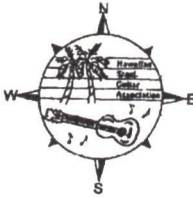


# HSGA QUARTERLY

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by The Hawaiian Steel Guitar Association

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SPRING 2000



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## STATEMENT OF PURPOSE

Hawaiian Steel Guitar Association is a registered non-profit educational corporation in the State of Hawai'i and the U.S. under IRS tax code 501(c)(3). Its purpose is development of a global communications network of players and lovers of Hawaiian traditional music performed on all types of steel guitars & related instruments, and to encourage study, teaching, performance, manufacture of steel guitars. Its primary financial goal for donations and bequests is to provide scholarship assistance to steel guitar students who demonstrate intent and skill to become accomplished performers.

MEMBERSHIP is 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 & other benefits.

Mail letters and editorial submissions to HSGA Quarterly, P.O. Box 1497, Kailua, HI 96734-1497, USA. Phone/Fax: (808) 235-4742. Email: <hsga@lava.net> Website: <http://www.hsga.org>. HSGA Quarterly is mailed 4 times a year by US Bulk Permit to USA; by "Printed Matter" Surface to foreign addresses. For US First Class: \$2 yr; Europe/Pacific Rim, \$6 yr. added to annual dues.

## NEW FACES ON BALLOT FOR FALL ELECTION OF HSGA DIRECTORS FOUR NEW DIRECTORS TO BE ELECTED THIS YEAR

HSGA Bylaws state that Directors may serve only three consecutive two-year terms. Four of your Directors have completed their 3<sup>rd</sup> two-year term, and cannot be re-elected this year: Alan Akaka, John Marsden, Edward Punua, Lorene Ruymar. Edward Punua resigned early; Isaac Akuna was appointed by President Akaka to fill out Ed's term, and must still be officially elected to office by the membership.

All HSGA "members in good standing" can vote for the Directors you want, to administer your club's affairs for the next two years. Elections take place at the Annual Meeting, held during Joliet convention, October 5,6,7, 2000.

**If you attend convention, you may vote at the Annual Meeting. For members who are NOT going to Joliet, there's a Voting Ballot on page 23 of this Quarterly which you can mail in to the HSGA office by September 1, 2000.**

Although HSGA requires your name accompany your mail-in ballot to determine your membership status to vote, all ballots are held "CONFIDENTIAL" at the HSGA office and then turned over to the Election Committee in a sealed envelope, to count at the Annual Meeting

**In order to qualify as a "member in good standing" (per HSGA's Bylaws) your dues must be paid for membership year 2000-2001, which begins July 1, 2000. A dues renewal**

form is also on page 23, for your convenience. (You know you owe dues, if your mailing label on this Quarterly has the code "X 6/2K") in the bottom right corner.

Recently, the Board of Directors regretfully accepted the resignation of Greg Sardinha whose heavy playing and recording schedule has not permitted him to participate fully in the administration of HSGA affairs. Thus, four new Director positions must be filled, and the remaining Directors re-elected to serve until 2002.

The Nominating Committee has chosen the following active members to stand for election as HSGA Directors. In addition to Isaac Akuna, the nominees are: Betty Bahret, Duke Ching, Wayne Shishido and Julie "Haunani" Waters.

So that you may know about each of these candidates before you vote, here are their biographies, in brief:

**ISAAC AKUNA** - Born and raised in Honolulu, "DOC" Akuna has had a private dental practice in Windward O'ahu for twenty years. His music career started as a child, and by the time he entered Kamehameha School, in 8<sup>th</sup> grade, he played piano, 'ukulele, guitar and bass. He gigged from then on, with groups of school classmates; during his mainland college and dental school years he





## NEW DIRECTORS TO VOTE FOR

played with “throw together” groups.

Back home, his interest in steel guitar came as a challenge: he heard a pro jamming at a party and started asking questions about the instrument. The response he got was “I can’t explain – it’s too complicated.” That did it. Isaac heard about Jerry Byrd from his patient, Randy Oness, and became Jerry’s student in 1991. The rest is history.

In 1995, Isaac designed and had produced “the first-ever steel guitar to be manufactured in Hawai‘i, as far as I know”, according to Alan Akaka. (*The story of this beautiful hand-crafted Koa body guitar appeared in the Spring 1995 Quarterly.*) The story of “Doc” Akuna’s first visit to HSGA’s Joliet convention in 1999 appears on page 15 of this issue. Members who’ve heard him in performance also know his fine singing voice.

Isaac, the father of two growing boys, keeps a busy schedule of dental patients and sometimes nightly steel guitar gigs with different local groups, for conventions and casuals. He also teaches steel guitar with Alan Akaka in HSGA’s special project on the Island of Moloka‘i, and is beginning to beat a path to HSGA’s office, only a few blocks from his.

**BETTY BAHRET** – Betty and her husband Bo, joined HSGA in 1995. They have been coming to Joliet and Honolulu conventions from their home in Poughkeepsie, New York ever since.



Betty taught herself to play steel guitar from the Eddie Alkire course, and has been studying and playing instrumental music since the age of six, when she gave a violin recital. After high school, and a two-year stint in her school’s swing band, she graduated on piano and harmony from the Warren

Conservatory of Music.

She has taught several handicapped students in their homes, and her teaching led to taking several students to Banjo, Mandolin & Guitarists conventions where they were awarded many honors. Betty’s studios were written up in *Metronome Magazine*. That led to a visit to her home by the famous Hawaiian composer and band leader, Charles E. King, whose music publishing company was in New York. And it doesn’t stop there!

Betty was invited New York City to tutor an all-girl orchestra which included steel guitar, which led to concert at Carnegie Hall for WWII “War Bond” fund raising. She also took time to learn to play the organ, while putting her business college education to work for a New York Hotel. She is a charter member (and held all the offices) of the Hammond Organ Society. Betty says “in 1952, I retired from all this for the ‘Mrs.’ Degree.”

**DUKE KALEOLANI CHING** – joined HSGA in 1989, and has been a “pillar” of HSGA’s conventions ever since. Somehow, he has “escaped” an HSGA Directorship all these years, but very little else has escaped Duke! For 44 years, he’s been playing steel guitar; led his own group for 20+ years, and he’s been teaching the steel guitar to others for ten years. He has two CDs and four cassettes to his credit.



Duke has been playing for all the Joliet Lū‘au convention finales “Hawai‘i Calls style”, he says. “I try to play like Uncle Jules Ahsee (for *real*, folks) at the Joliet Lū‘aus. He also is invited to play in Alan Akaka’s “Hawaiian Steel Guitar Ho‘olaule‘a” in Honolulu. He has also generously pro-

duced HSGA T-shirts for members, and special ones for HSGA Directors.

In 1999, Duke was the recipient of HSGA’s “Man of Steel” award, recognizing his achievement for the most public promotion of Hawaiian steel guitar. Rightly so, for Duke’s public gigs in Southern California where he lives, attract interest in steel guitar, AND students who become HSGA members! Among his students-turned-HSGA-members are Raymond Clay and Danny Napuanoa. Elva West, a member, also studied with Duke.

**WAYNE SHISHIDO** – who has been an HSGA member for five years, is a native of Hawai‘i. He took up guitar in High School, and had his own weekend band. After majoring in music at the University of Hawai‘i, he studied slack key guitar at Kamehameha Schools Continuing Education Program, and later taught the instrument to beginners, in that same program.

It was during this time that HSGA member Kamaka Tom, who was teaching steel guitar in the same program, introduced Wayne to the instrument, and to HSGA. Wayne continued his steel guitar studies briefly with Jerry Byrd at Windward Community College on O‘ahu.

At an HSGA May Day performance, Wayne was introduced to John Auna, (*a long-time HSGA member and steel guitar artist on the Big Island*) who graciously accepted him as his student. Subsequently, Wayne received a Grant from the State Foundation on Culture and the Arts to continue his steel guitar studies with John.

This spring, Alan Akaka appointed Wayne to coordinate and manage playing events and programs for HSGA members coming to Honolulu for May Day festivities, and HSGA’s



Ho'olaule'a, April 30.

**JULIE HAUNANI WATERS** - Julie and her husband Bob have also been HSGA convention "regulars" since they joined, in 1989. Like Duke, she too has "escaped" being elected to the Board of Directors. "(Bob and I) travel to HSGA conventions to help in any way we can, and enjoy the Aloha spirit of our club members."



Julie joined Bob Pulevai Water's band, "Paradise Islanders" as a musician, in 1959, and they were married in 1961. Julie became a hula dancer, and for 26 years, trained new dancers and choreographed routines for "Paradise Islanders" shows, performed in clubs and hotels in Kentucky (*where the Waters live*), Ohio and Indiana.

From 1964-1985 Bob and Julie performed every Saturday night at the "Hawaiian Village" of Howard Johnson Motel in Cincinnati, Ohio, where their show grew to fourteen people. Among the accomplished dancers in the show were Pi'ilani DePorter of Maui, and Kaleo Wood of Honolulu (*both are now HSGA members*).

### OPEN LETTER FROM ALAN AKAKA

As I enjoy my last months in office as your President, and recall all the friendly moments of being with many of you who have visited Hawai'i over the years, and those whom I see at HSGA's conventions, I am struck by the warm and generous feelings of Aloha which permeate our organization.

Unfortunately, this past year a disturbing incident occurred in which an attempt was made to bypass the authority you gave me when you elected me HSGA's President in 1994. An unwarranted ultimatum with unpleasant implications and erroneous information was issued to HSGA's Directors without my knowledge or approval. The matter was brought to a halt.

My father wrote the following definition of Aloha for his classes at Kamehameha School; I start each new class of my music students with this same behavioural guideline. I offer the definition to you here:

"Akahai" - means being kind and tender.

"Lōkahi" - means being helpful & cooperative & harmonious.

"Oluolu" - means being agreeable & pleasant.

"Ha'aha'a" - means being humble & modest

"Ahonui" - means being patient & persevering

I'm determined that the HSGA organization move into the Millennium years under the next leader you elect this year, without any taint of controversy to damage the harmonious bonding I feel we have with each other as members. It is toward this goal that I make the following request :

In the future, if you have a complaint about HSGA or its administrative operation, or receive one from someone else which makes you feel uncomfortable, please contact your HSGA president personally. That's one of your President's jobs: to take appropriate action to handle any communication which acts to diminish and impair your positive feelings about HSGA and its activities.

