



Quarterly
Newsletter

HAWAIIAN

STEEL GUITAR ASSOCIATION

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Foster City Festival



Watch videos



The luau lineup

HSGA Foster City Festival Report See The Highlights

The first Hawaiian Steel Guitar Association California Festival was one for the books!

The Crowne Plaza Foster City Hotel was well received by our members and guests. The hotel's shuttle to and from the San Francisco International Airport was still not operating at the time of the Festival, so many resorted to car rental, private shuttle, or other paid transport. Ivan Reddington pointed out that there are two Crowne Plaza Hotels, one of which is very close to the airport. When your driver passes right by the first hotel on the way to Foster City, it does make one wonder if he missed his turn.

The program began at 1:00 PM on Thursday, August 11. Allowing the morning time for arrivals and check-in seemed to work pretty well. Attendance was light on the first day; around 30 persons in the room. However, attendance increased to 35 on Friday, and to around 60 on Saturday. The Luau Dinner on Saturday night was attended by around 50 persons.

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STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a tax-exempt, nonprofit educational corporation in the State of Hawai'i under Section 501(c)(3) of the Internal Revenue Code. Our primary purpose is to develop a global network of players and lovers of traditional Hawaiian music and to encourage the study, teaching, and performance of the Hawaiian steel guitar. Our primary financial goal is to provide scholarship assistance through donations to steel guitar students who demonstrate the ability and intent to become accomplished performers.

MEMBERSHIP

Membership is open to all steel guitar players and non-players around the world who support the perpetuation of the Hawaiian steel guitar. Annual dues are US\$30. The membership year begins July 1. Members receive the HSGA Quarterly and other group benefits. The Quarterly is mailed four times a year First Class to addresses in the United States and by Air Mail to foreign addresses. Members can obtain an Associate Membership for a spouse or family member at a cost of \$10, added to the annual dues; an Associate Member is entitled to discounts at certain HSGA functions and can vote in HSGA Board elections.

SUBMIT ARTICLES & COMMENTS TO:

HSGA Quarterly, 2145 Tiffany Walk, Manteca, CA 95336-9555 USA; E-mail: hsga@hsga.org. In addition, email submitted items directly to the editor at Mike Wittmer webmaster@hsga.org. Letters to the president and general club comments should be sent to: Christo Ruppenthal at 552 Apollo Way, Madison, WI 53718 or emailed to christo@christoruppenthal.com.

Photo credits:

John Mumford, Mike Wittmer

Mahalo to the Festival Planning Team

By Roberto Alaniz

Let me begin by saying Mahalo to the Festival Planning Committee which included Christo Ruppenthal, Teri Gorman, Tony Fourcroy, Chris Kennison, Eric Rindal (and myself).

Tony and Chris had five years of experience in producing the Ft. Collins, Colorado Festival, and they provided invaluable advice to Teri and me (taking the lead role in California). The guys also drove all the way from Ft. Collins to deliver the association's PA system and festival supplies. They stopped in Las Vegas for one night to rest....I hope the rest didn't cost them too much.

New board member Eric Rindal also joined the committee and was the key person in bringing a new look to the Festival. Eric's work with the HSGA Board to create a new branding and logo for our organization translated into a new stage backdrop, banners, posters, stickers and t-shirts sold at the Festival.

Teri Gorman proved to be a master of many skills that made this event a success.

Amongst other things, she handled radio station interviews, coordinated with the hotel management to ensure that our facility needs were met, printed the program and name badges, managed the check-in and registration desk, and she even made the centerpieces for the tables. Next year, I am hoping that Teri will volunteer to play a few songs for us on her Hawaiian steel guitar. (Teri's note here: I hope you all know Roberto was the real brainchild behind bringing this to California, including finding the venue, negotiating the hotel contract, recruiting and scheduling all players and the program, developing the Saturday superstars show, and most details that I could then support!)

Decisions on a 2023 Festival are yet to be made. Like everything else that we do as an association, volunteers are essential to making things happen, including festivals. If you have experience or specific skills that might help in organizing events and are willing to contribute some of your time, please do let us know.

Sandy Sardinha, Teri Gorman and Kathy Wecker



Mahalo, Members!

Keep those great emails, letters and photos coming! If possible, send original photographs or digital camera output. We cannot use grainy or washed out photos. Please send news, comments, or photos to:

HSGA Quarterly
2145 Tiffany Walk
Manteca, CA 95336-9555
Email us at hsga@hsga.org.

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Letter from the HSGA President



Aloha members,

There's a lot going on this late summer and fall in the Hawaiian Steel Guitar Association. I'm excited about all the momentum we've created over the last year. And I look forward to continuing in a positive direction with the club. I think there are a lot of exciting things that have happened and many exciting things on the near horizon!

Obviously, what's on many of our minds is the great success we had with our recent festival in Foster City. It was wonderful being able to gather again! I wish all the members could've been there. I'd like to thank all of the volunteers who worked so hard to bring it all together.

