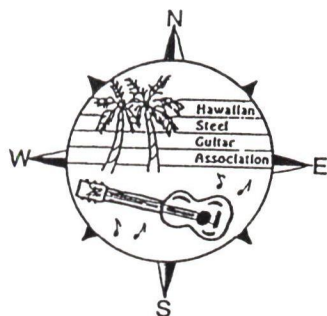


# HSGA QUARTERLY

Published four times a year in Honolulu, Hawai'i  
by The Hawaiian Steel Guitar Association

Volume 12, Issue 46

SPRING 1997



Alan L. Akaka, President  
Jerry Byrd, Vice President  
Edward Punua, Secretary-Treasurer

## BOARD OF DIRECTORS

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## JAPAN COORDINATOR

Akitomo "Tom" Ikehata

## STATEMENT OF PURPOSE

Hawaiian Steel Guitar Association is registered as a non-profit organization in the State of Hawai'i, and as a social organization under IRS tax code 501(c)(7). Its purpose is 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.

## MEMBERSHIP

**Open to all steel guitar players and non-players around the world who support the promotion and perpetuation of Hawaiian steel guitar music. Annual dues are US\$26. Membership year begins July 1. Members receive HSGA Quarterly, and other group benefits.**

## MAILING INFORMATION

Mail all correspondence and submissions to HSGA Quarterly c/o:  
HSGA/Alan Akaka, P.O. Box 1497,  
Kailua, HI, 96734-1497, USA.

Phone/Fax: (808) 261-3011

HSGA Quarterly is mailed by U.S. Bulk Permit to Hawai'i and U.S. Mainland; by "Printed Matter" classification to all non-U.S. addresses. Outside Hawai'i, please allow four to six weeks for delivery.

## DUES GO TO \$26 STARTING JULY 1

### Directors Approve First Increase in Eight Years

As reported in the Winter Quarterly, HSGA membership dues go to \$26 with the 1997-98 membership year, which starts July 1, 1997. HSGA's Board of Directors approved the hike at their January meeting. This will be the first increase since 1989, according to Lorene Ruymar, HSGA's past president.

### Pre-July Renewals get Old Rate

"It's only fair to give members a chance to keep the \$24 rate one more year," said Alan Akaka. The Board of Directors agreed. HSGA's membership year runs from July 1 to June 30. **Members whose 1997-'98 dues are received in the HSGA office before July 1 may retain the \$24 rate for one more year.** This issue of the Quarterly is the last one of the 1996-'97 year. The Summer '97 HSGA Quarterly will mail to only those members whose '97-'98 dues are paid.

Associate member dues will remain \$10. An "associate" is defined as a spouse or life partner in the same household. Additional postage remains the same for members in the U.S. wishing First Class instead of Bulk Rate mail, and overseas members wanting Airmail rather than Surface: \$2 per year for U.S. residents; \$6 overseas.

### Rising Costs Prompted Increase

"The decision to increase membership dues came after much discussion over the past year, and the reasons we voted 'yes' are the same

ones as in 1989," Lorene commented. Printing and postage increases, as well a general rise in costs of doing business during the past two years have left HSGA with very little treasury to meet club commitments in support of Hawaiian steel guitar. HSGA's world-wide membership has increased by 68% over the past three years.

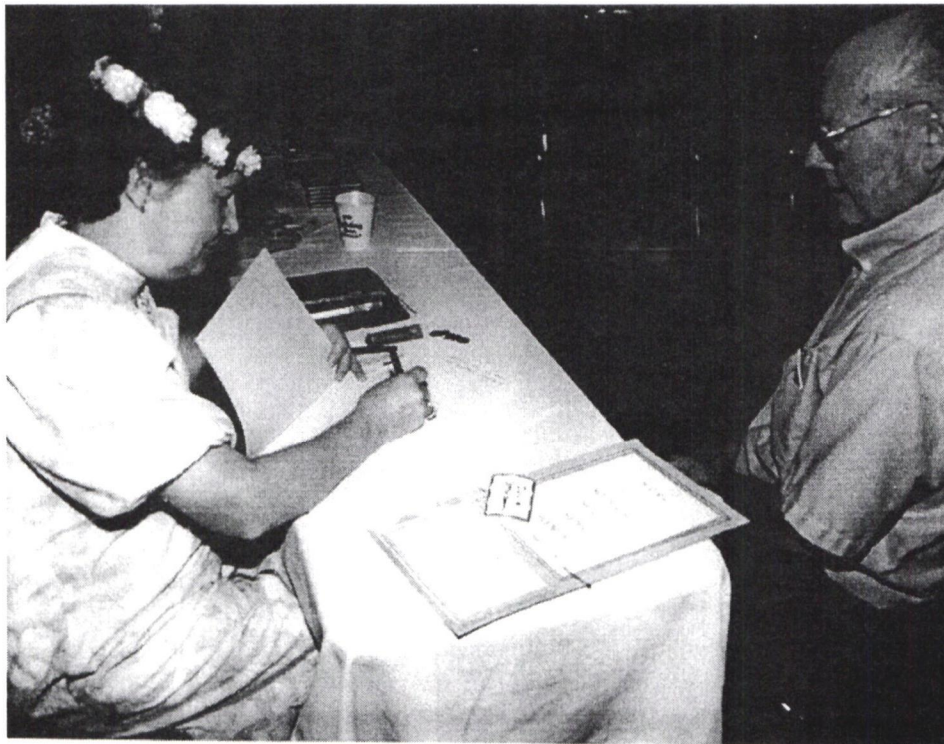
### Meeting HSGA's Stated Purpose

The club's stated purpose is to develop a global communications network of players and lovers of traditional Hawaiian music as performed on all types of steel guitar and related instruments. It was noted that the addition of Internet Web pages and E-mail this year, as well as Lorene's book, have stimulated renewed interest in Hawaiian steel guitar, and significantly more new HSGA memberships. "We're answering more and more mail every week," Alan said, noting that many letters and e-mail communications were from players with questions about playing technique. "HSGA members are truly making a difference in the Hawaiian music world."

Noting that more students in Hawai'i are showing a desire to learn to play steel, Alan said "We need to advance our mission to teach, too. We need to be able to continue funding scholarships for the talented youngsters who really want to advance as Hawaiian steel artists."

