

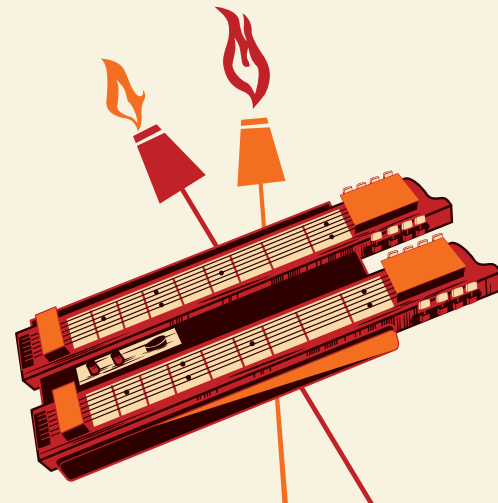


HAWAIIAN
STEEL GUITAR ASSOCIATION



Newsletter 155

**WAIKIKI FEST 2025
& MUCH MORE!**



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Played by Margie, Jerry Byrd and Alan
Akaka...Proceeds will benefit HSGA's
efforts to further promote Hawaiian
steel guitar music.

* Various ad sizes are available.
Email us at hsga@hsga.com
for a rate sheet.

Letter From the President

Aloha HSGA members,

The time to meet in Waikiki is almost here! We're very excited to be putting the final planning touches on our July festival. You'll find a bunch of information about the events contained in this newsletter.

We're offering members who have signed up to play, slots at both the OUTRIGGER Reef Hotel on Thursday and the Royal Hawaiian Center on Wednesday and Friday. Music is happening all week. There's also a concert each evening all week and a full day's worth of music on Saturday for Waikiki Steel Guitar Week from Himele! I hope that more of you can join us on the islands!

HSGA will be going through some pretty substantial changes in the coming year as far as the distribution of newsletters and our use of online technologies go. You'll find a great article in this newsletter detailing all these changes. I truly believe these are changes for the better. Being able to reallocate funds used for printing costs for other more productive projects will be a big benefit. Also, you should find over time that you will actually receive more benefits and more content from the club under our new plan. Please thoroughly read the article about these changes and let us know if you have any questions.

I'd like to thank Les Cook of Grass Skirt Records for his fascinating article in this issue on European steel guitar players. Hawaiian steel guitar truly was a worldwide phenomenon! We're always looking for guest contributors for the content we offer. If you'd like to contribute an article for the club to distribute, please feel free to reach out!

As always, please feel free to contact the board if you have any thoughts or questions. And our search for volunteers both for the next board and other projects is ongoing. Any help you can offer the HSGA would be most welcome!

Mahalo,

Christo Ruppenthal

Christo Ruppenthal
HSGA President



La Guitare Hawaïenne in France 1920-1945

By Les Wong

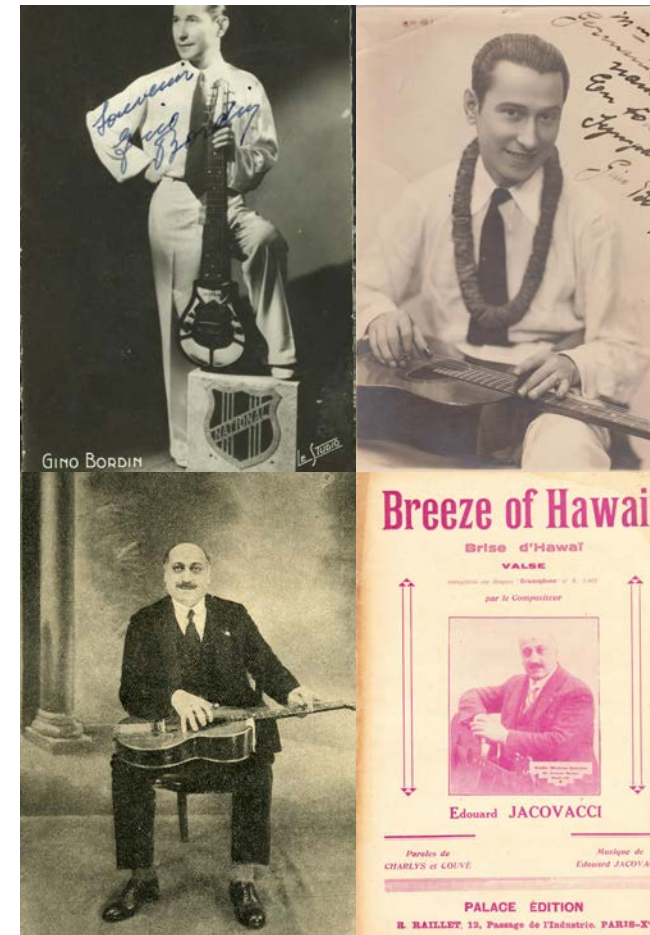
As Hawaiian music began to spread across the world, the first countries in Europe visited by Hawaiian musicians were the United Kingdom and France. Other countries were to follow of course but it was to the UK and France where performers such as William Kanui, Segis Luvaun and Irene West's troupe with Pale K Lua and David Kaili were attracted, just before the outbreak of World War 1.

