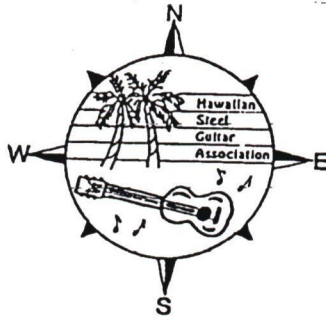


HSGA QUARTERLY

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

Volume 11, Issue 37

WINTER 1994



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

BOARD OF DIRECTORS

J.T. Gallagher, New York
George Lake, Canada
John Marsden, England
Frank Miller, Arizona
Lorene Ruymar, Canada
Don Woods, Michigan

STATEMENT OF PURPOSE

Hawaiian Steel Guitar Association is registered as a non-profit organization in the State of Hawai'i, and as a social organization under IRS tax code 501(c)(7). Its purpose is to develop a global communications network of players and lovers of Hawaiian traditional music as performed on all types of steel guitars and related instruments.

MEMBERSHIP

Open to all steel guitar players and non-players around the world who support the promotion and perpetuation of Hawaiian steel guitar music. Annual dues are US\$24. Membership year begins July 1. Members receive HSGA Quarterly, and other group benefits.

MAILING INFORMATION

Mail all correspondence and submissions to HSGA Quarterly c/o:
HSGA/Alan Akaka, P.O. Box 11373,
Honolulu, HI, 96828-1373, USA.
Phone: (808) 596-8245

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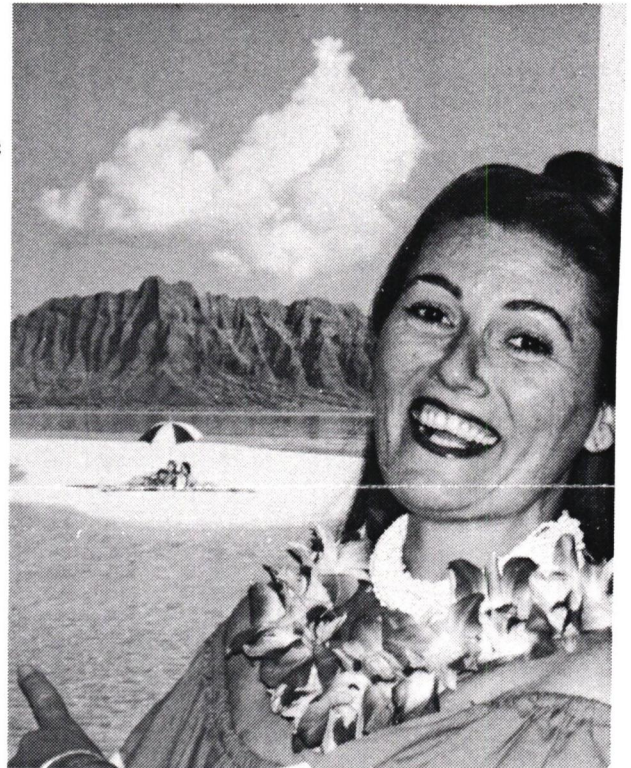
COME PLAY WITH HSGA IN BEAUTIFUL HAWAI'I, THE FIRST WEEK OF MAY!

Bring your ax
Or just listen, relax!
Play steel or dance
Sing songs of romance

Greet old friends,
Meet some new
Sit by the ocean,
Take in the view
Ready for Hawai'i?
This you MUST do:

March 1 is the
DEADLINE
To reserve room
At Queen Kap.
AND to register
for convention

Please don't take a nap! *May Day is Lei Day and HSGA play day too! says Owana Salazar. Come enjoy our music.*



Folks, PLEASE mail your HSGA convention reservations, to the HSGA Honolulu office NOW. You can pay at convention, if that's holding you up. Your three days of music making in the Queen Kapi'olani "Akala Room" is a PRIVATE affair, for HSGA members only, but in order to organize the music programs, so everyone who wants to play can, it's imperative that we know who's coming, who's playing steel, who's willing to play back-up for others. The convention committee can't make plans with the hotel for the special treatment we always get, until they know how many HSGAers will be attending.

The HSGA convention reservation

form, and the hotel registration forms for both Honolulu and Maui are in your Fall Quarterly. Please fill them out and get them back to us in the very next mail. In fact, why not get this handled right now, while you're thinking about it. You can read the rest of this issue later!

As soon as you've checked into your QK hotel room, and especially if you're staying elsewhere, come directly to the HSGA Convention Registration Table to register, pick up your name tag, and receive your lunch tickets. It's essential that the hotel catering staff know how many people to prepare for, well in advance. HSGA's convention registration desk opens Sunday, April 30 from 10

Continued on pg. 3

BOARD MEETING REPORT

(Compiled from Minutes respectfully submitted by Edward Punua, Secretary-Treasurer)

President Alan Akaka opened the phone conference meeting at 9 a.m., Honolulu time. Those present at the meeting, in addition to Alan Akaka, were Vice President Jerry Byrd, Secretary-Treasurer Edward Punua, Board members George "Keoki" Lake and Lorene Ruymar. Invited guest Mike Scott was also present, and John Marsden attended this meeting by mail. Marjorie Scott was asked to sit in. Absent from the meeting were J.T. Gallagher, Don Woods and Frank Miller.

The minutes of the July 30 Board meeting, and the Treasurer's report were approved as read, as was Jerry Byrd's scholarship report. Marjorie Scott reported that a second "reminder" postcard was being sent to those few whose 1994-95 dues are past-due, and that brand new 1994-95 membership cards, plus a thank you "gift" from Alan Akaka were to mail on November 1. She said she waited an extra month to send the cards and print out the 1994-95 membership list, in order for as many HSGA members as possible to get their dues paid and be on the list.

In his President's report, Alan Akaka stated that we cannot get the Kapi'olani Bandstand for Saturday, May 6, or Saturday, April 29, as those dates are already booked. He will, however, keep trying. HSGA will have a tent location near the Bandstand on Monday, May 1 (Lei Day). Kamaka Tom will handle the arrangements. Alan stated that he may start the steel guitar Ho'olaule'a as early as 5 or 5:30 p.m., as the concert is scheduled on Sunday, April 30. We cannot reserve an Ala Moana Centerstage April date until January, but he is hopeful of getting either April 22 or April 29, and will use the concert to promote both the HSGA Honolulu convention and the Ho'olaule'a. Printed information about the HSGA convention and the Ho'olaule'a will be available to those attending the Centerstage performance.

During convention, there will be Royal Hawaiian Shopping Center concerts broadcast by KCCN radio at noon on Wednesday, and again on Friday evening from 6:30 to 7:30 p.m. Alan said HSGA members are always invited to perform. Harry B. Soria and Keaumiki Akui will

be the emcees.

The first order of New Business concerned taking paid advertising in the Quarterly, to offset the cost of producing the magazine. Classified type pay-by-the-line ads will not be used, only set sizes of display ads. Alan explained that individual HSGA members will still be entitled to run personal item "for sale" ads in the "Buy & Sell" column. Paid display advertising will be taken from companies whose business it is to sell products and services to the general public. George Lake moved and Lorene Ruymar seconded a motion to take paid display advertising in the Quarterly. The motion was unanimously approved. An advertising rate card has been prepared, and will be used to solicit business advertising.

Alan then introduced his guest, Mike Scott, and asked for a motion to appoint Mike as HSGA Membership Chairman. The motion was unanimously approved. Mike reported that HSGA Canadian members Al Weatherhead and Jack Montgomery, both of whom have newspaper and advertising sales experience, would be on his committee. Mike outlined his committee's plans, and will send all the particulars to Alan. January was suggested as a good month to begin the membership solicitation program.

Under "New Business from the Floor", John Marsden's suggestions for promoting HSGA were brought up: (1) to prepare a printed general information flyer about HSGA which could be mailed to prospective members, and available at steel guitar gigs. The Board approved of the idea. (2) to promote Hawaiian steel guitar through a special Hoku award at the annual HARA (Hawai'i Academy of Recording Artists) award dinner, which is a major event, like the Academy Awards, and is televised. Alan Yoshioka and Kahauanu Lake of HARA have already been contacted. Alan Yoshioka recommended a "Special Recognition" type award, such as that given for slack key guitar, last year. The Board unanimously approved of the Hoku award project. If the HARA Board of Directors agrees, the project will proceed, so that we can have a plaque made and presented at the Hoku Award dinner, scheduled for Saturday, May 6.

The meeting was adjourned after a decision to hold the next Board Meeting on Saturday, February 29, starting at 8 a.m., Honolulu time.

MESSAGE FROM ALAN AKAKA



Frank and Donna Miller

It is with regret that I have accepted the resignation of Frank Miller from the HSGA Board of Directors. Frank reports that Donna has been determined to have Non-Hodgkins lymphoma, a type of cancer responsive to treatment, and which they believe was detected early. (In his letter, Frank cites the example of Massachusetts's senator, Paul Tsongas, who has already survived 10 1/2 years with one type of this cancer.) Frank's time and energy must be given to Donna's treatment and, hopefully, full recovery. He states that he will continue to Chair the Joliet convention committee, though the Millers may not be able to attend the Honolulu convention.

