predominant in Western Swing and so quite naturally I was drawn to it in a big way. The style of playing was a lot jazzier but I never lost my love for the sweeter sounds of the Hawaiian players.

"The first steel guitarist I ever saw live was Sol Bright in the Tonga Room of the Fairmont Hotel in San Francisco around 1948. He and his group were playing on a floating raft in the middle of a huge indoor pool. At periodic intervals rain



would pour down from above accompanied by thunder and lightning (artificial, of course). It was very romantic and a scene I'll never forget. It was around this time that I received a 6-string Rickenbacker of my very own. I didn't know how to tune it, let alone play it, but at least I had something I could actually lay my hands on - a real steel with which I could fantasize about playing.

"Then I heard Jerry Byrd! It was his first solo record being played on the radio - "Steelin' The Blues" and "Drowsy Waters". His playing and tone had such a profound effect on me I can still recall the incredible feeling. He really struck a chord deep inside! Jerry became and still remains to this day my favorite. He is, in my qualified opinion, The Master - in a class by himself.

"After Jerry introduced me to the C6 tuning things quickly began to fall into place for me and I soon started to develop an ear. From then until now I've made music and steel guitar my life's work with no regrets.

"Throughout my years as a high school student I played on numerous TV and radio shows, recording sessions and dances with various bands in the San Francisco Bay area. After graduating I went on the road with Webb Pierce the No. 1 singer in Country music at that time (1952). I played in many shows with the likes of Hank Williams, Red Foley, Lefty Frizzell, Bob Wills to name a few.

"After settling down back in California to raise a family, I joined forces with my brother Larry and as the Black Bros. we played merrily through the 50's and 60's doing everything from jazz, Country, Rock to - you name it. the 70's and 80's saw me touring extensively with Commander Cody, New Riders of the Purple Sage, Sir Douglas Quintet, Asleep At The Wheel, and Barbara Mandrell. We lived in Nashville for a time and I

played often on the Grand Ole Opry and did many recording sessions.

"In recent years I've done a lot of casino work in Lake Tahoe and Nevada with people like Freddy Powers and Merle Haggard. As you can see, my experience has been primarily in C and W and Rock but my love for Hawaiian music has never diminished. It's where it all started for me and it's what I listen to and play at home to ease my mind. One of my great musical frustrations is that I haven't often been afforded the opportunity to play Hawaiian in public through the years. Whenever the chance does arise, once in a great while, it always gives me a rush.

"I've been all over the world and played before almost every kind of audience imaginable, including 77,000 people at The Meadowlands in New Jersey where we opened for Willie Nelson and The Grateful Dead, but when Jerry Byrd invited me to play at the Ho'olaule'a a few years ago in Honolulu it made everything else pale in comparison. What a thrill it was to have Benny Kalama, Hiram Olsen, and Kalani Fernandes backing me up! It was the high point of my career and one of the few times I have ever played my Rickenbacker in public.

"I'm staying busy now, playing shows, night clubs and recording sessions in the San Francisco Bay area and trying to stay off the road for any extended period of time. I'm also looking forward to tackling the long list of projects I have in mind which includes a series of tapes and CD's that will feature the Ricks. All my recording efforts in the past were done almost entirely on pedal steels. One of the few exceptions was an original called "Saturday Night Stomp" which somehow wound up in the Hall of Fame in Nashville. It was done over 40 years ago on a double-8 Fender. Maybe there's a message there - anyway, I can hardly wait to finally start recording the Rickenbackers and making the results available as a product to anyone who might be interested.

"I really get a kick out of experimenting with the various tunings - seems like every time I pick up the bar I make some new discovery on one of them. My favorite is the C diatonic, with the 8th string tuned to a C#. The number of chords and licks to be found in that tuning is incredible - more than any other that I know of.

"One of the most important things for me now is to stay healthy so that I can continue to pursue all those things in life that bring me pleasure. I feel very fortunate that I've been able to make a living, so far, just doing what I like to do the most - playing the steel guitar." Your friend, Bobby

## ***THE GREAT DEB ATE***

**Lopaka 'Ele'ele** (50's)- The on-going debate about the merits of fixed-string steels as opposed to pedal steels and the old versus the new, when it comes down to what's being played, has been of particular interest. Isn't it fascinating that in nearly every special interest group you find such wide divergences of opinion? I sometimes find it difficult to understand why so many in the steel guitar community feel it's necessary to be so partisan when it comes to individual players or so prejudicial with playing styles and music forms. Granted, diversity is what makes the world go 'round - I have my own prejudices and preferences - but when it comes to the steel guitar, I don't care who's playing what or why as long as it's an honest, sincere effort.

I love the instrument no matter whether it's playing Hawaiian, Country, Rock, Jazz, Swing, Classical, or Juju - and with or without pedals. Maybe if more pedal steel players learned to play a 6 or 8 string (with no pedals), and vice versa, there would be more tolerance within the ranks. You'll note that I refrained from referring to a fixed-string as a non-pedal guitar, as I have been guilty of doing in the past, and I agree somewhat with Jerry that such a reference is probably not fair to the instrument. From now on, in order to denote the difference I think I'll just say 6 or 8 string (or Rickenbacker) which is pretty much self-explanatory. To me, personally, though, just plain old "steel guitar" says it all!

## ***JEFF BLANC, STEEL GUITARIST***

Jeff Blanc sent us his story in June of 1988. My deepest apologies to you, Jeff, for taking so long to print it in the newsletter. It got lost in the mish-mosh and I just now came across it. If you have more news to tell us of things that have happened since you wrote the letter, please bring us up to date. I want to tell our members that Jeff is one of our most senior members, having joined in 1985 when the club began. He lives in France.

"In France, you know, people consider Hawaiian music as a style that can only be played by Hawaiian people, as they think that Blues can

just be played by coloured people! So, the popularity of the French steel players is quite small today. Anyway, in the fifties we had some great players as Gino Bordin, Harry Hougassian, and the great Marcel Bianchi. I'm sure you heard some of their recordings. They all are better known in the USA than in France, where their records are surely collectors items. Here, I think now they are considered as "exotic music" musicians. I first heard them through a member of the Association from Canada, George Wiebenger, who sent me some of their recordings, and asked me if I could give him some information about





JEFF  
"SPEEDY STEEL"  
BLANC  
  
AND HIS  
  
HAWAIIAN SLEEP  
WALKERS

Marcel Bianchi. I have found two of his records that are still in the catalog, but I couldn't get any information about him.

"Today, in France, the steel guitar players can be counted on the fingers of both hands, and most of them are playing the pedal steel guitar in a Country and Western style. Here are our principal musicians: Marc Bozonnet, Eddy Efira, Laurent Gerome, Claude Langlois and our famous Lionel Wendling who spent much time in Nashville as a studio musician. A few others, like me, play the lap steel in the old Hawaiian way. We are very few and quite unknown as lap steel players. I can speak about Alain Audras, who usually plays the acoustic bass guitar in a Bluegrass band called "Bluegrass 43" and with whom I often play some tunes backed up by these good friends. Then there's Steffane Chapron, who usually plays the guitar in another bluegrass band called "Coyote 2024" who recorded a good tape last year with some steel guitar, and the mostly known Cyril Lefevre, who wrote some papers in a music magazine some years ago, and he is now playing in a show about Hank Williams senior.

"For myself, I have always loved the sound of the steel guitar which is usually used in Country and Western tunes and one day I found a Fender 6-

string lap steel in an old shop and I started learning some Country tunes by ear, trying to reproduce what I heard on records. Then, at a Bluegrass festival I met a famous banjo player from Wyoming Montana named Peter Wernick. He told me how to contact Jerry Byrd in Hawaii. I had heard about him some time ago and I wrote to him in Honolulu. Jerry told me about his instruction course and about the Association and I ordered the book and joined HSGA too!

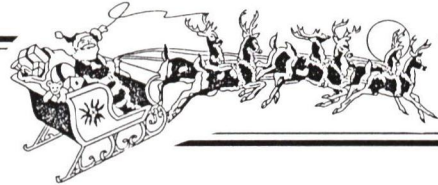
"That was at the beginning of the Association, in 1985 and for this time I have worked on the Hawaiian style and I have learned to love that music. I often write to other members and we send each other some tapes, and finally I discovered more and more musicians. I usually play guitar in a Bluegrass band called "Blue Jam" and the electric bass in another called "Blades of Grass", but during our shows we often play a set of Hawaiian music. People generally appreciate our exotic set and they think that I am surely crazy for playing this kind of (I don't know the word in English) "Hamac music".

"Sometimes I play alone with a backup tape in restaurants, for it's easier to get some engagements for just one person and I think that during meals, people appreciate very much this kind of music."

ED: Thank you very much for a very informative letter, just as interesting to us now as it would have been, had it been printed when you sent it. You said then that you might see us in Hawaii in 1989. Is there any chance you'll get there in

1993? Wouldn't that be SOMETHING!! Our members should remember Jeff as the one who sent us a good supply of club logo stickers to sell as a fund-raiser. You know, they were the sort you stick on your guitar case or on your music, or on your forehead, or whatever.....

## ***HO'OMALIMALI***



### **T'WAS DA NIGHT BEFOAH KRISMESS, IN HAWAI'I**

(Told in Pidgin' English, which is one of the three official languages of Hawaii.)

"T'was da night befoah Krismess, an' all tru da grass shack  
You couldn' heah nothin in da front or da back.  
Da kids was all sleeping on de big pune'e  
Wit dey 'opu all full of poi, feesh and he'e.  
And Tutu was seeting in da ole rocking chaiah  
Dreaming of her trip to da Kapa'a Fair.  
When all of da sudden you could heah plenty noise  
Sounds moah worse dan all Barney Isaac's boys.  
And Aunty Kolika yelled, "Auwe Heaha Keia!  
Dis noise ho'i outside, kulikuli my eah!"  
We run to da window, da keeds all wake up,  
Dere was a funny kind of ka'a, wid wan fat kanaka on top,  
It was Santa wit white 'umi'umi, and clothes red like fire,  
And you know, dat ka'a, he get no moah tire.  
Aia! Eight horses wit horns like Ernie Palmeira's cows  
Aunty Kolika said, "Keleka!! Pupule 'oukou, dat is da reindeer."  
An' da keeds cry, "Eh! Santa, by Jimeny,  
Come in tru da window, we get no moah chimney,"  
So Santa make detour an come tru da puka,  
And took from heez 'eke huluhulu some cheeken and pua'a

And den Santa sed, "I no can stay heah,  
I get plenty mo'opuna, I got ta take care,  
So no forget you folks, you leesten you ear now,  
I weesh you wan Mele Kalikimaka a Hau'oli Makahiki Hou."

#### **Glossary:**

pune'e - big wide Hawaiian couch  
'opu - stomach  
he'e - squid, octopus  
Tutu - grandmother  
Kapa'a - town on Kauai  
Aunty Kolika - Aunty Doris  
Auwe Heaha Keia! - exclamation of surprise  
ho'i - going on, happening  
kulikuli - hits  
kanaka - man  
ka'a - car  
'umi'umi - whiskers  
Aia - exclamation of delight. There it is!  
Keleka!! Pupule 'oukou - Teresa, you are all mixed up.  
puka - hole, but in this case means window  
'eke huluhulu - gunny sack  
pua'a - roast pig  
mo'opuna - grandchildren  
Mele Kalikimaka a Hau'oli Makahiki Hou - Merry Christmas and a Happy New Year

Thank you for this delightful touch of Christmas in Hawaii, Myldred Cooper.



## H.S.G.A. CONVENTIONS



MUSICAL FUN IN THE RESTAURANT PROVIDED BY

(L - R) "DUKE" CHING, "PRINCE" JOHN AUNA, "COMMONER" DICK SANFT, AND "EMPEROR" BERNIE WHO, LIKE THE EMPEROR'S CLOTHES, IS INVISIBLE BUT PLAYING A FINE BASS NONETHELESS

### JOLIET CONVENTION

As always, the best way to re-charge your batteries is to take part in a convention. I must confess, Art and I often drag our feet when it's time to head for Joliet. That's because the weeks of summer are so precious here and going to Joliet means missing out on one or two of them, that might have been spent swimming and pulling weeds (the truth) at the cabin. Also, Art's tomatoes are hanging fat and green on the vine when we leave home and he says a tearful goodbye to each one, thinking they will be all gone to rot by the time we get home. Well, as soon as we get to Joliet the magic takes hold of us. There has never yet been a year when something very special didn't happen to make us feel like, "Gee, we're glad we're here. We wouldn't have missed this for the

world." And, do you know?? The tomatoes were still there, not even red yet, when we got home.

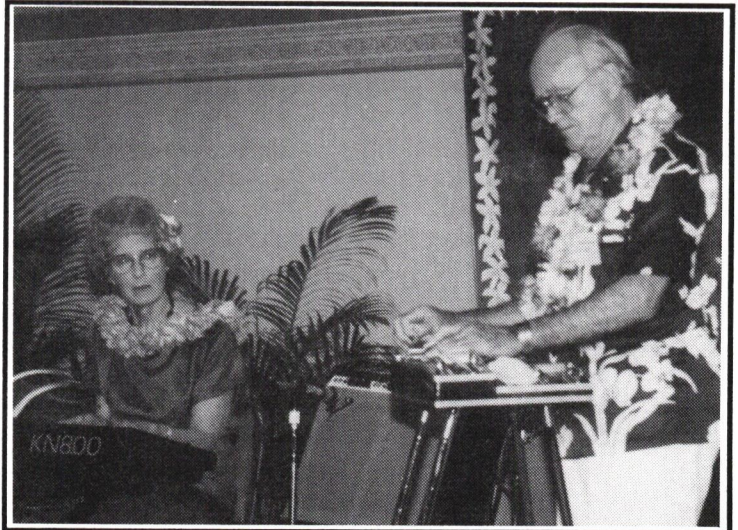
After it was all over, we had a chance to put our feet up around a coffee table with Frank and Donna Miller and look back over past conventions, to remember the high points. We all agreed the year John Auna brought the three kupunas, Ulalia Berman, Amy Frietas, and Ululani Visser to Joliet was especially wonderful. Those ladies brought the warmth of aloha with them like nobody else could. Add to that Merle and Ronnie Kekuku. What a great time that was! Can we ever recapture it? Amy Frietas, I am sorry to say, has left us but she has never left our hearts. Then there was the year both Alan Akaka and Jerry Byrd were there. That night at D'Amico's restau-



rant when Jerry and Alan took turns playing steel, and then played duets. That was chicken skin perfection! Will there ever be another moment like it? But it lives in our memories (and on a lot of tape recordings).