Thanks to all of you who, during my six years in office, already have let me and the HSGA office know about omissions, corrections, and things you'd like done or changed. I hope I've been able to have your requests handled to your satisfaction. If not, I'm still here for you!

### B u y \$ S e l l

**SAVE THESE DATES:**  
**April 30, 2000:**  
**Annual Hawaiian Steel Guitar**  
**Ho'olaule'a, Honolulu**  
 Sept. 16-23, 2,000: "Steel Guitar Week" at the Halekūlani "House Without A Key", Honolulu  
 Oct. 5-7, 2,000: HSGA Joliet Convention & Election of Directors

**FOR SALE** - JB 8-string Frypan, short scale. Good condition. \$700. Call Dave Mayes at 510-652-4980 or e-mail [dtmayes@juno.com](mailto:dtmayes@juno.com).

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## CLOSING NOTES

HSGA member **Corliss Johnston** passed on, January 10, 2000. He was a native of Southern California, and had been ill for some time. The Al Greene family met Corliss in Kona, when he visited there in 1995, and a continuing friendship was formed. Momi Greene shared a remembrance of Corliss, excerpted here:

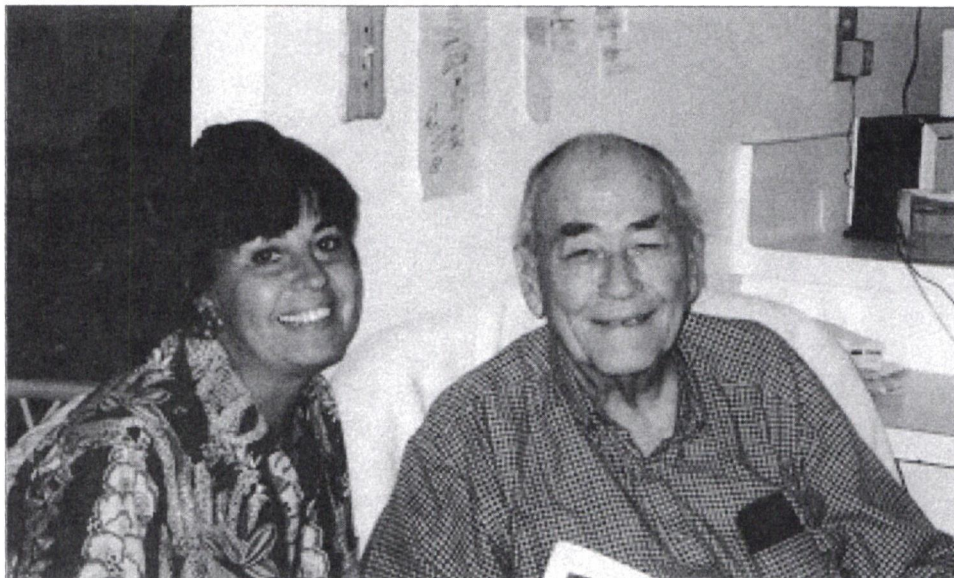
"On May 8, 1995 we first met Corliss by phone. (*On arriving in Kona, he had gone down the HSGA membership list, and not finding John Auna at home, he called the Greenes who were the next Kona residents on the list.*) We were going to have a small get-together with some music and food, here at Greene Acres, so we invited him over.

"In greeting Corliss with a plumeria lei, he asked "how did you know it was my birthday?" Of course I didn't know, but I had baked a cake for dessert, so we sang with candles aglow.

"We kept in touch from that day on. At 6'5" and lanky build, Corliss towered over most people. He was kind of gruffy sort of guy. Maybe even bullish on the outside, but on the inside, an old softie.

"Corliss loved his Hawaiian music dearly. He was an accomplished steel guitarist and also (played) bass and rhythm guitars. He had a lovely falsetto voice. He practiced from childhood.

"Around 1932, there was a little boy named Corliss who asked his grandmother for a guitar. His grandmother asked 'why do you want that?' He replied 'so that if I had one, the Hawaiians at the beach would teach me to play it.' (*Corliss got his guitar, and Sol Ho'opi'i was one of his teachers on the beach.*)



*Momi Greene during her last visit with Corliss Johnston*

"I visited with Corliss in El Toro, California last October. He drove from Long Beach to my aunt's house. His health had been seriously deteriorated by cancer. He brought his 10-string, 7-pedal Sierra steel guitar. He played for us his 4-part harmony. He set his steel aside and picked up his guitar and sang a couple of falsetto classics.

"I talked with Corliss' wife Leilah, a few days after his passing in January. She told me that the day Corliss played for us he went home and went to bed and never played his Hawaiian music again. Thank you Corliss, we love you." (*signed 'The Greene Family'*).

Long-time HSGA member **Neal Cosand** passed on, last November. He owned and operated a music store in Arizona with his wife, Ruth. Neal was a frequent correspondent with this office, and always concluded his letters with a special Blessing. Lorene Ruymar remembers Neal best:

"Neal came to every convention he could possibly get to, a most popular person and excellent musician. He did play his steel guitar for us once, but his main joy was to play the Spanish guitar in a jazz style, and

in that form he was tops.

"Neal was a very spiritual man, and being with him gave a person the feeling of the joy and love of fellow man that was in him. So, although he was great as a musician, I will always remember him for the man he was. People wanted to be in Neal's group at dinner or in evening socials because it was guaranteed there'd be fun for sure.

"Neal was on a dialysis machine for roughly a year before he passed on. Our thoughts and prayers are with you, Ruth."

Another longtime HSGA member, **Jim Hanchett**, also left us this past winter. Merrill T. See e-mailed us the notice, excerpted here:

"Hawaiian steel and rhythm guitar player, Jim Hanchett, passed away on January 8 at 90 years of age. He grew up in Lowell, Michigan. Around 1930 he resided in Long Beach California for ten years. He treasured the period he played and lived with Hawaiian players in the Dick McIntire Studio area.

"Jim and his wife, Erma, attended HSGA and Aloha International Steel Guitar conventions regularly. A guitar adjuster for Gibson, Inc. in Kalamazoo, Michigan for 30 years, he played the guitar and sang



in (local) orchestras. A kind and humble person, he will be missed.”

Merrill went on to say that DeWitt Scott “thought a lot of Jim, as Jim did of Scotty”.

Former member, **Cecil Payne**, of Canada has also left us. Lorene received a notice of his passing last November; he was struck down by a passing motorist and died instantly. He was 83.

“Cecil played his steel guitar beautifully and performed mostly in Seniors’ homes in his area. In the early years of steel guitar clubs, he was a regular participant in the Winchester (Canada) conventions of the International Hawaiian Steel Guitar Association when Charlie Moore was the president.

“Cecil was known as the perfect gentleman to all the ‘old timer’ members in both clubs.”

*(Ella Bramham sent Lorene the information; it was noted that financial difficulties in his later years prevented Cecil from travelling and caused him to give up his club memberships, thus feeling cut off from the world of steel guitar players and his friends.)*

The tragic death of a new, young HSGA member occurred in January. **Dean Forshee** died in the Alaska Airlines crash of Flight 261 in the ocean near Los Angeles. Dean, who lived in the San Francisco Bay area, was on a business trip to southern California. Alan Akaka sent Susan Forshee a sympathy card from HSGA. We have member Catherine Garcia to acknowledge for letting us know.

**DUES TIME AGAIN!**  
**HSGA’S MEMBERSHIP**  
**YEAR BEGINS JULY 1**

## **OLDEST STEEL GUITAR PLAYER IN THE WORLD DIES AT 101**

*By Lorene Ruzmar, reprinted from the May, 1999 “Steel Guitar World Magazine”*

For a whole year I was going to tell you about this man, sorry I was so slow. I was asking for pictures to go with the article, but I should have known that when you’re over 100 years old, people had better move fast if they want to pay you a tribute that you’ll know about.

I first heard about David Ka’ili when I was gathering stories for my book. That name was well-known to me as one of the famous (before your time) “Pale K. Lua and David Ka’ili” duo, both being excellent steel guitarists, but Lua being the one who played it the most, with Ka’ili on back-up guitar.

I was astounded to find out there really were TWO steel guitarists, both named David Ka’ili. Both had connections with Pale K. Lua, and both made recordings. It’s hard to separate the two stories.

David L. Ka’ili was born in 1890 in Kahana, O’ahu, killed in the Philippines, WWII. Our man is David Kahanamoku Ka’ili, born in 1897 on the small island of Lanai, Hawai’i. He had the good luck to settle in Des Moines, Iowa about 65 years ago, continue his steel guitar playing career, and raise a family. If he hadn’t taken a fall, he’d have made it (just eleven more days) to 101 for sure. But I believe he had long ago earned the title “World’s Oldest Steel Guitar Player”.

On his 100<sup>th</sup> birthday, he played a tune for his many admirers, and was still living alone caring for himself. What a man! He had a truly Hawaiian funeral, where his own recordings were played. The Des Moines Register reported “...He toured with big bands and played guitar for presidents and movie stars.”

Here’s the really chicken skin part. (YOU might say “goose bumps”; Hawaiians say “chicken skin”.) I truly believe this man’s music is what turned me on to a lifetime dedication to steel guitar, played Hawaiian style.

In the 1930’s, David was playing on radio station KRNT, Des Moines, in a show called “Tall Corn Time”. Where was I? A LO-O-O-NG distance north on a remote farm in Saskatchewan. Our best crop was big grasshoppers. Our only electric power came from a wind charger, but in winter there was lots of that and for some reason we could get, clear as a bell, a signal from a radio station in Council Bluffs, Iowa, and the most heavenly Hawaiian music floated north to warm us.

David told me he never performed on that radio station (about 130 miles west of Des Moines) but I doubt there were any Hawaiians playing in the area, so it’s my theory that radio stations sold recordings to neighbor stations and I was hearing the steel guitar styling of David Kahanamoku Ka’ili. None of my siblings took an interest, but the love of steel guitar became part of my bones and has had a huge influence on me throughout my life.