Hawaiian players such as Joseph Kekuku, Joe Puni, William Kanui, William Kamoku, MK Moke (albeit briefly), Sam Ku and others arrive, and a community of Hawaiians was established in both London and Paris . 78 rpm records by Frank Ferera, Kalama's Quartet and Sol Hoopii were widely

available and regularly to be heard on radio stations. It was only a matter of time before European musicians would begin to take up the Hawaiian steel guitar... and in France this started in the mid-1920s. One player, Gino Bordin, would dominate record sales, radio airplay and the stage until after WW2 and I'll return to Gino later. Let's start with a look at some of the other lesser-known European steel players who made careers, though sometimes short, for themselves in Paris.

Probably the earliest recordings were made for the Pathe label in 1923/24 by Jacques Deport accompanied by Henri Galangau (Pathé 8341) with Ka-Lua and a version of Cunha Medley. Deport went on to record a handful more sides for

Pathé in 1925 before apparently vanishing without trace. All that's known about him are from occasional newspaper references in the early 1920s to his jazz band, including one from 1924 when his jazz band played at a concert for soldiers wounded in the war. Another report mentions a performance of guitar duets with his wife. So far, however, no photograph or biographical information has been discovered.



Second only to Bordin in terms of output comes the Italian born Edouard Jacovacci who arrived in Paris in the early years of the twentieth century. Soon his compositions, like Capricieuse (1909) Fleur d'amitié (1910) and Rêve en Gondole (c 1913) were published. His eldest daughter, Louise, was born in the city in 1911. His work consisted mainly of song-writing, teaching and later, recording and radio performances. During the 1920s for example he produced instruction books for an array of instruments, including ukulele, guitar, mandolin, accordion and banjo. As early as 1925 we see Jacovacci appearing on radio playing banjo and jazzo-flute (slide whistle). In 1926 the first edition of his Hawaiian guitar method book was published. Exactly when he took up the Hawaiian steel guitar isn't known but it must be reasonable to assume that it was at least a year or two before his 1926 method book was written. We do know from regular

adverts he placed in the newspaper Le Matin that he was giving lessons on the instrument in early 1926 and before long was playing on Paris radio. Le Matin reported that on 27 February 1926 his new works Serenata Amorosa, Kiss me and Hawaïen Beauty were performed on radio with his daughter Louise accompanying her father's Hawaiian steel guitar on piano. The same year his first record was released on Idéal 7597/8 consisting of Serenata Amorosa and Refrain d'amour, featuring Edouard's Hawaiian steel teamed with Louise on guitar and a Monsieur Savignac on banjo. Over the next 7 or 8 years he recorded close to 70 sides, almost all on his steel guitar. Both of his daughters, Louise and Mireille, were musicians, as was his Mauritian born wife Marie. Jacovacci retired to Dinard, Brittany where he died in 1939. His style of playing always owed little, say, to Sol Hoopii and Bennie Nawahi with their more modern styles. It is not difficult to surmise that his influences when developing his technique on the instrument were the hugely popular records of Ferera rather than the native Hawaiians like Kanui, then resident in Paris, or those traveling through the city. It should be remembered, however, that Jacovacci was already in his 50s by the time of his first records and that in France as in other countries Ferera was by a distance the most popular steel player of the day.

Rose Cornaz was born in 1873 in Lausanne, Switzerland. There are reports of her performing on the concert harp in Paris as early as 1898 and this was probably her main instrument. Later she led a mandolin orchestra. In 1931 her method book for the Hawaiian steel was published and the book included a photograph of her playing a French made guitar made by Gelas with the company's unusual double top construction. A series of steel guitar sheet music of her compositions was published in the early 1930s She recorded just two sides on the Hawaiian steel in 1930, Yaka Hula Hicky Dula and Chanson Païenne (Pagan Love Song) issued on HMV 6868.