So, was there a special charm to this year? You bet! It came in the form of two loveable, mischievous brothers from Hawaii who met for the first time in Joliet. "Duke" K. Ching and "Prince" John K. Auna, that's the way the Duke has it figured out. (I don't know why "Katzenjammer Kids" keeps coming to my mind, must be what the "K" stands for). As I predicted, they knew each other for brothers as soon as they met. They shared with us so generously of their music and their joy. Every evening - do I dare say it was sometimes in the bar? - they kept us laughing and singing along.

Can you imagine "Prince" John singing this, to the tune of the



*ALICE EIDE ON KEYBOARD, VERN EIDE ON STEEL GUITAR, A PERFECT DUO*

Hukilau Song: "Oh we're going...to a chicken fight. To a chicken and a rooster and a chicken fight. Everybody... loves a chicken fight, where the chicken is the laulau if he lose the fight. Oh we throw him in the pot and cook 'im till he's hot, and when he's all cook, we eat 'im all up, Oh we're going...to a chicken fight, to a chicken and a rooster fight." John had a second verse but some of the words were Hawaiian so I didn't catch it right. You can imagine we had fun with that. I'll bet some smarty will come up with more verses now that we've got it started.

*(L-R) JACK ABRAMITE  
VERN CORNWALL  
NEAL COSAND  
ON GUITARS,  
ED VINCENT ON  
STEEL,  
FRANK  
DELLA PENNA  
UKULELE*







*VERN CORNWALL ON  
RHYTHM GUITAR,  
RALPH  
FORTNEY  
PLAYS THE  
FRYPAN,  
FIRST TIME  
IN JOLIET*

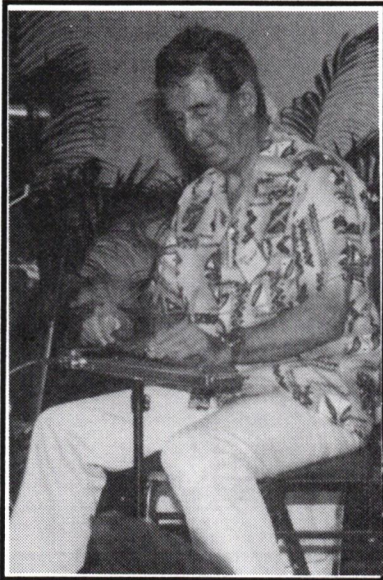
One evening a young bride and groom were there, all by themselves, still in gown and veil and white tails. John and the Duke and Walter and Buddy serenaded them and they danced the Hawaiian Wedding Song for us. Chicken skin!!

Have you ever heard Walter and Buddy singing the duet parts of the Wedding Song? Walter's falsetto is superb, and both are great singers. You won't find better anywhere. Add to all the above Miriam Mo'okini who danced for us sev-



*MAE LANG  
PLAYED  
ALKIRE  
EHARP  
STEEL GUITAR  
HUSBAND  
ART LANG  
ON  
RHYTHM  
GUITAR.  
FIRST-TIMERS  
IN  
JOLIET*





*JESS  
BISHOP*

*FROM  
ENGLAND*

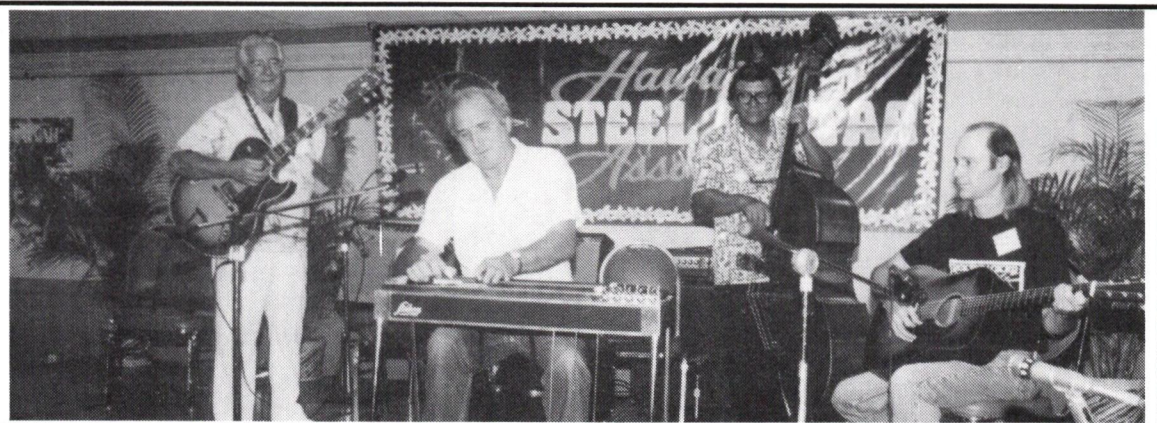
*PLAYING  
WORLD'S  
SMALLEST  
STEEL  
GUITAR  
(I THINK)*

eral times, also Pearl Hew Len. Those charming ladies brought the real spirit of the islands to us.

The luau show was done as a "Hawaii Calls" broadcast and I dare say the show was as good as any Hawaii Calls produced. Bob and Julie Waters always provide the guiding spirit, the basic plan for the show. For steel guitar players we had Walter, Buddy, the Duke, Prince John,

and Dick Sanft. Beau Sterling played steel and sang while his lovely sister Iwalani danced to show tunes from South Pacific. In addition to Ewalani, the dancers were Julie, Miriam, and Pearl. Makalina had to leave early.

I'm always excited about people who came a long way. Jess Bishop, of course, takes first prize. He came all the way from Berkshire, England just to be with us. Leona and Jack Murphy came all the way from Kona, so did John Auna and of course our special guests the Mo'okinis and Hew Lens from Oahu, and Duke Kaleolani Ching from Hollywood, and Dick and Ruth Sanft from the World of Disney in Orlando. It was exciting to see John Ely there. He's left the group Asleep At The Wheel and plans to freelance for awhile from his home base, then see what develops. We should never forget to mention Bob and Julie Waters, because without them the Joliet convention would be only half what it is. Neal Cosand was there for the first time, so nice to see him again. He adds the fun and the sunshine to any event, and so do Vern and Alice Eide. And the Three Mousketeers from Toronto - Jack, Mike, and Ian. So great to see everyone! Wade and Shirley Pence were back after a few years away. Frank and Jean Niespodziany



*(L - R) ART RUYMAR ON RHYTHM GUITAR, WAYNE LINK ON PEDAL STEEL,  
JOHN AUNA ON ACOUSTIC BASS, DOUG SMITH ON RHYTHM GUITAR*



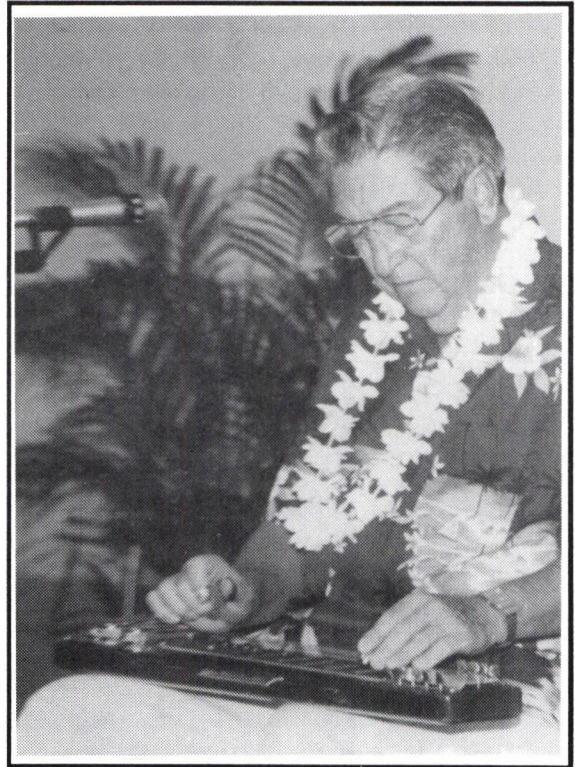


DEWITT SCOTT  
PLAYS  
ORIGINAL  
FRYPAN,  
BACKED BY  
BOB "PULEVAI"  
WATERS  
AND  
VERN CORNWALL

brought their Polynesian show group complete with three dancers, a female vocalist who played ukulele, and a gentleman who strummed guitar, sang, and played the Tahitian drums. Good stuff, and so generous of them to come and share with us.

I'll have to name everyone who was there, because that's how it feels to see all our good friends again. Scotty drove all night just to be there for a day (or I should say Mary drove all night) and Joan and Wayne Link "did" Joliet on their way to Scotty's bash. Merle and Ronnie Kekuku sent their regrets. They couldn't make it this year, neither could Herb Remington, and where were Henri and Willie DeWilligen? but we hope to see them all back again next year. Someone else I think of a lot - Tim and Charlotte Hubert. They're the ones who donated our beautiful club banner and they haven't made it to Joliet YET to be thanked in person. Yeah, it was a great way to recharge the batteries.

Incidentally, I have trouble deciding whose picture should be printed in the newsletter, so I go with (1) first timers and (2) those who haven't been in for a long time. I hope that's OK with you. If you want to see someone that's not pictured



NEAL COSAND PLAYED STEEL  
FOR THE FIRST TIME IN JOLIET



*WADE  
PENCE  
PLAYS  
STEEL  
GUITAR,*

*BACKED BY  
VERN  
CORNWALL  
AND  
PAUL  
FATTARUSO*



here, check the "Makemake" page to order snapshots from Clay Savage. If you want videos of all or part of the performances, check the "Kine Disc" section. Clay and Lois make no profit on the sale of convention videos, you'll notice they donate the proceeds to our Scholarship Fund, PLUS they send me about 200 snaps for use in this newsletter. Saints! That's what they are.

### **NEXT MAY IN HONOLULU**

Isn't that a great title? The dates and plans are still the same as reported in the July newsletter, except now you have the registration forms to send in as soon as you are ready. It's particularly important this year for you to let us know you'll be coming. You don't have to send the money in advance (but it helps a lot if you do), but DO send the registration forms in early to let us know (1) how many steel guitar players we can expect and (2) how many rooms will be taken at the Queen Kapiolani and at the Kauai Sands. You see, we expect such a huge group this year we might run out of time. We can't cut the performance times any shorter than 20 minutes and that means there's a limit to how many people can play in the

three days on stage. We have to hold spots open each day, because some very exciting Hawaiian groups often come in, with no advance notice, ready to perform and they're taking just a short time out from their work day so they have to perform and run. We wouldn't want to miss hearing them, so we may have to ask others to give up a spot for them. Can you see the problem? So let us know early and we'll do what we can, but no promises.

As for the hotel room, I have booked 50 rooms at convention rates. We usually come close to filling those rooms, but I have a hunch this coming year we'll overflow and I'll have to book an additional 20 or 30. I can do that as long as we don't leave it too late. Those rooms at the Queen Kapiolani usually run around \$80 - \$90 per night, so we do get a very good deal. As for the lunch, the rate has not increased from last year. The hotel lets us use the Akala Room for our three day music sessions - no charge - providing we have our lunches there. So, you help us to make deals with the hotel for lower rates on the rooms by enjoying the lunch. The lunch price has been



built into the registration fee because it is a package deal. Once you're there in the Akala Room and you see the great feasts they prepare for us, you'll be glad it's done this way. It's your chance to sit with new friends and enjoy without having to rush out somewhere and stand in line waiting to be called to a table. The hotel rooms have refrigerators so you can save money on breakfasts, to make up for the three lunches.

The timetable hasn't changed, it's as follows:

**Sat. May 1** - May Day concert in the park, maybe 9:00 am - 1:00 pm. Hawaii Calls show in afternoon. More details in next newsletter.

**Sun. May 2** - H.S.G.A. will bring steel guitars to the Ala Moana shopping centre. Show at Ala Moana's Centerstage 12:00 - 2:00 pm.

**Mon. May 3** - Registration desk set up in lobby of Queen Kapiolani Hotel 12:00 - 3:30 pm. Be there to register for convention and pick up lunch tickets, name tags, etc. and to organize playing schedule.

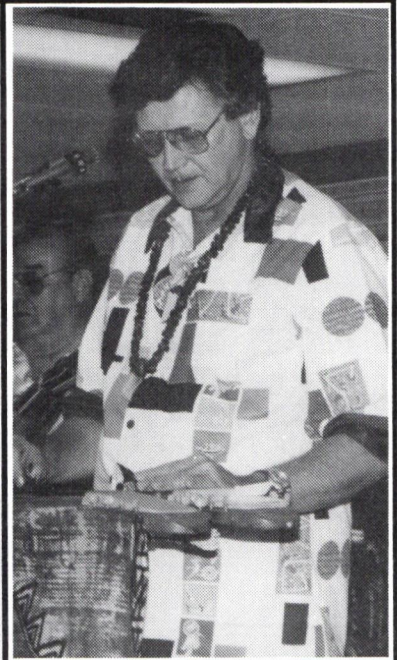
Alan Akaka's Steel Guitar Ho'olaule'a at Ala Wai Golf Course Clubhouse in evening. Get there early - at least by 6:00 pm. Free admission, no tickets required, but please put something good in the calabash bowl.

**Tue. May 4** - Music sessions in Akala Room at Queen Kapiolani Hotel, 9:00 - 4:00 with time off for lunch somewhere in the middle. Board meeting, time not yet decided.

**Wed. May 5** - Music sessions in Akala Room at Q. K. Hotel, 9:00 - 4:00 with lunch in same room again. General meeting at 4:00.

**Thu. May 6** - Music sessions in Akala Room at Q.K. Hotel, 9:00 - 4:00 with lunch in Akala Room.

**Fri. May 7** - What?? Nothing planned? Impos-



*BEAU STERLING  
SANG AND PLAYED STEEL  
WHILE HIS LOVELY SISTER  
EWALANI  
DANCED TO THE TUNES  
OF SOUTH PACIFIC*

sible!