Hey, I don’t want you to think I’m THAT old. My mum got the crystal set working, I wasn’t old enough to do it. She got hooked on Hawaiian too. It’s contagious. Imagine how excited I was eight years ago when I heard about David. I’m sure that wasn’t the MAIN reason the Good Lord allowed him to stay so long, but it must have been one of the small reasons, don’t you think? Chicken skin!!!

*ED NOTE: Lorene regularly writes about Hawaiian steel guitar for “Steel Guitar World”, and there are many other interesting articles in this full-color magazine. If you’re not a subscriber, you might want to be – HSGA is. Contact publisher Russell Rask, Box 9297, Spokane, WA 99209. By phone: 509-487-5658, or e-mail [rask@ior.com](mailto:rask@ior.com).*



## JB's SURPRISE BIRTHDAY BASH

Ever seen Jerry Byrd at a loss for words? You would have, on March 4, by the end of the surprise birthday luncheon which Isaac Akuna arranged for him. It was held at the beautifully re-modeled, re-opened Willows Restaurant in Honolulu.

Isaac wanted all of Jerry's "former students" (*quotes, because no steel player Jerry has taught thinks he has nothing left to learn from the Master of Touch & Tone*), and his oldest and closest friends to be there. And they were.

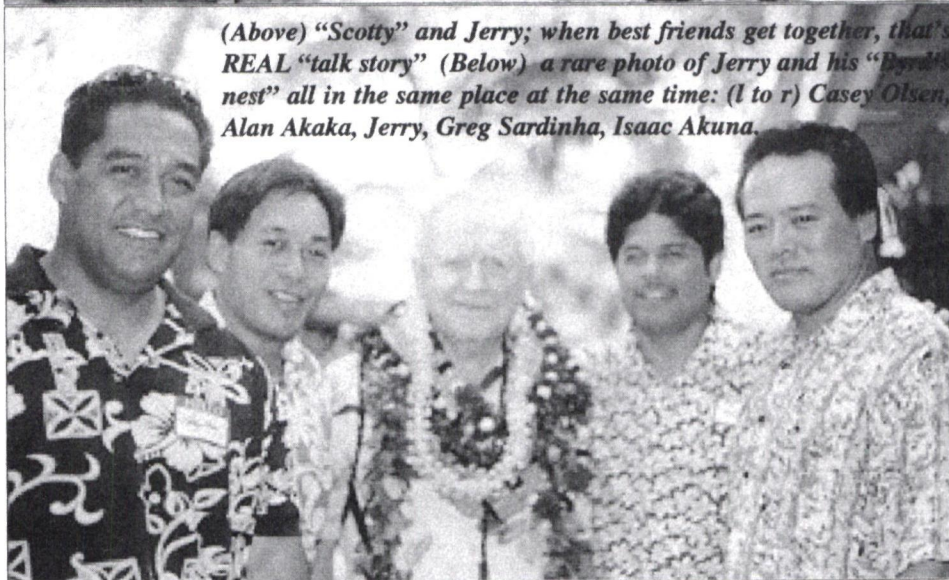
"Everyone I called on O'ahu said 'yes!'" Isaac reported, back in February when he began his phone contacts. Close to 45 people came to the party and *everyone* kept the secret.

The most fun came soon after Jerry got over his initial welcoming "Happy Birthday" shock entering the private dining room. Jerry was greeted with a maile lei from Bob and Julie Waters, Don and Donna Weber, who had flown over just for this party, and Bo and Betty Bahret, already visiting in Honolulu. Then Jerry received a "long distance" phone call from DeWitt Scott – at least that's what Jerry thought.

Isaac, being the great prankster he sometimes is, had hidden Scotty and his wife Mary (*who had come to Hawai'i from St. Louis for Jerry's bash*) in the bar with a cell phone. Jerry had his back to the entrance, talking on the phone to his "distant" dearest friend, as Isaac approached with Scotty who, all the while, was carrying on a phone conversation with Jerry. It wasn't until Scotty was standing directly in front of him that Jerry looked up and saw him. Speechless? You better believe it.



(Above) "Scotty" and Jerry; when best friends get together, that's REAL "talk story" (Below) a rare photo of Jerry and his "Byrd's nest" all in the same place at the same time: (l to r) Casey Olsen, Alan Akaka, Jerry, Greg Sardinha, Isaac Akuna.



"I've been had!" Jerry hollered, and a roar of laughter went up in the room. Thus started one of the best and certainly most loving Hawaiian parties we've attended recently. Jerry's daughter called in from the mainland; Art and Lorene Ruymar from Canada. The "Byrd's nest" of Jerry's students was there, among them Greg Sardinha, Casey Olsen and Paul Kim. Wayne Shishido and Harry B and Holly Soria attended. Even beloved composer-musician 90-year-old Randy Oness was on hand to greet Jerry.

After an ono-licious buffet lunch, Jerry, by now up to his ears in flower leis, made the rounds of the five big tables for some good talk story. Then, Hawaiian-style, it was time for music. Alan Akaka on steel guitar,

Isaac Akuna on 'ukulele, Gary Aiko on standing bass and Harold Haku'ole on rhythm guitar got it started. Both Kanoe Miller and Kaleo Wood danced; Isaac and Gary sang.

Jerry was treated to songs by Nina Keali'iwahamana, Elaine Spencer, Auntie Genoa Keawe, Julie Waters, Owana Salazar, Gary, Isaac, and the beautiful falsetto of Ha'alilio Heyer (*whom Isaac calls "one of Hawai'i's best-kept secrets"*). Then, of course, da kine Boss himself played for all of us.

A wish for all the rest of us "youngsters": to be given as much love and respect on *our* 80<sup>th</sup> birthday, as Jerry Byrd received to celebrate his special day. Couldn't happen to a nicer guy.



## GETTING TO KNOW YOU

HSGA's Barney Morier of Western Australia, tells his steel guitar story

I started playing around 1948 by accompanying various Hawaiian bands on rhythm guitar, and also doing vocals. All this happened in Singapore where I was born. It was approximately in 1954 when I started learning the Hawaiian guitar (6-string lap steel), high bass and E7th tunings.

As luck would have it, I started getting very busy with gigs, and formed my own band known as the "Stardusters". This led us to radio and TV weekly broadcasts, playing Hawaiian, English, Malaysian, Indonesian and Chinese music. I ordered from the U.S. the Fender 1000 twin-neck pedal steel (A6th and E7th tuning) which I still use ("old faithful").

In 1978, I migrated to Perth with my family. Unfortunately, in Perth, Hawaiian music is not as popular as in Singapore. Due to the music scene here,

I decided to call it a day, through frustration.

However, I am still active with my music and steel guitar, and try my best to keep in form. That's why I decided to become a member of HSGA. I do multiple recordings at home and enjoy it immensely.

I must mention that I had all the inspiration to play Hawaiian guitar and music by listening to Jerry Byrd and Danny Kua'ana in the early days. I used to really wear down his records, which I still treasure. My falsetto singing came from listening to Danny Kua'ana.

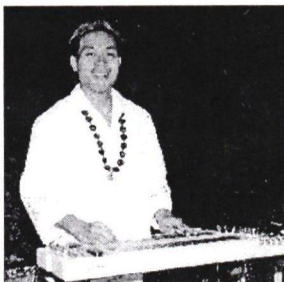
The most enjoyable times of my music career were accompanying all the Hawaiian, Tahitian and Maori artists that were featured in Singapore from time to time. Several years ago, a 36-piece group of singers, musicians, and dancers from the Honolulu Police Acad-



emy performed in Singapore for three nights.

To my surprise, they were minus a steel guitarist. So I was contacted through Radio Singapore, and played steel guitar for them. It was truly great and a wonderful experience I'll never forget, especially playing with truly Hawaiians.

A special "hello" to Jerry Byrd and Alan Akaka, who still continue to inspire me with my first love - Hawaiian music and steel guitar.



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Alan Akaka



*"CANOPUS has the best harmonics"*  
Charlie Fukuba

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# MEMBERS CORNER



**Jerry Croom, Hemet, CA** - (answering our Reader's Survey, in part, - Summer '99) "I would like to see more stories of the older Hawaiian musicians - ones who played before and during WWII. ...one other thought: does anyone know of any recordings, airchecks, or transcriptions of the Hawai'i Calls radio program prior to WWII?" (Harry Soria, if you're reading this, PLEASE respond to HSGA, and we'll print it in the next Quarterly.)

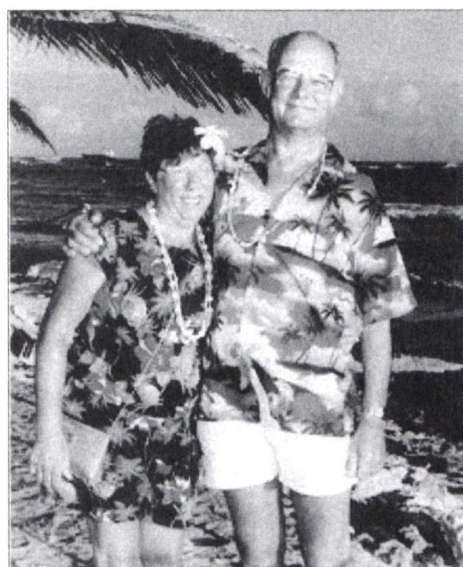
**Els and Rinus v/d Berge, The Netherlands** - "Greetings. Our time in Honolulu ('99 convention) was beautiful, the music wonderful. We had a very good time in Hawai'i. Wishing all members and friends a Happy New Year."

**Frank Baum, Theuern, Ger-**

**many** - "Igor Sinew (new member pictured in Winter issue) was at my house in November. He had to come by train from Mainz which is 400km from here. He has a 7-string steel which he built...looks funny, but doesn't sound bad. I gave him several of my CDs and made him a tape with Alan, Casey, Greg and Bobby. He's not a beginner - his technique is ok. All he needs is a good guitar and the right style and feeling for true Hawaiian music.

"Igor was the only steel guitar player in Minsk, White Russia. He came to Germany two years ago. I gave him all the information about guitars, prices, players, tunings, strings, etc that I could pack into the four hours he was here.

(Frank, his wife and another



musician stopped in Honolulu, as they do every Fall, on their way to play in Samoa.) "We visited Tau Moe in Lā'ie, and regret that we had only a few weeks, this year, in Hawai'i. I'm now working on two new CDs, one is Hawaiian music with my band 'Kelemania Hawaiians', which should be out in Spring 2000."