## BOARD OF DIRECTORS MEETING DECISIONS

- **Joliet '97 convention** - Board members voted unanimously to hold convention Thursday, Friday and Saturday, **October 2,3,4** at Holiday Inn, Joliet. (See *Reservation forms in summer issue.*)
- Purchase of a larger computer to accommodate Internet was unanimously approved.
- HSGA Bylaws were revised to fit IRS 501(c)(3) requirement that should corporation dissolve any treasury funds would be given to a like non-profit organization, not to any club officers or members. (A copy of HSGA Bylaws is available to members requesting it.)
- Directors also unanimously approved a revision allowing Directors to serve three terms of two years each, rather than two terms, before Director is required to leave the Board.
- Doug Smith volunteered and was appointed Chair of new Internet Committee to create additional material for HSGA's web site, and H4's open email Forum on LavaNet.
- Alan Akaka reported he is now flying to Kailua-Kona every other week to teach Al Greene, Jr. (See "Board Decisions", Winter issue)



**LORENE WILL SIGN "DA BOOK"** you buy at the HSGA Honolulu convention. Otherwise, go to Borders or any quality bookstore. OR order "Hawaiian Steel Guitar & Its Great Hawaiian Musicians" directly from Lorene. \$29.95+\$3 surface/\$5 airmail. Allow 4-6 wks for delivery.

## WAIKĪKĪ HOTEL



Several other Waikiki spots are attractive options, if you are bringing family, or wish to stay outside the convention hotel, Queen Kapi'olani. The Outrigger Surf East offers AARP members \$61 a night including a kitchenette. Good bus and taxi service, but no parking for car rentals. Weekly discounts are available. Call 1-800-Outrigger for full rate and availability information. Condominiums are available from Aston Properties; The "Waikiki Sunset" and "Waikiki Banyon" are both convenient and offer a "mixed 7" rate discount of 20-30 percent for seven or more nights. Aston also owns the Park Shore Hotel, a half-block from the Queen Kapi'olani. Since May is still "value season" in Hawai'i, reasonable rates should prevail. 24-Hour reservation service for U.S. and Canada at 1-800-922-7866.

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## STEEL ARRANGEMENT CONTEST

Steel players coming to Hawai'i convention: don't forget to write a Hawaiian steel guitar arrangement for "The Five Sharps" song, (Winter Quarterly) and play it convention, May 5-8. WINNER gets his or her favorite (and available) Hawaiian or Hawaiian steel CD or cassette — and **WORLD WIDE FAME!**

# THE SECRET OF THE "TALKING" HAWAIIAN GUITAR

## A 25-Year Search is Rewarded

by Ron Whittaker, Newcastle England

Sometime during 1945, I saw Roger Smith, a left-handed steel player, feature the "Talking Guitar" with Felix Mendelssohn's "Hawaiian Serenaders". Around the same time Alvin Rey did the same thing in a film, and we heard a number called "Sparky's Magic Piano" on the radio. I was intrigued and determined to learn the secret of this unique "talking" effect.

Roger Smith jealously guarded his secret; the only thing other band members knew was that Roger used his wife in a booth in the wings. One day when Roger called to order a Sammy Mitchell cassette, I announced I had discovered his secret, describing what I thought he did. "No," he said, "that's not the way I do it". To this day, I've never found anyone who could tell me Roger's method.

Along the way, someone suggested a throat mike. Being a Magic Circle magician, used to secrets and slight-of-hand (in this case, voice) I began the search. In 1950, I found an ex-RAF throat mike in an Army store. Elated, I bought it, certain that the throat mike was used like a microphone. I mixed my voice with guitar, using a food pedal volume control, but the result was just two separate sounds of guitar and human voice. Disappointed, I then gave up, little knowing that in twenty more years, the solution would show up...and quite unexpectedly, too.

In the 1970s, I watched, fascinated, as a pops group on TV sent guitar sound down a tube placed in the mouth, with the player mouthing the words. Pete Drake used the same type of device on a pedal steel recording. I thought "that's it!" The sound has to come out of the mouth,



but somehow the tube sound didn't seem right —too much like the human voice.

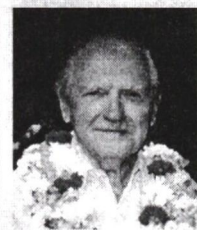
What would happen if I used the throat mike as a speaker and attached it to my throat? I took a big risk with my old "Westminster" amp valve model, disconnected the speaker and connected the throat mike. I fitted a jack socket at the back of the amp along with a switch so I could switch between throat mike and normal speaker. In order to avoid the danger of the amp blowing when the guitar was played without the load of a speaker, I bridged the switch with a resistor.

Eagerly I tried it out. Nothing. I could faintly hear my guitar sound and feel the vibrations on my throat, but nothing came out of my mouth. For weeks I tried to make my "invention" work without success. One night, I was so tired I yawned. WOW! I nearly fell off my stool, for the note from my guitar came out of my mouth, clean as a whistle. "This HAS to be the answer," I said, triumphant. "The throat mike vibrates my vocal chords." Excited by the discovery, I tried again, and noth-

ing happened. Frustrated and with a very sore throat, I kept at it, until I discovered the secret at last.

You have to get your vocal chords to the same frequency as the guitar note, a throat contortion like that of a ventriloquist throwing the voice. When you can get the notes emerging from the mouth, all that remains is to mouth the words without any air passing your vocal chords. Otherwise, your normal voice emerges. The practice to achieve this can make you quite breathless, but gets better with lots of practice.

To do this on stage requires someone else in the wings with the throat mike in front of a normal mike, fed back to an amp on stage or to the PA system with the guitar sound fed from the player's amp on stage. If you've got the patience, and the breath, and a back stage friend to help, this can be a great show gimmick. Certainly it was for Roger Smith and his "Talking Guitar."



Special  
JERRY  
BYRD  
Show

**Jerry's 60-year career and 13 numbers offered on Cassette to HSGA members by Ports of Paradise from their Island music radio program. (See pg. 5). P.of P. will donate a portion of cassette sales proceeds to HSGA. Jerry has agreed. Mahalo nui loa, folks. Very thoughty of you.**



We've heard it all now: **Greg Sardinha** says he gets in a few hours of "therapeutic surfing" every day, and he's even got **Casey Olsen** doing it! Greg's group "*Po'okela*" have landed a nice, 3 nights a week gig at the Hilton Hawaiian Village re-furnished "Tapa Bar": Tuesday, Thursday and Saturday, 7:30-10:30 p.m. No rest in between. Monday and Wednesday, Greg's still with "*Nā Hoaloha*", 'Ipo Kumukahi's group at the Sheraton Waikīkī; daytimes he works on new recordings in home studio. Ah youth!