**Sat. May 8** - Bandstand show in Kapi'olani Park, probably 9:00 am - 2:00 pm

**Sun. May 9** - Mother's Day. Nothing planned. Use Saturday evening, Sunday, or Monday May 10 to fly to Kaua'i, check in at Kaua'i Sands (part of the only Hawaiian owned chain of hotels) in Wailua for 3 or 4 days of luaus, beach parties, whatever.

Yes, dear Kauai once so beautiful, now so damaged. The Kauai Sands has cancelled all reservations but hopes to be back in business by April 1st. No doubt all hotels on Kauai will lose





*FRANK AND DONNA MILLER  
ENTERTAINED AT THE LUAU*

business as tourists choose other islands. BUT, I think we are not just tourists, we are more like family. Sure, there will still be evidence of the damage and some things won't be as nice as we expect, but they will need our tourist dollars badly and I hope you'll agree with me in deciding to stick to the original plan and spend our second week there. Right???

In Oahu you can get around quite well by city bus, but in Kaua'i you might want your own wheels which you can pick up at the airport (a special rate applies to guests of the Kauai Sands) or team up with someone else. We're leaving the plans for fun and relaxation to John Auna to co-ordinate. He'll probably be talking to Michele Edwards, Jess Montgomery, Ernie Palmeira, Joe Custino, and Herman Paleka about this. (Where did Herman go wrong? He hasn't joined HSGA yet.) We're looking at possibly a luau in Hanalei, and then another day we could drive up to Waimea Canyon State Park. Then there's the Coco Palms Hotel almost directly across the street

from the Kaua'i Sands, where Ernie plays for the Larry Rivera show Friday and Saturday nights, (that's a good reason to fly to Kaua'i on Saturday) and the Fern Grotto tourboats come in (if there are any boats left), almost next door to the Coco Palms. Our hotel has two swimming pools and lots of open lawn space and it's right on the beach. Who needs to go anywhere to have a party? We have the best location for a party right at the Kaua'i Sands. But, all that will be left in John Auna's capable hands. He might even get some of us playing steel guitar for the schoolkids. Whatever you say, John!

Wailua is well situated. It's on the east side of the island, just a half inch south of Kapa'a and an inch and a quarter north of Lihue airport. Don't let your travel agent fly you to any other airport. It rains a lot in Kaua'i, so come prepared. We're hoping lots of island people will take their holidays then and come with us to Kaua'i. How long do you want to stay in Kaua'i? That's up to you. If John and the Duke get together there, it could be a lo-o-o-o-ong party, they know lots of songs. We'll have more plans in the January newsletter.

P.S. We just heard from Alexander Neuhaus of Geneva, Switzerland. He's a good friend of Tau Moe and plans to see us in Hawaii. Same with Georges Chatagny. Stay healthy, everyone!

Do you know the song "Iniki Maile"? It means "Piercing Wind". The hurricane was named "INIKI". I was in Oahu in November 1982 when hurricane "Eva" struck. Not funny.



## ***CLUB GET-TOGETHERS***

**CLASSIC COUNTRY MUSIC REUNION** - evidently this is an annual event. It happened this year, first two days of August at Lindsay Fairgrounds, Lindsay Ontario. Al Brisco's Steel Guitar Club of Canada held a seminar and steel guitar concert at the same event. The music was country style, but I'm sure Hawaiian would be welcome. I didn't get the information early enough to plug it, but your best bet is to keep in touch with Al Brisco to get on his mailing list for next year. Contact the Steel Guitar Club of Canada, PO Box 669, Streetsville, Ontario L5M 2C2 ph 416-824-8025

**JESS HURT'S STEEL GUITAR HALL OF FAME FUND-RAISING EVENT** was a great success and Jess, along with DeWitt Scott and Mary, send their thanks to all of us for our support. Norm Koons played some Hawaiian tunes for everyone's enjoyment, on a program that was mostly country. I know our newsletter didn't arrive early enough for you to take part, but Jess says it was so successful he plans to do it again next year, so here's a VERY EARLY advance notice. Jess takes time out from his busy music performance schedule to help Scotty raise funds for the internationally recognized one-and-only Steel Guitar Hall of Fame presently located at the Clarion Hotel in St. Louis and administered by Scotty and his Board of Directors. HSGA supports Scotty in his endeavors to keep alive the memory of the greatest of the steel guitar players, so that musicians in generations to come will have a sense of history, a reference point to work

from. Since steel guitar in all its forms has its roots in Hawaiian music, we must keep actively involved in supporting Scotty. I'll try to have a reminder in the April 1993 newsletter to give you a chance to attend, maybe even perform in, Jess's 1993 show.

**SIG VOGEL'S SIMI VALLEY STEEL GUITAR MEET** was scheduled for April 4, 1993, but there are now so many steel guitar events planned in that area he has decided to postpone his event until perhaps November, 1993. If there's any chance you could be in the Simi Valley area around that time and would attend an event, please contact Sig and give him the good news. He has to book the hotel room several months in advance and when he does so he takes a great risk of being "stuck for the bill", so you must understand how important it is that you let him know you're coming, and then keep your word.



*SIG VOGEL PLAYED A SINGLE-8 STEEL GUITAR,  
BACKED BY ELMER RIDENHOUR AND JULIE WATERS*



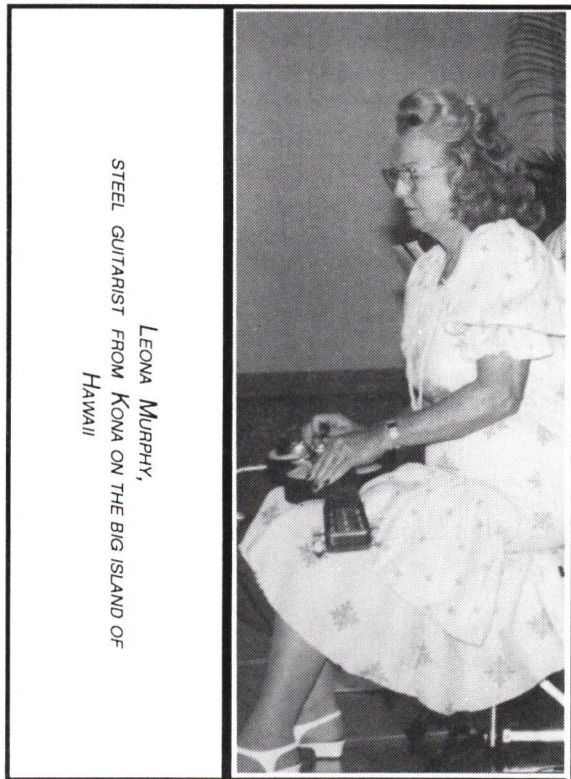
I have heard such glowing reports of Sig's first steel guitar meet I have no doubt his second will be even more successful. They have decided to make it a festival of Hawaiian music PLUS steel guitar music of other kinds, as long as it's soft listening. Whether you are coming or aren't coming, Sig would appreciate hearing from you soon. Sig Vogel, 1101 Casa Grande Rd., Simi Valley VA 93062

### **MARCH 20, 1993 HAWAIIAN COMMUNITY CENTRE ASSOCIATION**

will feature steel guitar at its first 'Kaleponi Hawaiian Music Festival at the Biltmore Hotel, downtown LA. If any of you great and wonderful steel guitarists in Hawaii are planning to be on the mainland around this time, bring your axe along and contact the man who's running the show, Clinton A. Heleniki Sr. (vice president of HCCA) AT 4946 Euclid Court, San Diego 92105 ph 619-264-8470 to volunteer. Art and I are counting up frequent flyer points to see if we have enough to hop down there and help out and we're sure hoping to meet our HSGA members there at the hotel, maybe sneak off for a jam 'n jaw session somewhere. If we come, we'll be checking in at the Biltmore if it's not \$200 a night. How about you, Frank and Donna? You could drive there easily from Mesa, yeah?

**HOLLIS BAKER'S STEEL GUITAR JAMBOREE** is set for Sunday March 1st in Napa Valley CA. We hope they'll send full details for us to report in the next newsletter. This is the continuation of the meet Jimmy Hawton used to sponsor. He's still in there pitching, but now it's Hollis's headache.

**DON SWEATMAN AND WARREN SLAVIN**, are the sponsors of the up-coming Northeastern Regional steel guitar meet. It's a one-day event on March 21, 1993 at the Somerset, NJ Holiday Inn. Mark your calendar right now, more details to follow in the next newsletter.



LEONA MURPHY,  
STEEL GUITARIST FROM KONA ON THE BIG ISLAND OF  
HAWAII



BEAUTIFUL SWAN ICE CARVING  
GRACES LUAU TABLE, JOLIET



## **NEWS OF OTHER CLUBS**

### **SCOTTY'S STEEL GUITAR INTERNATIONAL**

annual convention, held at the Clarion Hotel in St. Louis (September 2, 3, 4, 5, and 6th) was another great success (sold out, in fact), thanks to the great family team of Scott, Scott, Scott, Scott, Scott, and Scott, and a few others. We're proud of Bill Stafford, Alan Akaka, Herb Remington, John Ely, and Jess Hurt who were the H.S.G.A. steel guitarists invited to be in Scotty's show. (And Elmer Ridenhour who played ukulele for Alan Akaka.) Scotty draws from 5,000 to 7,000 attendees at his annual "bash" so you can bet it's an honor to be invited to play. Buddy Emmons called it "The Superbowl of the Steel Guitar!"

Two new features: First, there was a display of vintage guitars for the purpose of displaying, buying, or trading. Second: Scotty was approached by a TV production company from New York City to videotape portions for distribution throughout the U.S. and foreign countries. Legalities (royalties, performer's permissions, etc) had to be worked out first. I understand they did not go ahead with the project.

Who was inducted into the Steel Guitar Hall of Fame this year, you ask? Well, when we had lunch with Scotty in Joliet he told us it would be Tom Brumley and Bob Dunn. Well, it seems the elves from the Black Forest or the menehunes from Hawaii or SOMEBODY got things all mixed up because when the bronze plaque was unveiled on the stage the name engraved there was not Bob Dunn, but DeWITT SCOTT! Well deserved! I must say. If the criteria for induction into the Hall has anything to do with working hard for the promotion of the instrument, Scotty has earned the honor many times over. Aloha Kakou, congratulations to you from all of us in H.S.G.A., Scotty!

P.S. The Clarion Hotel in St. Lewis is being renovated and will take on the new name of Regal Riverfront Hotel when repairs are complete.

### **THE POLYNESIAN MUSIC AND DANCE ASSOCIATION**

took part for the eighth year in Toronto's International Caravan, with their "Waikiki Pavilion". They won three awards: Costumes, Variety Show, and Master of Ceremonies. For a second festival called "Carabram" immediately following the Toronto event, they had two most distinguished visitors from Hawaii: Uncle George Naope and Paul "Punahale" Andrade who came to play and sing for that show, and to give a dance workshop. AND TO TOP THAT, for their "Hawaii In Concert" show at Scarborough Civic Center on Sunday October 4th, their guest will be Larry Rivera, the entertainer from the Coco Palms Hotel, in Wailua on the island of Kaua'i. Wow! The distance in miles is no deterrent to these enthusiastic proponents of Polynesian music and dance. Congratulations to you, Mila and Leo Tan and Gladys Warburton, and all your fine staff and performers.

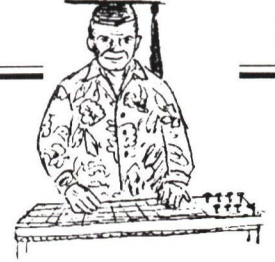
### **THE PEDAL STEEL GUITAR ASSOCIATION, FLORAL PARK NY**

will hold its 19th annual celebration Nov. 14 and 15 at the Ramada Inn, Rte 684 and Rte 22 in Armonk NY. Jeff Newman will conduct a pedal steel guitar seminar on Saturday the 14th and the concert will be held on Sunday the 15th from 11:00 am to 7:00 pm, featuring Hal Rugg, Jeff Newman, Winnie Winston, and some of the finest steel guitarists on the east coast. Register before October 31st by phoning the Ramada 914-273-9090, convention rates \$65.00 per night.



# KĪKA KILA KĀLĀ KULA

KĪKA KILA = STEEL GUITAR. KALA = MONEY. KULA = SCHOOL.....SCHOLARSHIP FUND



## DONATIONS RECEIVED:

Makalina Gallagher	\$20.00	
Onni Gideon	8.00	
D. Hazelberg	25.00	
Alika Herring	10.00	
Mantle Hood	6.00	
Jess Hurt	18.00	(sale of recordings)
Dick Lloyd	36.00	
Reino Luoto	8.00	
John Pearse	10.00	
Clay & Lois Savage	75.00	
Wm H. Tom	5.00	
Ron Whittaker	<u>16.00</u>	
TOTAL	\$237.00	
REPORTED IN July newsletter		\$228.41
plus new receipts		<u>237.00</u>
Now in Bellingham acct -----		\$465.41

I must confess I've been caught off duty here. I haven't written to Jerry to ask for an update on his activities for this newsletter. We know for sure that Jerry is still teaching, still playing on a casual basis in Honolulu and now and then in Japan. I can't tell you who his scholarship students are right now, but I'll promise a complete report for the January newsletter. Do any of you remem-

ber a young man who was so eager to learn to play steel guitar, (in Hawaii last May) that I said he would pop up anywhere a steel guitar was taken out of its case? Well, I hear he's now a J.B. student and doing very well. Congratulations, Tom Snook! Praise from the Great Byrd is not easily won. Mahalo to all who donated. This money goes for a very good cause.

## I AM MUSIC

I AM MUSIC, most ancient of the arts. I am more than ancient; I am eternal. Even before life commenced upon this earth, I was here - in the winds and the waves. When the first trees and flowers and grasses appeared, I was among them. And when Man came, I at once became the most delicate, most subtle, and most powerful medium for the expression of Man's emotions.