Roberto Alaniz deserves special credit for all his many hours organizing logistics with the hotel and providing so much of the backline equipment for performers to use during the festival. I'm certain he spent more hours than anyone else making this festival happen. Members Chris Kennison and Tony Fourcroy traveled 1,000 miles each way to bring the other half of our equipment, including the PA used for stage sound reinforcement. Eric Rindal's staging and branding were a huge

addition to the festival. I'm sure you all noticed the lovely backdrop and staging we had in videos and photos of the performers. Teri Gorman did so well with promotion for the festival and spent many hours behind the festival ticket booth. I really want to send a huge thank you to all of them, and to all the other volunteers who worked to make the festival happen!

Being able to host Greg Sardinha was something I wanted to see happen for quite a while. I'm so pleased it was able to work out this year. Of course, his playing was great! It was very exciting for our many attendees to be able to see performances by scholarship recipients Ethan Goore and Justin Firmeza. Alan Akaka's tunings workshop was inspiring and educational! His accompaniment on many member sets was high caliber as always. And all of our local Bay Area special guests, Bobby Black, Patti Maxine, and Mikiya Matsuda really added to the excitement of Saturday afternoon.

We recently welcomed the new board at our quarterly meeting at the end of July. Thanks again to all the new and incumbent board members for all of their time and enthusiasm! There's a lot of great new talent coming into the board, and I'm looking forward to working with them on a wide variety of projects in the coming term.

We are beginning the process of forming new subcommittees and filling open slots on existing ones. I'd like to thank and congratulate new board member Daryl Brooke for taking over organizing the scholarship committee. Board officers will be considering what committees need attention, and many decisions will be made at the next board meeting on that.

As we head into fall and winter, board members and other subcommittee volunteers will be working hard to start organizing our next virtual festival as well as our in-person gathering for next year. If any members have any questions, comments, or thoughts to share with the board on any of our upcoming projects, please feel free to email us.

Mahalo!
Christo Ruppenthal



Eric Rindal



Roberto, Joan & Don Woods & Greg Sardinha



Tony Fourcroy and Chris Kennison

HSGA Donations

Shinichi & Kumiko Kakiuchi, Fujimino-shi, Saitama Japan \$125
Dean Owen, Carstairs, Alberta Canada \$125
John Bartlett, Woodruff, SC
Aaron Benolkin, Anchorage, AK
Barbara Bones, Kalaheo, HI
Randee Chin, San Jose, CA
Claude Kutaka, Kaneohe, HI
Jim Kabage, Daly City, CA
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Joe Stewart, Broomfield, CO
Garry Vanderlinde, Garden Grove, CA
Phillip Walker, One Bar at a Time, Ltd., Smith's Lake,
New South Wales Australia

Mahalo

Get Involved in the newsletter?

We are still looking
for an editor,
seeking writers,
sheet music/TABs.
It's fun and you'll
have a supportive team.
Compensation will
be considered.

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for a rate sheet.

Missed the Virtual Fests?
You can see them any time:



<https://hsga.org/2021-virtual-hsga-festival/>



<https://hsga.org/virtual-festival-2/>



<https://hsga.org/third-virtual-festival/>

HSGA Foster City Festival Report continued from page 1

The hotel's food service included an interior courtyard restaurant for breakfast and lunch, and the hotel bar and restaurant for dinner. The hotel has a pool, but I didn't see too many of our members testing the water. We were all far too distracted by the Festival program in the Marco Polo Room.

HSGA member Greg Sardinha was our Special Guest Performer and he was fantastic. Greg is one of Jerry Byrd's students from many years ago, and his dedication to the Hawaiian steel guitar is quite evident when you hear him play. In addition to Hawaiian steel guitar classics, Greg's program included a diverse collection of songs. It continues to amaze me how each Hawaiian steel player has their own signature sound (style, vibrato, favored licks). Greg's style has always been a favorite of mine, so listening to him play in person was a treat. It was fun getting to know him and his wife Sandy. Shout out to Sandy, too, for her help at the registration desk, and helpful expertise on handling cd sales. She also gave us some good promotional ideas for next time!

I also want to acknowledge other HSGA members from Hawaii who participated and contributed musically beyond their scheduled 25 minute sets. Alan Akaka from Oahu and Al Nip from Maui were "in the house", which added greatly to the Hawaiian soul of the Festival. They both did great sets of their own, and backed up others as needed. Alan also conducted an informative workshop on Thursday evening on the topic of "Selecting Tunings for Playing Hawaiian Songs".

We also had the pleasure of having two "Next Gen" players join us: Ethan Goore from Hawaii, and current HSGA

Scholarship recipient Justin Firmeza from Fremont, California. These young players were amazing and added greatly to the overall Festival. Ethan is on his way to his first year of college at Rice University in Texas, and Justin will be starting his second year at San Jose State University.

For this Festival, we took advantage of the fact that there are several professional musicians and steel guitarists in the San Francisco/Bay Area. We were pleased and excited that these individuals were more than happy to join us on Saturday, including Patti Maxine from Santa Cruz, Bobby Black from Manteca, Mikiya Matsuda from San Francisco, and ukulele/singer Hiram Bell from South San Francisco. We promoted Saturday afternoon as the Hawaiian Steel Guitar Superstars Show. This line up of talent filled the Festival room. Even the Hotel Manager commented that he really enjoyed the music.