**Steve Sherman, San Francisco, CA** - "Thanks to my HSGA membership, I have become good friends with Mac Pavon, probably our oldest steel player and member. At 90+, he still is pretty feisty, hardheaded, opinionated, and I wish he would lose that wha-wah-pedal! (Mac played it at the Ho'olaule'a during the 1993 Honolulu convention.) He sent me a video clip of his performance, resplendent with train and animal sounds!

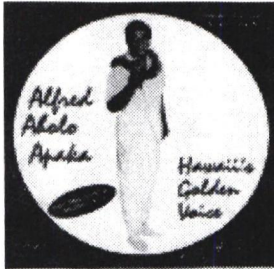
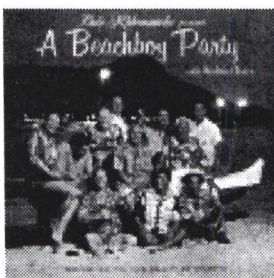
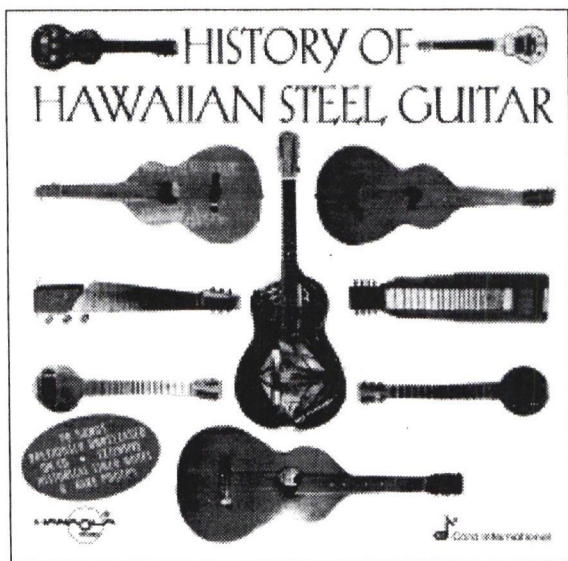
"My best Christmas present this year was that rare video of Mac playing his unique stylings. Now I have something to do this winter ... learning some of Mac's secrets.

*NOTE FROM ALAN AKAKA: give Mac our "aloha" when you see him, we miss seeing him in Hawai'i.*

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 HAWAIIAN RECORDS



## GETTING TO KNOW YOU UK's NORMAN "KALAMA" FLETCHER

I had always loved the sound of the steel guitar as a child, particularly in Hawaiian music. It was not until 1946 that I saw one being played. I was in the R.A.F., and one evening, while stationed in Penang, I visited the "City Lights" dance hall and was spellbound by the playing of Joe Loselle who was playing a twin-neck made by and R.A.F. technician.

It was then that I became determined not only to play one when I returned home, but to front a band. In 1947, I got out of the R.A.F. and returned home. A search of the music shops produced only one steel guitar and matching amplifier at £25, far more than I could afford, working in the Civil Service at £20 a month less tax and insurance!

I decided to try to make one. Experimenting was fun. I took out the coil, etc. from an old telephone and affixed it to a piece of broomstick. I stuck nails in the ends, fixed on a string as tight as possible, and plugged it into the pick-up jack of our Philco radio. The twang was highly satisfactory. (*Ed Note: John Tipka, listen up!*)

From there, I learned about machine heads, pick-ups and scale lengths, and was quite soon making good guitars, using Brazilian mahogany for the solid bodywork. I taught myself to play, using a high-bass tuning, then the C# minor. I played in various duos and trios until 1956 when I was transferred to Cardigan in Wales, and joined a band.

After a while, I took over the band by request and for nine years played lead instrument in four counties. I used two guitars, one my own make, a 6-stringer and a Gibson-Kalamazoo, which was subsequently

stolen. In the 70's, I was transferred to Basingstoke where I formed the "Southlanders", and later the "New Southlanders", playing on steel guitar everything from "Tiger Shark" as a samba, to the "Gay Gordons"!

I still made steel guitars and sold them. A further transfer took me to Norwich in the late 70's where I formed a five-piece band which was called "Skipper". I then started to play at various conventions. Eventually, the band broke up and I continued to play in duos and trios. In 1993, I was asked by Gerry Hogan to play at the Country Convention at Newbury, where American stars came over and performed, like Lloyd Green, Doug Jernigan and many other brilliant pedal steel players.

I used a 6-string lap steel, playing Hawaiian and standard numbers, and was very well received. I still play there each year on various 6 and 8 string guitars. In 1994, whilst at the 3-day Brecon "Hawaiian Convention", (*Pat Jones' Annual event in Wales*) I met Aldyth Leilani Vernon, a well-known hula dancer. Aldyth started hula lessons in 1980 at the "Magic Hula Studio", run by Auntie Rose Joshua and her daughter Lorraine Joshua Daniel.

Aldyth visited Hawai'i every year, sometimes twice a year, to take lessons which she has done over the last 20 years. In England, she has a group called "The Aloha Dancers" who have appeared many times on television. I later became their steel guitarist. Furthermore, the beautiful, talented Aldyth became my wife. She was, and still is, very supportive and in 1999, I realized a life-long dream, and played in Hawai'i at the HSGA convention, both in Kapi'olani Park (*Annual May Day*



*Celebration*), and on stage at the Queen Kapi'olani Hotel, playing an early 6-string Rickenbacker. Not only that, but we had our marriage vows renewed and blessed on the beach at Mokulē'ia (*Windward Northshore O'ahu*) which was a beautiful occasion.

Having heard a Canopus steel guitar being played by such celebrities as Alan Akaka, I recently had a twin-eight made in Japan, and now play this as well as my Rickenbacker. I still play, mostly at conventions and for the Aloha Dancers. I spend a lot of time recording in my music room, and producing tapes for John Marsden's Hawaiian tape club.

I have two CDs out which have been successful, "Hawai'i Goes Latin", and "Steel Cocktail". I am now in the process of producing a CD of traditional Hawaiian songs. At nearly 75 years of age I have had to scale down!

I find recording very rewarding and I produce all my own backings using Keyboard, 'ukulele, and bass guitar, which is always a challenge, as I don't read music and play everything by ear. I hope to keep on playing to a ripe old age. (*Norm's tunings, top to bottom, are E6 (G#-E-C#-B-G#-E-C-B) and B11 (E-C#-A-F#-D#-B-F#-B*



## JOLIET '99 CONVENTION VIDEOS

Rights to video contents are the property of HSGA and for personal viewing only. Price includes shipping/handling. All profits donated to HSGA for educational outreach. Order by tape number from: Paul Weaver, Jr., 25462 Classic Dr., Mission Viejo, CA 92691-3830. Please allow 4-6 weeks for delivery.

**1-JC-99** Opening ceremonies – (Bob, Julie, Duke, Bernie, and Kamoe); Frank Brandenburg, Doug Smith, Jack Montgomery, Maurice Junod.

**2-JC-99** Mae & Art Lang, William Diablo, Lorene Ruymar, Lorne & Ruth Cherneski, John Tipka

**3-JC-99** Bob & Julie Waters, Herbert Hanawahine, Bill Schmiedlin, Bobby Ingano

**4-JC-99** Art Ruymar, Frank & Donna Miller, Duke Ching, Agnes Desrosiers, Coral Sea Islanders

**5-JC-99** Mike Scott, Alan Akaka, Jack Moore, Frank Della-Penna

**6-JC-99** Herbert Hanawahine, Don Woods, Gerald Ross, Dick Lloyd

**7-JC-99** Sharon Denny, Isaac Akuna, Kay Koster, Howard Foreman, Phil Bender

**8-JC-99** Evelyn Roeder, Herbert Hanawahine, '99 JOLIET LŪ'AU

**ORDERING** (All Tapes are US Standard; PAL & SECAM not available) Single Video inc. postage: US\$15/US & Canada; US\$17, Europe; US\$19 Pacific Rim (Japan, Australia, New Zealand). To mail U.S. cash use a DARK-ENED envelope or wrap bills. Write US\$ Check/ M.O. to "Paul Weaver".

**LINKON 2000, Mid-Canada Steel Guitar Show** – April 14,15 at Howard Johnson (formerly the Airline Inn), Winnipeg, Manitoba, Canada. 4/14-Registration and Steels in concert 7 p.m.- 1 a.m. 4/15-Seminar at 10 a.m.; steel jam 2 p.m.-5 a.m.; 7 p.m.-1 a.m. steels in concert. Show: \$15 per day. Hotel reservations: 204-775-7131.

### MIDWEST JUNE EVENT

Indy Steel Guitar Show, June 11, Greenwood, IN. American Legion, US 31 South. For Info, contact Sharon Denny, 63W 700N, Whiteland, IN 46184; phone: 317-535-9772, or e-mail JShr@hsonline.net (Jack Schrader).



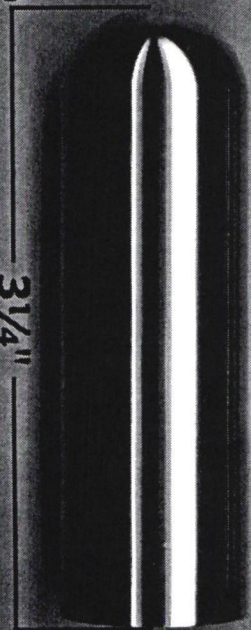
**Guess who's coming to Joliet 2000 as HSGA's Guest Artist? JERRY BYRD!** "At least

he hasn't said 'NO' yet" says Isaac Akuna, who is doing the "arm-twisting".

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**Hawaiian**



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INTRODUCTION TO  
**AMENDMENTS TO THE HSGA BYLAWS**  
TO BE VOTED ON BY HSGA MEMBERS IN THIS ISSUE

A MESSAGE FROM HSGA PRESIDENT ALAN L. AKAKA

***Me ke aloha HSGA!***

**What you are about to vote on in the BALLOT on page 23 may be the most important action you can take for your club as dues-paying members.**

My final term as an HSGA Director and your President ends at the Annual Meeting in Joliet, next October; I will have served for the six years allowed by HSGA Bylaws. I wanted to make certain, before I left office, that the guidelines by which we administer HSGA's affairs were as clear and accurate as possible, in order for your club to run smoothly; to operate in accordance with accepted Parliamentary Procedure.