When men were little better than beasts, I influenced them for their good. In all ages I have inspired men with hope, kindled their love, given a voice to their joys, cheered them on to valorous deeds, and soothed them in times of despair. I have played a great part in the drama of Life, whose end and purpose is the complete perfection of man's nature. Through my influence



human nature has been uplifted, sweetened, and refined. With the aid of men, I have become a Fine Art. From Tubalcain to Thomas Edison a long line of the brightest minds have devoted themselves to the perfection of instruments through which men may utilize my powers and enjoy my charms. I have myriads of voices and instruments. I am in the hearts of all men and on their tongues, in all lands and among all peoples; the ignorant and un-lettered know me, not less than the rich and learned. For I speak to all men,

in a language that all understand. Even the deaf hear me, if they but listen to the voices of their own souls. I am the food of love. I have taught men gentleness and peace; and I have led them onward to heroic deeds. I comfort the lonely, and I harmonize the discord of crowds. I am a necessary luxury to all men. I am MUSIC.

-ALLAN C. INMAN

submitted by Artice Martin, written before women's lib.

## ***KUMAKAGAB***

**WHATEVER HAPPENED TO.....?** I believe it was J.C.Korinek who suggested that we keep this as a regular column through which members could locate missing friends. Several issues back J.C. advertised to locate an old friend and did get some help from club members. In case any of this means something to YOU, I'll report it as follows: "Thanks for the photocopy of the ad of the Princess and Willie Kaiama. I was referred to them by John Kealoha Paoi, who followed them to the Airway Cafe in Cleveland OH. Willie was "Gray" then and while many professionals would never discuss tunings or techniques, Willie told me he liked the E7th tuning, and God could he play it! It is interesting to note that he died in St.Petersburg FL May 1, 1972 (Lei Day in Hawaii) and Carl Kalani Asercion died Aug. 16, 1990. They were both 81 years old. Also, Billy Carr, Sonny Waiwaihe and Frank Ramos played the Paddock Bar in Youngstown OH in 1947. One member from that area also asked about Billy."

We're putting out an "all points bulletin" on missing club member **Alex Greig** whose mail was returned from his Brentwood Bay, BC address. Does anyone know where Alex is now? And **Michele Skadsen** of Chicago. Her April newsletter came back marked "Attempted - not known".

And **Tony Ohtsuka**, his newsletter to Yokohama Japan

was returned. I have heard Tony is seriously ill but I hope there is a good chance of recovery.



**Tony Ford** of Malanda, QLD Australia asks for "The name and address of the steel guitarist who plays (or played) with The Aloha Hawaiians. If of any help; they cut the LP 'Salina IV - Dreams Of Hawaii' many years ago, maybe in the sixties. It was on Philips LP stereo 6305070. Any advice would be much appreciated." Tony says the steel guitarist used a technique on some numbers that sounded like bowed notes. That is, no pick sound or attack. Do you suppose it was an E-bow he used?

**CHRIS TEMPLETON** has gone on a "walkabout" as they say in Australia. He's travelling around the mainland picking up new contacts and new skills in his quest to be the greatest steel guitar player mankind has ever known. When we last heard from him he was spending time with the great pedal steel players around Nashville, taking lessons from Buddy Emmons, and visiting with John Ely. Then he popped up on page 5 of



Bob Maickel's Pedal Steel Newsletter for having played in the 1992 Smoky Mountain Steel Guitar Jamboree. Keep us posted, Chris.

**HERMAN LINDLEY** wants to know, "Who were the hula dancers in the black and white film 'Honolulu'. If I remember correctly it was not allowed to be shown in Hawaii. They said the hulas done by Miss Powell were not hula - a mockery - still she toured with Andy Iona doing the hula, also if my memory serves me Andy Iona was missing a thumb on his pick hand.

It would be nice if somebody would do a history of the Oahu Publishing Co. and their branch studios The Honolulu Conservatory of Music. I worked for studio owner John Martinson and Clarence Clark. He (Clark) had a very good group called "Clark's Honolulu Girls" and our HSGA member Cleita Lowe was their director. She must be over 80 now and I believe she still teaches. I would like to know what became of some of the old Oahu instructors. One was Fred Taylor who was a great steel player in Toledo Ohio. Another was my old buddy Lyle McGuire, we played together many times. I know many have passed on."

ED: A brief history of the Oahu Publishing Co. has been written by one of its principals, Betty Glynn who now lives in Sun City AZ. It is included in our Story of Steel Guitar book. Someone you might want to contact is Norm English. Check the membership list for his address. I believe a book could be written just about that great steel guitar school and publishing company. Oh, to have a list of all the students and teachers, complete with addresses, right? There's a worthy project for you, Herman.

**WHAT TUNING DOES HERB REMINGTON USE?** Andy Volk asked this question on P.27 of the July newsletter and C.C.Johnson had the answer. It involves two 10-string necks and 3 levers, 3 pedals. I won't print the answer here

because I don't know how Herb feels about having his tuning made public. Let's say you'll have to ask Andy or C.C. or ask Herb himself. You'll find him to be a very friendly, easy-going nice guy. And how many chances do you get to write to a member of the Steel Guitar Hall of Fame? They're all listed in our 1991-92 club membership list.

We-e-l-l-l, maybe I'll tell you SOME of the answers that have come in here. Our new member Tony Ford of Queensland, Australia says that two of Herb's tunings on his sheet music are: (1st string - 8th) E.C#.A.F#.E.C#.A.F# (which is A6) and E.C#.G#.E.Bb.F#.D#(high).F#(high). (which is E13th).

That second tuning puzzles me. An E13th tuning is usually E.C#.B.G#.E.D.B.G#. The Bb is the real problem, it just doesn't fit. Adding an F# gives you an E9th, and adding a D# gives you an E Major 7th, so this would be a very versatile tuning. I like it, except I'd want to change the Bb to B natural. **WE NEED SOME HELP WITH THIS, HERB!**

### **WEDDING BELLS FOR THE WOLTMANN'S!!**

Yep, Chris and Sandra tied the knot in May in a small ghost town in central Oregon desert country, and their gift to each other was a trip to hear Asleep At the Wheel and meet John Ely. They're looking to the day when they've got their trailer home well established and all they have to do is sit on the porch, swat mosquitoes and say "Haven't been happier since..." Haw! Good luck to you, kids! I wonder if ANY of our members have got to THAT yet, even if they're up in their 90's?? But Chris makes it sound pretty good, they have 30 baby chicks in their bathtub, in addition to their house chickens "Buckwheat, Glitch, and Baby" and their goat and cats are terrorizing the neighborhood, so I think they're on the right track. As for his steel guitar work, it sounds like Chris needs some goodhearted person to select some lovely Hawaiian sheet music, then tape record



CHRIS AND  
SANDY  
WOLTMANN

LED A GRAND  
PROCESSION

THROUGH THE  
TOWN OF  
SHANIKO

ON THEIR  
WEDDING  
DAY



themselves playing that sheet so he can hear how the song should sound, and send the collection to him. If the postman can get it past the goats we might still hear some sweet Hawaiian strains coming from 94199 Templeton Rd, Junction City OR 97448.

**HELP!!** Our newest member, Lyn Lewis of 2600 Pualani Way #3502, Honolulu 96815 ph 808-922-0735 is trying to learn to play steel guitar but has nobody to show her and very little resource material. Is there some helpful person in the Islands who would give her some help?

**ALSO PLEADING FOR HELP** is Judy Bever of 330 SE 15th #4, Bend OR 97702 ph 503-382-7119. Judy is weak on music theory so she's relying on her ear. "I can tell when something isn't right, but don't know how to fix it. I'm trying not to make all the neighborhood cats leave town with their paws over their ears." Help! It's hard for cats to walk that way.

**MAYDAY! MAYDAY!** More help needed. Judy

travelled all the way to Joliet to join HSGA and ask for help getting started. She is going the traditional route, bought an adapter from Scotty to raise the strings on an acoustic guitar and she'll work in A high bass or low bass for a good basic start. The problem is - she needs some of those old method books that showed how to hold the bar and picks and how to get started on the A major tuning. Can any of you share with her? Unless people get help through our club, there's no chance they can make a start. These requests are important, I hope you will help. Judy Lampee, 226 Nelson Way, Sebastopol CA 95472 707-829-9170

**RON WHITTAKER** of Newcastle, England, sent an enthusiastic letter thanking everyone for helping to make his holiday in Hawaii all that he hoped for. Check the April issue, pages 11-13, to remind yourself who Ron is and what he does. Since that article, Ron says, "I've received quite a few enquiries for fingerboard scale charts, pickups, etc. I'm in the middle of writing an article on pickup windings and ohms resistance since



reading Marshall Woods notes and Art's reply. Since getting back from Hawaii I sorted out a little confusion. There is a difference between American and British gauge wire. If you are interested, I will write an article on making a pickup as there seems to be quite a lot of members interested."

Yes, Ron, I'm sure the members would appreciate your article. Send it, please.

### **MAC PAVON - THERE'S MORE TO THE STORY**

I'm sure you'll all remember meeting Mac in the July issue. Mac had just a few "touch-ups" to add to my article on him. Here's Mac talking: "I have played a lot of jobs alone, I think I'm the only steel player that plays and sings and backs my singing with my steel. I had a hard time at first, now it doesn't bother me any more. By the way, I don't use my knuckles, (to do harmonics) I use the fourth finger from my thumb, just the tip of my finger, and I use my palm mostly when I hit a chord. ...I'd love to tell people what I do and show them how it's done. When I first heard Sol Ho'opi'i in 1927, that's when I started to play the steel. When I'd see anybody playing the steel guitar, I would go and ask them what tuning they were playing. They'd tell me nothing, so it was hard at first for me. When I left Hawaii for California, I spent two nights in Honolulu. I watched Julian's Hawaiians. Puni, his brother, was the steel guitarist. I've seen and heard Tiny Brown, Tommy Castro, Jake Keli'ioa, they were all terrific and in California I met and heard Andy Aiona, Sam Koki, and Sol Ho'opi'i who I think was the best jazz guitarist at that time. I met and know Bernie Ka'ai who lived in Oakland, I met Bobby Nichols, and David Keli'i in Vegas in 1965 at the Star Dust. That's how I got my lessons, watching all those players. That tuning, E minor Eb6, come to think of it, I got it by hearing Tommy Castro in Hawaii. I think he had an A minor 7th. I got the same chord only slant the wrong way and he used his chord straight across at that time. I used to like his style of playing, in fact I still do.

By the way, did you ever hear of the Readers Digest "Hawaiian Paradise"? It's a 90 minute travelogue. I play the steel in it, about four tunes in the background. It's \$29.95, done last year. All of the dancing and singing were done in Hawaii, Raymond Kane is playing in it. The rest of the music and my part were done in San Francisco. I run the opening chord of the program and about 35 minutes later you hear a steel. Anyway, all the steel you hear in it is me. I made \$300 for that work. Kimo Baird is in it too, with the ukulele. It's one of the best travelogues I've heard of Hawaii, not just because I'm in it. I play a small part in it, but the dancing, chants and singing, all done in Hawaii, are terrific."

ED: Thank you, Mac, for another interesting chat.

**CAPT. IVAN REDDINGTON** (airline pilot and steel guitarist) says he's flying the South American route these days and "haven't found anyone yet that even knows what a steel guitar is. I have tried to explain it to a few people.....Lately I've been playing acoustic Dobro and my old National acoustic when I play.....I will be flying Paris and London trips in August..." and that's why Ivan couldn't be in Joliet. What a job he has!!

**"HAVE WE GOT A STORY TO TELL YOU"**, is what Vic and Nancy Rittenband would say to you. They just went on a Hawaiian music odyssey to the Scandinavian countries, invited there by steel guitarist Olav Storesletten to perform in the Jondal, Norway Hand-Workers Exhibition and Folk Festival. Their tour took them to Norway, Sweden, and Denmark where the hottest summer in over 100 years was being "enjoyed". Altogether, they did 22 performances, backed at different times by steel guitarists Thomas Malm, Olav, and Bjørn "Malihini" Petersen. Vic has written a most interesting account of their travels which were fraught with danger, high prices, warmly welcoming friends, and an overall great expression of love for Hawaiian music and the Hawaiian cul-



ture. Vic says this story may appear on the bookshelves as a best seller. The whole tour was a great success and they came home enthused, exhausted, and penniless. Since then, I am sorry to say, Vic has reported the sudden and unexpected death of his dear friend Bjørn "Malihini" Petersen, a steel guitarist who stayed true to the Hawaiian style, even though there was often more demand for other styles of playing.

**KEITH AND CARMEN HAUGEN** had an excellent write-up in the August 1992 edition of Hawaii Magazine, marking the sixth anniversary of their show in the Mai Tai Bar, Royal Hawaiian Hotel. Congratulations, K and C! You're providing the kind of music most tourists are looking for and can't find. Good music like that will never go out of style.

Thanks to Leigh Triggs for pointing out the article to me. He also checked me up on not mentioning the following:

**GEORGE LAKE'S WRIST SUFFICIENTLY RECOVERED TO ALLOW PLAYING OF BOTH STEEL GUITAR AND RHYTHM GUITAR.** Yes, I know I told you several issues back that George might not be able to play back-up when we met in Hawaii in May, but when we first saw him it was at the Lei Day concert in Kapiolani Park and there he was a-playing da good kine stuff. It all looked so natural to see George playing back-up I didn't even notice he wasn't supposed to be able to do it. Shows what will power and love of music will do! Thanks for reminding me about this, Leigh Triggs.

**GRACIA MULLIGAN AND LANI McINTIRE** Is this the stuff gossip columns are made of? A remark made by Gracia in the last newsletter got John Marsden thinking we should find out more about Lani by asking Gracia such questions as (1) Did Lani ever play steel guitar? (2) What was Lani's wife's name? There seems to be a difference of opinion. (3) etc.