Video of the Festival will soon be available on the hsga.org website. In addition, we are planning on including much of the video footage in our next Virtual Festival in January of 2023.

We want to thank the following persons who played at least one 25 minute set during the festival: Christo Ruppenthal, Chris Kennison, Patrick Avera (non-member ukulele player), Mark Kahalekulu, Eric Rindal, the Kani Ka Pila Band with Alan Akaka, John Mumford, Vicki Van Fechtman, Daryl Brooke, Joe Stewart, Jim Newberry, Tony Fourcroy, Al Nip, Alan Akaka, Garry & Debbie Vanderlinde, Hiram Bell (ukulele/vocals non-member), Don Woods, Karen & Jerry Wagner, Justin Firmeza, Roberto & Jorge Alaniz, Ethan Goore, Mikiya Matsuda (guest), Patti Maxine (guest), Bobby Black (guest), Alan Akaka, and Greg Sardinha.

Bob Green, Roland Peachey and the Hawaiian Steel Guitar



Dad and his band playing for American troops - early to mid 1940's.

Dad's 84 Year Journey with Roland Peachey ... and the Hawaiian Steel Guitar

By Carol Green

I would like to share the story of how my dad, Bob Green, was introduced to and gained a lifelong passion for the Hawaiian steel guitar!

In the late 1930's, Roland Peachey had moved from Canada to London and was going to open The Premier School for Modern Music to teach Hawaiian guitar. He went door to door with a guitar strapped around his neck, looking for potential students. When he got to my dad's house, Dad, who was a teenager, asked for a demonstration, as he had never heard Hawaiian music. Roland played "The Moon of Manakura" and my dad was hooked. The sound touched his soul, and he signed up immediately, probably becoming Roland's first student in London.

Roland rented guitars to students until they bought their own, and the cost of a 1-hour lesson was half a crown (about 50 cents). At each lesson, he gave each student a page explaining the rudiments of music, together with another page with a tune written in tablature so that they were able to play a tune from the very first lesson, thereby keeping the students interested. Dad's first tune was "When My Dreamboat Comes Home," and thanks to the tab, he was able to play it almost immediately. I have many of these handwritten tabs!

(I always found it interesting that the tunings that Roland wrote were for 6 strings, but his 3-necked guitar had 8 strings. I have his original tuning for his triple-neck guitar, and it's for 6 strings, yet, he wrote the arrangements for 8 strings.)

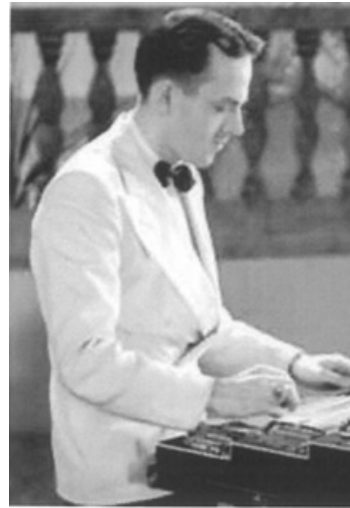
Roland would tell his students that practicing three times a week for 20 minutes each was better than playing for one hour. My dad loved the guitar so much that he practiced for 3 hours a day, much to the chagrin of his parents and siblings in

those first few weeks!

After a while, Dad befriended Roland and after each week's lesson Dad would visit Roland at his home in London, watching and helping him carry out new ideas while building another triple-necked guitar. He would play new arrangements for my dad to get his reaction, and they would discuss changes. Sometimes Roland would let my dad play his guitar, which Dad really enjoyed. The lessons continued for about 3 years, until WWII, when my dad went to serve in the Royal Army.

Dad had met Roland's wife and children and spent a lot of time with him in the workshop he had in his home, where he made everything for his guitars by hand. Roland's latest

Dad playing the guitar he had been renting from Roland Peachey as he saved to buy one of his own. Early to mid 1940's.



Roland Peachey playing what was to become my dad's guitar!

achievement at that time was his invention in the 1940's of a series of small hand-controlled levers built in on the necks by the bridge – their purpose being to change chords and harmonies without touching the strings – a very similar effect to the pedal steel guitar.

Roland originally played with Felix Mendelssohn's Hawaiian Serenaders and was Felix's musical director, writing the arrangements for the Serenaders. Roland's name didn't appear on some of the first recordings, but on the later discs it states, "featuring Roland Peachey on the steel guitar". They made many records and did quite a few radio programmes, until Roland decided to form his own Royal Hawaiians. They, too, recorded many titles in addition to playing nightly for dinner dancing at the very posh Mayfair Hotel in Piccadilly (my dad used to take my mom there on dates before they were married, and listened to Roland and his Royal Hawaiians).

By 1946, Dad had saved enough money to purchase Roland's handmade 3-necked guitar, which Roland had built in 1935, and as it was his favourite, it was the guitar that Roland played for his performances and recordings until he sold it to Dad. It

Bob Green continued next page ...

still sounds as beautiful as it did back then!

My dad had that guitar for 74 years... continuing to play all his life. He even entertained us at his own 100th birthday party in February, 2020!