Rose's public performances were reserved for the smart salons in Paris and radio broadcasts rather than music-hall stages. She gave a concert in April 1930 at a leading conservatoire, École Normale de Musique de Paris, with a repertoire which included Ua Like No A Like, Hawaiian Hula Medley and Aloha Oe. In 1940 Kealoha Life wrote about Rose in B.M.G. magazine (Banjo Mandolin Guitar) having bought her steel guitar method book while in Switzerland. Life believed that Rose had lived in Hawaii for a while and compared her playing to Sol Hoopii and Kanui while hoping that Cornaz was "carrying on" despite the war. What became of her, however, after World War 2 is not known.



Daniel Arnau Tortonda was born in Estivella, Spain, in 1887. In 1918 he left Spain headed for New York. Arnau himself would later describe his American adventures to a journalist from Estampa in a two-page article published in 1932. We learn that Arnau played in Manhattan with musicians from Manakhu's(sic) Hawaiian orchestra... no doubt this was in fact David Manaku who recorded for Okeh and was one of the earliest Hawaiians to see success on the US mainland. Arnau also claimed to have traveled to Hawaii and perfected his steel guitar technique there, but this can't be substantiated and seems unlikely. By 1923 he had returned to Europe and was appearing on stage in Paris as "l'hawaïen Aloha". A few years later he was in Berlin recording tangos for the Schallplatten Volksverband and Kalliope record labels. On his return to Paris, Arnau recorded 4 titles for Aérophone in 1928 followed by 8 instrumentals for the Henry label, all on Hawaiian steel guitar. At the end of 1930 Daniel Arnau was still living in Paris and recorded two 78s for Fotosonor, two picture discs with his portrait in Hawaiian garb... silk lei around his neck and holding his National Tricone guitar. On this he sang two hits by Sunny Cunha, Charming Maids of Honolulu and Hapa Haole Hula Girl under the alternative title Honolulu Hula Girl, as well as a vocal version of One two three four. A few months later in October and November 1931 La Voix de son Maître released 8 instrumental sides by Daniel Arnau, with some of them issued in Spain, Italy, Turkey, Japan and Czechoslovakia. Arnau's whereabouts for the following decade are not

known but by 1945 he was back in Estivella and giving guitar lessons. He died on 2 December 1955. A street in his hometown now bears his name as does a music school Escuela de Musica Daniel Arnau.

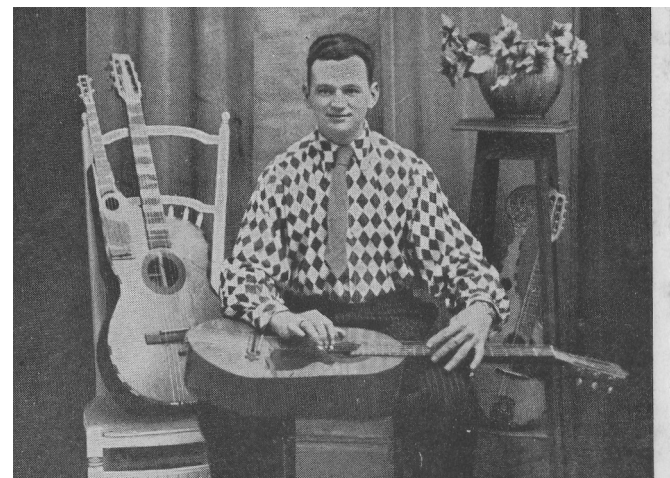
The Russian born guitarist and steel guitarist Sergei Krotkoff was a Paris resident for a few years in the early 1930s. He had arrived in France after spending three years in the USA where he recorded 4 songs on steel guitar for Okeh and in Paris ten titles for Odeon, of which four were steel guitar pieces. A fuller account of Krotkoff's career may be featured in a future issue of the newsletter.

A player who is little known today was Mori (or Mauri) Totti. Presumably he was of Italian descent but all we have is a handful of pictures, his recordings and the recollection of Alex Manara that he had worked as a hotel doorman in Paris. His first recordings (as Mori Totti) were for the Ideal label in 1936, and 14 sides are known to have been issued although only a few have been traced so far. Of those, Totti's vocals are the main feature, such as on *Sous le pont des soupirs* and the tango *Partir un jour*, with fairly simple steel guitar solos. In 1939, now as Mauri Totti, two 78 rpm discs were issued by the Pathé company including interpretations of Rimsky Korsakov's *Chanson Hindoue* and *Chopin's Tristesse*.