So, Gracia will "tell all", "come clean" in this issue. And remember, folks, you read it first in the HSGA newsletter. She says, "When I was a teen ager (maybe 15) I was playing with a group at a local radio station in Minneapolis. Lani was in town playing an engagement at the Nicollet Hotel. I contacted him at the hotel and invited him and his wife Virginia to come to the radio station to hear me play and much to my surprise they came. Lani sent me an 8 X 10 photo of himself and as time went on Virginia sent me several pictures of herself and Lani, Lani's Lexington Hotel band, etc. When they went to New York, Virginia and I corresponded often and at that time they divorced. Virginia moved back to California and we saw each other several times. She said Lani had died. I made one trip to New York when Lani played at the Lexington. Virginia passed away here in California about eight years ago. They did not have any children. I also found in the archives a picture of a girl, Lorene Bauer, who played a steel guitar about fifty years ago. Interesting - two Lorenes playing steel! I must say that Lani's visit to the radio station encouraged me to continue playing the steel guitar."

Mahalo, Gracia! When are we going to hear you play your steel guitar?

**ALIKA DAMIAN MADIS** Yep! That's our newest steel guitar player, born May 27, 1992. Congratulations (aloha kakou) Eric and Eileen!

**NORM ENGLISH** is "at home" these days, awaiting your "get well" messages. We missed his cheery presence in Joliet this year. No latrinophone, no doppler effect, no silly bits of wisdom, no Norm English could be found in any of the rooms or hallways of the Holiday Inn. You'd better get your tail back on the trail, ya hear, Norm?

**HAWAIIAN MUSIC ON GOLF COURSE** Sam Floyd found it. In Myrtle Beach SC (Sam's home town), there's a golf course where Hawaiian



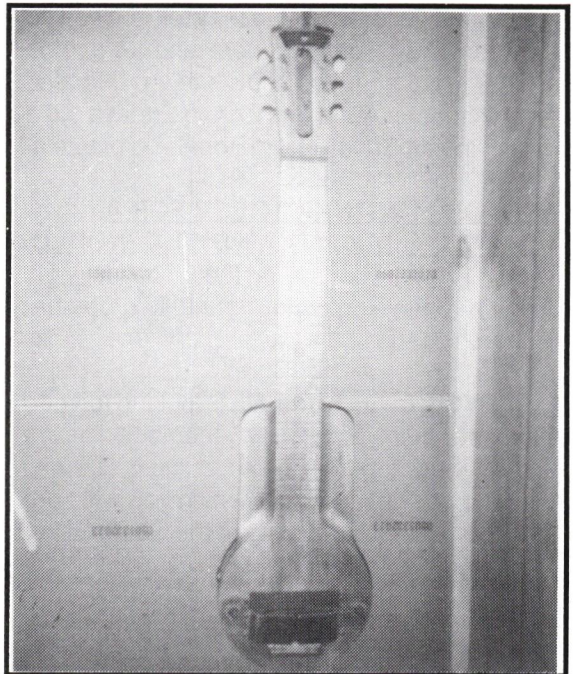
music is played from 8:00 am to 12 midnight 7 days a week. More info coming.

**INFORMATION NEEDED:** Ed Mooney of Flatts & Sharpe Music Co., 6749 N. Sheridan Chicago IL 60626 ph 312-465-5233 asks, "Enclosed is a bad photo (sorry) of a steel guitar I came across. It is cast aluminum and on the headstock is a label reading 'a design for Stewart-Warner by Raymond Loewy'. The label appears to be original but I cannot find any reference anywhere that this famous industrial designer also designed Hawaiian guitars. Any help would be appreciated."

OK, gang, get to work on it. And don't forget I want the answer for the book too, BUT FAST.

**DAVID KAILI**, world famous steel guitarist, is still living!! At age 96, he is described as being in good health and still playing his steel guitar. Wes Jordan told us about David and I promise you we will have a story for you in the January issue. This is a very exciting find! David has first hand knowledge of the very earliest steel guitar players to come from Hawaii. He toured the world with Pale K. Lua who was born in La'ie, a close friend of Joseph Kekuku. David is a very welcome new member of HSGA. We already have his story written up in The Book, but now he can give us the corrections. It's exciting times like this that make the job worth doing!

**SERIOUS THOUGHTS ON OUR OWN MORTALITY** Tom Harrington of Tasmania, Australia tells us about a great jazz trombonist in his area who passed away recently. All his jazz playing buddies got together at their usual night spot and played up a storm as a salute to their lost pal. Tom is suggesting that many of us would like to put aside some selected steel guitar recordings to be played "on that day", since few of us are blessed with steel guitar playing buddies who can do it for us by getting together at "the usual night spot". Actually, that's something that's occurred to me too so I'm glad Tom brought up



the subject. I think we can do it through this newsletter. First of all, we need a list of gospel tape recordings available on the market. Can anyone supply me with a list and where to buy? I'll publish the list in our next newsletter. Another question: I've been asked several times for a recording of Ave Maria played on the steel guitar. Has it been done? Let's see what comes in for the January newsletter.

**HAROLD BOGGS** and his trio are having the most wonderful run of prestigious bookings. Places like the Marriott Hotel in New York, the Liberty Bank of Mid-America, the 17-storey Union Bank, the Chamber of Commerce, Delta Airlines - all of a sudden the group is HOT! And Harold is having a great time. He says they all



love his steel guitar work and they tell him so and he wants YOU to get out there and let people hear that great sound in YOUR town. He also tells us that John Auna and Bernie Endaya did a great job in Fort Smith, at Jim Boen's ho'olaule'a.

is currently screening at Auckland's biggest cinema for ten nights. Bill says his head swells up every time he sees himself on the big silver screen.

**WE'RE LEAVING IN OCTOBER FOR A 3 to 4 YEAR SAIL AROUND THE WORLD.**

Sheesh! I wish I were saying that! The lucky gal is Rose Kitchen Vogt who regrettfully drops her membership until she's back on dry land.

**BILL SEVESI** of Auckland, NZ is looking forward to the visit of Jimmy Hawton in December. They're going to work together on production of audio tapes and possibly a video, which you will hear about soon. Bill's film "Song of the South Seas"

**"THE DUKE" AND "PRINCE JOHN"** left Joliet in the company of another unsavory character, Bernie Endaya, heading for home in Los Angeles where the music and fun continued. The Lakes Country Club bid aloha to their summer's social season in Palm Springs, dancing to the music of Duke Kaleolani Ching and his two extra side men, and they all got written up in a very poshy "who's who" column of The Dessert Sun. Those three kanakas have so much fun together, I think we have to make it more fair so we're giving Bernie a title too. He's now "Emperor" Bernie.

***TIPS AND TECHNIQUE***

**MUSIC THEORY AS APPLIED TO STEEL GUITAR**

O.K..., we've talked about major, minor and other scales, key signatures, and names for the degrees of the scale. What's next? I feel like we should go into chord structure next, but it would make better sense to cover a few basic points first.

was quite logical, starting at the lowest space and naming every space and line, going upwards, in alphabetical order: A,B,C,D,E,F,G,A,B,C,D,E,F,G,A,B,C,D,E,F,G. It was a total of three octaves, with the highest note "G" on the space above the highest line, and with "C" on the middle line. (Middle C)

**Music Staves and Clef Signs:**

**The Staff:** As we know it now, it has five lines and four spaces. The earliest staff had only one line, and from that point it developed in complexity up to eleven lines, very difficult to read. Then someone had a brilliant idea which resulted in breaking the eleven lines into two sets of five with the missing eleventh line being invisible between the two. When it was needed, it was supplied in the form of a ledger line (also spelled "leger").

**Naming The Notes:** There are ways to help you

<p style="text-align: center;"><i>THE GRAND STAFF</i></p>		
<p style="text-align: center;"><i>WITH TREBLE CLEF (G-CLEF)</i></p>		G
<p style="text-align: center;"><i>AND BASS CLEF (F-CLEF)</i></p>		C
		F

The naming of notes on the eleven-lined staff



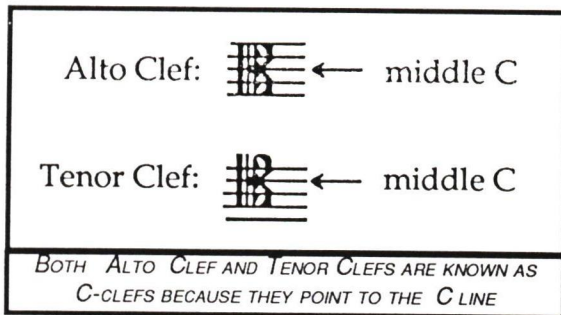
remember the names of the notes. The Spaces of the Treble Clef from first space (lowest space) counting up spells the word "F,A,C,E". A note is said to be "on the space" when its head is taking up the space between two lines. The Lines of the Treble Clef, from first line (at the bottom) counting up are E,G,B,D,F which can be remembered with a mnemonic device: Eat Good Bread Dear Father, or Every Good Boy Deserves Favors. A note is said to be "on the line" when its head is strung like a bead on a string.

Mnemonic devices for The Spaces of the Bass Clef, starting at the lowest space A,C,E,G which can be remembered as All Cows Eat Grass. The Lines of the Bass Clef, from lowest line counting up G,B,D,F,A are remembered as "Good Boys Deserve Favors Always" or "Good Birds Do Fly Always" or even "Good Boys Don't Fool Around" (ahem!).


**Clef Signs:** The word "clef" comes from the French word meaning "key" because the clef sign is the key to note naming. Its purpose is to point out to you WHICH staff line has a certain note name, so you can figure out the rest from that point.

When the eleven lines were broken into two sets of five, indicators or "keys" (clefs) were needed to remind the musician that a certain note was on a certain line. Look at the upper set of five lines with the Treble Clef Sign at the beginning. Its tail is curled around the second line, the "g" line, so the Treble Clef Sign is also called the G Clef Sign, telling you which line is "g". The lower set of five lines has a clef sign at the start which we call The Bass Clef, but it's also called The F Clef because it's curling around the "f" line and in case you missed the curl, there are two dots indicating the "f" line. There are also two C-Clef signs which the steel guitarist should never need to play, but should know about in order to win friends and influence people. One, The Alto Clef, is for alto voices or instruments (viola, for one) and it's

placed so the two curls come together to indicate that "C" is on the third or middle line. The Tenor Clef for tenor voices (sometimes written for trombone, bassoon or cello) has the same two curls, but placed higher so as to indicate the fourth line of the staff as "C".



**Ledger Lines:** Short lines we write in when we need to show notes higher or lower than the five lines of the staff allow.

**Sharps, Flats, and Naturals:** A sharp sign (#) tells you to play the note one fret (a half-tone) higher. A flat sign (b) tells you to play the note one fret (a half-tone) lower. A natural sign (♮) tells you to cancel the sharp or flat, and just play the note naturally. For how long (how many beats or bars) do these signs apply? Any sharps or flats written into the key signature at the start of each staff line apply to all the notes in that staff line. But there are times when you want to over-ride that instruction with what we call an **accidental** sharp or flat. So-called, but they're not accidents at all. Maybe "incidental" would have been a better name. An accidental (either a sharp, a natural, or a flat) placed directly in front of a note (for example) like this:  means that the note must be played sharp (one fret higher) for the rest of that bar (measure). If the note appears several times in the measure, you must keep playing it sharp until you get to the end of the measure. The bar line (measure line) cancels the accidental and you go back to being governed by the key signature. If the writer wants you to play that



note sharp for a second bar, he or she would have to write the sharp in again. Don't expect the music writer to put a natural sign on the next occurrence of that note, just to make sure the player has remembered that the accidental sharp no longer applies. Well, SOME understanding writers do put in precautionary accidentals where it's not necessary, just to remind you that a sharp or a flat or a natural sign still applies, or that you've returned to being governed by the key signature. Nice guys!

**Enharmonic Equivalents** This has to do with the naming of notes. You know that a note can be named several ways. For example, an F# could also be named Gb because both are played at the same fret. It's like saying that a bucket is either half full or half empty. BUT, there are restrictions. For example, the spelling of (notes in) the E major chord is E, G#, B. You would NEVER say "E,Ab,B". Also, if the song is in a key with sharps (keys of G,D,A,E,B,F# ) you would use sharps and naturals as your accidentals, not flats. The exception to that rule is if a chord is played which is a FLAT CHORD (example: Eb, Bb,) then the notation is true to the chord. The Eb chord has notes Eb,G,Bb so if the Eb chord is found in a song that has a SHARP key signature (keys of G,D,A,E,B,F#) you would use the "flat" accidental on the E note and the B note.

Did you notice that when music is written, the accidental sign is placed directly in front of the head of the note BUT when we speak of a note, we say the sharp or flat or natural AFTER we say the note. Example: we say "F sharp" or "D flat". Why?

Incidentally, in theory enharmonic equivalents are considered NOT to sound the same. On a guitar, of course, if your bar is at the fourth fret first string (I'm always talking A major high bass tuning), you're playing G# or Ab and it doesn't matter what you call it, the sound is the same. BUT theorists claim that on some instruments

the pitch is not exactly the same. The piano is tuned so that one key can play them both, but that's "for convenience" only.

As I write this, I check with different theory books, particularly the ones I used in university, to make sure I'm not off the track. Jim Molberg (New Zealand) would be interested in an **Equal Tempered Tuning** statement I've run across, by Dr. John Carbon of Franklin and Marshall College, Dr. Ken Rumery of Northern Arizona University, and Scott Zeidel of U of California, Santa Barbara. It's a definition of temperament: "If intervals are tuned acoustically exact they don't come out "even" with only twelve keys on the keyboard. Temperament systems make various compromises with acoustical exactitude for the sake of practicality. Equal temperament is the modern standard, in which all the major thirds are somewhat wide of their acoustically exact size and all the fifths are very slightly narrow." Exactly what you've been saying, isn't it, Jim?

CLASS DISMISSED! (This is fun, isn't it?)

**DON KEENE**, our newest member, uses modified C6 tunings on his double neck Fender that he'd like to share with you. On Neck 1: 1st to 8th, E.C.A.G.E.Bb.Gb.Db. He gets A7 on strings 3,4,5,8, Gb7 on strings 5,6,7,8, C7 on strings 2,4,5,6, D9 on strings 1,2,3,5,7, Edim on strings 4,5,6,8. To demonstrate, he gets inversions of C7 at 0 fret, 3rd fret, and 6th fret.

On Neck 2: 1st to 8th, G.E.C.A.G.E.,G#,Gb. He gets the usual inversions of C6 on strings 1,2,3,4,5, 6, an Am on strings 2,3,4, D9 on strings 2,3,4,8, and Caug on 2,3,7.