Back in England, during and after the war, Dad had his own band, Bob Green and his Hawaiian Serenaders. While he was serving with the Royal Engineers in bomb disposal, he



auditioned for the ENSA (Entertainments National Service Association - the equivalent of America's USO) and passed is audition, allowing him to entertain troops. He put together a band of his fellow sappers, and they entertained at dances for officers and enlisted men from both the Royal Army and the U.S. Army who were stationed in England.

After the war, Dad, who was a master tailor by trade, continued to play for dances at various clubs. He married my mum in 1948, and they were happily married until we lost her in 2014.

In 1957, at the urging of his best friend who had already immigrated to Los Angeles, and with the tailoring business at somewhat of a lull in London, Dad packed up my mum, brother, and the guitar, and came to America aboard the Queen Mary. They landed in New York and flew to Los Angeles, where we lived in the San Fernando Valley. Dad had always regretted that he had to leave behind his collection of Roland Peachey 78rpm records, as they were too fragile to bring on such a long journey. He had thought he could replace them here, but they weren't available, and he missed listening to them.

In the mid 1980's, through a series of contacts established by my brother, Dad was put in touch with Dirk Vogel, president of Aloha International, who had a full set of Roland Peachey's recordings, which he kindly copied for my dad. Dad often played duets on his guitar with those cassettes, and honestly, you couldn't tell that it wasn't the same person playing on the cassettes (Roland) and live (Dad)! Even today, it's difficult for me to hear the difference when I listen to a recording of my dad or one of Roland playing. After all, Dad learned the guitar using Roland's tabs!



76 years young and still performing at dinner dances!

Dad joined Aloha International, and even wrote an article in 1989 about his friendship with Roland Peachey. Through Dirk Vogel, he reconnected with his friend and teacher, Roland, who, unknown to us, was living about 30 minutes from our house! They were able to rekindle their friendship and remained in touch until Roland's passing.

Throughout the years, Dad continued to play his guitar at family gatherings, parties and social events, dances, and clubs. As I was growing up, he patiently answered my questions about the guitar and tabs vs music notation and showed me



Dad showing grandson Ben how to play the guitar, late 1990's.

Bob Green continued next page ...

how to play. I've never really mastered his 3-necked guitar, as Dad had it with him, and when I got to the point where I seriously wanted to play, I wasn't living at home anymore, so not much chance to practice!

However, after joining Aloha International in the late 1980's, he corresponded with a gentleman in Australia (I only know him as "Sid") who made beautiful steel guitars. Dad acquired a handmade 7-string lap steel from him, which he gave to me, and I'm doing ok with that!

Dad and I had fun together with the guitar. Sometimes I would go with him when he had a gig at a private party – for no other reason than to hang out together and laugh. He had a great sense of humour and would always crack jokes in between tunes.

In 5th grade, my class was studying Hawai'i, and at the end of the semester, we had a luau for the parents. We learned a lot about Hawaiian history and culture, and I was beyond happy

when Dad said he would play his guitar for the luau! He even taught me how to make leis; a skill that I passed along to the class so that we could make them and greet our guests with them!

In 1976, one of his dreams came true when the family went to Hawai'i for the first time. My parents went back several times over the years (we all did!), and always loved the culture, people and music.

Of all the memories I have of my dad and his guitar, I think that the nicest memory was the look of pure and complete joy and contentment on his face while he played, and the way he beamed when he would show me how to play.

'E kani ka pila!

Are you enjoying this newsletter?

We are looking for an editor.
It's fun and you'll have a supportive team.
Compensation will be considered.

HSGA Members Meeting 2022

HSGA President Christo Ruppenthal opened the meeting with a welcome to all members present and a thank you to Greg Sardinha for agreeing to be our Special Guest Performer this year. He also thanked former Director Teri Gorman for making efforts to publicize the event through local radio interviews.

Christo reported on the revamping of the HSGA Scholarship Program during the last term. There is a new application process and new criteria for considering scholarships. There is more focus on younger kids in middle school and high school. We are also looking for more Hawaiian steel guitar teachers. There is a limit of three scholarships per student, and anything more than three needs to be approved by the Board. Each scholarship is for \$550 for ten lessons.

The Hawaiian Institute for Music Enrichment and Learning Experiences (HIMELE) is now funding 50% of scholarships awarded by HSGA.

Christo announced that the Board was seeking a new Chairperson for the Scholarship Committee, vacated by Margie Mays resignation from the Board. (Since the Annual Meeting, new Board Director Daryl Brooke has been appointed to fill this position).

Christo acknowledged Director Eric Rindal for volunteering his company to create the new branding design for HSGA. Eric worked with a small subcommittee of Directors and members to develop the design. The final product is intended to convey the purpose, values and spirit of our organization. Eric has also been instrumental in our efforts to improve our messaging and image in all social media platforms.

The Association continues to develop our website to add more

value to members. A new section that includes past festival videos has been added to the website during the past year. Our new branding is now reflected in our website. The goal is to develop a library of Hawaiian steel guitar resources for all HSGA members.

This coming year, our collection of HSGA Quarterly newsletters from past years will be scanned and made available through the website. Members will have easy access to newsletters and the collection of music tabs from those newsletters.