Even greater mysteries than Totti are two contemporaries, Maurice Melody and Kalola. Melody, presumably a pseudonym, recorded a dozen or so titles for Pathé between 1932 and 1935, several of them were also issued in Japan. Press reports suggest that he was a popular music hall entertainer and proficient on several instruments, including the Hawaiian steel. An interesting player for sure, and a pity a good quality photo hasn't yet shown up. His recordings are all worthwhile and his final disc included a fine version of *J'écoute la guitare*... in the 1930s a popular waltz performed on the Hawaiian

steel as well as accordion. Kalola also remains an unknown figure who appeared in the 1930s on Parisian music hall stages and radio. His three known 78 issues for Disque Gramophone include the eerie *Dances des Phantômes*.



Another performer who recorded a version of *J'écoute la guitare* in the 1930s was the singer known as Rose-Monde. She was accompanied by steel guitarist Théo Chaulvet on the record and in public performances and radio. Théo was another player of the unique Gelas steel guitar made in Mirecourt in the Vosges region of northeast France. So too were a Monsieur P. Platini, about whom nothing is known other than a connection with the town of Roanne in central France, and the equally obscure Jane Nansenne... both known only from publicity photos and very brief newspaper reports.



If anyone deserved to be described as multi-talented it would be Odette Novara! She appeared on music hall stages and in the circus.... as a dancer, horsewoman, xylophone virtuoso, saxophone player, guitarist and steel guitarist. Odette's talents took her far and wide—besides cities across France she performed in Shanghai, Manila, Hong Kong, Java, Calcutta, Bombay and Colombo! She also had a part in the 1944 revival of Tiarko Richepin's operetta *L'Auberge*

qui chante. No known records by her but at least she left us some great photos.

In 1930 the Trio Havaïen Ricada-Mathorez recorded two sides for Columbia. Jeanne Ricada-Mathorez was better known as a classical guitarist, mandolinist and arranger but these recordings featured a steel guitarist, and we only know from the record label that his surname was Audren. Similarly obscure is Albert Étiffier who is only known to us courtesy of a single piece of sheet music with his photo and description as *banjoïste et guitariste hawaïen*.

The Corsican singer Lina Tosti was pictured on sheet music holding a Hawaiian steel guitar and newspaper accounts tell us that she played to perfection. None of the records for Polydor or Odeon in the late 30s and early 40s which I've heard feature our instrument, unfortunately. A photograph in a catalogue of new releases on the Odeon label in 1932 feature Henri Volmar's orchestra from French Guiana. Volmar is pictured holding an acoustic steel on his lap, but it isn't audible on the few recordings I've heard and uncertain whether the sessions took place in France.

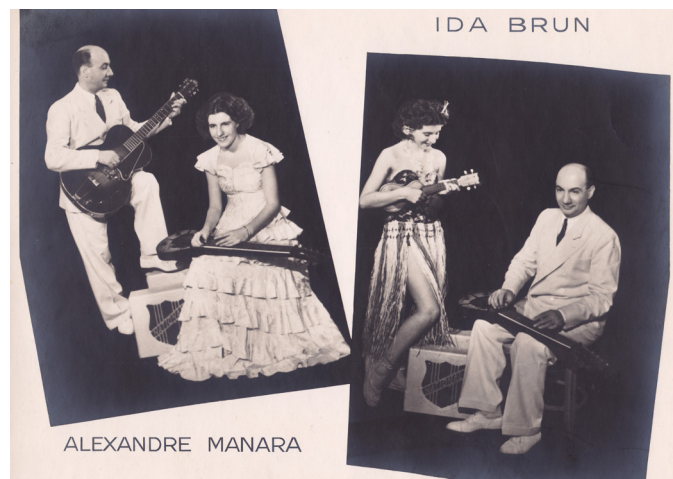
At the opposite end of the spectrum, we'll return to Gino Bordin and also to his friend Alex Manara. Gino was born in Vicenza, northern Italy in 1899 into a musical family. With his brother he played in a jazz band on banjo and musical saw. In the early 1920s he moved to Paris and built a strong reputation with his banjo accompaniment to several leading accordionists in the city. His name appears on 78 rpm records by accordion players such as Michel Peguri, Gigetto, Alexander and Vaissade and xylophone player Cariolato. In 1927 he began to record on Hawaiian steel with his own trio while still accompanying accordionists and singers on banjo. When he was signed to Parlophone in 1930 his career as a steel guitarist truly took off. Over the following three years approximately 120 sides were released in his name plus many others by vocalists accompanied by Gino, such as Jean Lumière, Guy Berry and Reda Caire. Many other sessions by accordion masters included Gino solos on Hawaiian steel. In 1932 his friend Mario Maccaferri produced his jazz guitar with resonator chamber for Selmer, which Django Reinhardt made famous and popular with gypsy jazz bands. Gino was the first to adopt Maccaferri's modèle hawaïen version. After Parlophone Gino proceeded to record for Odeon, Pathé, Salabert, Polydor, Cristal, Pagode to name but a few labels. His session work with popular singers and accordionists continued to multiply in number. He was a popular artist on Paris radio stations and had his own show at one point. Tours took Gino to many countries in Europe and North Africa,