I know that your full support and *aloha* for a speedy and complete recovery are with Donna, as are mine. As most of you are aware, who have regularly attended HSGA Joliet and Honolulu conventions over the years, Frank and Donna Miller deserve more thanks than it will be possible to give them, for their continuing hands-on commitment to HSGA activities, and the perpetuation of Hawaiian steel guitar music. If you wish to write to the Millers, their address is: 3403 E. Main #2714, Mesa, AZ 85213.

(HAWAII CONV. cont. from pg. 1)

a.m. to 1 p.m.

Are you coming to Maui with us after our week in Honolulu? Lorene Ruymar, our "Hawaii Convention Commander" has this to say: "I know you need some days to yourself, so we won't make any plans for Friday, Saturday, or Sunday, May 5, 6, and 7. By Monday the 8th, we expect you've all checked in at the Seaside Hotel in Kahului, Maui. We are talking to the people at the Cannery Shopping Center near Lahaina, and they want us to play a steel guitar show on their stage, a show that they will advertise. That will be any day from May 8-May 11; an exact date has not yet been set. We're waiting to hear about an arrangement at the Cultural Center for us to play a show there.

We expect you'll want to attend a lu'au, and the one recommended to us as "the best" is the Old Lahaina Luna, where Ray Knapp played steel for so many years. Sorry to report that Ray's health is not yet up to par, so he's still on leave of absence. Plan to attend the lu'au the same day we play at the Cannery, as they're in the same area.

Visit Haleakala and Hana with us.

On other days, since most of us will be renting cars, we'll plan an early morning drive up Mount Haleakala (bring warm clothing for that) and another drive down to Hana. (Ed. note: this is an all day affair, and believe you can rent an audio tape guided tour for your car. The one I've heard is good, and very "road friendly" as well as sites-to-see interesting.)

"If you suspect that John Auna's hand is in all this, you're right! He's HSGA's tireless miracle worker. John's been talking to Aunty Vi Hana'iki, the lady who owns the restaurant at the Maui Seaside where we'll be staying. They're cooking up a plan for a lu'au party to be enjoyed on the lawn by the ocean. It's a lovely location. We'll have our farewell party on Thursday night, May 11, but no need to leave! Stay longer for some personal R&R, as there are many things to see and do on Maui." (Note from Alan Akaka: *He kama'aina. E komo mai!* This is not just for visiting HSGA members, it's for us HSGA locals, too. Save your Aloha or Hawaiian air coupons, and schedule a couple of days off for a Maui bash with us.)

HSGA Hawaii convention? Definitely No Ka 'Oi! Don't miss it.



First, we check in at HSGA's Convention Registration table, make sure we're paid up, get our name tag and most important our Honolulu convention lunch tickets! Then— WE SING, WE DANCE, WE LAUGH, WE PLAY (steel, of course!). All this and more, is what's in store at our Honolulu convention by the beach at Waikiki, in view of Diamond Head,



TEACHING "THE STEEL" TO A NEW GENERATION

An interview with Alvin "Barney" Isaacs, Jr

by Patrick Johnston

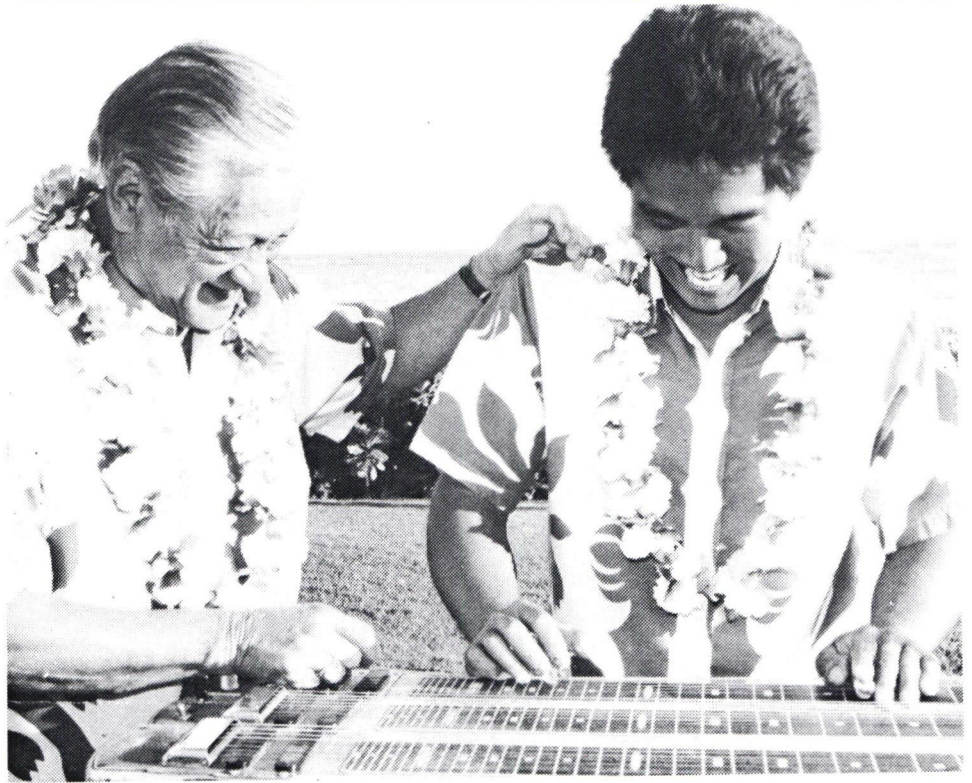
The following interview first appeared in the September 1994 "Ka Wai Ola O OHA" (Living Water of OHA), the monthly newspaper of Office of Hawaiian Affairs. We are grateful to Ellen Blomquist, Executive Editor, and to the author of this interview, Assistant Editor Patrick Johnston, for permission to reprint his interview, along with Carl Hefner's great photo.

Alvin "Barney" Isaacs Jr. and Scott Furushima are two well-known musicians on the Hawai'i music scene. Isaacs has spent most of his life mastering the Hawaiian steel guitar and has performed the instrument for more than 50 years. He is now, with the support of an Apprenticeship Award from the State Foundation on Culture and the Arts, sharing his knowledge with Furushima. Furushima is a trombonist for the Royal Hawaiian Band and has been playing the steel guitar since the late 1980s.

KWO: Alvin, tell me a little about your work with Scott and the State Foundation for the Culture and Arts.

Isaacs: My part in this whole thing is to teach a certain instrument, which is the steel guitar. That's the instrument I've always used, the Hawaiian steel guitar. You see, the 'ukulele and the regular guitar weren't created in Hawai'i, we adopted those instruments. The Hawaiian steel guitar is the only string instrument created in Hawai'i: invented and discovered and created in Hawai'i (by Hawaiian Joseph Kekuku). It used to be the lead instrument in all our groups just like the piano is in the trio. It was big for a while, and then, not too long ago, it kind of lost popularity. A lot of music started changing all over the Mainland too and the people that used to love Hawaiian music and hotels that used to love Hawaiian music kind of backed down.

What I'm trying to do, and what



"Barney" Isaacs with steel student, Scott Furushima. Photo by Carl Hefner

other steel guitar players are trying to do, is keep what we learned and what we think is part of the Hawaiian heritage and teach the young people. Scott is young and he's a good musician and he catches on fast.

I teach mostly by ear. The way I learned how to play is by ear and by feel. If you read music all the time you become kind of mechanical. Scott can read music and he can play by ear. He's got a good ear and he's got a terrific mind. He has a creative mind for music. He's got a memory like an elephant. He memorizes many songs, Hawaiian songs, and he's doing very well for himself. And he's going to be a good steel guitarist too. He catches on fast.

KWO: How did you guys meet?

Isaacs: With the Royal Hawaiian Band. During the half-time intermission we used to play Hawaiian music and he was part of the Hawaiian group. He blows

brass for the Hawaiian Band. That's how we met, playing the Hawaiian portion.

Furushima: I first saw him (Barney) play at the Halekulani hotel. I used to come down to the hotel and watch Alvin and his group.

KWO: Scott, when did you develop your interest in steel guitar?

Furushima: When I first started watching him (Isaacs), in '86, '87. First I didn't know anything about Hawaiian music. I progressed from the 'ukulele and then finally to the steel guitar.

KWO: So you were playing other instruments before you started the steel guitar?

Furushima: Yes, 'ukulele, guitar and bass and other instruments like trombone.

KWO: What did you like about the steel

(BARNEY ISAACS cont. from pg. 5)

guitar?

Furushima: Actually at the beginning I didn't know what it was. As I got to play with Alvin more and more I realized, wow, this is something phenomenal.

KWO: So you like the sound?

Furushima: I like a specific sound, his (Isaacs') sound. The Hawaiian sound. We all try to get it but it's hard. It's a difficult sound to attain.