Special thanks to Roberto (Alaniz) for bringing much of the equipment for this festival and to Tony (Fourcroy) and Chris (Kennison) for driving out and bringing the PA System.

Regarding Virtual Festivals, the plan remains to produce two festivals per year; one in the Winter and one in the Summer. The goals of the virtual festivals are to interact with our membership, increase our exposure to the rest of the world and to do some fundraising. Christo acknowledged and thanked John Mumford, Mike Wittmer, and Roberto Alaniz for their work to put together the videos and programs for the Virtual Festivals.

Roberto Alaniz presented the Annual Financial Report for the period beginning July 1, 2021 and ending June 30, 2022. (The content of this report is included in this newsletter). Roberto also reported on efforts to outreach to young people, and on the new Board policy to offer three years of free membership to scholarship recipients.

The Annual Membership Meeting was adjourned at 9:45 A.M.

We are providing you with a video recording of the meeting. It contains some general news and financial reporting. Some of this same content will be provided in the forthcoming newsletter. View it here: <https://www.youtube.com/watch?v=kIRFyRhoFVc>



GINO BORDIN

(1899 – 1977)

France's star of
Hawaiian steel guitar!

By Les Cook

As Hawaiian music and the steel guitar spread worldwide in the early 20th century, Europe saw musicians from the Islands appearing regularly in the 1910s. Britain and France were early destinations as Irene West's troupe visited in 1914, and Joseph Puni and William Kanui brought a group of 9 musicians to Paris in November 1913. Quickly following them came Louis Keouli Thompson (better known as Segis Luvaun in Europe) before the Great War brought everything to a halt.

Very soon after the end of the War the pace began to pick up again with the arrival of many Hawaiian musicians and dancers hired to perform on European stages. Joseph Kekuku came to London along with Mekia Kealakai and many others. Subsequently Kekuku lived in Paris for a while as part of the growing number of Hawaiian musicians residing in the city.

Hawaiian 78 rpm records became popular across Europe. French radio station would regularly feature records by Kalama's Quartet and Sol Hoopii alongside the latest musette discs by accordion stars. Some stations devoted entire programmes to Hawaiian guitar. Frank Ferera was particularly popular on disc and radio.

It was inevitable that European musicians would become enthralled by the steel guitar and learn to play the instrument. In Paris Gino Bordin was one of the earliest professional musicians to take it up but probably not quite the first. Preceding him by maybe a year or two came Edouard Jacovacci and Rose Cornaz. Eclipsing them and all others was Bordin however.

He was born on 4 February 1899 in Vicenza, Italy. His older brother Ottorino led a jazz band in which Gino played musical saw and a harp-guitar. While still in Italy he became friendly with Mario Maccaferri and the pair would meet again in Paris. Gino's first professional appearances were as a banjo player, like Django Reinhardt, and he played in dance halls with some of the leading accordéonistes in Paris, beginning with Charles Péguri at the famed dance hall Bousca's on la rue de Lappe. Soon Gino's name appeared as banjo accompanist on 78 records by Michel Péguri (brother of the afore-mentioned Charles) and other prominent accordion maestros like Alexander and Jean Vaissade. By mid-1927 Gino had taken up and mastered the steel guitar and his earliest recordings were made for the French labels Disque Henry and Perfectaphone. He continued to back accordionists and singers such as Fréhel and Berthe Sylva often in the company of xylophone ace and multi-instrumentalist Francesco Cariolato.

By the late 1920s it had become evident that Gino's future career was destined to be as a Hawaiian steel guitarist. Recordings began to follow at a pace, firstly with Pathé, Disque Inovat and other companies before, in 1930, securing a contract with the Parlophone label for whom he recorded for the next three years. Parlophone released around 120 of his sides, amounting to almost two 78 records issued each month. This number excluded other musicians' recordings on which he played as accompanist on Hawaiian steel or Spanish guitar.

The pace of Gino's recording hardly slowed when he left Parlophone to record again for the Pathé company, Odéon, Salabert and Polydor, plus several smaller labels like Gladiator

Gino Bordin continued next page ...

and Discum. On several records a second steel guitar can be heard, and this was played by Gino's long-time friend Alex Manara. Recordings for smaller companies would often be released under a pseudonym ... examples would be INOG, Mac Gony, HINO ... while others would be anonymously described as simply Orchestre hawaïen. Some of the vocalists who Gino backed included Guy Berry, Domi Spada, Jean Lumière, Bruno Clair, Philippe Soguel, Roland Avellys, Marcel's, Lys Gauty, Andre Pasdoc, Toscani, Hélène Regelly and Robert Buguet. Mostly significant though was Gino's friendship with the huge singing star from Corsica, Tino Rossi, who recorded several of Gino's compositions including *Te Chérir une nuit*.

Besides recording, Bordin appeared regularly on Paris radio station TSF where he even had his own show. He performed frequently on European stages and notably he and Alex Manara opened for Edith Piaf at Paris' ABC theatre.