Studio Intran



Le trio Havaïen **GINO BORDIN**

sometimes with the orchestra of Tino Rossi, France's superstar vocalist for whom Gino wrote several hit tunes. His letter headed writing paper lists the foreign cities and countries he visited: Laussane and Zurich (Switzerland), Rotterdam, the Hague and Amsterdam (the Netherlands), Leipzig, Frankfurt, Munich, Dortmund, Dresden and Cologne (Germany), Prague (now the Czech Republic), Athens (Greece), Warsaw (Poland), Alexandria and Cairo (Egypt). He also played in Tunisia, Algeria and Morocco. In 1936 Maccaferri gave Gino a National 7 string guitar which he had brought back as a gift from the USA, which Gino described as his *guitare magique*. For awhile Gino continued to record for Odeon on his Selmer while recording on his National electric steel for Polydor. He had written a method book for steel guitar in 1935, and a great deal of sheet music was published of his compositions. After WW2 Gino's career didn't match the success which he'd previously enjoyed, partly due to ill health and a change in public tastes. He did still record, particularly for the Pacific label, sides which were reissued many times in different formats. He gave guitar lessons at a Paris college and from his Montmartre home, continued to perform and compose with his old accordion friends Louis Ferrari, Fredo Gardoni and Gus Viseur, and notably with friend and fellow steel virtuoso Alex Manara. Gino Bordin retired with his wife Margot, the former hula dancer in his group, to Margot's hometown l'Isle sur la Sorgue in the south of France, where he died on 14th July 1977.



Fortunately, in 2000 Cyril LeFebvre and Dominique Cravic traced Alex Manara living in a retirement home in Angers in the Loire Valley. Their interview produced a wealth of detail about his career and that of Gino Bordin. Alex was born in 1907 in Lyon, France during his parents' journey of emigration from Italy to Paris. His father taught him to play guitar and in the 1920s Alex became an in-demand accompanist for leading accordionists in Paris and singers such

as Lucienne Delyle and Josephine Baker. He was a member of Fred Adison's large orchestra for several years. His steel guitar can be heard on a number of duets with Bordin in the 1930s and he played a Selmer Maccaferri instrument like Gino's, which he still possessed when interviewed by LeFebvre and Cravic. He recorded six sides for La Voix de son Maître in 1932 or 1933 including a version of one of Gino's most popular tunes *Caresses Venitiennes*. These were followed by records made for the Polydor label which found their way onto minor labels and Polydor subsidiaries like Pagode, Atout and Colisée. These labels issued under a number of pseudonyms such as Jean Nony, Ramon or Jaques Narard, rather than Alex's real name. During World War 2 Alex was deported to a work camp in Germany, returning to Paris after the liberation to team up again with Bordin and their young pupil Ida Brun. In the late 1940s or early 1950s Alex recorded at least twelve sides with Arcangelo Petisi for the Radium and Olympic labels, mostly as an accompanist, but two sides saw Alex on electric steel. These were followed by recordings as accompanist on guitar to Ida's steel for Riviera Records. Ida went on to record some fine instrumentals for Ducretet-Thomson and Telefunken before an accident unfortunately curtailed her career. Alex Manara passed away at Christmas 2005.

Suggested listening:

Gino Bordin Virtuouse *de la Guitare Hawaiienne* Grass Skirt Records CD GSK1003, 25 vintage sides remastered from 78 rpm records and detailed booklet in both English and French written by Cyril LeFebvre. Available by emailing grassskirtrecords@gmail.com

Daniel Arnau Encantador *de la guitarra hawaiana* Stylo Magic CD SM2001, 20 of Arnau's original recordings plus 2 by David Manaku's Hawaiians. The notes are written in the Valencian language. Available by emailing grassskirtrecords@gmail.com

Paris Plages *d'Hawaii* a compilation cd produced for the Paris Jazz Corner label by Cyril LeFebvre and Dominique Cravic. Artists include Gino Bordin, Alex Manara, Mori Totti, Daniel Arnau and Edouard Jacovacci. Now out of print but used copies can often be found.

There is also *Hawaiians in Paris 1916-1924* issued by the Frémeaux label and available as a cd or download from their website [Frémeaux.com](http://Fremaux.com). The title is, however, misleading since 16 of the 18 songs are by Frank Ferera with just two by Jacques Deport.