*(Our procedural "bible" is Roberts Rules of Order Manual of Parliamentary Law. Since 1876 it has been the most widely accepted guide for running orderly meetings for any organization which must conduct business. It is the same manual used by the United States Congress and British Parliament.)*

To this end, your Board of Directors has just completed an extensive review of the HSGA Bylaws, the rules by which we govern ourselves. We have researched, studied and spent several telephone conference calls in discussion to arrive at the comprehensive Bylaws Amendments which follow, and which all of your elected Directors have approved.

It is required of a membership organization that all "members in good standing" be given the opportunity to vote on any Bylaw Amendments which its Board of Directors recommends. HSGA's membership year runs from July 1 to June 30 of the following year. This year for HSGA a "member in good standing" whose vote is acceptable on these Amendments and for electing Directors, is one whose dues are paid for 2000-2001, as the voting will be counted and the Amendments adopted (or not – depending on your votes) at the October 2000 Annual Meeting.

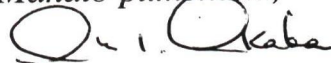
**Please read the following three pages of Bylaw Amendments very carefully. While most of them concern how your elected Directors conduct the business of HSGA, several of them directly concern you. If you would like a copy of the 1996 Revised Bylaws, which are the ones being amended, please call, e-mail or write. A copy will be mailed to you.**

**You have until September 1, 2000 for the HSGA office to receive your vote, If your mailing label on this issue is marked "X6/2K" it means your membership dues for 2000-2001 must also be paid, for your vote to be counted.** Please note: the reason you are asked to sign your Ballot is to assure that there is NO duplicate or non-member voting at the Annual Meeting. All ballots are confidential. Votes will be tallied by the Election Committee.

I have enjoyed being your President very much, and hope that you are as proud as I am of HSGA's growth and accomplishments. Every year, more steel guitar players join HSGA from all parts of the world. Every year, following many of your suggestions, your Directors seek additional ways to give you good reasons to choose to continue your membership.

My greatest wish as I leave office is that each one of you will now choose to support me and your Board of Directors by participating in the Bylaw Amendment voting procedure – and by doing so before you lay this Quarterly aside. I look forward to the HSGA office receiving your filled-in voting ballot very soon for these Amendments and for Election of Directors, along with your 2000-2001 dues.

*Mahalo pumehana,*





## AMENDMENTS TO HSGA BYLAWS

REVISED VERSION OF 12/96, COMPLYING WITH TAX -EXEMPT CORPORATION RULES  
(Additions and Corrections are indicated in **bold type**; Deletions are ~~crossed-out~~)

### ARTICLE I

PURPOSES; NON PROFIT CHARACTER NO CHANGES

### ARTICLE II

PRINCIPAL OFFICE; PLACE OF MEETINGS; SEAL NO CHANGES

### ARTICLE III - MEMBERSHIP

#### Section 3.1 - Membership

**Honorary Lifetime membership for a member may be determined by the Board of Directors.**

#### Section 3.2 - Annual Meeting of the Membership

The Membership of the HSGA shall meet at least once each year. Date, site and time shall be determined by the Board of Directors. Members will be notified at least thirty (30) days in advance. A report in writing and a financial statement by a qualified accountant shall be presented at each Annual meeting covering the activities of the HSGA during the preceding accounting year. ~~Every second year, the Annual Meeting shall be for the purpose of electing members of the Board of Directors. Notice of the Annual Meeting and Election of Directors together with a slate of nominees prepared by the Nominating Committee to be voted upon at that meeting shall be published in the HSGA Quarterly magazine at least thirty (30) days prior to the Annual Meeting.~~

#### Section 3.3 - Special Meetings of the Membership

Special meetings of the Membership may be called by the President at any time and are required to be called upon the written request of no less than ten (10) percent of the Membership. ~~Notice of special meetings shall be issued by telephone, fax or e-mail at least three weeks before the meeting. Special meetings may also be held by telephone conference.~~

#### Section 3.4 - Quorum and Voting at Meetings of the Membership NO CHANGES

### ARTICLE IV -HSGA IDENTIFICATION SYMBOL NO CHANGES

### ARTICLE V - BOARD OF DIRECTORS

#### SECTION 5.1 - General Powers. NO CHANGES

SECTION 5.2 - Number of Directors. The Board of Directors will consist of not less than seven (7) **and not more than nine (9)** including the President, Vice President, Secretary and Treasurer, as determined by the Nominating committee and ~~approved by the Membership at the Annual Meeting.~~ **elected by mail-in ballot prior to fiscal year end and presented to membership at Annual Meeting.**

SECTION 5.3 - Term of Office of Directors. The term of office of the elected members of the Board of Directors shall be two (2) years from the date of election or until a successor has been duly chosen. Elected directors may serve no more than three consecutive terms. For the ~~annual meeting,~~ **election** the nominating committee shall submit the names of candidates to fill these programmed vacancies and any unfilled permanent vacancies for the unexpired portion of the term of the vacating director.

SECTION 5.4 - Immediate Past President. **The outgoing President may sit on the Board of Directors as "Immediate Past President" and a non-voting member for two years, at the option of the incoming Board, and may be newly nominated for election to the Board, at any time after the end of the second year.**

#### SECTION 5.5 - Directors Emeritus. NO CHANGES

SECTION 5.6 - Election of Directors. The elected Director may be chosen from the ballot offered by the Nominating Committee by the vote of a majority of the Members of the HSGA voting ~~at each Annual Meeting of the Membership by mail-in ballot prior to the end of the Membership Year. Nominations may also come from the Floor at the Annual Meeting, by Members in Good Standing.~~ Directors shall be Members of the HSGA.

SECTION 5.7 - Nominations by Members. Nominations for the Board of Directors shall be made, with the permission of the nominee. Such willing nominee shall be placed in nomination in



space provided on the **Mail-In** Ballot, ~~or from the Floor at the Annual Meeting~~. Only a Member-in-Good-Standing may make such a nomination.

SECTION 5.8 - Resignation of Directors. NO CHANGES.

SECTION 5.9 - Permanent Vacancies. If any permanent vacancy shall occur in the Board of Directors through death, resignation, disqualification, removal or other cause other than temporary absence, illness or disability, the remaining directors, by the affirmative vote of a majority of all remaining members of the Board of Directors, may ~~elect~~ **appoint** a successor director to hold office for the unexpired portion of the term of the director whose place shall be vacant, **and may stand for election in the normal manner.**

SECTION 5.10 - Removals: Withdrawal: Admission. Any director may be **advised and** removed as a director of the HSGA, with ~~or without~~ cause, by the affirmative vote of two-thirds (2/3) of all directors at the time of such vote (which shall not include any director whose removal is the subject of such vote). Any director may withdraw from the HSGA at any time upon giving prior written notice to the Secretary. Additional directors may be elected or appointed as set forth in these Bylaws.

SECTION 5.11 - Meetings of the Board of Directors. Regular meetings of the Board of Directors shall be held at least four (4) times a year. Notice of the time and place of all meetings of the Board shall be given in writing **by the President or the Secretary-Treasurer at the President's request** to all members of the Board at least thirty (30) days in advance of such meeting.

SECTION 5.12 - Special Meetings. Special meetings of the Board of Directors may be called at any time by the President or by any two (2) directors. A minimum of five days notice of any special meeting shall be given to all Directors by telephone or fax, or e-mail. ~~unless two-thirds (2/3) of the total number of directors at which the Board of Directors has been fixed consent to holding a meeting without such notice.~~ **A quorum is required.**

SECTION 5.13 - Quorum. At all meetings of the Board of Directors fifty percent (50%) **plus one (1)** of the total of Board members, ~~but not less than four (4) members~~ shall constitute a quorum to transact all business. Provided a quorum is present, either in person or by means of a telephone conference at which all directors can hear each other simultaneously, ~~shall constitute a quorum to transact business, and provided a quorum is present,~~ **any act of business must receive the approval of the majority of Directors present** in order to be valid.

SECTION 5.14 - Proxies. NO CHANGE.

SECTION 5.15 - Gifts and Contributions. The Board of Directors may accept on behalf of the HSGA any contribution, gift, bequest or devise for the general purposes, or for any special purpose, of the HSGA. **Contributions over \$10 (ten dollars) shall be acknowledged in the HSGA Quarterly and receipts issued to donors.**

## ARTICLE VI - OFFICERS

~~SECTION 6.1 - Titles and Number.~~ The Officers of the HSGA shall be the President, the Vice-President, the Secretary, and the Treasurer.

~~SECTION 6.2 - Nominations and Election of Directors.~~ Directors shall be elected at the Annual Meeting, every second year, as described in Article V, Section 5.2.

~~SECTION 6.3 - Terms of Office for Directors.~~ Each Director shall serve a term of two (2) years or until a successor has been duly chosen. An officer may serve no more than three consecutive terms.

~~SECTION 6.4 - Vacancies Among Directors.~~ Should a vacancy occur among the directors of the HSGA, the President shall, with the approval of the Board of Directors, appoint a qualified Member in Good Standing to fill the vacancy.

SECTION 6.1 - Election of Officers. At their first Board meeting following election, the Directors will elect their Officers from among themselves. At least three (3) positions must be filled in order to maintain status as a corporation: **President, Vice President, Secretary-Treasurer (which may be separately elected).**

SECTION 6.2 - Duties of Officers. The duties of the Officers shall be as follows:

SECTION 6.2 (a). President - NO CHANGES

SECTION 6.2 (b). Vice-President - NO CHANGES



SECTION 6.2 (c). Secretary - NO CHANGES

SECTION 6.2 (d). Treasurer - NO CHANGES

SECTION 6.2 (e) Absence of Officers - NO CHANGES

SECTION 6.3. Compensation. The Board of Directors shall have the authority to fix the compensation, if any, of ~~officers,~~ agents and employees.

#### ARTICLE VII - COMMITTEES

SECTION 7.1 - Board Committees NO CHANGES

Section 7.1(a). Nominating Committee - NO CHANGES to first 2 sentences.