**Hawaiian steel talent will out.**



**Al Greene, Jr.** and his Hawaiian group were invited to play on closed-circuit TV broadcast to every classroom at his high school, Konawaena in Kailua-Kona. School administrators were so pleased at the sound during morning announcements, Al and friends were asked to stay on and jam for two more periods. "... lots of interest from students; some had never seen Hawaiian steel guitar," Al reported. "Students came into the video room to see the instrument. Some asked if they could learn how to play." He said teachers were very

surprised as they thought steel guitar was a "dying art". Al will be HSGA's guest artist in Joliet, next fall, and wait 'til you hear this cool, talented kid. (You'll hear him at the Honolulu convention in May, too. Listen good, this is the future generation of Hawaiian steel.)

**Wonderful HSGA get-together** at the Hawaiian Music Hall of Fame "Memories" concert in Honolulu in February. **Ed and Jessica Kirkman** from England, **Alan Akaka** and his lady Wanda, **Bob and Betty Bahret**, **Don and Donna Weber**. **Vivian Bangs and Myrel Carr**, **Nancy and Vic Rittenband**. Two hours of the original Kahauanu Lake Trio back together, with plenty hula by the late Māiki Aiu Lake's hālau, wonderful songs by Emma Veary, Nina Keali'iwahamana, Robert Cazimero and Genoa Keawe. Fourteen hundred people in the sold-out Hawai'i Theater audience cheering — a once in a lifetime event "to die for" as a friend put it.

**Is Hawaiian steel guitar popular in the U.S.?** **Alan Akaka** sold out 2,500 copies of "Hawai'i's Golden Treasures" in just eight and a half minutes on QVC's nationally-televised shopping show when it was in Hawai'i for its "50 States in 50 Weeks" stint here. And we hear **Henry Allen** regularly sells thousands on QVC.

**Thinking about getting Internet connected? DO IT.** We're now chatting regularly via E-mail with HSGARs **Jannie Van Zyl** in South Africa, **Doug Smith** and **John Tipka** in Ohio, **John Ely** in Honolulu and **Les Sutton** in New Zealand. And because of HSGA's web pages and E-mail, we've been "discovered" by newest member **Charlie Fullerton**, Secretary-Treasurer of "The Atlantic Steel Guitar Club" in Grand

Lake, Nova Scotia. Charlie says the club's got 70+ members from all over eastern Canada, and one from Ireland. "Unfortunately, most of the guys only want to sound like Lloyd Green, Buddy Emmons or Paul Franklin. They don't accept that they should try to sound like Jerry Byrd *first* — those fellows did!" Folks, we've got real Hawaiian steel work to do in eastern Canada!

**Tom Ikehata** in Japan is on a roll with new HSGA members. Every week, we get MORE. By the end of the year, Japan can probably have its own HSGA convention. Save your travel money, folks; Hawaiian steel



guitar draws huge crowds in Japan, and our friends over there are wonderful hosts.

Maybe it's the cold weather, but we're short on "talk story" this issue. Guess everyone's got frozen fingers. Send us some good steel gossip, 'eh?



## Buy \$ Sell

**FOR SALE:** Fender Steel Guitar & OHSC 3-neck custom, 1954, #9753, 22 1/2" Blonde in VG condition. Contact Richard Hanson, 4005 Jet Wing Pl., Colorado Springs, CO 80916; Phone (719) 596-8163.

**FOR TRADE:** 1931 Greenfield Hawaiian Steel Guitar, as shown on page 110 of Lorene's "Hawaiian Steel Guitar" book. EXTREMELY RARE. Trade for vintage 6-string guitar, electric or acoustic. Contact William Busalacchi, 1912 SW 167 St., Burien, WA 98166. Phone: (206) 243-6247.

**WANTED CONTINUOUSLY:** by Michael Cord, Cord International - "Lap steel guitars, old amplifiers, 78 rpm Hawaiian records." CALL (California) (805) 648-7881; FAX (805) 648-3855. Michael says "if you want some cash, please ask."

**BUY, SELL, TRADE HAWAIIAN MUSIC** LPs, 45s, 78s, Tapes, CDs, Videos, Sheet Music, Sheet Music Books, Music Books. Contact: Brian Litman, 8711 Burton Way #305, Los Angeles, CA 90048. Phone 310-278-2439; Fax 310-278-3154.

**FOREVER AVAILABLE TO BUY** (we hope): **Jerry Byrd's instruction course:** 60 lessons, 4th edition of 1994. *We repeat this info at least once a year, because of the continuous stream of new HSGA members who ask for "lessons".* Book is US\$95 + \$10 s/h in U.S.; international Airmail is apx. \$30-\$40. Accompanying video tape is \$54.95 + \$4 US s/h. Overseas - check your post office for comparable weight. BE SURE to state VHS or PAL when ordering from Jerry Byrd, P.O. Box 15026, Honolulu, HI 96830.

**WANTED TO BUY** by many HSGA new members who write to us:

**HAWAIIAN SHEET MUSIC!** If you have some "goodies" you're willing to share by selling copies or just charging for mailing, let us know, and we'll run your offer in this column in the Summer '97 Quarterly.

**FOR SALE - A BONANZA FOR RECORD COLLECTORS: over 70 different Hawaiian 78's and vinyls, books of Hawaiian songs and sheet music!** Too much to list, but here's a sample of the title artists/orchestras: Andy Iona, Lani McIntire, Dick McIntire, Martin Denny, Alfred Apaka AND **Jerry Byrd's** "Byrd of Paradise", "Byrd in Hawai'i", "Steel Guitar Hawaiian Style", AND "Hawai'i's Greatest Hits" (**Barney Isaacs**, Pua Almeida, etc.). Also **eight "Hawai'i Calls" albums** (Al Kealoha Perry & one with Harry Owens). Nine different books of Hawaiian melodies from Johnny Noble to Don Ho; words to Hawaiian songs (without music) and six choices of sheet music. ALL from: Alton Carter, 224 Littlefield Dr., Lone Oak, TX 75453-9307. No prices listed. Need we suggest you HURRY!