Much of Gino's repertoire and that of his Parisian contemporaries consisted not of traditional Hawaiian material, but waltzes, tangos and French songs infused with his own unique flair and touch on the steel guitar. Marches also formed part of his repertoire and the occasional classical piece too.

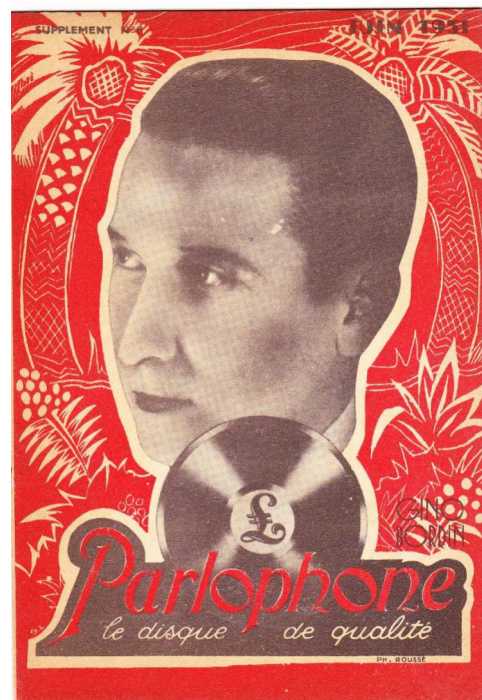
In 1935 Gino produced a Hawaiian steel guitar method book which remained in print for several years and his name can be seen on a great many music sheets, usually with his photo on the cover.



Up to this point in his career Bordin had played acoustic steel guitars ... firstly the style of French pear shaped instruments made by companies like Gelas, Gérôme and Patenotte in Mirecourt, a commune in North Eastern France well known for its tradition of lutherie, especially violins, since the 17th century. Then in 1932 Selmer introduced the Hawaiian version of the instrument designed by Gino's friend Mario Maccaferri, with the same construction and resonator box as the guitars favoured by Django Reinhardt and other gypsy jazz players but without cutaway, and having stronger bracing, wider neck, flat fingerboard and raised action. Gino opted for the 7 string Selmer version plus a regular (non-Hawaiian) model. His friend Alexandre Manara did the same.

Around 1936 Maccaferri visited the USA and came home with a gift for Gino ... a National 7 string electric lap steel, which Gino christened his *Guitare Magique*. For a while he continued to play acoustic steel on his records for Odeon while at the same time switching to electric guitar for Polydor sessions. Eventually however he switched permanently to his *Guitare Magique*.

During the second world war Bordin managed to sustain his career, even recording and performing in Germany but he suffered a heart attack and struggled to resurrect his career in post war Paris. Old friends like accordionists Fredo Gardoni and Louis Ferrari helped bring his name back into public sight,



however, and he co-wrote several new pieces of music with accordion star Gus Viseur.

For many years Gino and his wife Margot Pépin had lived in Montmartre, Paris, in the Abbesses neighbourhood ... Alex Manara lived just a short walk away. From his apartment in rue Audran, Gino gave lessons and entertained steel playing friends like Aart Boender and Rene Bombardier.

Blue Hawaii - Key of Bb, C6 Tuning

Leo Robin & Ralph Ranger - 1937

Medium Shuffle feel (105 bpm)

Courtesy of Phill Walker

The musical score is for a guitar piece in 4/4 time. The melody is written on a treble clef staff. The chords indicated above the staff are B \flat , F $^+$, B \flat , B \flat dim, Cm 7 , and F $^+$ 7. The fretboard diagram below the staff shows fingerings for the strings E, C, A, G, E, and C. The fret numbers are: E (10, 10, 9, 9, 10, 10), C (10, 10, 9, 9, 10, 10), A (10, 10, 9, 9, 10, 10), G (10, 10, 9, 9, 10, 10), E (10, 10, 9, 9, 10, 10), and C (10, 10, 9, 9, 10, 10).

5

A

B \flat B \flat 7 E \flat E \flat m B \flat G \flat

Night & you, & Blue Hawaii... The night is

TAB

10 9 10 11 12 11 10 10 9 8 10 10 10 10 10 10

9

heavenly... & you are heaven to me....

T 12 8 9 10 12 10 10 10

A 12 12 12 12 10 10

B 12 12 12 12 10 10

13

B^b B^b7 E^b E^bm B^b A^b7

Lovely you, & Blue Hawaii...

T
A
B

10	9	10	11	12	11	10	10	9	8	10
10	10	10	11	13	11	10	10	9	9	10

16 ²

G⁷ C⁷ F⁷ B^b E^b B^b B⁹ B^{b9}

With all this loveliness.... There should be love.....

T 10 11 10 12 8 9 10 9 10
A 12 12 12 10 10
B 12 12 10 10

21 B E^b B^b B^{b7} B⁷

Come with me, while the moon is on the sea.... The

T 10 10 10 10 9
A 10 10 10 10 10
B 12 10 10 10 10

25 C⁷ B⁷ C⁷ C^{m7} F⁺⁷ B^b

night is young & so are we..... Dreams come true,

optional harmonic on C to C#...