Waikiki Festival Update

By Roberto Alaniz

Aloha! Excitement about the HSGA Waikiki Festival is growing as we get closer to Waikiki Steel Guitar Week in July of 2025. The week-long celebration is organized by the Hawaiian Institute for Music Education and Learning Enrichment (HIMELE). Hawaiian steel guitar performances are held from Monday, July 7 to Saturday, July 12 at the Royal Hawaiian Shopping Center-Royal Grove Stage in the center of Waikiki. This is a free event open to the public.

We are taking this opportunity to hold our HSGA Festival in Waikiki during that week. Our event will be held at the OUTRIGGER Reef Waikiki Beach Resort, which is a five minute walk from the shopping center. The HSGA Board has decided to make our performance day at the resort (Thursday, July 10) a free event for both members and the general public. We will accept donations to help offset festival costs. The registration deadline is June 6, 2025.

All HSGA members who attend will have two opportunities to perform: Wednesday afternoon, July 9, at the Royal Grove Stage and Thursday, July 10 at the OUTRIGGER Resort. Member performances can be up to 25 minutes long. Please email me (roberto.alaniz@comcast.net) if you would like to perform on one or both days. Regardless of whether you plan on performing, please register through the hsga.org website.

Please note that HSGA Japan Chapter members have been participating in Waikiki Steel Guitar Week for several years and have Friday afternoon, July 11 as their day on the Royal Grove Stage. This week is a rare opportunity to gather with some of the members from Japan to share our music. We hope that Japan Chapter members will also perform at the OUTRIGGER Resort on Thursday, July 10 and join us on Saturday, July 12 for our HSGA member breakfast.





Waikiki Festival

July 7-12, 2025
Honolulu, Hawaii



Waikiki Steel Guitar Week

**MONDAY,
JULY 7**

5:30 pm – 6:30 pm HIMELE

Royal Hawaiian Shopping Center-Royal Grove Stage

**TUESDAY,
JULY 8**

5:30 pm – 6:30 pm HIMELE

Royal Hawaiian Shopping Center-Royal Grove Stage

**WEDNESDAY,
JULY 9**

2:00 pm – 5:00 pm HSGA
5:30 pm – 6:30 pm HIMELE

Royal Hawaiian Shopping Center-Royal Grove Stage
Royal Hawaiian Shopping Center-Royal Grove Stage

**THURSDAY,
JULY 10**

8:30 am – 5:00 pm HSGA
5:30 pm – 6:30 pm HIMELE
8:00 pm – 10:00 pm Kanikapila

OUTRIGGER Reef Waikiki Beach Resort
Royal Hawaiian Shopping Center-Royal Grove Stage
OUTRIGGER Reef Waikiki Beach Resort

**FRIDAY,
JULY 11**

2:30 pm – 6:30 pm Japan
Hawaiian Steel Guitar Festival

Royal Hawaiian Shopping Center-Royal Grove Stage

**SATURDAY,
JULY 12**

11:00 am – 2:00 pm, and
5:30 pm – 6:30 pm HIMELE

Royal Hawaiian Shopping Center-Royal Grove Stage
Royal Hawaiian Shopping Center-Royal Grove Stage

As of May 10, eighteen members have registered to attend the festival, and fifteen members will perform Hawaiian steel guitar sets. Attending members include:

Vickie Van Fechtmann (Hawaii)
William Rhyne (California)
Teri Gorman (California)
Christopher Ruppenthal (Wisconsin)
Mike Wittmer (Colorado)
Joe Stewart (Colorado)
Eric Rindal (California)
Roberto Alaniz (California)
Kiyoshi Lion Kobayashi (Yokohama-shi, Japan)
Yukio Katagiri (Aichi Pref, Japan)
Matt Kobayashi (Tokyo, Japan)
Paul Okubo (Tokyo, Japan)
Shinichi Kakiuchi (Saitama, Japan)
Moto Suzuki (Kanagawa Pref, Japan)
Michiyo Fujita (Yokohama-shi, Japan)
Sakae Machida (Tochigi Pref, Japan)
Masako Wakamatsu (Saitama-shi, Japan)
Haruko Ozeki (Tokyo, Japan)

On July 10, HSGA members and guests will gather at the OUTRIGGER Reef Waikiki Beach Resort Diamond Head Ballroom for member performances from 8:30 am until 5:00 pm, followed by kanikapila from 8:00 pm until 10:00 pm.

The week-long event culminates on Saturday, July 12 with a day-long program featuring top Hawaiian steel players, including some of our HSGA members; a definite must see, must hear.