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### VISIT US ON THE INTERNET

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## MEMBERS' CORNER

*Bob Stone, Gainesville, FL* - "In the African-American Holiness-Pentecostal movement there is an unheralded tradition of steel guitar music, much of it on non-pedal instruments. Willie Eason, who at 75 is the oldest Sacred Steel musician, was influenced by his older brother Truman (deceased), who took lessons in Philadelphia in the 1930s from a Hawaiian, remembered only as "Jack". Can anyone give me help to further identify Hawaiian steel teacher "Jack"? (*Dirk Vogel and Harry B. Soria, Jr. can you help, or steer Bob to someone who might know?*)



*Benjamin Cheney, age 17 now plays for PCC's "Ali'i Lū'au" Tues., Thurs. and Sat. He joined HSGA this year. Thanks, Steve, for your "contribution" to the future of Hawaiian steel guitar!*

*Gracia & Jerry Mulligan, Long Beach, CA* - "It was indeed a pleasure and privilege to hear the Duke Ching Trio in the Garden Terrace at Knott's Berry Farm in Buena Park. The trio consisted of Prince Kawohi who sang the best version of the Hawaiian War Chant that I have ever heard. He says he plays a 4-neck steel and that his father was a real, authentic chanter. Then Titus Napoleon, with his smooth velvet voice, sang "Tele Ia O Le Sami" (*sic*). It was beautiful. Duke played a great combo of Hilo and Kohala marches and the lovely Mauna Kea. Hearing all that beautiful Hawaiian music made my day and the whole week. We met Edward Kaleikini (Danny's brother) and his wahine, who enjoyed the music almost as much as we did. All that good Hawaiian music inspired me to come home and practice a few hours. I agree 100% with Duke in wanting Prince Kawohi to be our honored guest at Joliet and/or Honolulu in the near future. Long live Hawaiian music!"

*Steve Cheney, Hau'ula, HI* - "Alan, thanks for inviting me to play at

Windward Mall in May. It feels good to be playing again and getting back into good playing form. I'm playing steel guitar six nights a week at the Polynesian Cultural Center's new Lū'au Show. My son, Benjamin is my backup and will eventually take over at least half of the nights."

*Joe Kuta, New Lenox, IL* - (*a brand, new member straight from our Web site*) - "...I am grateful that an organization like this (HSGA) exists. About three years ago, I first heard Hawaiian music and was completely taken aback by the amazing sounds I heard. I knew right then that I wanted to learn to make those sounds myself. After fooling around on regular guitars played flat with a slide, I bought a lap steel. For the past month I've been teaching myself by listening to such players as Sol Ho'opi'i and Jules Ah See. When I found HSGA's Web site, I

flipped out. Not only is this the very thing I've been looking for, but you guys hold a convention in Joliet ... right next door to New Lenox. I'd like you to know that your site IS working."

*Wally & Alma Pfeifer, Joliet, IL* - "Aloha Alan, Just a short note to thank you for being at Joliet Convention, and to let you know how much we enjoyed your performances. Two steel guitar stars at our Joliet Convention! You can't hardly beat that! (*Alan and Ed Punua*). We're looking forward to seeing and hearing you and others in Hawai'i next May. We still need to get a lot of autographs in The Hawaiian Steel Guitar book. Man, what a fabulous book! We'll see you next May."

*Steve Sherman, San Francisco, CA* - "I hope many HSGA members got Lorene's book from Santa and are "glued" to it, as I am. I just found a

great little guitar and music store in South San Francisco run by Phil Emerson of the famous Emersons (Phil on Rhythm and Ken on mostly acoustic slide.) Phil has nice guitars at a very fair price and does repairs and set-ups on guitars and amps. But mainly he will talk your head off about Sol Ho'opi'i and the old style music — meaning old original 78's, lying all over his shop. The Emersons played in the Islands for many years and with many greats. Phil tells a good story. His shop on Grand Ave. is a must for local HSGArS. I'm saving my money for the Ho'olaule'a. (*'Eh Steve, Phil should join HSGA. Send us his complete address and shop name, and we'll contact him.*)

*Bill C. Buntin, Graford TX* - "Thank you for your response to my inquiry. I'm happy to join your club. This is exactly the type of organization I am looking for. HSGA seems to be primarily concerned about the perpetuation of your beautiful culture and music. Hawaiian guitar is what got me interested in pedal steel to start with. So all of the information and education that I can receive about "anything Hawaiian" I will gladly welcome. I can't wait to add more traditional sounding vamps into my pedal guitar playing.

I wish I could make a living using a straight double 8 or lap steel, but unfortunately the band leaders here on the mainland expect to see a big old double 10 Emmons or something like that. Isn't that silly? I do dig pedal, but the hot pedal players lack something that you Hawaiian players have. I want that Jerry Byrd, Alan Akaka, Freddie Tavares touch, so I recently purchased a copy #139 of Jerry's limited edition steel guitar course. What a piece of work! I look forward to visiting you in 'Paradise' real soon. Never been over there, but I'm coming just as fast as I can." (*May '97 is the time, Bill. You'll get*



*Hanalei and Lily deWilligen share this "Oldies but Goodies" with us, from their musical picture album. Cookie Isaacs gave them this wonderful picture of (l-r) Alvin "Barney" Isaacs, Jr., George Kainapau, ???, Benny Kalama and Alvin Kaleolani Isaacs, Sr. Handsome lot! Taken on the group's tour to Vancouver, BC Canada in 1950 and '51.*

*the 10-course Hawaiian steel guitar "meal" here, May 1 through 6 during HSGA's convention. Hurry!*

*Chuck Olive, Ocala, FL* - "It was my pleasure after a desire of over 50 years to attempt to play the Hawaiian Steel Guitar given to me by a friend some 30 years ago. I obtained a video tape of instructions from Coopers Music in Orange, VA. Having heard the music of Jerry Byrd most of my life, I wrote him at the address on the video. Amazingly, this legend wrote me back within a week and addressed my expressed difficulty. Having written once since then, again with a prompt response, this (HSGA) is the kind of folks I want to be associated with. (*Chuck is a new member this year.*)

My instrument is a vintage

Rickenbacker Electro in excellent condition. But as Mr. Byrd plainly put it 'if you can't play, it doesn't make any difference what kind of guitar you have, and if you CAN play, it doesn't make any difference either.'" (*Leave it to Jerry to tell it straight up!*)

**SPECIAL NOTES:** Our member, Donald Lovelace died last May from a brain tumor, according to his wife, Donna, who has renewed HSGA membership "in his memory". Thank you Donna. Please accept our condolences and prayers. If you wish to send a card or letter, Donna's address is 1255 38th Av., Sp. 26, Santa Cruz, CA 95062. HSGA Director John Marsden is ill, and could use your good cheer and support. His address is: 218 Bannerdale Rd., Sheffield, S11 9FE, England.