On his 8-string pedal steel: Basic C6. Actual tuning all minor 3rds except top = major 3rd. Pedals 4 and 5 yield basic C6. Pedal 1 - string 1. Pedal 2 - string 2 & 6. Pedal 3 - string 3 & 7. Pedal 4 - strings 4 & 8, Pedal 5 - string 5. Don says, "The C6 modified is an attempt to achieve the most commonly used chord types on the pedal. I'm sure I'm not the first, but I've not seen



the tuning elsewhere. Actually it works fairly well. My objective is to stay as nearly as possible to the 'old Hawaiian style' but with a few chords for effect. I find pedals detract from concentration on the "feeling" in "old" steel guitar technique.

"I would be interested in comments from others re: the modified C6 tuning. It could be viewed as C6+Gb major. The tuning seems to work better three frets lower i.e., A6. The Fender, as you know, has the diagonal pickup to emphasize bass quality as well as accentuate the treble in comparison. The problem is that lighter strings at the bass side of the neck don't translate well at the bass end of the pickup. I now have the Guyatone advertised in the July HSGA issue by Sean Smith. The tuning works better with this mellower pickup.

"I strongly feel that the 'old steel guitar' will make its re-entry in the future. If not, then it will be a tragic loss of beautiful music to the world."

### **DID YOU THINK YOU HAD TO BE BORN WITH PERFECT PITCH?**

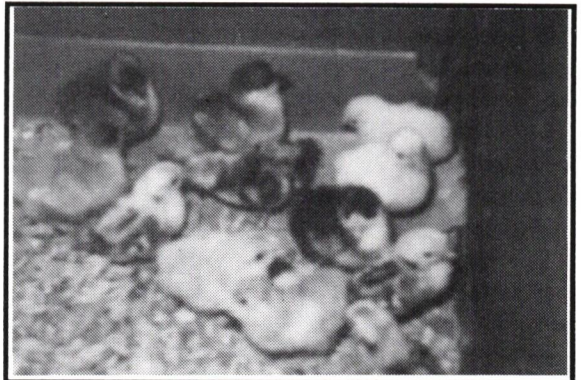
Jimmy Hawton sent me this ad for the "Perfect Pitch Supercourse" which can be had just by phoning 515-472-3100 and paying the costs. No, it probably takes more than that. It probably demands W-O-R-K (that four-letter word) to develop the perfect pitch. It's encouraging to think that even my tin ear could be improved on. Have any of you tried taking a course of this sort? We'd like to hear from you. Zoltan Kadaly, in his book *Who Is a Good Musician?* said, "Developing the ear is the most important thing of all. The myth of Perfect Pitch. It is not innate but a question of practice, just like measuring by eye."

Some people have varying degrees of it. I was most impressed when I saw it demonstrated by the late George Fairfield, pianist and bandleader of Regina SK. A shipment of accordions had arrived at his Arcade Music Store. They'd been damaged in transit and the reeds had all fallen

out of place. Rather than ship them back, George began the tedious job of putting all the reeds back in chromatic pitch order, to be re-installed in the accordion. Each little reed was a metal spring an inch or less long, seated over a sound hole on a wooden frame. George would hold each one up to his ear, then twang it with his finger and it would make the slightest tone buzz. He'd say, "Eb" or "G" straight off and his partner would put it in place on the table top and mark its identity on the wood frame. I was impressed!

### **HOW DO YOU DEVELOP A HAWAIIAN SOUND?**

Alika Herring has this to say: "I don't know how much I have of that 'indefinable something' you talk about. I do think that the vibrato plays a big part in it. You could take a dozen different steel guitarists and have them all play a single one note and you would get 12 different sounds. One of the reasons I have been so upset because I can't make my vibrato work like it used to. I also think that much of it depends not only on how the player picks the note but the way he comes into them. In any case, there is no way to transmit the idea on paper. It can only be demonstrated and then maybe poorly. Anyway, it's something that's in or not in each player naturally. I don't know of any way to pass it on. If I did, I could be the world's greatest teacher."



*THERE'S JUST ENOUGH SPACE HERE TO  
SQUEEZE IN THE BABY CHICKS  
IN THE WOLTMANN BATHTUB.*



## WHERE THEY ARE PLAYING

**FRANK AND JEAN NIESPODZIANY** are currently performing weekends with the Kaua'i Surf-riders at "Tong's Tiki Hut" in Glendale Heights IL. The decor and the atmosphere are Polynesian and they are enjoying playing with the Kaua'i Surf-riders. They do two shows nightly with three dancers. Frank and Jean also have a good number of luaus booked for the summer. This is the group they brought to Joliet. I heartily recommend them.

**RAY KNAPP** still works six nights a week at the Old Lahaina Luau on Maui. It's listed in Fodor's '92 Guide to Hawaii and Maui, as "The Best luau you'll find on Maui...remarkable." At the Old Lahaina Cafe & Luau, 505 Front St., Lahaina Maui. Call for reservations 667-1998, find out what time it starts. Ray enjoys having club members drop in on him to talk story, so when you visit Maui be sure to let him know you're there.

**HENRY ALLEN** plays poolside at the Hula Terrace Monday to Wednesdays from 5:30 - 8:30 pm. Another group, the Akamai Trio plays the other evenings, at the Maui Inter-Continental Resort, Lahaina Maui.

**CHARLES (KALE) RAMBO** is back on the job again after a serious illness. Watch for him in the Arlington VA area, playing steel guitar with Mahina Bailey and the Polynesians. He says, "You can't keep a Hawaiian steel player down." That's great news, Kale!

**JOHNELY**, formerly of Asleep At The Wheel, will be available for engagements and sessions after July, 1992 specializing in pedal steel, lap steel, and dobro. 1901 Forest Hill Drive, Austin Texas 78745, ph 512-444-9799, Fax 512-444-9799

**KAMAKA TOM** has a steady job playing steel guitar and bass in a trio at the Ala Moana Hotel. The trio includes Jeff Apaka, son of the late Alfred Apaka, and a pianist. I don't know their time schedule, but the days are Thursdays, Fridays, and Saturdays.

**LEM AWEAU** plays Fridays at the Hilton Hawaiian Village Hotel with the Clyde Lono Group, and with the Danny Kaleikini Show at the Kahala Hilton Hotel all days except Fri. and Sat.

**BARNEY ISAACS** plays steel with the Kahala Surf Serenaders 4:30 - 7:00 oceanside in the Hala Terrace, Kahala Hilton on Fridays and Saturdays. Ph 734-2211

**SONNY KAMAKA** plays steel at the International Hotel, Kihei Maui. That's all I know about it, I don't have dates, what lounge, or the name of his group. Sorry.

**KEITH & CARMEN HAUGEN** play, sing, and dance the traditional, hapa-haole, and contemporary music of Hawaii in the Mai Tai Bar at the Royal Hawaiian Hotel, 2255 Kalakaua Ave. 808-923-7311. They're there from 5:30 - 8:30 pm Tuesday through Saturday.

**OCTOBER 17 LAS VEGAS HAWAIIAN CIVIC CLUB ALOHA BALL & LU'AU** Could be Sue Keli'i will be there, playing steel guitar??? phone Wayne Panoke 702-739-1436 to attend.

**KAPALAKIKO HAWAIIAN BAND (Dwight Tokumoto on steel guitar)** can be heard at: **November 14**, Koa Kai Outrigger Canoe Club of Monterey Crab Feed, Filipino Community of Salinas Hall, 250 Calle Cebu, Salinas CA. Charlene Huihui 408-442-8315. **November 28** Concert at Holiday Inn Financial District, 750 Kearny St. San Francisco CA.



Charlene Gray 415-433-6600 ext 2835  
February 27 4th Annual Kapalakiko Hawaiian Music get-together. Riordan High School Gym, 175 Phelan Ave. San Francisco, CA. Saichi Kawahara 415-468-7125  
Fridays, 7:30-10:30, South Pacific Seafood Restaurant, 2500 Noriega St. at 32nd Ave San Francisco. ph 415-468-7125. Taking vacation Dec. 20 - Jan. 3.

**HAWAIIAN COMMUNITY CENTER ASSOCIATION** has two events to make note of:  
November 28, their first annual Hawaiian cultural fair, Carson Civic Center, Civic Center Drive & Carson St. Carson CA. Sharon Paulo 213-254-8847 or Clarice Nuhi 310-549-5573  
March 20, 1993 Kaleponi Hawaiian Music Festival, Biltmore Hotel, 506 South Grand Ave., Los Angeles CA. Sharon Paulo 213-254-8847. This is the event that will feature steel guitar. We'll keep you advised.

**BUDDY HEWLEN** evenings with the Elaine Ako Spencer trio at The Willows Restaurant, 901 Hausten St. Honolulu, ph 808-946-4808. This is a very popular place. It's best to phone for reservations.

**VANCOUVER AREA: KALAYA'S SHOW, NOV.1** If you missed it on May 23 and 24, Kalaya's "A Night In The Sun" is back by popular demand for one show only, on Sunday at 1:30, November 1st at the Centennial Theatre, 123 East 23rd St. North Vancouver. Tickets are available at the door \$10.00 for adults, \$6.00 for seniors and children. Proceeds for the Save The Children Fund. Art and Lorene Ruymar (Kona Serenaders) join with John and Kamoi Fatiaki (The Outriggers) and Kona singer Lani McRae to back the show which is partly tape recorded as well.

**J.T. AND MAKALINA GALLAGHER** will be playing the Prince Hotels promotions in New York starting mid-September.

**HAWAIIAN VILLAGE RESTAURANT, VANCOUVER AREA.** The people who used to own the Tahiti Hut are back in business at 45 - 8th St. New West minster BC. On Friday and Saturday nights you'll find an assortment of Ruymars (Kona Serenaders) and Fatiakis (Outriggers) taking turns or working together to keep the good music flowing. Phone the restaurant 604-525-9222 to see who's pinch hitting on any given night.

## *DA KINE DISC*



### **HOW TO ORDER RECORDINGS FROM HAWAII?**

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

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

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

**Jelly's**, 835 Keeaumoku, Honolulu HI 96814 808-942-7771. Deals in new and used vinyl records, cassettes, and CD's. Keeps the old recordings in stock.

### **On the mainland:**

**Scotty's Music**, 9535 Midland Blvd St.Louis MO 63114, ph 314-427-7794

**Hana Ola Records**, 5518 Rincon Beach Park, Ventura CA 93001. 805-648-5330. We welcome owner Mike Cord as a new member of HSGA.

### **In Canada:**

**Steel Guitar Canada**, Al Brisco PO Box 669 Streetsville ON L5M 2C2 ph 416-824-8025

**Linkon Guitars** Wayne Link, 1549 Charleswood Rd. Winnipeg MB R3N 1X4 PH 204-895-0115  
Most of the dealerships mentioned above deal



also in strings, bars, picks, sheet music, instruction books, etc. etc.

**AIS OFFERS THE FOLLOWING TAPES:**

- 1001 How D'Ya Do with Alan Akaka & The Islanders
  - 1002 At The Coco Palms
  - 1003 Say a Sweet Aloha with Sol Kamahahele
  - 1004 Blue Hawaii
  - 1005 In the Hula Style by Genoa Keawe.
- \$10.00 US per tape, plus \$1.00 shipping.

**DUKE KALEOLANI CHING** Duke's latest recording, titled "Paradise Isle" is Duke at his finest. As nephew of Jules Ah See, Duke has a fine family reputation to live up to, and he does just that. The cost including shipping is \$10.70 and Duke promises to donate \$1.00 to the club for every tape sold. Duke K. Ching, 2637 Mirada St., Highland CA 92346 ph 714-862-8355

**TO ORDER RECORDINGS IN CANADA:** Al Brisco, Steel Guitar Club of Canada, lists several Hawaiian recordings:

- Mike "Malihini" Scott, "Live At The Waikiki" \$9.00 album.
- Jerry Byrd "Master Of Touch & Tone" \$12.00 cassette
- Ian Ufton "When You See Hawaii" \$10.00 album
- Jerry Byrd & Hui 'Ohana "Hawaiian Style Guitars" \$34.00 compact disc.

These are Canadian prices. Shipping charges: for one unit, add \$3.00. For additional units add \$1.00 each. Ontario residents pay 8% sales tax, and all Canadians pay 7% G.S.T!!! PO Box 669, Streetsville ON L5M 2C2 phone 416-824-8025.

Al also lists an instruction book by DeWitt Scott "Solos For Non-Pedal Steel", tablature for C6 and C6+A7, comes with a tape cassette for \$45.00.

**JESS HURT'S COUNTRY STEEL** This was mentioned in the July newsletter. Jess has 5 tape cassettes available for \$6.00 each. If you

write to him, he'll send you a list of all the songs on each tape with the offer that you may select from that list just the songs you want specifically, and he'll put them together on a tape just for you, for \$8.00. From the proceeds of all sales made to HSGA members, Jess plans to donate half the profit to the HSGA general fund. Very generous of you, Jess! Write to: Jess Hurt 518 Wamba St., Toledo OH 43607, 419-536-9312

**HAWAIIAN MOVIES ON VIDEO** Herman Lindley says he just got his new video catalog from Nostalgia Family Video, PO Box 606 Baker City OR 97814. He spotted several Hawaiian movies in it, including a 1927 silent movie "Hula" with Clara Bow. (Just in case you want to be the first kid on the block to own one.) Prices are \$19.95 each or order three and get one free. Postage is \$3.50 for the first tape, then \$1.00 more for each additional tape.

**HAWAII CALLS RADIO PROGRAM BROADCASTS** Carlos Minor tells us he received a catalog in the mail that lists the "most beautiful Hawaiian music ever broadcast, Hawaii Calls albums 1 and 2." Order from The Beautiful Music Co., Dept 2G-RNT, 777 Larkfield Road, Commack NY, 11725-9100 Thank you, Carlos. That's very interesting! Those would be recordings of the ORIGINAL Hawaii Calls broadcasts.