Isaacs: What he's trying to explain is that I have a sound. Another steel guitarist has another sound. We have our different styles. It just so happens he like my style and I'm teaching him my style.

KWO: So playing the steel guitar is a very personalized thing?

Isaacs: That's right.

KWO: Now do other steel guitarists play in a way that is less "Hawaiian," or is it just an individualized thing?

Isaacs: If you know the steel guitar then you can tell the difference. Anyone who's playing the guitar who is not Hawaiian you more or less will know he's not Hawaiian. Hawaiians have a pretty good touch right off the bat. That's why he (Furushima) doesn't have the touch yet. He doesn't have Hawaiian. (laughs). But just like his 'ukulele and his guitar he has learned how to play Hawaiian music. He could play his guitar like crazy because he is a good musician. But his touch is different now that he can play Hawaiian music.

KWO: How would you describe your ability, Scott? Do you agree with Alvin?

Furushima: Oh yeah. I'm at that level now. I gotta find the right sound.

Isaacs: Right sound and right touch. As far as the talent does, he's got the talent. I just have to spend a little more time with him.

KWO: Alvin, why did you get into the steel guitar?

Isaacs: My father was a musician and a

composer. More or less, I turned to music just like my father.

You know, when he graduated from high school he became a policeman and then one day he was on his bike and chasing some public enemy. It was a rainy day and the bike flipped and the axle went through his leg. He was forced to retire. Then he became a musician. He was self-taught. He taught himself about reading and everything. And he became a very good musician and composer.

When I went to university I had my major all planned. But after the second year I got in an accident and almost lost my eyes. I had a depressed skull all the way to my neck. Because of that I couldn't go to school. So, just like my father, I turned to music.

KWO: What was the accident you had?

Isaacs: Somebody hit me with an iron.

KWO: A golf club?

Isaacs: A number four iron.

KWO: You were a Punahou graduate, weren't you?

Isaacs: Yes.

KWO: So you were on a career track and then things got derailed?

Isaacs: It was almost like my father. I was halfway through my second year at college. But maybe it was all right because, with Hawaiian music, I did well. At one time I even owned three cars.

KWO: So you think you did the right thing by going into music?

Isaacs: Oh yeah: I've enjoyed what I've done, the music I play.

KWO: Do you think the steel guitar is going to have a revival in the next few years?

Isaacs: It's coming along. More kids are learning it now. More groups are using it now. It sounds good. For a while they had that contemporary beat. But whatever they do, the kids these days they really know their music. They're good. We just do our thing because I think this is good music too. And a lot of older people like what we do

too. With him (Furushima) we have a variety of things we can do because he knows a lot of songs. He's good.

KWO: Scott, how do you find Alvin as a teacher?

Furushima: Well when we first started, because of my theoretical knowledge of music, it was hard for me because his angle was coming from the ear. But now I've got the mechanics. Now I know where he's coming from so it's easier. Before he would show me one pass and I wouldn't know where he was going. Before I was looking at it from a theoretical standpoint. But now I don't ask why, I just do 'em.

KWO: I guess you have to understand him and what makes his music work to be able to play it.

Furushima: Once you focus into that then you see it.

KWO: Is the mechanical approach to music a more "Western" approach and what Alvin does more "Hawaiian"

Furushima: It is more like jazz improvisation. That's what he's (Isaacs) doing. He knows chord structure but he's just playing what he feels. He's playing musical motifs over a chord progression. That's what a jazz player does. It's just that he adds a Hawaiian flavor to it.

KWO: Was the steel guitar hard to learn?

Furushima: It was very hard to learn. It is a very difficult instrument.

KWO: How long did it take you (Isaacs) before you felt like you were a competent steel guitar player?

Isaacs: Oh a long time, a long time. It was only by the beginning of the '60s did I feel that I knew what I was doing. Then it was easy.

I never used to really practice my steel guitar. Unlike some of these other guys that were really good. Mostly on the job I did my practicing. I would feel certain licks I could do, progressions, while I was on the job.

KWO: What have you done as a professional?

Isaacs: My first big job professionally was at the Royal Hawaiian. I was with the Royal Hawaiian Serenaders which was, at that time, the greatest singing group in Hawai'i. Getting together with them was just a stroke of luck. I was still in university when they asked me to join them. They hired me because I could sing by ear. I could get the fourth part of the quartet. They told me I could practice my steel guitar while I was singing with them. That's how I started playing professionally. Then I became a member of "Hawai'i Calls." I played with Haunani Kahalewai at the top of the Waikiki Biltmore Hotel. After that I went to the Hilton Hawaiian Village then took over the dance band at the Barefoot Bar at the Old Queen's Surf. During the '70s I played with Danny Kaleikini. I've done some traveling We went to the Orient.

KWO: How was that?

Isaacs: We did concerts. The Japanese love the steel guitar and they can play too.

KWO: Have you traveled to the Mainland United States?

Isaacs: Oh Yeah. There are great big steel guitar clubs on the Mainland and in Canada. There is one, the Hawaiian Steel Guitar Association, that has members from all over the world. There was this guy from Wales, Hal (*sic*) Jones. (*Ed. note: he means the late Arthur Jones*). Boy that guy could sit down and play Hawaiian music for three or four hours non-stop and almost not repeat any songs.

KWO: Alvin, you've been in Hawai'i all your life. It has gone through a lot of changes. The population has changed, the culture has changed. How do you feel about the way the music culture is going in the state?

Isaacs: They use Hawaiian words in different kinds of music but often the music is not Hawaiian. Reggae is not Hawaiian but they use Hawaiian words. People from the Mainland say they can get that kind of music on the Mainland. But these kids, whatever they do they do it well.

KWO: So you think as long as the kids are playing music and playing well that's OK.



Talking story with "Barney" Isaacs is good fun!

Isaacs: Well you've got to give them credit for playing that type of music and playing it well, but we've got to keep our culture, our music going. You get some other groups like Israel Kamakawiwo'ole and the Makaha Sons of Ni'ihau. They're good and they've even added steel guitars in a lot of their recordings. (*Ed note: Brudda Is now doing his own thing as a single; "Makaha Sons" continues as a great group.*) There are a lot of groups that are keeping up Hawaiian music. We're not worried about that. Everybody does their thing.

Furushima: An important thing to note out of all the styles of Hawaiian music is that, with the style we do, there are only something like ten guys in the islands that can do it. This is the style of the Territory of Hawai'i: the 1930s to the early '60s, the "Hawai'i Calls" era. This sound is hardly heard these days. You hear it at the Kahala Hilton and the Halekulani but a lot of the performers are elderly gentlemen, more than half of the ten guys who play are over 60.

Isaacs: We depend a lot on the young

guys to keep this music going.

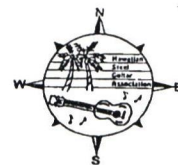
KWO: Scott, what do you hope to be doing in the future?

Furushima: For me right now the goal that I see is being a steel guitar artist, because vocally I'm not that strong. I had all these other plans. I had tentative scholarships to go to the San Francisco School of Music Conservatory to be an orchestral trombonist. I also wanted to be a jazz trombonist. But I liked staying in Hawai'i and a lot of other stuff came up. And for trombone there weren't very many jobs for nighttime gigs here. I'm really fortunate I got into the band. You know it's the last full-time city and county band in the United States. I'm happy to have that and now a lot of my focus is on Hawaiian music and the focus in the Hawaiian music is steel.

KWO: And you will continue to work under Alvin?