# DISC 'N DATA



Attention 'ukulele players, Freddie Von Paraz at Pa'ani Records has done it again. The second in his 'Ukulele Stylings Master Series is pressing as I write, and ready for you to order by the time you read this. **Herb Ohta Jr. leads the pack in the new generation of 'ukulele players on "Ka Hanauna Hou"**, and our "novice" steel artist **Casey Olsen** plays some sweet, romantic background steel on many numbers that will melt your Hawaiian heart. (Casey, we never knew!). Truly delightful, soothing and fresh sound on all cuts, some with steel, one featuring slack key and a **wonderful duet with papa Ohta San.**

Junior earned himself a *Nā Hōkū Hanohano* nomination for "Most Promising Artist" with his featured playing on Pa'ani's first "Ukulele Styles #1 - The Best With The Best" which came out in 1995. This is his

first solo effort; his debut was on his dad's recording "Ka Mea Ho'okani 'Ukulele". The 'ukulele is, of course, in Junior's genes, with da Masta for a father. Yet Herb Ohta Jr. has a distinct and recognizable style of his own with a graceful *nahenahe* quality that is pure Hawaiian, because Junior *lives* "Hawaiian" and it shows.

My ears perked up on the very first cut "Holo Wa'apā", a very upbeat rendering with "plenty spark" and some real jazzy jam segments. Then I fell in love with Hawaiian music all over again on cut #2, a medley of "He Aloha No 'O Honolulu/Island Style" done in slack key rhythm with lovely background obligato steel by Casey. Ah well, I'm a sucker for excellence. There's some fun stuff on this album, too. Herb's student Justin Kalawaia plays a jumpin' "Chicken In A Straw". All

in all, here's an album with both modern and traditional Hawaiian rhythms on it — a wake up call for all Hawaiian music instrumentalists. Hurry up, Freddie, we want *more*!

Here's where to buy: Harry's Music in Honolulu, Borders, Tower Records, and other quality record stores nationally; Overseas members can order directly from Pa'ani Records, 1142 Auahi St., Ste. 3205, Honolulu, HI 96814. If you want your record store to order, they can, from Olinda Road Distribution, 710-B Kakoi St., Honolulu, HI 96819; phone 808-837-7800/fax 808-837-7703. Prices: CD US\$15.90/cassette \$9.98. US and Canada s/h is \$1.50/CD and \$1.00/cassette. Overseas Airmail: cross-Atlantic \$3.50/\$2.00; Pacific Rim \$3.75/\$2.25 (We got this straight off the Post Office scale.)

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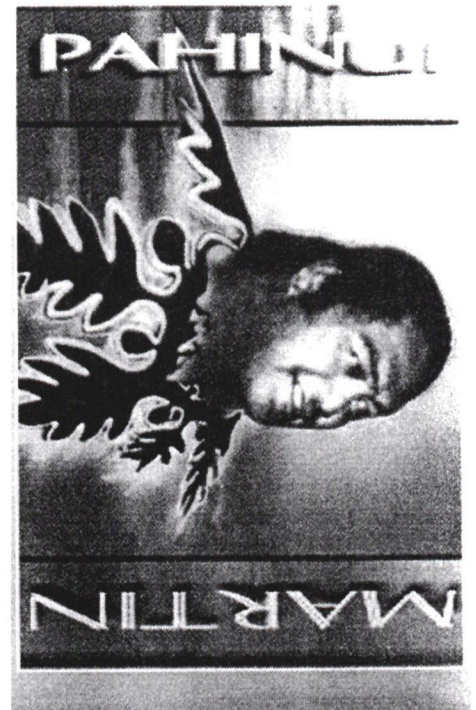
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ian". From the record notes "his soaring falsetto singing voice, his own song introductions, his 'Moloka'i stroke' guitar playing, and his cutting edge interpretation of Hawai'i's music as it was in 1976": a call for cooperation amongst the people of Hawai'i to recognize "that the land and the sea of Hawai'i are limited resources and must be treated with respect and love - 'aloha 'āina". These 24 songs are the only ones preserved on record, for in March, 1977, George Jarret Helm, Jr., age 26, was claimed by the seas between Kaho'olawe and Maui; his surfboard was recovered, but his body was never found. If the Hawaiian spirit moves you, George Helm certainly will. Add this CD or tape to your library. Best place to order is probably Harry's Music, or

direct from Cord Int'l.

**More sweet Hawaiian steel:** **Bobby Ingano's** *nahenahe* interludes and background on "**Martin Pahinui**", the first solo album for Gabby's youngest son. A listening treat of acoustic guitars, 'ukulele, bass, Al Ka'ai's slack key and Bobby's lap steel. Martin's singing voice and falsetto are very like his father's, but he doesn't copy; a collection of simple and colorful arrangements of familiar Hawaiian songs. Plenty *aloha* here. Martin plays fine 6-string guitar, by the way. A recording worth owning. Order from Harry's Music in Honolulu, or direct from Mountain Apple Co., P.O. Box 22373, Honolulu, HI 96823, or call toll free (800) 882-7088. Both CDs and cassettes available.



## Another View of Joliet '96 Convention

*Excerpts from Review by Dick Lloyd*

Wow! What an event! Only superlatives can describe the September 1996 HSGA convention in Joliet. Registered turnout was 131, and the steel playing was truly inspirational. One newcomer, **Hank Sims** of Ottawa, Canada remarked "I came here not knowing a soul, and I left with a whole lot of new friends."

By my count 33 HSGA members performed during the three days, some more than once. This was a playing debut for **Mike Scott's** daughter, **Teresa** and **Duke Ching's** student **Ray Clay**. Both gave rave performances. **Don Weber** deserves our applause for a great job in arranging a smoothly-run convention, despite Holiday Inn's extensive remodeling.

It can only be said that our guest performers from Hawai'i, **Alan Akaka** and **Ed Punua** were awesome. Ed's distinctive playing style, which includes the unmistakable fla-

vor of his teacher, the late **Barney Isaacs**, was enhanced by his beautiful tenor and falsetto vocals and captivating stage presence. How nice, too, that Ed was joined by his lovely wife Vanessa who provided graceful hula dancing to several numbers. As for Alan, it doesn't matter whose guitar he's playing — and he played several — his touch and phrasing are incomparable, as is his selection and use of harmonies and chords. Hawaiian through and through. Alan's jazz style improvisations showed up too, especially in the after hours jam sessions that lasted 'til the sun came up!