**ED MAYER** has come up with a sure-fire winner. "Hawaiian Reveries", with Ed playing all the instruments and his wife Camille's sensuous voice introducing the songs and setting the mood. Art says Ed's playing is strongly reminiscent of Rudi Wairata. It's a professional recording with 12 traditional Hawaiian songs plus one of Ed's compositions "Nina Bobo." This is the recording I told you about in July that is selling so well in Europe, the South Pacific, and in Asia. Ed and Camille will be moving to Baltimore MD in September, new address Box 41192 Baltimore MD 21203-6192. Cost \$10.00 covers mailing to U.S.A. or Canada.



**INTERNATIONAL FLIGHT OF STRINGS - by Frank Della Penna** This one's an absolute MUST. It's not Hawaiian, it's international. The music flows from one continent to another, then it takes the steel guitar to new galaxies. Frank is a gifted arranger and a powerful musician. All instruments are played by Frank, there are no vocals. You've got to hear it to believe it. **The instruments:** Frank uses the samisen, which is a three stringed lute from the Japanese island of Okinawa where it is used in folk and classical music. It's the one frequently depicted in drawings of performing geisha. He also uses a Gibson flatback mandolin (circa 1930), a Kamaka ukulele, a Yamaha keyboard, and a Gibson Spanish guitar. He uses two Hawaiian steel guitars: a National Triplate Resonator guitar (circa 1926) and a Multi-Kord designed and manufactured by the Harlin Bros. of Indianapolis. Last but not least, Frank uses the 'ohe hano ihu (nose flute) which you can play only on a clear day, for the intro to Aloha Oe.

**The musician:** Frank was captured when the Harlin Brothers brought their musical show to his elementary school. A hula dancer and the sweet glissando of a steel guitar did it. He studied with Harlin Bros. for several years, then performed on their radio show. In fact, included in the recording is a Multi-Kord Ditty which includes a few musical phrases from the Hawaiian War Chant, Roy Smeck's Bugle Call Rag, and Lovely Hula Hands. It was used by the Harlin Bros. to open their weekly radio show. He learned to play the samisen while on Okinawa and learned the other instruments by himself, except he did receive instruction on steel guitar from virtuoso Roy Smeck in New York City. I dare you to order this one, then let me know what you think of it. The price is \$7.00 for domestic orders, \$8.50 from other countries. Frank Della Penna, 61 S. Portland Ave., Brooklyn NY 11217, ph 718-625-0024

**FROM THE SUBLIME TO THE RIDICULOUS**  
You'll recall the description I made of Mac Pavon's

music in the last newsletter??? Well, I coaxed him to share with you. He's never done a professional recording, so the one he has to offer was recorded by a friend while Mac and the band were playing for a dance. But it's best this way, because it has that certain devil-may-care "something" that you'll never get in a recording studio. This is steel guitar in the Spike Jones galaxy. It's a hoot! Order from Mac Pavon, 2080 Cleveland St. San Leandro CA 94577 \$10.00

**MULTI-SYSTEM VCR** This is going to sound like a commercial, and you probably knew all about this long time ago, but we just found out you can now buy a "Digital multi converter - multi system VCR" which means it will play or record both the PAL system used in most overseas countries and our own VHS system which is called NTSC. The one we saw advertised is under the trade name "AIWA", model HV-M110. We don't know of anyone who's used one.

**HAWAIIAN STEEL GUITAR WEST CONCERT VIDEOS FOR SALE:** Two tapes, approximately 4 hours of music featuring eight steel guitarists. Cost \$25.00 per set plus \$2.00 shipping charges in U.S. dollars, \$4.00 to ship outside of the U.S.A. Creative Focus, 2422 Rigdon St. Napa CA 94558 ph 707-255-3550. This show was held on March 8th sponsored by Hollis Baker and Jimmy Hawton, in Napa CA.

**KEN UFTON**, steel guitar, offers DS 003 "Latin Mixture", DS 004 "Pacific Pearls" and DS 005 "Polynesian Pearls". \$12.00 for each tape: Ken Ufton 61 Campbell Drive, Brampton ON Canada L6X 2H8

**KEITH & CARMEN HAUGEN** offer "Keith & Carmen at the Royal", "Chasing Rainbows", "Lovely Hula Hands", and "Carmen Haugen in Lullaby" featuring Carmen singing some of the world's most beautiful lullabies, an ideal baby shower gift. \$10.00 US for each tape. Keith Haugen, Box 1976 Honolulu HI 96805



**IAN UFTON** proudly offers "Aloha Sunset Land" with Ian's inimitable steel guitar stylings. The songs are Hawaiian, some of them Ian's compositions. Ian wears all the hats. \$10.00 per tape. Ian Ufton Box 36 Station A, Brampton ON L6V 2K7

**CATALOG OF OVER 500 TRADITIONAL AND CONTEMPORARY HAWAIIAN CD'S AND CASSETTES FOR SALE.** To receive a copy of the catalog send \$1.00 (along with your name and address) to Cord International, PO Box 152, Ventura CA 93002 ph 805-648-5330.

Michael Cord, a new member of HSGA, says, "I have a small record label called 'Hana Ola' and I am currently digitally remastering a classic! The name of the CD/Cassette will be "The New Hawaiian Band - Greatest Instrumentals" with Jerry Byrd, Ohta-San, Benny Saks, Jimmy Kaopuiki, Atta Isaacs, Barney Isaacs, Pua Almeida, Sonny Kamahela, and produced by Bud Dant! Quite a line-up, wouldn't you say? Barney and Jerry play steel duets, not to mention Atta's slack key solos and Ohta-San on ukulele. Jerry Byrd has agreed to write the liner notes for the digital reissue. This is truly a classic recording and not many folks know it even exists. It should be available some time late in September. I'm really excited to find a group (HSGA) that has the same passion and love for the steel guitar as I do. Mahalo for now!"

**I MUST FIND A NEW HOME FOR MY RECORD COLLECTION,** the Hawaiian section has over 1300 LP's, over 200 45's and over 300 cassettes. The non-Hawaiian section has over 100 LP's, over 40 45's and over 50 cassettes. The collection is in good condition, most pieces from the 1950's through the 1980's. I have listed the total collection in a 100-page booklet. If you want a copy of the booklet, the cost would be \$10.00 U.S. including postage and handling. Brian Litman Ste 504, 431 Nahua St., Honolulu HI 96815 ph 808-923-0031

**ALIKA HERRING AND CORLISS JOHNSTON** are working slowly but with great regard for perfection to put together a new tape recording. Art and I have been privileged to hear the songs from time to time and we're so happy Alika is doing this. He has to battle arthritis, so the going is a bit slower but the quality is still high. They're using a 4-track recorder which means they can double up on the tracks for a total of eight instruments. Alika does steel guitar, ukulele, and some rhythm guitar. Corliss plays rhythm guitar and bass. You know the saying about old wine and violins? Well, when we listen to some of Alika's work in the 1960's compared to what he's doing now, it seems to us he's made his musical "comeback" not at the same level but with even more "soul" than before.

**CHARLES K.L.DAVIS AND JERRY BYRD RECORDING** That's the title I used for an article on p.34 of the April newsletter. It was about a record called "Hawaii's Yesterday" and the musicians on that recording were reported as Jerry Byrd, Charles K.L.Davis, Benny Kalama, Sonny Kamahela, and Norm Isaacs. I have more information about that recording. Dr. Mantle Hood (of the University of Maryland) says, "This was the one release I managed from the little recording company I started, Hana Hou. As far as I know, all copies were sold out long ago. Still have the masters, if you hear of somebody interested in a new release. With artists like those listed, need I say it's truly a collector's item? Jerry was in charge of the whole endeavor."

We have quite a few members with recording companies who may be interested in picking up on this. As all copies have been sold out, I doubt that many of our members have heard this one. It should sell well. Contact Dr. Mantle Hood, 2816 Deerfield Drive, Ellicott City MD 21043. 410-461-4376

**DON HO - 30 HAWAIIAN FAVORITES** Dave Siemens sent us this ad clipped from a maga-



zine. It says, "Please rush me the Don Ho Hawaiian Favorites collection. I understand that I may return it for any reason whatsoever and receive a complete refund. I enclose \$9.98 plus \$1.25 for mailing and handling per item." You can order either the record, the tape cassette, or the 8-track cartridge. Order from Don Ho, Dept. DH-08-B2, 352 Evelyn St., Paramus NJ 07652. I'll tell you one good reason you might want to buy this. It has the EXQUISITE steel guitar backing of Jerry Byrd. By far, it's the best thing we've heard Don Ho do. We have a copy of it. The songs are all Hawaiiin standard favorites.

#### **JOLIET CONVENTION VIDEO CASSETTES**

**TAPE #1** John Auna, Makalina Gallagher, Jess Bishop, Al Weatherhead, Art Ruymar, Neal Cosand, Doug Smith, Dick Lloyd

**TAPE #2** Duke K. Ching, Jack Moore, John Auna, Neal Cosand, J.T.Gallagher

**TAPE #3** Buddy Hew Len, Walter Mo'okini, Joe Shimbel, Ed Vincent, Pat Brunnemer, Elmer Ridenhour

**TAPE #4** Vern and Alice Eide, Lorene Ruymar, DeWitt Scott, Frank and Donna Miller, Mae Lang

**TAPE #5** Frank Della-Penna, Duke K. Ching, Frank Niespodziany, Phil Bender, Wayne Link, Bob and Julie Waters

**TAPE #6** Buddy Hew Len - Walter Mo'okini, Ralph Fortney, Jess Hurt, Leona Murphy, Sig Vogel, Don Woods

**TAPE #7** John Ely, Beau Sterling and Ewalani, Wade Pence, Warren Slavin, Ian Ufton

**TAPE #8** Frank Niespodziany's show group, Dirk Vogel, Mike Scott, Maurice Junod, Dick Sanft

**TAPE #9** Pre luau: Frank and Donna Miller, Beau Sterling, Art and Lorene Ruymar

**TAPE #10** The Luau Show.

\$15.00 for U.S. and Canada orders, \$17.00 for overseas, except \$19.99 for Japan. Postage included. Clayton J. Savage, 6939 Kingston Court, Port Richey, FL 34668 Ph 813-863-0804

## ***HE AHA KOU MAKEMAKE?***

*(WHAT DO YOU WANT?)*

**HELPFUL HINT:** I believe this column is highly successful in assisting members to buy and sell, or to get the copies of music they're looking for. Several members have told me they used to respond to every call for missing sheet music or recordings, but their enthusiasm has dimmed over the years because (1) it doesn't seem like much at the time, but adding it up - it gets to be quite expensive and (2) often the person who was so desperate to get it didn't even bother to write back and say "Mahalo, friend" once they'd received it. So, if we want those generous people with the big collections of music to keep on sharing, we should have an understanding that you at least cover his/her cost of reproducing the material for you and the postage to mail it to you, and let them know it's arrived safely at your door. Mahalo!

**JERRY BYRD STEEL GUITAR INSTRUCTION BOOKS** have been "sold out" for several months now, both the all-English and the English-Japanese versions. Jerry says there will not be a re-printing, so those who own one now have a collectors' item.

**JOHN PEARSE GUITAR STRINGS** See July issue, p.35 re his thermo-cryonic tone bar. Alex Kabool tells me John also puts out a line of Spanish guitar strings which are so high in quality neither Alex nor his students will use anything else. They are available in music stores, but you can order direct from John: Breezy Ridge Instruments Ltd., PO Box 295 Center Valley PA 18034 ph 215-691-3302



I don't know whether John makes strings by gauge number for steel guitars, and I don't know his string prices.

**JERRY BYRD FRYPAN FOR SALE** short scale, 8 strings. Issued to me Feb. 18, 1980, serial A034. Selling price \$800 plus shipping. Ray Harrett, 9661-132 St., Surrey B.C. Canada V3T 3S5 ph 604-589-3718 or 206-599-2571

**RICKENBACHER ELECTRO FOR SALE**, no visible registration number, 23 frets. Aluminum face plates painted white \$300 or best offer, plus shipping. Same Ray Harrett mentioned above.

**SIX-STRING KIESEL STEEL GUITAR FOR SALE**, with case. \$100 plus shipping. Ray Harrett again.

**FENDER STRINGMASTER** 8 string triple neck for sale. Blonde, 4-leg model made in 1953, serial #0139. Mint, original condition \$1,000. Pictures on request. Contact Larry Petree, 5801 Pryor St., Bakersfield CA 93308, ph 805-392-1544

**JERRY BYRD STEEL GUITAR INSTRUCTION VIDEO CASSETTES** HSGA has just a few VHS videos left to sell, and then we are "PAU", we will not make any more. BUT, Scotty has replenished his shelves with a re-issue. He now has a new supply of VHS AND PAL, prices same as before. To order VHS from either HSGA or Scotty, U.S. residents send \$57.95, Canadians send \$58.95, and overseas members who use VHS send \$61.95. To order PAL for overseas members \$76.95, order from Scotty, we don't have any left. All prices are quoted in U.S. dollars and include mailing costs. HSGA, Box 3156 Bellingham WA 98227 604-263-8944. or DeWitt Scott, 9535 Midland Blvd., St. Louis MO 63114. 314-427-7794

**PROFESSIONAL ARRANGEMENTS OF HAWAIIAN SONGS IN TABLATURE**, many different tunings. Write to Jerry Byrd, ask for lists and prices. It would be a kindness to send along a self-addressed stamped envelope, business size. PO Box 15026 Honolulu HI 96830

**WANTED: MUSIC SHEETS** for: "Venus", a song from the 50's and 60's, also "The Breeze and I". Mr. Bruce Morrison, 243 Menard St., Longueuil, Que, J4L 1J6, Canada.

**MANY STEEL GUITARS, ACCESSORIES, AND RECORDINGS FOR SALE** write to: Michael Lee Allen and Michael Stuart Smith, Box 17001 Fresno CA 93744 for their 1992 list. They want inquiries by mail only with a business sized self-addressed stamped envelope enclosed. This is a truly remarkable collection, you'd enjoy just reading about all those great old steel guitars, and recordings no longer on the market. There are a few Alkire Eharps in the collection.