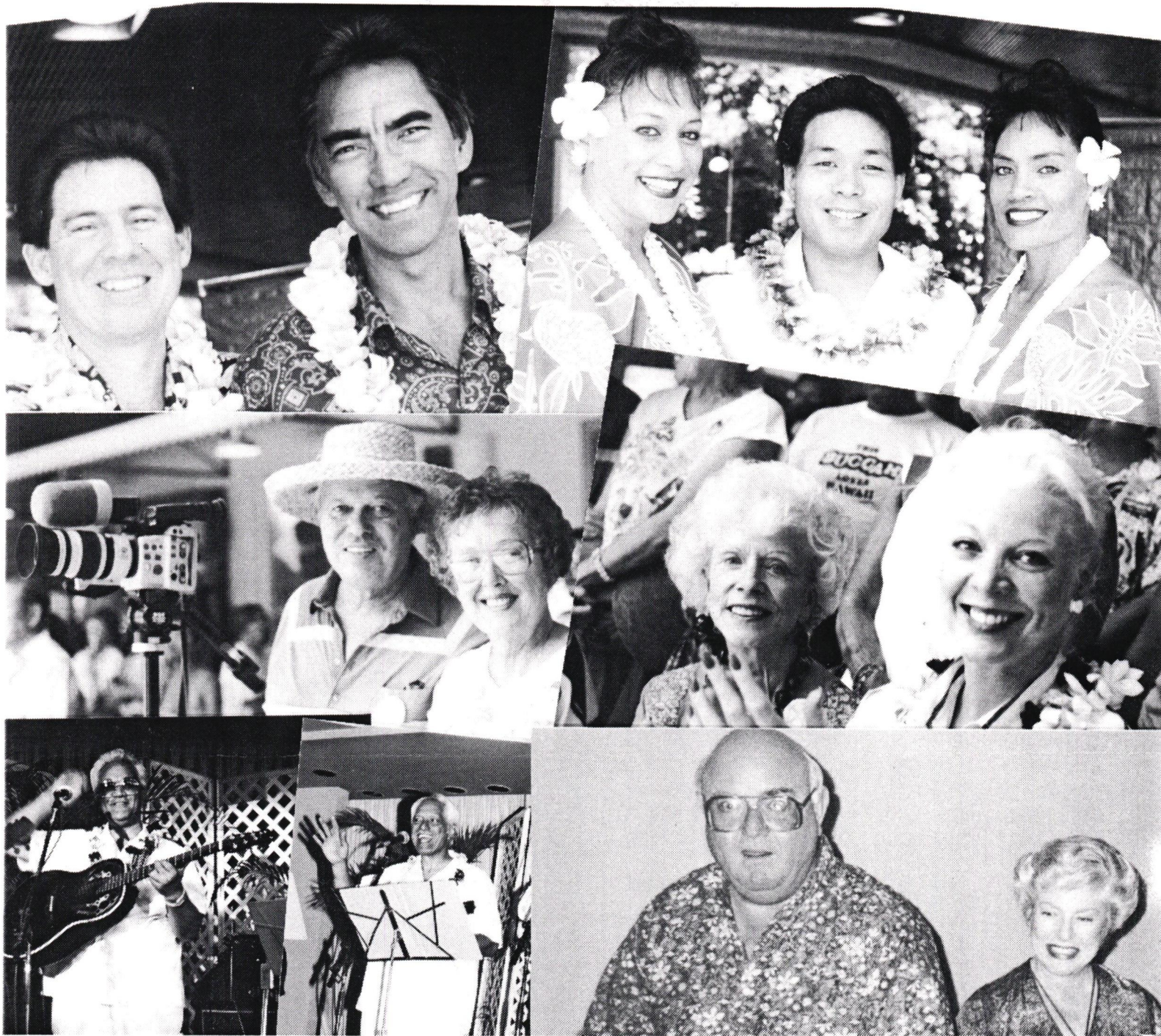
Furushima: For a few more months. But we'll be working together after that. They say you can learn a lot by watching. Even though I'm playing steel right next to him and I see all the moves, in a lesson setting it's controlled. When you see him playing on the outside with the rhythm section a lot of times a lot of ideas come out that you wouldn't see in a lesson. A lot of creativity comes out.

Isaacs: There's so many things you can do with this instrument. Maybe in a couple of years he (Furushima) will be able to dominate the instrument, to annihilate that instrument. He really puts in a lot of time on his own.



**TALK YOUR STORY WITH US
WE'LL PRINT IT!**

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COPY CLOSINGS: FALL - 9/1, WINTER - 12/1,
SPRING - 3/1, SUMMER - 6/1.**



HSGA FOTOS OF FUN IN HONOLULU

FROM THE TOP LEFT: Two familiar Hawaiian mugs, **Harry B. Soria, Jr.** (left) and **Keaumiki Akui** (right) "shot" emcee-ing one of their KCCN "Territorial Airwaves" broadcasts. See them "operate" at RHSC, Wednesday noon and Friday evening, during the HSGA convention. **Alan Akaka** doesn't mind being the "thorn" between these two lovely roses, hula dancers (and sisters) **Carla Akiona** and **Val Crabbe**, at a KCCN's on-the-air noontime concert. **Paul Weaver**, his lovely wife, and (of course) Paul's camera enjoy HSGA's steel guitar concert, during Aloha Festival last September. **Vivian Bangs** and —uhh - Vivian Bangs (junior?) enjoying the steel concert at Ala Moana Center Stage. HSGAers never miss the "Sounds of Aloha" radio show, taped live for an

audience, to be re-broadcast across the U.S. **Hiram Olsen** (left) gets ready for one last guitar chord, while **Harold Haku'ole** (center) finishes a vocal, without his steel; Finally, "Sounds of Aloha" **Bill Bigelow** and his wife, enjoy pupus at **Nancy Gustafsson's** birthday bash. 'E, thanks Bill, for once again giving traditional Hawaiian music "the air". (HSGA Members: contact the managers of your local radio stations, if you're NOT getting the weekly broadcast. A barrage of phone calls and postcards can be very effective, 'cause radio stations depend on audience ratings for their program choices. Ask the stations to give a *half-hour to traditional Hawaiian songs*. "Senior votes" count, these days!)

CLAY SAVAGE'S

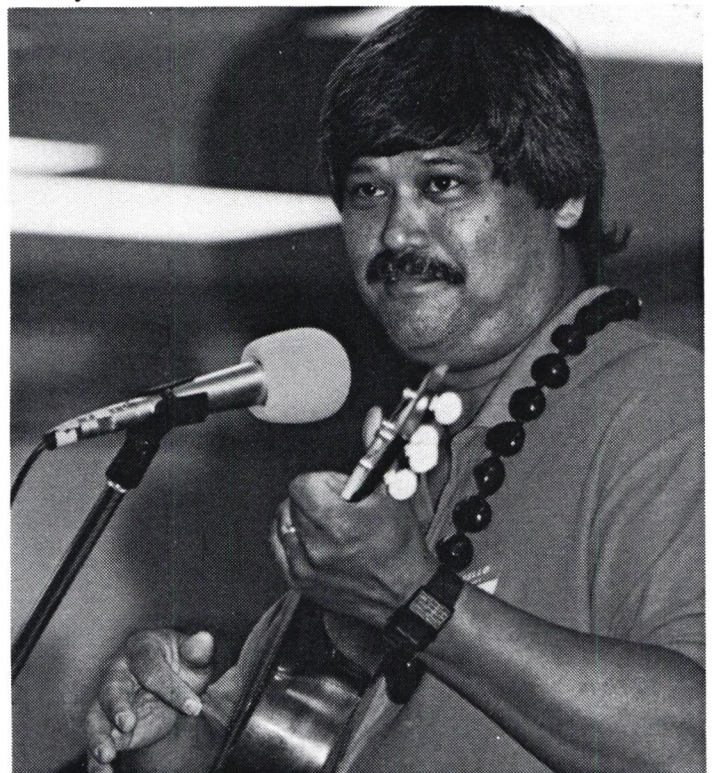
Thanks to the all-seeing eyes of **Clay Savage** and his cameras, HSGA has a bountiful photo archive of club members who, over many memorable years, have kept Hawaiian music alive, at every HSGA convention, and with their own groups, at home. *Mahalo, Clay!*



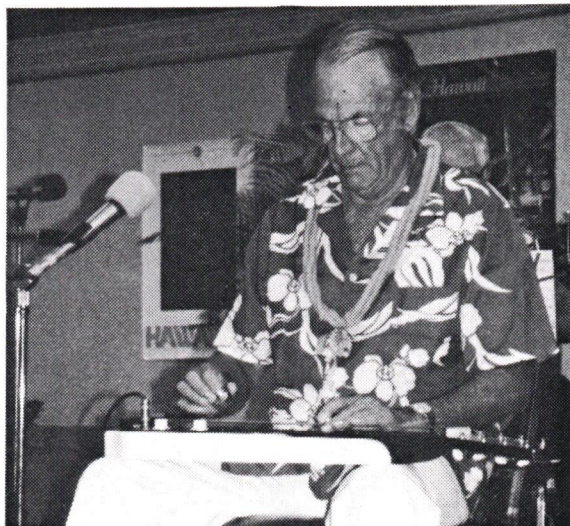
A smiling **Art Ruymar** enjoys a good joke between songs (above), and **Warren Slavin** (below) concentrates on playing sweet steel sounds.



Greg Wong adds some pure *aloha* to HSGA's music, at the Joliet convention. He also danced to "Ulupalakua". Right on, Greg. 'E! bring it on home to Honolulu, yes? We have more good fun in store, next May.



HSGA FUN & FROLIC FOTO ALBUM



Al Weatherhead and Neal Cosand get down to some "serious" Hawaiian-style music making.

AND FROM THE CAMERA OF ART RUYMAR

Speaking of fun At the '94 Joliet convention **Owana Salazar** joins in a convention joke, hiding a certain steel player under what will, from here on, be referred to as the "steel guitar rag". (No peek, L.T.!) In the midst of it all, **Ian Ufton** (whom Jerry Byrd has called a "smart guitarist") tries to concentrate on Owana's charts.



Meanwhile, in Honolulu there's the Elks Club on the beach, where HSGA members go for a lunch show with the kama'aina seniors' band. **Duke Ching**, in the background, sits in on steel guitar.

Henry (Hanali) DeWilligen (left) and friend share the bandstand, when Henry and his wife Lily visit Hawai'i. A fine steel guitarist, Henry led the "Maui Islanders" and the "Mad Monsters" and was best known in Europe, especially Germany. He's originally from the Dutch East Indies, where Hawaiian music was very popular, thanks mostly to Ernest K. Ka'ai.