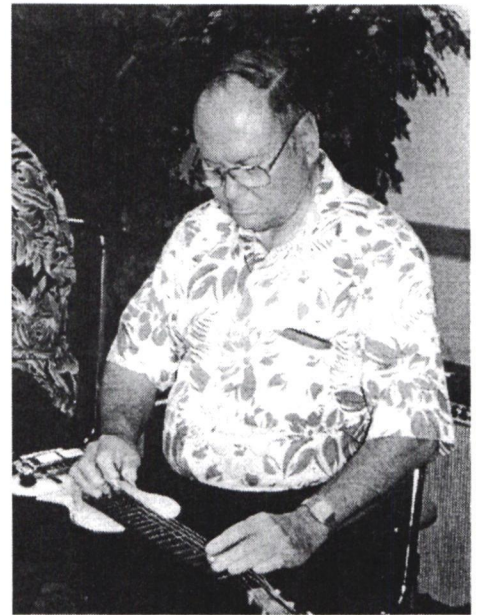
We had several other fun type activities along with our nearly non-stop music sessions: a photo identification contest for the group picture of the first HSGA conventioners; **Doris Atkinson** correctly named 20 out of the 21 in the group, ten of

whom are still active members. A raffle was held for a beautiful pillow quilted by **Donna Miller**, and **Ron Simpson** was the lucky winner.

Another extra treat were our hula dancers during the stage show after our final Lū'au. **Bob and Julie Waters** created the show; **Maile Nash** of Indianapolis and her three daughters, **Momi, Mapuana and Nāpua** were graceful and charming. **Gloria Murawski** of Minneapolis, **Hana Gleason, Leighbell and Mike Beaks** gave us a great show, and Duke Ching is to be thanked for arranging for the performances of several of the dancers.

It would take another two pages of this issue to review the superb steel guitar contributions of all the HSGAr's who gave us "Hawai'i" for three days, many of them yearly regulars at our Joliet get-together. As

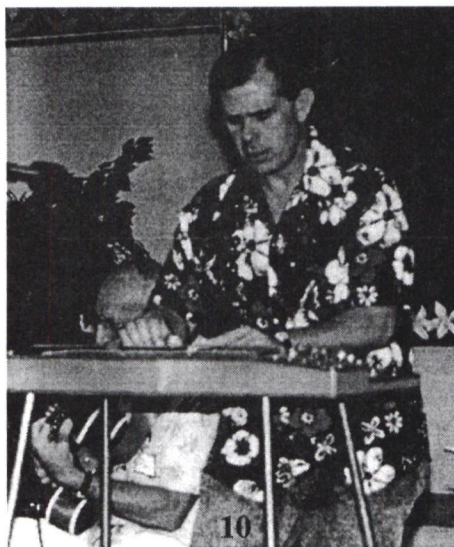
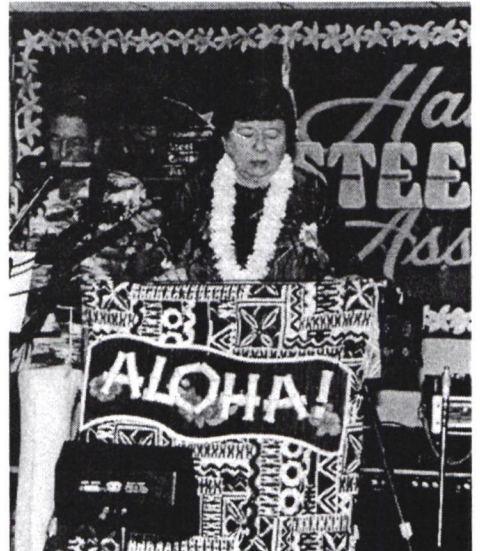
*Continued on pg. 11*



## PLAY ON, PLAY ON, HAWAIIAN STEEL!

*(With apologies to "Maui Waltz" composer, Bob Nelson)*

Never been to an HSGA convention? 1997 is a good year to start. Whether you come to Hawai'i in May, or wait for Joliet, next Fall, here's what you can expect to find — LOTS of *aloha* along with the music! Play steel, or 'ukulele or guitar or string bass; sing, dance or just listen and applaud. These pages are just a few from Clay Savage's camera at our Joliet '96 bash.





*"JOLIET" - continued from pg. 9*

always, video tapes of all performances are available from **Clay Savage**, our intrepid "official" photographer. (Ed. Note: Write to Clay for his list and prices at 6939 Kingston Ct., Port Richey, FL 34668, or order from the list in the Fall '96 Quarterly.)

Now it's on to Hawai'i for our May convention, and lots more outpouring of affection and love through music, as only can be made on Hawaiian steel guitar. We're part of a great organization, a great tradition, and a great history. Live on, HSGA!

**JOLIET '97  
IS  
OCTOBER 2,3,4  
AT  
HOLIDAY INN.  
RESERVATION  
FORMS  
WILL APPEAR  
IN  
SUMMER ISSUE**



## PLENTY XTRA-CURRICULAR STEEL & TALK STORY, TOO AT HAWAI'I CONVENTION

Paul Weaver's and Julie Water's photos catch the '96 steel & story scenes at Ho'olaule'a, Halekūlani House-Without-a-Key, Ala Moana CenterStage and Papakōlea Community Center. Expect the same and MORE at the May convention in Honolulu.





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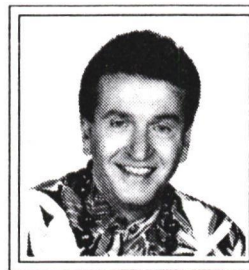
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#### Canada\*

# SO YOU WANT TO PLAY STEEL GUITAR HAWAIIAN STYLE

THE QUARTERLY INTERVIEWS ALAN AKAKA



## PART VII - BACKGROUND WORK, FILL-INS

In the past six lessons I covered the various slants and gave you exercises to build your technical skills on the steel guitar. Remember to practice those slants slowly, meticulously, and often, when you are experiencing difficulties managing the bar in any music passage. Reducing the speed and continued practice will allow your left hand to "memorize" the motions getting from one position to the next.

Now let's move on to another important facet of steel guitar playing — background fill-ins. When used properly, it can bring sparkle and life to a song. Many have stated an interest in this type of playing and I will endeavor to cover it in the next few HSGA quarterly issues. Below

is an explanation of what I mean, in Jerry Byrd's own words from his Instruction Course for the Steel Guitar:

*I have found that one of the most pertinent parts of professional playing, and a very important phase of steel guitar instruction is the one dealing with back ground, fill-ins, etc. It is important because it is a very vital part of a vocal recording, or a vocal on a radio show, and there is no instrument better suited for such work as our own steel guitar. This is because of the many moods that can be captured by its many tones and colorations, regardless of the type of song being sung.*

so you know where I am coming from, I would like to express my feelings on the importance of background fill-ins as it applies to the steel guitar.

First, the purpose of the steel is to supplement the lead line with background fills that adds another layer of texture to the music and also in itself leads the other band members to the next chord in the music progression. You might say that background fills "fills" "in" the puka(s) or gaps in the melody. Gaps I'm referring to are the long notes and breaks in the melodic line.