Under the supervision of the Chairperson, the Nominating Committee shall select Directors (with their permission) to be elected to fill vacancies produced by term expiration or resignation of a Board Member in term. The Chairperson shall present the Nominating Committee slate of officers in writing to the Board of Directors for approval, no later than **six (6) months** prior to date on which General Elections are to take place **in order that the offered slate and mail-in ballot may be published in the Winter Quarterly magazine issue.** In their selection, the Nominating Committee shall adhere to Article V, Section 5.2 of these Bylaws.

Section 7.1(b). Finance Committee - If the Directors so choose, a Finance Committee may be appointed. Said Committee shall be chaired by the HSGA Treasurer, who has the authority to appoint not less than two (2) nor more than four (4) Members in Good Standing to serve for such purposes as deemed necessary by the Board of Directors.

Section 7.1(c) Other Committees -NO CHANGE

#### ARTICLE VIII - FISCAL Year NO CHANGE

#### ARTICLE IX - AUDIT

The fiscal affairs of the HSGA for each accounting year ~~shall~~ **may** be audited by a qualified accountant upon request of the Board of Directors. Such person may or may not be a Member of the HSGA, and appointment is subject to approval by the Board of Directors.

#### ARTICLE X - PARLIAMENTARY AUTHORITY NO CHANGES

#### ARTICLE XI - AMENDMENTS

The majority of the Members voting at an Annual or Special Meeting as specified in Article III, Sections 3 and 4 shall have the power to add to, alter, amend or repeal the Bylaws of the HSGA, provided that notice of the meeting plus the substance of the proposed addition, alteration, amendment, or repeal **recommended by the Board of Directors** has been communicated in writing by mail **such that it can be expected to be received** thirty (30) days prior to said meeting by each member of the voting body.

#### ARTICLE XII - LIMITATIONS NO CHANGES

#### ARTICLE XIII - CORPORATION RECORDS

SECTION 1 - Books and Records - NO CHANGES

SECTION 2 - Inspection of Bylaws - The HSGA shall keep in its principal office for the transaction of business a copy of the HSGA Bylaws as amended or otherwise altered to date, which shall be open to inspection by the Directors at all reasonable times during HSGA office hours. **A copy of currently approved Bylaws shall be mailed to each Board member.**

#### ~~ARTICLE XIV AMENDMENT TO THE BYLAWS~~

~~The Bylaws may be altered, amended or repealed, and new Bylaws may be adopted, by a majority vote of all Directors of the HSGA, provided that the normal thirty (30) day written notice of the meeting shall state that one of the purposes of the meeting is the consideration of the amendment of the Bylaws.~~

#### DISSOLUTION

In the event of the dissolution of the HSGA, the residual assets will be turned over to an organization which is itself exempt under Section 501(c)(3) of the Internal Revenue Code, and none of its assets shall be distributed to or inure to the benefit of any private individual, **such organization to be determined by a majority vote of the Board of Directors.**



# PEDAL STEEL GUITAR – HAWAIIAN STYLE

By Ed Kirkman, England

I have played the Hawaiian steel guitar in England for fifty years, and for more than half that time I have used pedals. The pedal steel guitar has never been accepted in Hawai'i and many enthusiasts reject it because of its association with Country music. Yet it could enrich your playing – and you could still sound Hawaiian.

Despite its sweetness, the standard Hawaiian guitar has some disadvantages: the limited range of chords has necessitated the use of slants, and has spawned a variety of tunings, none wholly satisfactory. Many players in Hawai'i use two 8-string tunings, such as C13th (or E13th) and B11th. Yet to take just one example, the E13th has no third note at the top, no high seventh, and no easy ninth chord.

## THREE “DON'TS” FOR PLAYING HAWAIIAN STYLE

If you decide to try a pedal guitar and still want the “tropical night” sound, here are three don'ts: (1) don't use the E9th Country tuning; (2) don't use a foot-volume control; (3) don't let the pedal changes sound out. You need a sixth tuning, and you can also include one “different” string, provided it is high up.

I used nine strings on a six-pedal Fender 800 guitar tuned to D6th/9th: from the bottom string A-B-D-F#-A-B-D-E-F#. This avoids the high G# I would need for an E tuning. I use my left foot on the first four pedals (which I'll call A, B, C and D) and my right foot on the other two (E and F).

## FRET CHANGES FOR E TUNINGS

Because E tunings are better known, I'll describe the changes at the second fret, where the basic tun-

ing is B-C#-E-G#-B-C#-E-F#-G#. Here are the pedals in order of importance, the most used ones first:

**Pedal F** gives the subdominant, changing the G# strings to A. Now we have B-C#-E-A-B-C#-E-F#-A. The “different” string provides the sixth note of the A chord. This pedal saves a good deal of movement, making for smoothness; for example, you can move from the C chord to the 10th fret, to an F chord just by pressing a pedal.

**Pedal B** gives 7th and 9th chords by changing the C# strings to D. You now have B-D-E-G#-B-D-E-F#-G#. The “different” string provides the 9th; the essential notes are on strings 6,4,2. You can see how I use these two pedals in my arrangement of “Sing Me a Song of the Islands” (*this issue*) to give chords across the strings, instead of double-stops along the strings.

**Pedal C** also gives 7th chords like the ones obtained in the C6th/A7th tuning, by sharpening the root notes E to F. You now have B-C#-F-G#-B-C#-F-F#-G#. This time, avoid the second string (unless you want to play an 11th.) This pedal virtually abolished slants.

On a standard Hawaiian guitar, you would play third intervals with straight bars, and slants on the C# and E strings, sixth intervals on the G# and E strings. On the pedal guitar, just press pedal C for major 3rds and 6ths, instead of using slants.

Pedals B and C together give diminished chords; pedals F and C give augmented chords.

**Pedal A** gives the dominant by changing the bottom E string to F# and the top E string to D#. You now

have B-C#-F#-G#-B-C#-D#-F#-G#. You can change from E chords to B chords by pressing this pedal. It also encourages fast single-string picking across, not along, the strings.

For a scale, you have E on the 7th string; press the pedal for F#; release it for G# and A at the 6th, B at the 5th and C# at the 4th; press the pedal for D# at the 3rd and release for E.

**Pedal E** flattens the middle G# string to G (one change only), altering the 6th chords to minor 6ths. It gives a low 9th chord on strings 8, 6, 5, and a 13th chord on strings 6 to 2.

**Pedal D** changes the middle B string to C#, giving a unison effect. I use this pedal for minor chords when I'm trying out backings. The other change is on the 2nd string, from F# to G, which with pedal F gives high A7 chords.

## ED'S CD WITH THIS TUNING

That's enough to get you started. If you'd like to hear what this tuning sounds like, there are still a few copies left of my BMG Tape Club CD, “Hawaiian Nights” by “Eddie Kirkman and the Islanders”. The 25 numbers feature lead vocals by John Marsden and backing vocals by Vic Collins.

They include old favorites such as “When My Dreamboat Sails from Honolulu”, “Hearts Are Never Blue”, “My Heart Had Known”, “Sand”, “Ginger Flower” and others. Cost is US\$15 (or £10) cash to Edward Kirkman, 4 Shell Beach Rd., Canvey Island, Essex SS8 7NU, England. You can e-mail me at [eddie@kuuipo.fsnet.co.uk](mailto:eddie@kuuipo.fsnet.co.uk).











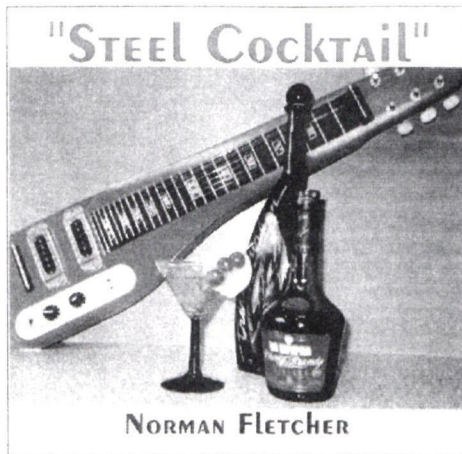




# DISC 'N DATA

As we've welcomed so many new HSGA members in the last few years, this is a good time for a "discographic" (if there is such a word) list of some of the good Hawaiian music recordings with steel guitar we've heard and/or reviewed in past Quarterlys.

Most should be available at major book/record stores, or from Harry's Music, 3457 Wai'ala'e Av. Honolulu, HI 96816 (Call Alan Yoshioka at 808-735-2866). Some have websites, listed below, or order from Auntie Maria's website [www.mele.com](http://www.mele.com), if not there, then [alohajoe.com](http://alohajoe.com), or the record company's website.



Disclaimer: we *know* we've probably missed a listing; if we did, let us know and we'll print it in a future Disc 'N Data.

Cord Int'l/Hana Ola Records: ([www.cordinternational.com](http://www.cordinternational.com))

"History of Hawaiian Steel Guitar" (*see ad this issue*)- solo steel by legendary masters

"Lei of Stars" – steel backups of oldtimers/vocals

Any of the Genoa Keawe "Vintage Series" recordings

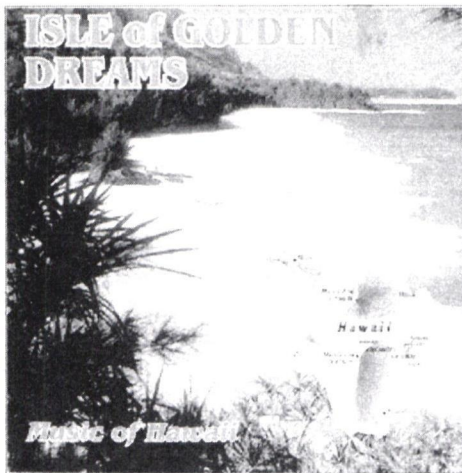
Mountain Apple Company: ([www.mountainapplecompany.com](http://www.mountainapplecompany.com))

"Jerry Byrd – By Request"- collection of audience favorites

"Steel Guitar Magic" – w/ Billy Hew Len and "Barney" Isaacs

Dancing Cat Records

"Hawaiian Touch" – "Barney" Isaacs w/George Kuo on slack key



AVAILABLE AT HARRY'S MUSIC OR WWW.MELE.COM (OR DIRECT FROM ARTIST IF INDICATED):