Carlos Minor says that as a child in West Virginia, he would sit on his back porch during a rain storm playing harmonica. "I could hear the dogs crying for me to stop; the harmonica sound hurt their ears. But I never had that problem with the beautiful sounds of my steel guitar." Carlos is pictured at his Double 8, non-pedal steel Rickenbacker, which he plays by ear. He's never forgotten what his teacher, long ago, told him: "when you get to think you *know* music, then you're starting to *learn* music." (from Alan Akaka: "*akamai* (smart) man, your teacher!")



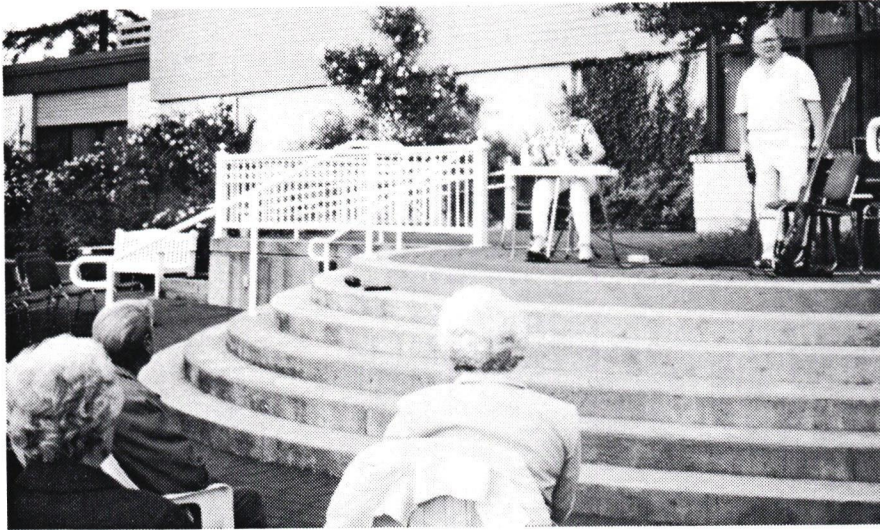
ALL AROUND OUR HSGA WORLD, PLAYING HAWAIIAN STEEL GUITAR BRINGS OUT THE BEST IN EVERYBODY!

You Canadian steel players want some rhythm behind you? Call on Ray Smith, up in Salmon Arm, BC. How's this for versatile: harmonica, dance band drums, pipe band drums, guitar, 'ukulele. Ray says he got hooked on Hawaiian steel, when he was 7 years old, back in Christchurch, New Zealand. He heard Sol Ho'opi'i play "Hula Blues" on a radio show. Ray says he has a 6-string Gibson, E7th tuning, but "play it a half-hour a year". (Someone's gotta play rhythm !)



The musical picture story of Ray Smith: from serious 10th grade drummer in Christchurch (*bottom*) to happy "Hula Hawaiian" rhythm guitarist in Salmon Arm in 1992 (*top*) See what our Island music can do to a fella!

Now's here's commitment! **Bob Mekani** of Sarasota, Florida worked his way through engineering college playing music. He says "I've spent most of my life playing and singing Hawaiian music." Bob was born of a Hawaiian mother and Russian father in Molokai, and moved to New York at age 13. He joined the Hawaiian Federation and played on a number of top NYC radio stations. The Federation called him "one of our finest steel guitarists in the East." Bob is pictured on guitar (right) with the "rest of my 'family'". **Rex Reike** is on steel (left).



Marilyn & Al Solby, of Coquitlam, BC are a husband and wife team, busy entertaining at community centers and senior recreation centers. They also play for care homes and hospitals around the Lower Mainland (Canada). "Our Seniors, especially, love Hawaiian music. Al plays bass, with me on steel guitar. I owe a debt of gratitude to (the late) Frank McPhalen, who taught me years ago how to play this beautiful instrument." (Marilyn sent along a letter of gratitude from the City of Coquitlam Leisure and Park Services, which said, in part, "somehow, sitting in our beautiful Rose Garden on a warm summer night listening to Hawaiian steel guitar playing made us feel that we were in Hawai'i.")

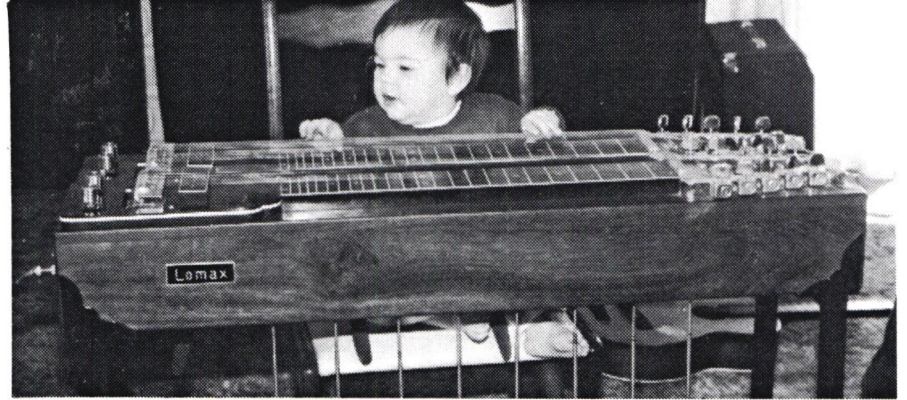
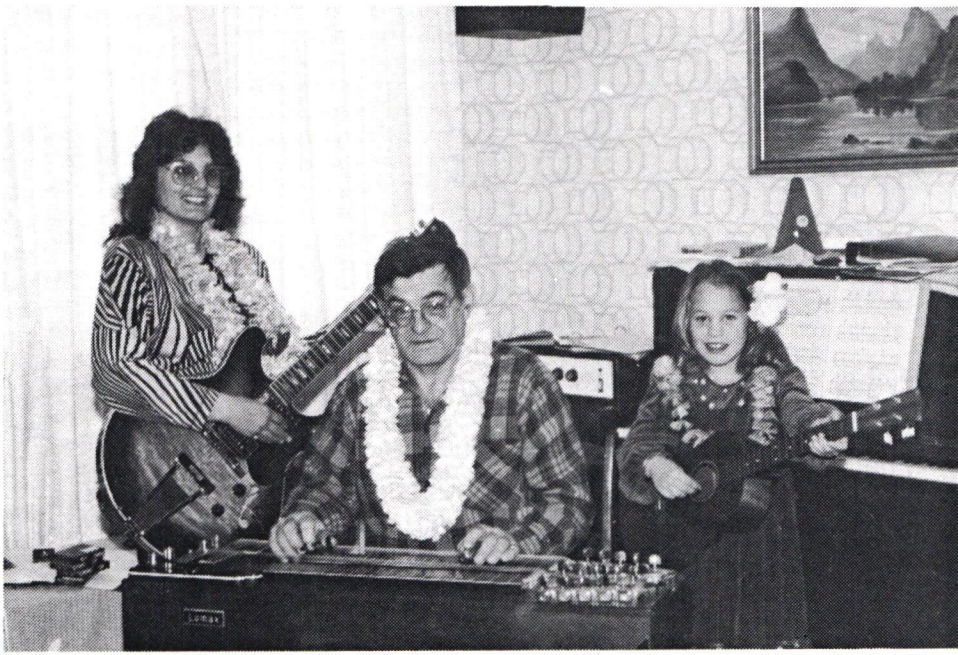
Vintage Lane Vifinkle, in this 1952 postcard photo, contributed by his wife, Cheryl (Kelela). Lane is pictured on steel in a Holland Hawaiian group, "The Honolulu Minstrels", active in Holland in the 1950s. The Vifinkles live in Costa Mesa, California.



AND - FROM HSGA'S & CLAY SAVAGE'S PHOTO ARCHIVES

NEW ZEALAND'S **Doug Lomax** goes Hawaiian with daughter Sue and granddaughter Alana.

And Doug's 10-month old Broady-Anne wins the prize for the **YOUNGEST** steel guitar player we've yet recruited! Atta boy, Doug.



ENGLAND'S **Arthur Layfield** (*above, far left*) recording his steel guitar album "Pagan Moon".



Meanwhile in FINLAND, steel artist **Onni Gideon** surrounds himself with Hawaiian-style beauties.



CANADA's **Ivan Sinclair** also lays claim to SCOTLAND. Say's Ivan: "Who Sez Yugottabe Hawaiian. I submit proof it ain't true! Aye lassie, tu be shurr. The Clan Sinclair (of which I am a member) come from the highlands of bonnie Scotland. Wi Scots blood in me veins, I played in a highland Pipe Band for some years, (*above, in new MacDonnel tartan with new Ludwig drum*) AND I also play steel guitar (*below*). Sew, aye lassie, therr ye've ave it." (Ed. Scott's note: Aye, laddie, but t'is true yer a bit longer o' tooth, and verra much wiser nu wi' yerrr steel barr in hand instead of them sticks o' wud!)