Second, background fill-ins are just as its title suggests and not meant to overpower the lead line with technical intricacies that detract rather than enhance the total sound. Background musicians should not be playing constantly behind the lead. Instead they must leave spaces throughout the music allowing some "breathing room" for the listener. Remember that music is a blend of sound and silence. Imagine suffering in a bar or disco all evening long with music booming non-stop.

The player must be sensitive to the theme of the music too. I call it "melodic mana'o" which is to have an intrinsic feeling and understanding of the song and its melodic line. For this matter no specific instruction can be given on background fill-ins because it is something inherently felt by the player. Each individual expresses their emotion and mood he/she feels upon hearing a certain type of song. And moods for every song are not identical for each one is unique and each calls for a different kind of background.

Fill-ins when exercised properly becomes team work between the lead and background lines.

Before we go any further and

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The first thing to be remembered is that the player's job is to spotlight the melody with an expression. This includes being in harmony with the chord of the measure or measures to be "filled". Therefore, a thorough knowledge of the harmony positions is vital. Also important is "pattern". Each of the harmony positions must be tied together to form this "pattern".

Of major significance are the number of measures or beats between the lyrics of the vocal to be "filled". These also vary according to each song. Only as Jerry can say it,

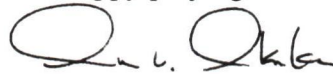
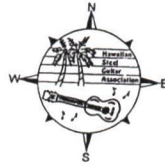
*"Only years of practice and actual playing will build your capacity for this kind of work - it must be learned and played naturally as you feel it. A thorough knowledge of every harmony position on the guitar neck is necessary for playing background."*

Tempo also affects the feeling of the song. Generally speaking, a song in a slow tempo such as

"Mauna Kea" should have long, drawn out lines and chords and an up tempo tune such as "The Hawaiian War Chant" could use more "chop" or "punches".

The player must understand that it is impossible to put down on paper the many effects possible with a steel guitar, especially in Hawaiian numbers which vary in shape and style. Therefore, it is important to practice, practice, practice!

More to come along with some sample background fills in the next issue. Happy playing!!

**THE STORY BEHIND  
"HOUSE WITHOUT A KEY"**  
by Vic "Lanakila" Rittenband

In 1992, our friend, Danish steel player Bjørn "Malihini" Petersen, gave us a melody on a tape cassette he'd composed several years before. He asked us to try to write words for it. We kicked it around for a while and then, one night at the Halekūlani Hotel's outdoor bar listening to Alan Akaka's "Islanders" and enjoying the ambiance and the people dancing, Nancy got the idea for the lyrics, "At The House Without A Key". Enthusiastically, we threw words around and tinkered with the notes to match our lyrics which now described exactly the scene there.

We produced a "demo" with steel, guitar & bass and the sweet voice of Kalani Fernandes to do the vocal. Then we sent a cassette copy to Bjørn and waited with anticipation for his reaction.

Sadly, a couple of weeks later, Bjørn's sister called us to say that he had just returned from an extended trip the day before, had suffered a sudden massive heart attack and died. He never did hear the completed song. We were devastated.

Eventually, having copy-righted the song in Bjørn's name and ours, we released the song as part of our vocal album, "Postcards From Hawai'i" and our steel soloists album "Dreams About Hawai'i". Bjørn Petersen still is alive for us in his music.

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C6th Tuning:

E • C • A • G • E • C#

# At the House Without A Key

The musical score is written for guitar in C6th tuning (E • C • A • G • E • C#). It consists of a melodic line and guitar tablature. The melodic line is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar tablature is written on six-line staves with fret numbers and bar lines. Chord markings are placed above the melodic line.

**Chord Progression:**  
E7 D A  
B7 E7 A  
E7 D A  
F#7 B7 E7 A  
C#7 F#m C#7

**Tablature:**  
The tablature includes various techniques such as bends (marked with a tilde ~), slides (marked with a dash -), and triplets (marked with a '3' over a group of notes). Fret numbers are indicated by digits 1-9 on the staff lines.



At the House Without A Key - page 2

The musical score is written on ten systems of staves. The first system shows guitar tablature for the first four measures. The second system features a treble clef staff with a key signature of two sharps (F# and C#) and a melodic line with chords F#m, B7, E7, and B7. The third system continues with guitar tablature. The fourth system shows a melodic line with chords E7, D, and A. The fifth system has guitar tablature with a repeat sign. The sixth system shows a melodic line with chords B7, E7, Ab, and A. The seventh system includes guitar tablature with a second ending bracket. The eighth system shows a melodic line with chords A, F#7, and B7. The ninth system contains guitar tablature for the final measures. The tenth system shows a melodic line with chords E7, Ab, A, Ab, and A, ending with a 'Ritard.' marking. A signature 'To Vic & Nancy with Aloha' and the date '3/97' are written in the bottom right corner.

# IMPORTANT FOR ALL HONOLULU CONVENTION GOERS

from Lorene Ruymar

PLEASE check in at the HSGA Convention Registration Table as soon as possible, after you arrive at the Queen Kapi'olani Hotel. This will probably be the BIGGEST convention our club has ever had, and we who have volunteered to be Registrars want it to go smoothly for you right from the start. **HSGA CONVENTION REGISTRATION DESK OPENS 9 AM TO NOON ON FRIDAY MAY 2 IN THE LOBBY OF THE QUEEN KAPI'OLANI.** Why is this so important?

- to let us know you've arrived so we can tell the hotel staff how to set up the Akala Room where we meet, and the caterers/ staff can set up the 3 days of lunches you've paid for in your Convention registration;
- to get your luncheon tickets (by turning in your paid receipts)
- to find out when you're scheduled to play steel, if you've indicated you want to, and to let us know if you're available to play a little back-up. Also, if you want to play at the Polynesian Cultural Center on Monday, May 12, this is the time to fill in the PCC sign-up sheet.

---

**IF YOU HAVEN'T PRE-REGISTERED FOR THE HONOLULU CONVENTION, THIS IS THE TIME TO DO IT. FORMS ARE IN THE FALL '96 QUARTERLY.**

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## **ABOUT PLAYING AT KAPI'OLANI PARK, THURS. MAY 1**

All we have to do is walk across the street from the Queen Kapi'olani to the Park to see it all: displays of flower leis, a procession of the Lei Day King, Queen and representatives of all the Islands dressed in royal splendor. HSGA has been invited to present a steel guitar show from 12-3 pm. Musicians who want to play, please show up early at the special tent-stage set up for us near the Bandstand, so we can schedule who plays when, and get our stage set. YES, we need plenty back-up volunteers, so everybody has fun, and doesn't drop over from too much playing or the heat.