T 10 10 10 12 13 10 9 10
A 10 10 10 12 12 10 10 10
B 12 12 12 12 12 10 10 10

30 B^{b7} E^b B^b A^{b7} G⁷

& Blue Hawaii... & mine could

T 10 11 10
A 11 12 11 10 10 9 8 10
B 11 13 11 10 10 9 9 10

33 C⁷ F⁷ B^b F⁷ B^{b6}

all come true, There should be love.....

optional harmonics...

T 12 8 9 10 9 10 10 10
A 12 12 12 10 10 10 10
B 12 12 12 10 10 10 10

In the mid-1950s Bordin recorded for the small French label Pacific ... probably 17 songs in all. They were issued in multiple formats, on 78 rpm and 45 rpm records, E.P.s, and both 10 and 12 inch LPs . Judging from the number of the LP records still to be found today these must have sold well. A few other records were made for the Saturne label and these are very hard to find.

By the early 1960s Gino had taken a job as a music teacher in a Paris college and gave lessons from his home. He was part of a novelty cabaret act with his steel guitar backing comedian André Zibral but playing became increasing difficult for him due to Duputren's contracture and eventually he and Margot retired to L' Isle sur la Sorgue in the south of France. Bordin died there on 14 July 1977.

Much of the research into Gino's career was carried out by my close friend, the late Cyril LeFebvre. Cyril and Dominique

Cravic found Alex Manara living in a retirement home in 2000 and interviewed him, and also became friendly with one of Gino's star students, the excellent steel player Ida Brun. Cyril tracked down Gino's remaining family, who were the source of many of the fine photos we now have. Cyril and I had been working with friends in France, including Dominique Grimaud and his wife, on the erection of a plaque on the wall of Gino's former home, le Grand Café de la Sorgue, 31 Quai Jean Jaurès, L'Isle sur la Sorgue. This was completed shortly after Cyril died in 2012.

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Dan Campbell danmartc8@gmail.com caladesiguitars.com **727-385-4170**

Financial Report

THE HAWAIIAN STEEL GUITAR ASSOCIATION, INC.FY

2021-22 Annual Financial Report

The following is a summary of our Finances for the 12 month period beginning July 1, 2021 and ending June 30, 2022.

OVERALL FINANCIAL STATUS

As of June 30, 2022, The Hawaiian Steel Guitar Association, Inc. (HSGA) had cash assets totaling \$32,872.60, which consists of \$24,869.51 in the Chase Checking (Operating) Account, and \$8,003.09 in the Chase Savings (Scholarship Fund) Account. ** (Please note that Scholarship donations received in the 3rd and 4th Quarters totaling \$1,635 are included in the June 30 checking account balance. These funds were transferred to the savings account (scholarship fund) on July 1, 2022).

The Japan Branch of HSGA had an account balance of \$1201.21 as of June 30, 2022.

FY 2021-22 (12 MONTH) OPERATING REVENUES & EXPENSES

Revenue:	\$16,206.18
Expenses:	\$ 9,773.23
Net Income/(Loss):	\$ 6,432.95

This is the second year in the past five years that HSGA has realized a positive net income. During FY 2021-22, HSGA received a \$1,000 donation from the Hammerman Foundation and a \$1,500 donation from the Roeder Family Trust. The vacant Newsletter Editor position for the second half of the year also resulted in a \$2,400 savings.

The Quarterly Newsletter was our largest annual expense. Newsletter editing cost was \$2,400 (Quarters 1 and 2), and printing and mailing was \$3,304 (all four Quarters).

Scholarship expenditures totaled \$1100 for the year. However, the Hawaiian Institute for Music Enrichment and Learning Experiences (HIMELE) began to make scholarship donations to HSGA on a 50/50 matching basis, offsetting \$550 of this expense.

Our financial goal is to maintain this positive trend in future years by: Managing revenues and expenses to maintain financial solvency, pursuing additional revenue opportunities, increasing membership, thereby increasing Dues Revenue and Member Donations.



The Hawaiian Steel Guitar Association Treasurer's Report-4th Qtr, 2021-2022

(Balances as of June 30, 2022)

Beginning Balance	\$ 29,616.75
General Fund	\$ 24,869.51
Scholarship Fund	\$ 8,003.09
Ending Balance	\$ 32,872.60
Japan Account Ending Balance	\$ 1,201.21

Expenses

Printing	\$ 773.77
Postage	\$ 239.37
Web/Software/Subscriptions	\$ 538.55
Foster City Festival 2022	\$ 1,026.10

Total Expenses \$ 2,577.79

Income

Dues	\$ 2,959.01
Donations (General)	\$ 893.50
Donations (Scholarship)	\$ 1,015.00
Foster City Festival	\$ 615.00