JAPAN'S **Kiyoshi Kobayashi** popularly known as "Lion" in Japan, and his Hawaiian music group "Trade Winds". You'll probably hear Kobayashi-san at HSGA's Hawaiian Steel Guitar Ho'olaule'a next May, in Hawai'i. (He's a great jazz stylist, too.)



NEW ZEALAND'S **Robbie Larkin & Patti Lane** dress Maori-style Polynesian for their 1991 HSGA performance.



COCONUT WIRE



Leigh Triggs writes in the Hawai'i Songwriters Association newsletter that he had a successful performance of one of his "old" beguines, "Mardi Gras", by a Peruvian soprano. A Public TV director heard about it and filmed a performance to be aired on PBS three times, along with an interview of Leigh. Says Leigh "only thing is, does anybody watch PBS?" (*But of course! ALL of us who are tired of O.J. Simpson's trials and tribulations, and abhor Hollywood sitcom travesties like "One West Waikiki". Auwe! You no doubt noticed that it was taken off the air.*)

Iaukea Bright did Hawaiian steel guitar proud, at Kawaikapuokalani (Frank) Hewett's *Ho'ike*, an annual event demonstrating the knowledge and skills of his hula halau. Iaukea was part of the back-up group playing for Kawaikapuokalani and the dancers. And the loyal sell-out audience, both performance nights was primarily *kama'aina* —not visitors. MORE steel guitar at hula festivals, PLEASE!

Update from Tony Ford on the Wout Steenhuis memorial: "the little opening ceremony was held 23rd June, and was attended by Wout's wife, Leona, and a group of people who knew Wout well... So nice to see something tangible to remember such a truly great musician, and I send my very warm thanks to all those who helped contribute towards it, and the thoughts behind it." (*Ed. note: placement of a seat, in a spot Wout loved: by a seafront path overlooking the cliffs near Wout's Broadstairs, England home was Tony's idea. We invited HSGA members to contribute to the cost of the memorial in the April/May issue.*) Just at press time, Tony sent the wording on the small plaque which was placed on the seat: "MAN OF MUSIC. In memory and appreciation of Wout Steenhuis (1922-1985), greatly talented Hawaiian guitarist, composer, arranger, multi-instrumentalist, popular broadcaster and recording artists. Placed with fond aloha by fans & friends."

Listen up folks — your mana'o (thought/opinion) is requested. We received a letter from Ben Elder, who is a Weissenborn/Kona/Knutsen Re-

searcher-Writer, according to his letterhead. He's writing a book on "Weissenborn and related Hawaiian (especially hollow-neck) non-resonator guitars, to be published by Centerstream" who published Bob Brozman's National book. Ben would like to hear from "anyone who owns or knows anything about these instruments" (*add Hilo, Mai Kai, Schireson, Lyric to the above list*). Ben says he would be grateful for any and all photos, descriptions and anecdotes. Also first-hand accounts of "players or their descendants" and anyone who knows some personal history of Hermann Weissenborn, Chris Knutsen, Charles S. De Lano, Henry L. Stadlmair. Ben reports his fascination with these guitars, and his "frustration with attempting to find substantial information in print on them" (unlike National, Martin, and others). Ben is also interested in other instruments by these makers: Spanish, tenor, plectrum guitars, mandolins, ukuleles, harp guitars. To contact Ben Elder, write him at 1512 Corinth Ave., #6, Los Angeles, CA 90025; phone (310) 478-5083.

Lorene Ruymar is happy and excited about "Da Book" ("The Hawaiian Steel Guitar and Its Great Hawaiian Musicians" is now in good publishing hands: Centerstream Publications. (giant *mahalos* to Ron Middlebrook of Centerstream for recognizing the need for referencing our favorite musical instruments). Ron wrote to Lorene "it's great, you did a wonderful job. The photos, some of them are priceless." Lorene was afraid he'd want her to cut more words. Instead, he said "it's going to be a big book, but all of the text stays. Lorene says "for those of you who contributed pictures, Ron Middlebrook may contact you, if he wants a clearer shot of the guitar." At present, no news on how many books will be printed or the selling price, BUT target date is HSGA's Honolulu convention! Folks, bring money! Get your hot-off-the-press *autographed* copy. (*Ed. note: I've set aside my "author's cramp" wrist brace for Lorene's use!*)

Pulevai and Haunani Waters add

some Joliet convention notes of interest. Pulevai once again emceed the Luau show, at Duke Ching's insistence and we get some "did you know?" data. For example, did you know that ?? Kawalski (who danced hula with Kaleo Wood and Julie (Haunani) Waters is the Fire Chief of Milwaukee, Wisconsin? And Greg Wong is a Milwaukee high school principal? Hawaiian-style "gettin some respect" now! The Waters encourage everyone to be at the Honolulu convention: "it's worth the trip just to hear Owana Salazar sing 'Pua Tubarose'".

Hank Sims joins HSGA and "meets" an old friend(?) John Hanchett of Kalamazoo, are you there? Eight years ago Hank's friend and fellow Hawaiian guitar enthusiast, Tom Shilstra, located an old Gibson 6-string Electraharp pedal steel for Hank. Hank says "I noticed the name and address of a former owner on the case, but didn't think much about it until I read a letter from John Hanchett in Kalamazoo in the July/August HSGA Quarterly. Sure enough, the name on my guitar case is James Hanchett of Kalamazoo. There has to be a connection between John and James, so I say 'small world'."

Donald Pitman has a personal comment about amps, after reading Jerry Byrd's recent article on choosing an amp. (*Sorry, Don, you wrote Alan that you weren't interested in your letter appearing in the Quarterly, but what you have to say may interest other steel players.*) Don recalls how Alan (at Scotty's International Steel Guitar Convention) "went straight from the guitar to the amp - no foot volume pedal included. The sounds you achieved from that Fender were great!" But Don was still not convinced, so he bought a QuadraVerb effects unit to "improve the tone quality of my guitar." Now, Don says "lately my ears tell me it really doesn't improve the sound. Even the digital reverbs, which are supposed to be the latest and best, gave a sound I really didn't care for. So lately, I'm back to my Excel double-neck with Goodrich match box, vol pedal, and an old Fender Amp with 15" JBL speaker. I have a fairly old Peavey Session 400 which is a good,

Continued on pg. 15



“FENDER The Inside Story”, a book by Forrest White (*reviewed here by Andy Volk*). Like many HSGA members, I have an ardent interest in the fascinating and turbulent history of electric musical instruments - especially Steel Guitars - and I've also owned a Fender Telecaster for years. So, when I spotted this new book at my local bookstore, my eyebrows levitated up to my hairline.

What really surprised me, given the overwhelming popularity of the Stratocaster & Telecaster guitars, is the wealth of valuable information in White's book, of interest to steel guitarists. White is himself a steel player, and his book features photos of a 10-string steel he built in the 40's that incorpo-

(COCONUT WIRE cont. from pg. 14)

clean amp, but the tube Fender usually sounds better to me, at least for Hawaiian songs.” (*Thanks, Don, you may have saved another steel player some money!*)

Neal Cosand reports “I'm back into music again!” We know Neal had to take some time out to “get healthy”, this past year, and it looks like he's healthy with a vengeance. Says Neal “I told the Quality Inn manager, here in Carlsbad (New Mexico) that the group I play with needed a home for our talent on Fridays and Saturdays.” One guess what's happened: Neal and his group have a gig from 7-9 pm in the Quality Inn dining room, on Fridays, and Saturdays, from 6:30 to 8:30 pm — “or as long as we want until the dance band gets there.” Neal plays both guitar and “my double-neck 1954 Gibson steel”. The group uses the large 4-speaker bass reflex speakers with a 12 input board “to carry my guitar.” Neal says they have a lot of visitors in the audience, as well as Inn overnights, and “the Hawaiian music goes over best”. (But of *course*, Neal! Great idea for other HSGA steel players and their groups — go “smooze” a Holiday or Ramada Inn manager, or one of the other chains that do lots of advertising for vacationers as well as business guests. You may get a gig you can't refuse! AND, you'd sure hook a lot of new folks on the “sound of Hawai'i” and steel guitar.)

rated features which were well ahead of their time. The book contains great stories about the history and construction of revolutionary instruments like the Fender Custom & Stringmaster Steels, and the creative and often volatile personalities involved. A special treat for me are the wonderful rare photos of Paul Bigsby, Noel Boggs, Merle Travis, Speedy West, Jerry Byrd, Leon McAuliffe and others.

White's book also includes priceless info such as reprints of Fender's sales literature for the Stringmaster, Champ, and Studio Deluxe Steels, as well as most of Fender's Amps. For those of you interested in building guitars, get this: there are schematic wiring diagrams for the Stringmaster, Fender Deluxe and Fender 400 pedal steel and details on magnet wire gauges, number of turns and ohm readings for the Stringmaster, Deluxe, Pedal 400, 800 and the standard guitars. Though this book is expensive for a paperback, I think the information within makes it worth the price, and a great read. *Publisher: GPI/Miller Freeman Books, 600 Harrison Street, San Francisco, CA 94107. US\$22.95/softcover.*

Joe Goldmark's “Steel Guitar Discography is still “the answer” to the member letters we get about tapes and records of Hawaiian (and other) steel guitar music. Nicely spiral bound, with a handy cross-reference section. Available for \$19.95 from Joe Goldmark, 2259 14th Av., San Francisco, CA 94116; (415) 664-7653.