**LAP AND PEDAL STEEL GUITARS** - a whole raft of 'em, advertised in the Mandolin Bros. catalog. Example: on Page 61, 1940 Ephiphone Electar lap steel, black with pretty designs, "owned by Mother Lewis for use in her ministry", and on page 65 there are two Epiphones, five Gibsons, three Nationals, one Regal, and six Rickenbackers. To find out more, talk to Stanley Jay at Mandolin Bros., 629 Forest Ave., Staten Is, NY 10310-2576, ph 718-981-3226, or Fax 718-816-4416

**VINTAGE GUITARS WANTED**, any kind of steel guitar or standard guitar, also interested in ukuleles, mandolins, etc. Let me know what you have for sale. William Busalacchi, 1912 South West 167th,



Seattle WA 98166 ph 206-243-6247

**GIBSON 6 STRING, ALSO A CHROME PLATED RICKENBACHER 6 STRING, FOR SALE** First the Gibson, it's "vintage", 1936 or earlier, with Charlie Christian pick-up. Now for the Rickenbacher: it's chrome plated, 6 strings, a 1950's model. If anyone is interested in making me an offer, please do so. I am not aware of the value of either guitar. Jess Hurt, 518 Wamba St., Toledo OH 43607. Ph 419-536-9312

**PRE-WAR SINGLE 8 RICKENBACHER WANTED.** I now have a 6 and 7 string bakelite, but really like the 8 if I can find one. I'm not interested in 6 to 8 conversions. Let me know if you have one in good shape. Capt. Ivan Reddington, 4606 Kimball Court W., Lakeland FL 33813 ph 813-646-0421

**TENOR UKULELE WANTED, ALSO E13th STEEL GUITAR ARRANGEMENTS** by Jin Hock Yeoh, 19 Jalan Sri Kepayang, Fair Park 31400 Ipoh, Perak, West Malaysia. Jin Hock is well aware that it will cost him something for postage, but you must understand there is no way he can buy instruments or music in his country, so he must get help from us. As for the arrangements, he's hoping for the well-known Hawaiian standards. Please help him as much as you can.

**SHOP FROM YOUR FAVORITE ARMCHAIR** with the help of a Mandolin Brothers 1992 catalog. Stanley Jay, president of Mandolin Bros. says, "We do carry a great many vintage Gibson and Martin ukuleles as well as new ones by Kamaka, Martin and Maui Music. We sell a number of fine Hawaiian guitars, such as the original 1930 Roy Smeck model by Gibson which we presently offer, Weissenborn (whenever we can obtain them), and the Martin 1920's 0-18K koa wood Hawaiian." The catalog is available "for free" from Mandolin Bros. 629 Forest Ave., Staten Island NY 10310-2576 phone 718-981-3226 or 8585, or FAX 718-816-4416."

My copy lists on page 5 a 1936 National Duolian, a National Triolian with Hawaiian scenes on it, and a 1930-33 National Style O metal body guitar. On page 19 there are seventeen more Dobro and National guitars listed.

**GOSPEL MUSIC WANTED** for steel guitar, in tablature. No special tunings were mentioned, but Ivan says he will be happy to cover the costs on any help you can give him. He'd also like to find out if there is a "source", such as a publisher for example, for this material. Ivan Sinclair RR #2, Belleville ON K8N 4Z2 ph 613-962-0925

**HSGA MEMBERSHIP LIST IN GEOGRAPHIC ORDER** Listed by countries, but in the case of the U.S.A. listed by states. With this list you can find the musicians in your area. You can sell your house, then travel for years staying in one HSGA home after another, and never have to pay for a hotel or a restaurant meal. Ahem! Don't tell 'em I said so. Your only investment is \$5.00 for the list, and then you're on your own. HSGA Box 3156 Bellingham WA 98227. Proceeds go to the membership/newsletter account.

**WHERE CAN I FIND THESE BOOKS?** I'd like to buy "The Story of the Hawaiian Steel Guitar (Kika Kila)" by Dr. Donald K. Mitchell (1973), "Guitar Player" (about Jerry Byrd) by Jim Crockett (1976), "State of Guitar in Hawaii" by Keith Haugen (1976), and "Hawaiian Cowboy (Ka Ka Kou)" about Sol



K. bright (1975). Brian Litman Ste 504, 431 Nahua St., Honolulu HI 96815 ph 808-923-0031  
ED: You could try The Book Bin-Hawaii, 351 NW Jackson St, Corvallis OR 97330 ph 503-752-0040.  
Robert S. Baird, bookseller.

**NINE PEDAL D-8 SIERRA GUITAR FOR SALE**. Near mint condition. It has stainless steel plate around the side of it. I paid \$850, will sell for \$500. It has a new cable to pull two strings at a time. Jim Perkins, 2028 Carr Lane #15, Sulphur, LA 70663

**"MUSIC WIRE GAUGE" ON THE MARKET** Have you ever needed to measure the gauge of the strings on a new guitar you've bought? Leo Rajotte found the device which measures from .006 to 0.96 thickness of strings while they're still strung on your guitar. Made by L.S.Starrett Co. in Athol Mass. It's #295 in the company catalog. Leo got his from a tool supply company, Malkin & Pinton Industrial Supplies in Vancouver. The cost is around \$38.00.

**NATIONAL DOUBLE 8 FOR SALE** Lap steel, early 50's, Art Deco style, sturdy case. \$350. Photos available. Sean Smith PO Box 857 Glendale CA 91209 ph 818-246-9656.

**GIBSON CONSOLE GRANDE DOUBLE 8 FOR SALE** Circa 1939, original natural curly maple finish. Charlie Christian style pickups, photos available. \$375. Has no case, no legs. Sean Smith PO Box 857 Glendale CA 91209 ph 818-246-9656

**WANTED: DOUBLE OR TRIPLE FENDER OR RICKENBACKER** with legs. Or can you help? I have a Fender double Stringmaster but need new pickups and tuning keys. Lewis Lee, 20 -37th St., Toronto ON M8W 3L6 416-255-6619

**WANTED: CHARLES KING SONG BOOKS** Lewis Lee, 20 -37th St., Toronto ON M8W 3L6 416-255-6619

**NATIVE HAWAIIAN BOOKS** for those who want to learn the Hawaiian language, contact Native Books, PO Box 37095 Honolulu HI 96837, ph 808-537-5872 for a catalog of reference books in use at the University of Hawaii, community college campuses, and high schools throughout Hawai'i. Some come with cassettes to help you with pronunciation. Thanks for this item, Don Weber.

**SNAPSHOTS OF JOLIET 1992 CONVENTION** available from club photographer Clay Savage. You can ask for as many snaps as you wish, as long as you can name the performer. Size 4" X 6" 70¢ each, and 8" X 10" enlargements \$5.00. Video cassettes are advertised in "Kine Disc" section. Clay Savage, 6939 Kingston CT, Port Richey, FL 34668 phone 813-863-0804

**FOR SALE: FENDER DOUBLE 8** steel guitar. Blond. Excellent condition. Case worn. \$550 Don F. Keene, 7314 Verdugo Crestline Dr. Tujunga CA 91042 ph 818-352-5712

**ELDERLY INSTRUMENTS**, in their Catalog 92A-1, pages 15 and 16, list an attractive display of Dobro and National Reso-phonic steel guitars, and all sizes and shapes of chrome, glass, metal, and steel bars, both solid and bottleneck. For a catalog, write to Elderly Acoustic Instruments and Accessories, 1100 N. Washington, PO Box 14210, Lansing MI 48901 ph 517-372-7890.



# H.S.G.A. BUSINESS MEETING

**MEMBERSHIP REPORT:** Most membership renewals are in now, with 84 not renewed. We still expect to hear from a few of those, but the membership list has been drawn up as follows: We have a total of 497 members, of whom 42 are complimentary, 33 are associate members, and 422 are fully paid memberships. Last year at this time we had 478 members renewed, so we're up 19 from last year. The \$10.00 received from associate members goes into the general fund. The \$24.00 full membership fees goes into the newsletter-membership fund which pays for the general operation of the club - correspondence, office supplies, etc. and the newsletter. All work done is on a volunteer basis, no salaries or personal expenses are paid to anyone by this fund.

**GENERAL FUND:** The general fund is made up of donations and fund-raising events plus overages from conventions (if any). If a convention runs in the red, the general fund helps out. It's also used for anything the club decides to accomplish. For example: it covered the cost of the first printing of the manuscript of the book and it will soon be used for the second (final) printing of the manuscript. We expect also to help Scotty with Steel Guitar Hall of Fame expenses next year, as it is expected that Joseph Kekuku will be inducted. You'll be hearing a lot more about that in the next newsletter. We and Scotty are just STARTING to work on the plans now.

Balance reported in July newsletter....  
\$5,077.89

Donations received:

Joe Boudreau	\$ 4.00
Wm. Cheorvas	5.00
Frank Della Penna	5.35*
J.T. Gallagher	20.00
Doug Hazelberg	15.00
Trini Hew Len	10.00

Jess Hurt	25.00*
Jack Montgomery	1.00
Hans Schlopsnies	5.00
Dave Siemens	20.00
Hiroshi Takaghi	6.00
Wm. H. Tom	5.00
Predrag Tomasevic	26.00
Sale of newsletters	6.50
6 associate memberships	60.00
Raffle proceeds, Joliet	180.00*
Bank interest	<u>34.00</u>
Total rec'd	\$427.85 <u>427.85</u>
<b>Present Balance.....</b>	<b>\$5,505.74</b>

\*Frank Della Penna donated \$5.35, proceeds of sale of Hawaiian artifacts in Joliet. \*Jess Hurt donated \$25.00 as thank-you for assistance in selling Alkire Eharp. \*Prize items donated for the raffle were:

- Doug Smith - two copies of Dr. Kanahela's "Hawaiian Music and Musicians"
  - Frank Della Penna - tapes of his latest release "International Flight Of Strings"
  - Mike Scott - a large number of record albums, in brand new condition
  - Wayne Link - brass steel guitar belt buckle and pin
  - Howard Steppat - two framed and glassed HSGA logo designs, and three portraits of Webley Edwards. The artist: H. Steppat.
  - Donna Miller - boxes of chocolate coated macadamia nuts
- The big winner was Pearl Hew Len who had three(!) tickets drawn.

A number of members have sent \$25.00 rather than \$24.00 for their membership dues. If they specify that the \$1.00 is to go into the general or the scholarship fund, it is so listed. Donations received since September 10th will be listed in the next newsletter. Thank you, mahalo, to all of you for being so generous.



# ALOHA PUMEHANA

(ALOHA WITH MUCH LOVE)

**LAWRENCE KAM** died suddenly (64 years old) on June 14th weekend. Leo and Nadine Rajotte met him and his wife Ruby at the ballroom dancing club, and they passed along this information to us: "Larry" Kam was a self-taught steel guitarist who played professionally with the Ebbtides and taught many steel guitarists now entertaining in Hawaii. He was a graduate of U of Hawaii and U of Southern California, then received his law degree at Cornell Law School. While at U.S.C. he formed a musical group and played steel guitar at campus parties, at Cornell he formed "The Case Notes" and they played for

graduations, welcoming parties, and faculty functions. He would write the words of Hawaiian songs on index cards and practice them while driving his children to school. After doing a stint in the army, he became state budget director, assistant dean of the U of Hawaii law school, a Honolulu deputy city attorney, and deputy prosecutor. He and former governor William Quinn were a musical duo. When the Governor was asked to sing at parties, Kam would accompany him on ukulele or on steel guitar. Hawaiians must have been very proud of this steel guitar player.



MANY "MAHALOS" TO BARBARA KUHNS AND DOUG SMITH, IN JOLIET.  
THEY BROUGHT ALONG AND OPERATED AN AUDIO MIXING CONSOLE WITH P.A. SPEAKER SYSTEM.  
CONGRATULATIONS TO FLOYD ALEXANDER WHO BECAME A PROUD PAPA THAT WEEKEND.





*FRANK AND JEAN NIESPODZIANY  
WITH THE KAUA'I SERENADERS. THREE DANCERS WERE ALSO FEATURED*



*THE LUAU STAGE SHOW "HAWAII CALLS"  
(L-R) WALTER MO'OKINI, BOB "PULEVAI" WATERS, BUDDY HEW LEN, "EMPEROR" BERNIE ENDAYA,  
"DUKE" KALEOLANI CHING, "PRINCE" JOHN AUNA, PEARL HEW LEN, MIRIAM MO'OKINI*



# ***ALOHA MALIHINIS***

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

## **NEW MEMBERS**

ANDERSON, CHARLEY. ROCKFORD IL  
BAILEY, SPEEDY. HONOLULU HI  
BECK, NOLA. ELTHAM TARANAKI, NEW ZEALAND  
BERMAN, ULALIA KA'AI. KAILUA, KONA HI  
CARR, MYREL. ANTHONY KS  
COOPER, MYLDRED. LINDEN NJ  
CORD, MICHAEL. VENTURA CA  
CROOM, JERRY. HEMET CA  
DAVIDSON, BARRY. TOWNSVILLE QUEENSLAND, AUSTRALIA  
ELLISON, MARY C. ARLINGTON TX  
FORD, TONY. MALANDA QUEENSLAND, AUSTRALIA  
HEW LEN, BUDDY. HONOLULU HI  
KAILI, DAVID. DES MOINES IA  
KEENE, DON F. TUJUNGA CA  
LAMPEE, JUDY. SEBASTOPOL CA  
LANG, MAE. UTICA MI  
LANG, ART. UTICA MI  
LEWIS, LYN. HONOLULU HI  
MADDEN, SCOTT. CHICAGO IL  
McCLELLAND, LANA L. RICHMOND BC, CANADA  
MIRAGLIA, TONY. EDMONTON AB, CANADA  
OSTIGUY, DERECK. CLEARBROOK BC, CANADA  
PHILLIPS, STACY. NORTH HAVEN CT  
RANSTROM, MARVIN. EDMONDS WA  
SHOBE, JAMES L. KELSEYVILLE CA  
SIMPSON, NANCY. DARIEN IL  
STEWART, FRANK J. HOUSTON TX  
TITTERINGTON, KEITH. CALGARY AB, CANADA  
TITUS, CAROLYN. FAIRVIEW PA  
WADA, ISAO. KAWASAKISHI, KANAGAWAKEN, JAPAN

## *Hau'oli Makahiki Hou*



## *Mele Kalikimaka.*