Total Income \$ 5,482.51

* \$1,201.21 Dollars = 163,294 Japanese Yen

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HSGA New Members

CAROL HOUSER, 12404 SE Shell Ln, Milwaukie, OR 97222
JOHN FRANKEL, 3621 Liberty Avenue, Alameda, CA 94501
LILLIAN FUJIMOTO, 430 N 3rd Street Apt A, San Jose, CA 95112
RANDEE CHIN, 3379 Amherst Lane, San Jose, CA 95117
PATTI MAXINE, 5351 Plateau Dr, Felton, CA 95018
DAVID VAN ALLEN, 23 Fox Hill Road, Doylestown, PA 18901
JEFFREY ANZEVINO AND YOUYE CHU, 31 Mile Hill Rd, Highland, NY 12528-1264
JOEL SIMPSON, 6922 High Road, Darien, IL 60561
CAROL GREEN, 3088 Cottonwood Court, Newbury Park, CA 91320
DAVID MAYES, 1021 Rose Ave. Apt. A, Oakland, CA 94611-4332
LONO ARCHAMBAULT, 848 Saint Louis Ave, Long Beach, CA 90804
AMY SULLIVAN, 1624 South Crest Hill Drive, Spokane, WA 99203
ED GORDON, 888 Torero Plaza, Campbell, CA 95008
BRAD BECHTEL, 145 Balceta Avenue, San Francisco, CA 94127
KEVIN GILLIES, 2685 Memory Lane, Santa Barbara, CA 93105
KIT BELL, 613 Hemlock Ave, South San Francisco, CA 94080
STEVE HOWARD, 131 Scenic Drive, El Cajon, CA 92021
BRIAN WITKIN, 3360 Sports Arena Blvd. Suite A, San Diego, CA 92110
KAREN MAH-HING, 2360 Princeton Dr, San Bruno, CA 94066
GARY SUGIYAMA, 1724 Woodward Drive, Santa Rosa, CA 95405
TIMMY HAY
DEIDRE WOO



Greg Sardinha



Daryl Brooke

2022 Foster City Festival Photos



Upper left, Eric Rindal and Bobby Black
Lower left, Opening up on Thursday morning
Right, Greg, Mikiya Matsuda, Roberto and Eric

2022 Foster City Festival Photos



Patti Maxine, Mike Bonnice and Al Nip



Al Nip, Mark Kahalekulu and Alan Akaka



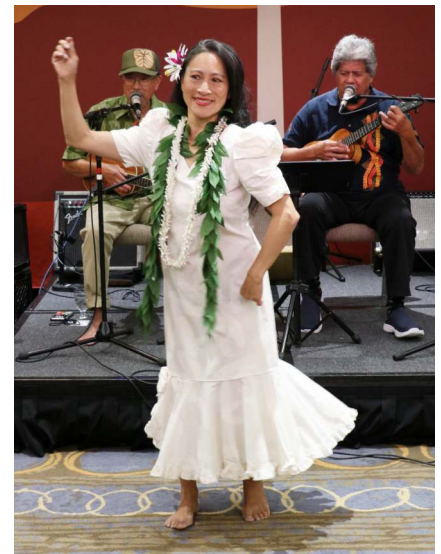
Patrick Avera, Mark Kahalekulu, Greg, Al Nip and Alan Akaka



Evening Jam session



Jerry and Karen Wagner



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Island Festival News

2022 Festivals and Workshops

Maui Steel Guitar Festival

October 15, 2022 – The Shops at Wailea, Wailea, Maui, Hawai'i

11:00 AM - 4:00 PM HST

October 16, 2022 – Queen Ka'ahumanu Center,

Kahului, Maui, Hawai'i 11:00 AM - 4:00 PM HST

30th Annual Hawaiian Slack Key Guitar Festival

Sunday November 27 from 1 to 5 PM at the Royal Sonesta
Kauai Resort in Lihue

Hawai'i Island Steel Guitar Experience at Mauna Lani

December 8-11, 2022 – Mauna Lani, Auberger Resorts Collection,
Kamuela, Hawai'i Island

2022 Hawaiian Steel Guitar Showcase Livestream Broadcasts

Facebook Live/YouTube - Livestream Open Stage Showcase

September 25, 2022 – 3:00 PM - 5:00 PM HST

Hawai'i Island Steel Guitar Experience at Mauna Lani

December 10, 2022 Ho'olaule'a concert – 5:30 PM - 9:30 PM HST

December 11, 2022 Saturday Twilight at Kalāhuipua'a concert

5:30 PM - 8:30 PM HST

2022 Foster City Festival Photos



Ethan Goore, Justin Firmeza, Alan Akaka and Nate Goore



Jim Newberry, Chris Kennison, Alan Akaka and Paul Wecker



Tony Fourcroy, Dee and Ivan Reddington



Gary and Debbie Vanderlinde



Watch videos

2022 Hawaiian Steel Guitar Association Foster City Festival
<https://hsga.org/2022-hsga-live-festival/>

Asher Guitar Raffle



Thanks to all who bought raffle tickets for the Asher Lap Steel drawing. One hundred and sixty five tickets were sold and the Association raised \$1,100 dollars. As the luck of the draw would have it, the winner (Rebecca Woo) was present when the winning ticket was drawn on Saturday afternoon.

Congratulations to Rebecca, and we hope to hear her play that beautiful guitar at our next Festival. She tells us "Justin Firmeza was kind enough to re-string my new guitar to C6 for me on Sunday, so I got to use it for part of Alan's symposium and then take it for a test drive at the kanikapila that followed. It's truly awesome, sounds great and it's beautiful. Wow!!"