"Hawai'i's Golden Treasures" – Alan Akaka & The Islanders (both CD & cassette)

"Made in Hawai'i: Hawaiian Steel Guitar" – Greg Sardinha/Sma Kine Records

"Moonlight Melodies of Waikiki" – Greg Sardinha w/his group "Po'okela"

"Lifestyles" – contact Greg – Greg/Hiram Olsen Trio/Kapono Beamer/Benny Kalama

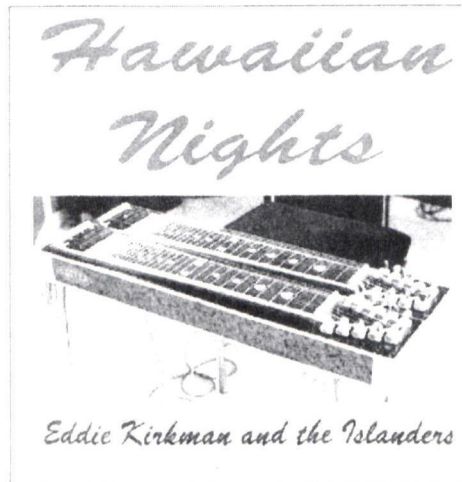
"O'iwi" – Ed Punua on steel/vocals

"Limited Edition" (volume I & II) Peter Dillingham & Friends/ solos & vocals

"Steel Reflections" – Bobby Ingano

"Slack & Steel" – Ken Emerson

"Swingin' in Paradise" – Ken Emerson



**HAWAIIAN SOUNDS FROM ACROSS THE SEAS:**

**England:** "Isle of Golden Dreams" – Hawai'i's "Golden Era" music w/ many greats & notes by John Marsden/ contact John, 218 Bannerdale Rd., Sheffield, S11-9FE, England

"Hawaiian Nights" – Ed Kirkman and "The Islanders"/contact John Marsden

"Steel Cocktail" – Norman Fletcher/contact John Marsden

**Germany:** "Gestern und Heute" (Yesterday & Today) – Frank "Palani"



Baum & his Kelemania Hawaiians - steel & vocals – Frank Baum,  
Erzbergstrs. 8, Theuern, Germany D-92245

Japan: “My Memories of Hawaiian Steel Guitar Ho‘olaule‘a” – Kiyoshi  
“Lion” Kobayashi,

4-6-8 Shima-Meguro, Meguro-ku, Tokyo 153, Japan

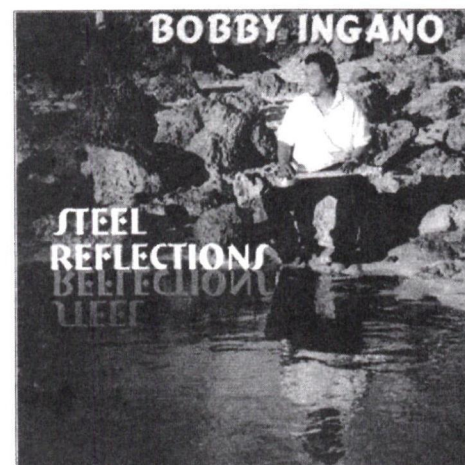
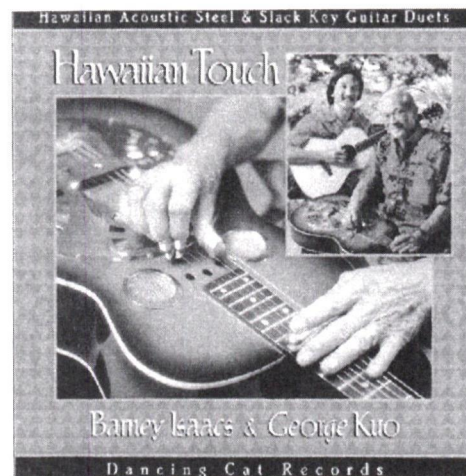
#### BOOKS/CATALOGS TO OWN:

**BRAND NEW:** “Treasury of ‘Ukulele Chords” by Roy Sakuma  
(Hawai‘i’s foremost ‘ukulele teacher and authority on ‘ukulele instruction. (pub. 1998/ try Borders or Barnes & Noble or Harry’s Music, or contact Booklines Hawai‘i, 94-527 Puahi St, Waipahu, HI 96797, [www.booklineshawaii.com](http://www.booklineshawaii.com). Booklines also has a Hawaiian catalog.

“The Queen’s Songbook” – Hawaiian/English words & music of songs composed by Her Majesty Queen Lili‘uokalani . Borders, Barnes & Noble, Harry’s Music

Jerry Byrd’s free catalog of steel guitar arrangements & re-released recordings. Send \$1.01 postage on a 9x12 self-addressed envelope to Jerry Byrd, P.O. Box 15026, Honolulu, HI 96830.

“Hawaiian Steel Guitar and its Great Hawaiian Musicians” – Lorene Ruymar (Centerstream Press 1997) – *THE* definitive encyclopedia of facts and fotos of steel guitars from Joseph Kekuku to today. Heavily referenced. Biblio. & discography. – Best choice is to write Lorene directly: 4090 W. 44<sup>th</sup> Av, Vancouver, BC V6M 2E9 Canada/e-mail [Ruymar@home.com](mailto:Ruymar@home.com), or phone 604-263-8944.



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## TECH TIPS • QUESTIONS ANSWERED

From "Mark":

I have a Gretsch lap steel (I think). It is a model made between 1939-43. It needs new pots (volume & tone). Any I can contact? ... Is it the tuning that determines whether or not it's a Hawaiian steel?

John Tipka answers: The potentiometers are available from all guitar repair shops, if you feel you are not qualified to change them. These pots are of standard value – either 250,000 ohms (250k) or 500,000 ohms (500k), and should be replaced with whatever value is in the guitar now (probably 250K volume and 500K tone).

The values can be measured with an ohmmeter. It is a very simple operation to disassemble the guitar to reach the pots, de-solder them, and solder in the new replacement pots. Your fingers can do the walking in your Yellow Pages to find a technician to do it for you. Cost is probably around \$25 plus the cost of the pots at \$5 each.

If you want to change the pots yourself and need a source of supply, Doug Hoffman at Hoffman Amplifiers in Sarasota, FL, toll-free phone 1-800-566-8458, can help you. He sells the pots for \$3.50 each.

Hawaiian steel guitar refers to the method of playing the guitar in the flat or horizontal position, and using a steel bar in the left hand to change the pitch of the strings. The steel guitar has non-metal frets and strings raised high off the fretboard, unlike the standard guitar played vertically, and with metal frets imbedded in the fingerboard.

Alan Akaka describes the Hawaiian style of playing as "a feeling – an emotion throughout one's life".

It's from being part of the Hawaiian musical culture. "In order to play in the Hawaiian style, you have to live, eat and drink Hawai'i. It's a matter of attack, phrasing and glissing".

From "Chuck":

When we visited you at the "House Without A Key", I noticed you were not using a volume foot pedal, or maybe I missed seeing it. I use one and it raises my right hip and leg higher than the left one, which on long gigs causes my hip to cramp. When I don't use the pedal, it is difficult for me to produce "effects" because the knobs on my JB Frypan are very stiff. Turning them with my little finger is difficult to impossible. I have considered replacing the pots and knobs.

Alan Akaka answers: I use a volume pedal on occasion and yes, standing on one leg has its setbacks. You could sit and play instead. If you want a freer moving pot, go to your neighborhood electronics store and find one that is 250 ohms and that will fit your steel guitar.

You'll probably have to saw off the knob, since pots generally have very long knobs. Also, check the pot and make sure that the knob moves freely. Take the steel guitar with you and have the clerk check your pot for the correct ohmage.

From "Oakley" (and others) searching for a Frypan stand.

John Tipka answers: The Frypan stands are no longer manufactured. I checked with Alan Yoshioka at Harry's Music in Wai'alaie (where Jerry Byrd teaches) and Alan confirmed there was not enough demand for them.

Furthermore, as the exchange rate between the Japanese yen and US dollar got farther apart, the price continued to increase. When they stopped making them, the stands cost US\$250 without any delivery charges.

The only way you will get a stand made is to buy one from somebody who owns one (for your instrument brand) and is willing to sell it. Sorry, but that's economics – if it's not profitable, it's not worth making.

Alan Akaka suggests contacting Yasu Kamiya at Canopus steel guitar in Japan (see ad this issue). He thinks they may still be making stands for lap steel guitars.

From Ron Simpson: ... the Tek Tips article in the Winter issue made me a bit uneasy. I subscribe to "Vintage Guitar Magazine" which contains many articles on amplifier circuitry repair and modification. Every article contains a warning about the hazards of working on electronic equipment.

All amps contain electrolytic filter capacitors which store potentially lethal voltage. This voltage is present when the amp is turned off and unplugged, and remains in the amp for many days after the amp has last been used. Please verify this information and caution members about the potential hazards of removing a chassis from an amplifier.

John Tipka answers: The above is a true statement. There is always the chance that a lethal electrical charge is still stored in the power supply filter capacitors, after the power is turned off. Any time a high voltage chassis is opened, the technician should short the filter capaci-



tors to ground, to insure there is no residual charge in the capacitors.

ANYONE NOT FAMILIAR WITH HIGH VOLTAGE ELECTRONIC CIRCUITRY HAS NO BUSINESS REMOVING THE CASE OR OTHER PROTECTIVE DEVICES TO EXPOSE THE ELECTRICAL COMPONENTS. THESE ARE TASKS TO BE PERFORMED BY AN EXPERIENCED PROFESSIONAL TECHNICIAN. It may involve a cost but is cheaper in the long run than losing one's life.



## COMING NEXT ISSUE

Feature stories by Jerry Byrd, John Mills, Momi Greene, and Colin Bolton

*"Tek Tip" from the Harold and Mabel Riemer of Manitoba, Canada: When it's a "black ice" Christmas day, and you can't leave home, order fresh flower leis, bring out your instruments, and play warm Hawaiian music. (More from Harold in the Summer issue.)*



## WAIKĪKĪ MUSIC & HISTORIC EXHIBIT AT BISHOP MUSEUM, HONOLULU

If you'll be in Honolulu sometime before August, 2000, do go to the Bishop Museum to spend time in their special, interactive exhibit on the history of Waikīkī. It's in the Castle building. There are historic pictures, over time, of Waikīkī—then and now. One exhibit, picturing the old "Hawai'i Calls" group, includes a young "Barney Isaacs", and you hear Alfred Apaka and Haunani Kahalewai singing the Hawaiian Wedding Song. There are telephones you can pick up to hear the Harry Owens band, and others; even a small "theater" with short excerpts of Hawaiian music from old TV shows like Dinah Shore.