“One of my best efforts” Jerry Byrd says “Island Breeze II”, which features him on steel guitar. It was recorded in Tokyo by vocalist Katsuko Okada and her husband Shoichiro, who backs on acoustic guitar, 'ukulele, and also sings. These folks are steeped in Hawaiian music and Jerry can be heard on all ten of the selections. Order from Harry's Music, 3457 Wai'ala'e Av., Honolulu, HI 96815; Attention: Record Dept. US\$8.95 + \$1 shipping in the U.S. Outside the U.S., check your local post office for mailing costs of comparable weight.

Learning how to play steel? Reminder: Jerry's instruction book of 60 lessons came out in its 4th edition, in 1994, and along with the video (which supplements the book), how can you miss? That is, if you're willing to practice! Well worth the prices: Book is US\$95 +\$10 in U.S.; international airmail is apx. \$30-\$40. Tape is US\$54.95 + \$4 U.S. mail. Overseas? Check your post office for comparable weight. BE SURE to state VHS or PAL when ordering from Jerry Byrd at P.O. Box 15026, Honolulu, HI 96830.

Duke Ching's new “Paradise Isle II” is a good choice, if you're playing concerts or dinner club gigs. Vocals and Hawaiian music featuring steel guitar, guitar and bass. Either CD or cassette at US\$10 + \$1.50 domestic, or \$2 international mail. Direct from Duke at 2637 Mirada St., Highland, CA 92346

Videos of the Joliet Convention are still available from Clay Savage. Prices incl. postage. Each is US\$15/U.S.A. & Canada; US\$17 Europe; US\$19 Japan & Pacific regions. Order from Clay at 6939 Kingston Court, Port Richey, FL 34668. (813) 863-0804

Tape #1/ Duke Ching, Mike Beeks, Art Ruymar, Jess Bishop

Tape #2/ Doug Hazelberg, Ron Simpson and Jam Session w/Neal Cosand, Ian Ufton, Rex Rieke

Tape #3/ Mae Lang, Doug Smith, Pat Brunner, Sig Vogel

Tape #4/ Owana Salazar, “Coral Sea Islanders”, Doris Atkinson

Tape #5/ Mike Scott, Lorene Ruymar, Maurie Junod, Al Weatherhead

Tape #6/ Neal Cosand-Rex Rieke “jam”; Bob & Julie Waters; Dick Lloyd

Tape #7/ Frank Della-Penna, Duke Ching, Owana Salazar

Tape #8/ Rex Rieke, Warren Slavin, Frank Niespodzany, Don Woods

Tape #9/ Neal Cosand, Phil Bender, Greg Wong, Ian Ufton

Tape #10/ Jack Moore, Ray Gaitsch, L. T. Zinn, Frank & Donna Miller

Tape #11/ Pre-Lu'au: Frank & Donna Miller, Phil Bender, Doug Smith

Tape #12/ “Lu'au” (pure musical fun).

IMPROVISOR'S NOTEBOOK:

How to "Sound" The Blues

by Andy Volk

Many styles of music feature some degree of improvisation: jazz, blues, Hawaiian, country, and even certain classical music styles. In fact, in Handel's time, any self-respecting harpsichord player in a duo or trio was expected to improvise his or her accompaniment from a sketch of the bass line - much like reading from a "fake book".

In the music we play today, improvisation can run the gamut from slightly altering a melody to spontaneously composing a new melody over the chord changes of a tune. Let's look at the musical tools and ideas useful for people who want to learn to improvise on the steel guitar.

The Blues is a style of music that forms the backbone for much of 20th century American popular music. Even Hawaiian music wasn't untouched by the blues, which you can confirm by listening to Sol Ho'opi'i or Benny Nawahine. Because of the structure of blues progressions and scales, playing the blues is perhaps the easiest way to start to improvise, regardless of instrument — and it's fun!

Like Hawaiian music, the source of the blues sound is the human voice. The best blues instrumentalists imitate vocalists. Luckily for us, the steel guitar is perhaps *the* most voice-like of all musical instruments. ONE HINT: blues playing seems to lend itself to a fast, wide vibrato, especially at slower tempos. To my ears, a good blues vibrato is perhaps twice the oscillation rate of a more relaxed Hawaiian vibrato.

Blues chord changes are paradoxically very predictable, yet can be infinitely flexible. Blues is played in every tempo and rhythmic feel imaginable, and can be as simple or complex as desired. Here is the blues in its most basic form in any key:

4 bars of the I chord; 2 bars of the IV chord; 2 bars of I chord; 4 bar turn-around.

There are a seemingly endless number of variations on the turn-around. The following examples in the key of A show some of the most common turn-arounds in bars 9-12:

1st row = Bar number; each bar gets 4 beats; 2nd row = Basic 12-bar blues progression; 3rd row = Embellished 12-bar progression; 4th row = Minor key blues. SEE DIAGRAM #1.

So, how do you improvise over these chord progressions? When B.B. King rears back and takes a searing blues solo, is he so overcome with emotion that his fingers just find the right notes? Nah, he knows several scale positions to use that will yield notes that sound good in a blues tune.

An infallible way for a beginning improviser to create pleasing improvisations is to use the "blues scale" (Pentatonic Minor scale). That's because all the notes in the scale will sound good with almost any basic blues tune, in a major or minor key. The important thing is to *use the scale with the same root name as the key you're playing in*. The "blues scale" let's you play one scale over the entire chord progression with virtually no chance of hitting any "clunker" notes. All the following examples are in the key of A and can be played in C6th tuning (E,C,A,G,E,C) over the preceding key of A blues chord progressions:

Here's the structure of the "blues scale" in the key of A. Even though "Penta" means five, we've added the lowered 5th of the scale as a passing tone, making this a 6-note scale. First, play it entirely on the E string. The flat 3rd, flat 5th and flat 7th are the "blue" notes that give this scale its characteristic sound. SEE DIAGRAM #2

Positions shown below for the A Minor "blues scale" in C6th tuning all begin on the A root note. This position allows a long, expressive slide to the 5th fret root. SEE DIAGRAM #3. For more

bar movement and a more "singing", legato sound, here's a two-octave version. SEE DIAGRAM #4. This BB King variation, DIAGRAM #5, starts from the 6th, Adds the 9th and offers a more jazzy sound.

The Pentatonic Major scale is basically the same as the Pentatonic Minor, except that it's found 3 frets below each minor "blues" position, and doesn't contain that extra note. Pentatonic Major has a bright, sweet sound when compared to the "harder", "darker" sound of the Pentatonic Minor. Country music uses it a lot, and you can also use it to add a bluesy feel to a non-blues song. SEE DIAGRAM #6.

Some Pentatonic Major positions are:

To me, learning to improvise is similar to leaning to speak a language. You need to learn the vocabulary, grammar and sentence structure, before you can speak in complete sentences. The more time and effort you are willing to give to learning, the more "conversant" you'll become with the "blues scale". But don't just play these scales from root to root. Play with 'em. Seek out the melodies within the scale. Try the "blues scale" over the I chord and the Pentatonic Major (or BB King) scale over the IV chord. Experiment to find the sounds that best express *your* feelings.

Best of all, listen to the phrasing of master artists in the idiom. Some of my favorite Blues improvisors are Sol Ho'opi'i and Fred Roulette (steel). Louis Armstrong (trumpet), Albert Collins and Charlie Christian (guitar), Earl Hooker (slide guitar), Little Walter (harmonica) and Nat Cole Trio (piano).

Rhino Records has a 15-volume series of individual CDs or cassettes called the "Blues Masters Series". The series highlights classic performances in all types of blues from the hardcore Chicago Sound to swinging 1940s Jump blues. They're widely available in record stores, or call 1-800-35-RHINO. (Try *Sam Goody's on the East Coast; Tower Records on the West Coast.*)

1	2	3	4	5	6	7	8	9	10	11	12
A7	////	////	////	D7	////	A7	////	E7	D7	A7	E7
A7	////	A9	A9	D9	D9	A9	A9	E9	D9	A7 C7	B7 Bb7
Am7	////	////	////	Dm7	////	Am7	////	E7	F7 E7	Am7	E7

#2

The flat 3rd, flat 5th, and flat 7th are the "blue" notes that give this scale its characteristic sound.

Scale degree: root b3 4th b5th 5th b7 root

E _____ 5 _____ 8 _____ 10 _____ 11 _____ 12 _____ 15 _____ 17 _____

C _____

A _____

G _____

E _____

C _____

#3

This position allows a long, expressive slide to the 5th fret root

#4

Here's a two octave version for more bar movement and a more "singing", legato sound.

#5

BB King uses a variation that starts from the 6th, adds the 9th and offers a more jazzy sound.