FESTIVAL REGISTRATION

Members who plan on attending the Waikiki festival must complete and return the festival registration form by June 6, 2025. If you would like to perform at the festival, please complete the Performer portion of the registration form. Both forms can also be completed online at the hsga.org website. For those who wish to perform, keep in mind that you do not have to play an entire 25 minute set. Just let us know on the registration form how much play time you would like.

HOTEL RESERVATIONS

The host hotel for this event is the OUTRIGGER Reef Waikiki Beach Resort. The hotel has set aside a block of suites for our Festival guests at the rate of \$349 per night, not including taxes and fees. Please reserve by no later than June 20, 2025.

Reservations may be made online using the following link: <https://tinyurl.com/HSGAWaikiki-2025> or, you may call 1-(808) 923-3111. Please mention the event dates (for reservation purposes, July 5 to July 13, 2025 and the Group Name “Hawaiian Steel Guitar Association” or Group Code 250709HAWA. Mahalo!



Lunch with Bobby VI

By Roberto Alaniz



Bobby Black shares his appreciation of Hawaiian music and the Hawaiian steel guitar with all of us. While his 75 year professional music career was built largely on his pedal steel proficiency playing in the western swing, country and country rock styles, his formative years are rooted in listening to popular Hawaiian songs from the 30's, 40's and 50's that featured the sound of the Hawaiian steel guitar.

Seventy five years of playing professionally with many well-known singers and groups has resulted in many memories and stories. Fortunately for us, Bobby is one of the greatest story tellers that I have ever met. Even when he repeats a story he knows he's told me before, I never tire of hearing them. I also realize that, each time he recounts a story, I pick up a few details that I missed the first time.

Most recently, we talked about four musically historic individuals who Bobby encountered during the early years

of his career in the 40's and 50's: Tex Williams, Paul Bigsby, Speedy West, and Joaquin Murphey.

His story started in his pre-teen years when Bobby first discovered Joaquin Murphey's unique steel guitar sound and style on early recordings by Spade Cooley and his Orchestra. Bobby recalls that Spade Cooley was at the high point in his career from 1943 through 1955 in Southern California. Spade was a radio, recording, and very early television artist.

Spade Cooley was usually backed by a fairly large Western Swing orchestra and the musicians all played arrangements from written music. Spade was friends with Paul Bigsby, (the inventor and manufacturer of the Bigsby steel guitar and the Bigsby Vibrato tailpiece for electric guitar). Paul happened to know a young musician named Joaquin Murphey, as he had built a steel guitar for Joaquin and was aware of his playing ability.

At some point, Spade Cooley had an opening in his orchestra for a steel guitarist, and Paul Bigsby referred Joaquin for an audition. Joaquin was invited to audition at a rehearsal, where Spade asked him if he could read sheet music. After Joaquin responded in the negative, the other musicians rolled their eyes. Spade directed the orchestra to play one of their arrangements to see what young Joaquin could do. When it came time for the steel solo, Spade pointed to Joaquin, who proceeded to amaze them with his ability. This was the beginning of Joaquin Murphey's successful music career. (Note that Tex Williams was the featured vocalist with Spade Cooley at that time)



Skip forward several years when Bobby was in his teens. Bobby heard that Tex Williams was on tour and would be performing in the Bay Area. The backup band for Tex Williams included Joaquin Murphey. Bobby convinced his father that he had to hear Joaquin in person.



Bobby Black, Larry Black, Pee Wee Whitewing, Steve Stefani
TRACY GARDENS, San Jose, CA 1952

On the night of the show, Bobby, his brother Larry, and Dad headed over to the nightclub. They arrived early and were

able to get a table in the front, right next to Joaquin's guitar set up. As the show began, Bobby noticed that Joaquin did not smile or make eye contact with the audience. He seemed angry and frustrated.

Through the noise of the audience, Bobby asked Joaquin to play one of his most popular recordings, Oklahoma Stomp. Joaquin disregarded the request and grumbled between songs. Finally, Bobby asked his father to request the song directly to Tex Williams, who quickly agreed and who directed Joaquin to play the song. According to Bobby, Joaquin was not happy at all with this request and he played an unrecognizable version of the tune. Needless to say, Bobby was disappointed.

Fast forward just a few more years. By this time, Bobby and Larry Black (aka the Black Brothers) were playing professionally in the San Francisco Bay Area. Tex Williams was returning to the Bay Area on another tour. The Black Brothers were hired as the opening act for Tex Williams in San Jose, California.

The day after the engagement, the Black Brothers were invited to have breakfast with Tex. During the breakfast conversation, Bobby shared with Tex his first encounter with Joaquin Murphey years before.