If you love Hawai'i and it's music, this exhibit is a **must see**, especially if you were here in the 40's and 50's, or before.



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# E komo mai! Welcome New Members

BILL ETHERIDGE, 412 Kellam Rd, Virginia Beach, VA 23462-5527  
ART HADLEY, 945 Missouri, Lawrence, KS 66044  
MARY LEVESQUE, 109 Edinburg St., San Francisco, CA 94112  
RALPH H. MOOREHEAD, 214 Wayside, San Antonio, TX 78213  
BERND MUELLER, Hainbergstr. 29, Petersberg 36100 Germany

## NEW & CHANGED/CORRECTED\* E-MAIL ADDRESSES

US-AZ	Billy Easton	*wweaston@casagrande.com
US-KS	Art Hadley	art@kansascity.com
US-MI	Bill Creller	*Wcrel@aol.com
US-NY	J.T. Gallagher	*jt@tinybubbleband.com
US-OR	Everette Boyer	harmonic9@mindspring.com
US-VA	Bill Etheridge	safestep@exis.net
US-WA	Ed Waldron	ewaldron@uswest.net
CANADA	George Rout	*george.rout@MTO.gov.on.ca
CANADA	Lorene Ruymar	ruymar@home.com
JAPAN	"Tom" Ikehata	atoma@tokyo.interq.or.jp

## GOING TO JOLIET CONVENTION?

Don Weber says, "reserve your Holiday Inn rooms **RIGHT NOW** - **absolutely by Sept. 1.**" Racing season in Joliet is ON during the HSGA 2000 convention. This means that after the Sept. 1 cut-off date for the Holiday Inn Express to hold guest rooms for HSGA, racing fans will fill up the hotel, and possibly all the other hotels in town!

## REGISTRATION

### H.S.G.A. 2000 JOLIET CONVENTION, Oct. 5,6,7

**MUST mail by September 1 to Alma Pfeiffer, 1110 Sheila Dr., Joliet, IL 60435. (Do NOT mail to Honolulu)**

FIRST & LAST NAMES OF ATTENDEES \_\_\_\_\_

MAILING ADDRESS \_\_\_\_\_ Home Phone: ( ) \_\_\_\_\_

CITY \_\_\_\_\_ STATE/PROV/COUNTRY \_\_\_\_\_ ZIP/POSTAL CODE \_\_\_\_\_

Enclosed is Convention fee of \$\_\_\_\_\_ (\$20 per person).  I will pay fee upon arrival.

**PERFORMANCES:**  I plan to perform.  I NEED to perform on: (day) \_\_\_\_\_  AM  PM

**SCHEDULE ME ON:** #1 (day) \_\_\_\_\_  AM  PM OR #2 (day) \_\_\_\_\_  AM  PM

**Please DO choose a "Performance" time NOW and complete schedule above. If we know in advance when YOU want to play, you are better served, and we can plan the best programs for you. Performers: plan 30 minutes on stage; bring 2 sets of chord charts for back-up players.**

-----**CUT HERE AND MAIL FORM ABOVE TO ALMA PFEIFFER**-----

**Mail form BELOW to Hotel as indicated**

### H.S.G.A. 2000 JOLIET HOTEL REGISTRATION

**MUST be RECEIVED by September 1 at: Holiday Inn Express, 411 S. Larkin Av. Joliet, IL 60436  
Phone: 815-729-2000. Please use convention code "H.S.G.A." on outside of envelope, or in phone call.**

Name (PRINT) \_\_\_\_\_ # IN PARTY \_\_\_\_\_

Home Address \_\_\_\_\_ Home Phone ( ) \_\_\_\_\_

City \_\_\_\_\_ State/Prov./Country \_\_\_\_\_ Zip/Postal code \_\_\_\_\_

ARRIVAL DATE/TIME \_\_\_\_\_ DEPARTING \_\_\_\_\_  
(Check in time: after 3 p.m./ Check out time: before 12 noon)

HSGA CONVENTION RATES: 2 persons (double, standard) \$62 plus tx. One night deposit required.

DEPOSIT ENCLOSED \$ \_\_\_\_\_ or CREDIT CARD # \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ EXPIRES \_\_\_\_\_

Reservations will be held until 6 p.m. **only**, unless accompanied by a deposit or credit card guarantee for last night's lodging.



# **2000-2001 HSGA MEMBERSHIP RENEWAL FORM**

MEMBERSHIP YEAR BEGINS JULY 1, 2000. NEW members may also use this form

Fill out and mail with cash, or check/money order in US\$ to HSGA, P.O. Box 1497, Kailua, HI 96734.

NEW MEMBER       RENEWAL

Name \_\_\_\_\_ Associate member(spouse) \_\_\_\_\_

Mailing Address \_\_\_\_\_ City \_\_\_\_\_ State/Country \_\_\_\_\_

Zip/Postal Code \_\_\_\_\_ Phone (\_\_\_\_) \_\_\_\_\_ FAX(\_\_\_\_) \_\_\_\_\_ E-mail \_\_\_\_\_

\$ \_\_\_\_\_ US\$26 Annual Membership for year 2K-'01, STARTING JULY 1, 2000 (Add \$2 for First class in US;  
\$6 for Airmail, Overseas)

\$ \_\_\_\_\_ US\$10 Associate Membership (for spouse)

\$ \_\_\_\_\_ Donation to HSGA Scholarship Assistance Fund

\$ \_\_\_\_\_ Back issues of Quarterly @ \$3 each, as available. List here: \_\_\_\_\_

\$ \_\_\_\_\_ TOTAL \$\$ ENCLOSED

### **New Members: please fill in below:**

I play non-pedal steel guitar     pedal steel     other instruments I play \_\_\_\_\_

I am a  professional     amateur musician     I have been to Hawai'i     I have never been to Hawaii

My age group is  under 20     20-39     40-59     60-over

-----  
*USE MAIL-IN BALLOT BELOW, IF YOU ARE NOT GOING TO HSGA JOLIET CONVENTION.*

## **2000 GENERAL ELECTION & BYLAWS AMENDMENT** **MAIL-IN BALLOT**

ACCORDING TO HSGA BYLAWS, THE BOARD OF DIRECTORS SHALL CONSIST OF NINE MEMBERS. THE NOMINATING COMMITTEE HAS CHOSEN THE FOLLOWING:

### **\*\* NOMINATED FOR A SECOND TERM AS DIRECTOR\*\***

\_\_\_Bernie Endaya    \_\_\_Mike Scott    \_\_\_Doug Smith    \_\_\_Don Weber

### **\*\* NOMINATED FOR A FIRST TERM AS DIRECTOR\*\***

\_\_\_Isaac Akuna    \_\_\_Betty Bahret    \_\_\_Duke Ching    \_\_\_Wayne Shishido    \_\_\_Julie Waters

I vote to elect the entire ballot of nine Directors above

I vote for SOME of the above (✓) individually, and nominate the following to total nine:

\_\_\_\_\_

YES, I approve of the Revised Bylaws Amendments shown on pages 12 and 13

NO, I do not approve of the Bylaw Revisions

YOUR NAME (CONFIDENTIAL, for Membership verification only) \_\_\_\_\_

PLEASE PRINT YOUR NAME

MAIL THIS BALLOT ALONG WITH 2K-01 DUES\* TO the HSGA OFFICE, who will confirm your membership status and forward your ballot in a sealed envelope to the Election Committee at the Joliet convention. \* You owe dues if the code on your Quarterly mailing label reads "X 6/2K"



# INTERFRET

**Dorsey Rose** let us know that all-time great Country guitar artist, Hank Garland (of "Sugar Foot Rag" fame) likes to get e-mail from his friends and fans. You can reach Hank at <jazzbilly@bellsouth.net>. His website is: <http://www.hankgarland.com>.

If you're sending attachments with your email, please remember HSGA has Macintosh hardware and MAC Office 98 system software, and we use NetScape for our Internet search engine.

NOTE: we've received a number of changed as well as new e-mail addresses since the last Quarterly. You'll find the listing in "E Komo Mai" column, so you can update your records. If you want the update to appear in our website listing, copy your message directly to [johnely@panworld.net](mailto:johnely@panworld.net), as he's the

one who inputs our web pages.

**Web page Rescue** – this from **Mischa Sobel**. "Because of my fairly grueling work schedule, I haven't had time to check out the tunings and exercises offered by Maestro Byrd in your Fall '99 Quarterly. In my night job (supervisor of tech support for an Internet service provider) there is a block of time where it's pretty dead for a few hours, so I thought ...himm, I'll buy a headphone amp, and bring my 1943 National with me, and I'll be able to explore these tunings and practice.

"With that in mind, I set out to restrung the National. What I did not know, however, was that the tunings are shown with the HIGHEST string first (e.g., E-C#-A-E-C#-A where E is the high string and A is the low). After several attempts to string up with various combinations of gauges, I regret to say, my 11-year-old daughter, who was hanging out with

me at the time, heard me using language that ... well, I'm sure you understand!

"Just to top things off, two of the 56-year-old plastic knobs of the National's tuners decided to crumble in my hands, as I attempted to tune the instrument. So tonight, armed with the issue of the Quarterly, a printout of the **John Ely's** 'Tunings' link from the HSGA website, and a printout from Bob Quasar's site – an excellent string gauge guide, I set to resolve the puzzle.

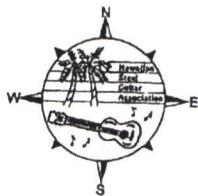
"It was John Ely's depiction of the B11th tuning that was the "Rosetta Stone" to the problem. The tunings suddenly made sense, string gauge-wise. Just thought I'd share my experience. Next time I see a tuning, I guess I'll just have to look at it 'both' ways!

"I also want to tell you that you guys are great... keep up the fine work."

## HSGA QUARTERLY

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