## **ABOUT THE ONE DAY TRIP TO MOLOKA'I, FRI. MAY 9**

Two ways to sign up: (1) as one who wishes to perform in the steel guitar show we'll be putting on at the Pau'ole Center, 10am-2pm, or (2) one who simply wishes to see the Island via an organized local tour, or individually in a rental car. Early sign up required as we must let our Moloka'i hosts know who's coming, so they can prepare for us. We'll let you know on May 5 at the hotel how to purchase your Moloka'i airline ticket. If you've already got Moloka'i airline stop-over privileges in the tickets you purchase to get to Hawai'i, it is still very important to tell us if you want/need bus transportation from the Queen Kapi'olani to the Honolulu Int'l Airport. Want to stay in Moloka'i overnight? or a few days? Do it! Whatever we do, when in Hawai'i you Just Hang Loose, and we'll have a lot of fun doing it together.

## **ABOUT THE POLYNESIAN CULTURAL CENTER TRIP, MON. MAY 12**

Several options are available: (1) sign up to team with someone else in a car rental, or a group in a rental van (2) take The Bus #55 "Circle Island" from Ala Moana Center, allowing about an hour to get to PCC, which is on the Windward north shore. Cost apx. \$1.00 each way; (3) check the sight-seeing tour desk in hotel lobby for PCC tour costs, which will include transportation, admission, dinner and the evening show. These tour buses depart PCC back to Honolulu apx. 9 p.m. This may be the best-price deal of all, even if you're planning to play at PCC. We aren't making mass transit bus arrangements, as many people have their own plans and don't want to be "shepherded" around.

## **FIRST TRIP TO HAWAI'I? HERE'S SOME "OLD-TIMER" SUGGESTIONS:**

- Ask any airport attendant where to stand to catch the Hotel Bus. That's the cheapest way to get to the Queen Kapi'olani in Waikiki. Takes a while, but it's a great way to see the city.
- Arriving a few days before convention? (1) check the Tour Desk in the hotel lobby (2) pick up The Bus tour guide at the ABC store in the Park Shore Hotel (next door to QK), or the police station a few blocks down the beach, for how to use our excellent bus system to visit the sights YOU want to see.
- **Arriving May 4, just in time for our blow-out "Hot Lix Hawaiian Style" ho'olaule'a? This year we've moved. We'll be at McCoy Pavilion on the Beach at Ala Moana Beach Park, noon to 6 pm.** Any cab driver can take you there. If you drive, best parking is Ala Moana Shopping Center; by bus to Ala Moana Center, and walk across Ala Moana Blvd. to the park. McCoy is on the west, oceanside of the park, nearest to Pi'ikoi St, the western edge of Ala Moana Center. Bring mats to sit on. Toilets and food concession nearby in the park. It's outside, so dress covered up but casual, for coolness and sun protection.

## **E KOMO MAI! Welcome! New Members**

*Auwe!* look at THIS. 45 new members and associates in the 65 days since the Winter issue went to press! We can thank Lorene and her book, our Internet Website pages and a number of dedicated HSGA members who refer Hawaiian steel lovers to our club, especially our Japan Coordinator, Tom Ikehata, who is busy building a substantial HSGA satellite club in Japan. Many *mahalos* everyone. We're dividing the list this time to make it easier for you to find new members in your part of the world,. A BIG HSGA WELCOME TO OUR NEWEST MEMBERS.

### **UNITED STATES**

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JOHN BRUGLER, 166 Mill Rd., Pittsford, NY 14534  
BENJAMIN CHENEY, 54-038 Kukuna Rd., Hau'ula, HI 96717  
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RICHARD JACKSIE, 10411 Georgetown Dr., Rancho Cordova, CA 95670-2216  
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## STEEL GUITAR FEATURED IN HAWAI'I PUBLIC RADIO HAWAIIAN MUSIC PROGRAM

from Keith Haugen

Thanks to Dirk Vogel of Minneapolis, the steel guitar was the focus of attention in two recent "Music of Hawai'i" shows which I host on KIPO, 89.3 FM, one of the PBS's four radio frequencies here in Hawai'i.

Vogel, well known as a Hawaiian music archivist and collector, as well as President of the Aloha International Steel Guitar Club, sent us a tape of 34 recorded songs featuring steel guitar players from all over the world. Most of the recordings were out of print, many of them for decades. Dirk had taped them for us from 45s, 33-1/3 LPs, and transcriptions. I was able to build two shows around the tape, and aired them during my three hour "Hawaiian Sunday with Keith Haugen" weekly show on January 5 and 12.

Among the steel artists which HSGA members will recognize were Bobby Nichols, Andy Iona, Tommy Castro, Sam Koki, Hal Aloma, Gabby Pahinui,

David Keli'i, Jules Ah See, Pua Almeida, Barney Isaacs, Bernie Ka'ai, Freddie Tavares, Eddie Bush, Danny Stewart, King Nawahi, Jack de Toro, Alvin Isaacs, Rudy Wairata, Tony Ohtsuka, George de Fretes, Tau Moe, Theo Ehrlicher, Buckie Shirakata, Trevor Edmonson, Kealoha Life, Roland Peachey, Ken Ufton, Les Adams, Jim Jensen, Coy Pereira, Wout Steenhuis, Jerry Shanahan, Harry Hougassian and others.

I added some other well-known steel players to fill out the two hours: David "Feet" Rogers, Ken and Phil Emerson, Henry Allen, Bob Brozman, Bud Tutmarc, Alan Akaka and Jerry Byrd.

If you're coming to HSGA's convention in May, I'll be repeating all of the hour-long steel guitar programs for you then. The show is aired on Sunday from 9 a.m. to Noon, so you can listen before you go to "Hot Lix Hawaiian Style" at Ala Moana Park on May 4.

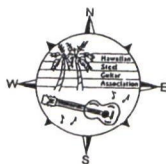


**About Keith Haugen:** Both Keith and his hula dancer wife Carmen are HSGA members, and have performed in Waikiki for 25 years — the past eleven at the Royal Hawaiian Hotel. Their latest CD, called "Ukulele Lady" featured HSGA "veteran" and former Director, George "Keoki" Lake on steel. Keith has produced and aired more than fifty "Music of Hawai'i" radio shows. He also started *Ke Aolama*, the first-ever Hawaiian language radio newscast on Hawai'i Public Radio, and writes and produces the features Hawaiian Word of the Day and the Hawaiian Phrase of the Week.

## HSGA QUARTERLY

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