Scale degree: 6th root 2nd/9th b3 4th 5th

E _____ 5 _____

C _____ 2 _____ 4 _____ 6 _____

A _____ 2 _____ 3 _____ 7 _____

G _____ 2 _____ 5 _____ 7 _____

E _____ 2 _____ 5 _____ 7 _____

C _____ 6 _____

Some Pentatonic Major positions: #6

MEMBERS' CORNER

(From Robert Keyser, Green Bay, WI - "How can I get a club sticker for my two vehicles?") (Hmmm - how many of you would use an HSGA bumper sticker if we had one? Great way to promote HSGA and Hawaiian steel guitar. If we get enough "yes" responses, the Board will certainly consider it.)

From new member Hank Sims, Ottawa - "As my wife Carol and I were checking into the Kuhio Plaza in Waikiki on a recent trip to Hawai'i, I met Greg Sardinha who immediately recognized my Hawaiian guitar enthusiasm. He was a great help. Thanks Greg. He would have let me sit in on steel with his duo, but I am so used to my old Gibson pedal steel, that I chickened out. I own a Rickenbaker frypan that I have neglected 'til now. I have tuned it C6 and started work. Next time, Greg." Hank added "It occurred to me the other day, that until my visit to Honolulu in July, I had never even met another professional Hawaiian guitar player. So you can see that joining HSGA will be like finally coming home to a family that, until a few weeks ago, I didn't know I had." (from Alan Akaka - "ohana" is the Hawaiian word for "family", and we certainly welcome you to ours! For HSGA members, playing Hawaiian music together is like "coming home". Why not come play with us in Honolulu next May?)

From Ivan Sinclair, Belleville, Ontario - How about white summer caps with the logo also? At present I wear the HSGA button on my cap." (NOTE: Folks, Duke Ching, at his own expense, has printed some neat-looking HSGA logo T-shirts. Some of you already have one, we understand. Write to Duke: 2637 Mirada St., Highland, CA 92346. We don't know the cost. Maybe he'll "do" hats, too, in time for the Honolulu convention next April-May, if he gets enough requests.)

From Bruce and Lynn Murray, New Plymouth, New Zealand - "We are all looking forward to the Convention in Hawai'i next May, and we're going on to Canada with George and Mary Lake, so the steel guitar is bringing a lot of people together." HSGAers - don't forget - your hotel & convention reservations are due in Honolulu by March 1.

Steel Guitar Vamps in A C# Minor Tuning

C# Minor E • C# • G# • E • D • B

by Alan L. Quake

Intro Vamps:

R	0	1	2	3	3	3	10	-	3	-	7	6	5	4
0	1	2	3	3	3	3	10	10	3	7	6	5	4	
0	1	2	3	3	3	3	10	10		7	6	5	4	
			A7				D7		G					

3	3	3	10	15	-	17	18	19	-					
3	3	3	10	10	15	16	17	18						
3	3	3	10	10										
			A7	D7	G			G						

R	2	3	3	5	10	3	-	5	6	7	-	7	6	5	3	-	-	-
					10	3				6	6	6	5	3				
										5	5	5	4	3				
			A7		D7													

Interlude Vamps:

6	7	5	5	3	-	-	-							
			5	4	3									
			A7	D7	G									

4	5	7	8	9	10	3	-	-	-					
4	5	7	8	9	10	10	3							
4	5	7	8	9	10	10	3							
						10								
			A7		D7		G							

R	9	10	11	12	11	10	3	-	-	-				
	9	10	11	12		10	3							
					11	10	3							
					11	10	10							
			A7		D7		G							

Handwritten musical notation on a five-line staff. The first measure contains the notes R, 2, 3, 4 with a slur over them. The second measure contains the note 5 with a slur over it. The third measure contains the notes 5, 6, 7, 5 with a slur over them. The fourth measure contains the note 6 followed by three dashes. Below the staff, the chords A7, D7, and G are written under the first, second, and third measures respectively.

Ending Vamps:

Handwritten musical notation on a five-line staff. The first measure contains the notes R, 8, 7, 6 with a slur over them. The second measure contains the notes 5, 4, 4 with a slur over them. The third measure contains the notes 4, 4, 4 with a slur over them. The fourth measure contains the notes 1, 2, 3 with a slur over them. Below the staff, the chords A7, A7, and G are written under the first, second, and third measures respectively.

Handwritten musical notation on a five-line staff. The first measure contains the notes 3, 4 with a slur over them. The second measure contains the notes 5, 5, 9, 10 with a slur over them. The third measure contains the notes 10, 10 with a slur over them. The fourth measure contains the notes 3, 5, 6, 7 with a slur over them. Below the staff, the chords A7, D7, and G are written under the first, second, and third measures respectively.

Handwritten musical notation on a five-line staff. The first measure contains the notes 4, 5, 5, 4, 4 with a slur over them. The second measure contains the notes 4, 4, 4 with a slur over them. The third measure contains the notes 3, 1, 2, 3 with a slur over them. Below the staff, the chords A7, A7, and G are written under the first, second, and third measures respectively.

Handwritten musical notation on a five-line staff. The first measure contains the notes 9, 9, 10, 11 with a slur over them. The second measure contains the notes 11, 11 with a slur over them. The third measure contains the notes 3, 3 with a slur over them. Below the staff, the chords D7 and G are written under the first and second measures respectively.

Dec 1994

Five empty musical staves.

E KOMO MAI! Welcome New Members

Come join with us at the May '95 HSGA convention in Honolulu. Music, music music every day, from April 30 to May 5 (and beyond, in Maui, if you like). Bring your ax and play, or just sit back and listen. It's a fine time to enjoy Hawaiian steel guitar music in the tropical Islands where it all started.

GERALDINE ALLEN, 3512 S.W. Charlestown, Seattle, WA 98126
DOUG ASHERMAN, 1526 Crespi Drive, Pacifica, CA 94044
ROBERT ATTEBERRY, 808 Superior, South Haven, MI 49090
VICTOR CIOLKO, 44 Parkside Av., #209, Minden ON K0M2K0, Canada
CHRIS R. ELPHINSTON, Box 117, Palm Cove, QLD 48791, Australia
DONALD GUSTAFSON, 6135 Rob Roy Dr., Oak Forest, IL 60452
AUB. HEWSTON, 32 Oxford St., Gateshead 2290, NSW Australia
RAYMOND KRIEGER, 8315 Maryland Av., Cleveland, OH 44105-6029
ETHEL NAKADA, 4-4 Chome Minami Aoyama, Minatoku, Tokyo, Japan 107
Ms. JERRY MONNETT, 1524 Kirkwood Dr., Geneva, IL 60134
KHA I WAN THOO, 181 Jalan Sultan Azalan Shah, Selatan 31650, Ipoh Perak., W. Malaysia

WELCOME MIKE SCOTT AS MEMBERSHIP CHMN.

Want to help? Mike is forming his committee now, and has big plans for HSGA's growth. If you'd like to assist, in whatever way, and in whatever part of the United States, Canada, Europe or the Pacific Region you live in, contact Mike - *SOON!* Mike "Malihini" Scott, HSGA Membership Chairman 45-C Chestnut Park Rd., Toronto, ON M4W 1W7, Canada.

CALLING ALL HAWAIIAN STEEL TEACHERS

We get member queries from all over the U.S. Canada, Australia, *the world*, for names of HAWAIIAN-style steel guitar teachers. Teachers: send us your names, some credential information, and whatever else you'd like a prospective student to know about you. We'll print a "Teachers" list in the Quarterly. (Not everybody can get to Hawai'i for lessons!)

THE LAST WORD

by Marjorie J. Scott, Editor

Mahalo to those of you who write that you're sharing your Hawaiian aloha spirit by playing at Senior Centers and rest homes. It's finally been accepted by the medical community that music, indeed, "hath charm to soothe". I'm looking forward to the day when doctors and dentists can be persuaded to play sweet, lilting Hawaiian music with steel guitar in recovery rooms and dental patient headsets. Nice, huh? Now, are there some HSGA members willing to schedule yourselves to play at hospices and mental hospitals? I'm sure lilting, Hawaiian-style steel guitar would be welcome there. To those of you who are already gifting of yourselves and your music to transport others, for a few hours, beyond the bondage of pain, physical impairment, and emotional stress, this lyric if offered (with apologies to Bobby Burns!):

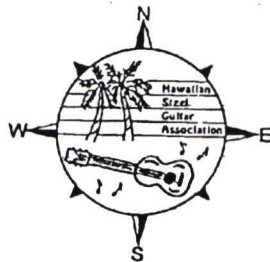
ODE TO A STEEL PLAYER

Wud that God the gift to gie us
To hear our playing as ithers hear us
It wud from many an illness heal us
And free our spirit.

HSGA QUARTERLY

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- *Seven Page* HSGA FOTO ALBUM!
- INTERVIEW: ALVIN "BARNEY" ISAACS JR.
- *MORE* INTROS, BRIDGES AND MUSIC by Alan Akaka