Tex immediately recalled that performance and confirmed that Joaquin was really in a foul mood that night. Tex reported that Joaquin had just picked up a new Bigsby steel guitar from Paul Bigsby in Downey, California earlier that day, and that night would be his first time using this guitar. To top it off, the steel guitar was unique in that the tuning gears were on the right end of the guitar instead of the standard left. Joaquin was confounded by the new guitar and played terribly that night. According to Tex, that was the first and last night that Joaquin played that particular guitar. Despite Bobby's negative experience with Joaquin in his



formative years, he always admired Joaquin's playing ability. For many years, Bobby had a desire to talk shop with Joaquin and share their professional experiences, but it never happened.

Forty years later in the late 1990's (long after Joaquin Murphey had retired from playing steel guitar), Bobby called the telephone number that he had for Joaquin and, to his surprise, Joaquin answered the telephone. The long awaited conversation between the two had finally happened.

There was a somewhat surprising outcome of this conversation. Joaquin revealed to Bobby that he was close to his end of life. He asked Bobby if he would play steel guitar at his funeral. Bobby accepted the invitation. Months later, Bobby played "Amazing Grace" on his six-string Rickenbacker lap steel at Joaquin's funeral, which was held at the Forest Lawn Cemetery in Glendale, California. Bobby says that it is one of his most memorable life experiences.

One final note about Paul Bigsby, Speedy West, and Bobby Black: As Bobby's career began to pick up speed, he had Paul build him a Bigsby steel guitar...one of his all-time favorite guitars. One day when Bobby was visiting Paul in Downey, California, Paul mentioned that Speedy West was

playing in a nearby club and invited Bobby to accompany him that evening.

After introductions, Speedy invited Bobby to sit in and play his guitar. Bobby did so and had a great time, but he tells me that Speedy's strings were all black and crusty looking. I can only conclude that those strings must have contributed to Speedy's unique style and sound! That reminds me, I better change my strings.



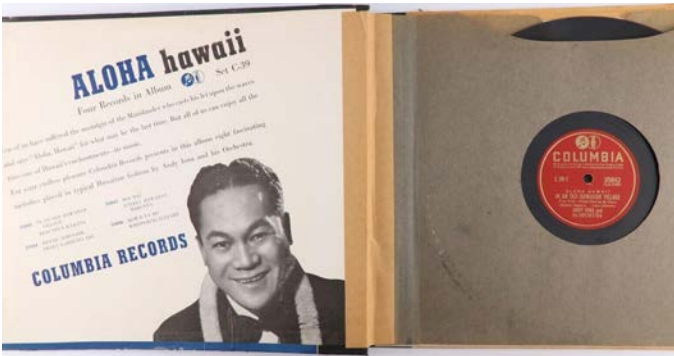


“Balinese Love Song” Song & Arrangement Notes

by Phill Walker

SONG HISTORY

This tune was introduced to me when I first started learning the steel guitar using Bruce Clarke’s excellent & highly recommended “Hawaiian Hotshots” training courses under the Cumquat Records name. Unfortunately I can no longer locate the Cumquat records website. Bruce was a big Andy Iona (1902 – 1966) fan (https://en.wikipedia.org/wiki/Andy_Iona) - as Andy was one of Hawaii’s most famous musicians in the 1930s & he & his band “Andy Iona & his Islanders” recorded hundreds of songs & also performed or composed for several movies as sound replaced silence in that medium. Andy composed many classic Hawaiian tunes (most with a swing influence, he was also a noted saxophonist), & the following albums provide an excellent introduction to his works & musicianship: “Jazz Goes Hawaiian (Louis Armstrong) – Challenge Records” and “Hawaiians in Hollywood.” Andy’s songs included: “Sand,” “Naughty Hula Eyes,” “Pretty Red Hibiscus,” “My Tane,” “Okolemaluna” and “My Rose of Waikiki.” Andy Iona is a member of the Royal Hawaiian Steel Guitar Hall of Fame and Museum.



SONG & ARRANGEMENT NOTES

This version of “Balinese Love Song” is heavily based on the Bruce Clarke arrangement from his extensive collection.

- Player level – Intermediate
- Key of F, 100 bpm
- Steel Tunings – 2 tabs are provided – 1 for 6 string C6 (ECAGEC) & an 8 string C6 tuning with high G (GECAGECA)
- Format is common A B A pattern with similar Impro & Tag (Outro) sections - once through only
- End on a held F6
- There are no slants in the arrangement, but certain sections require significant fret speed to play cleanly
- The provided backing track will assist in appreciating this wonderful song. As with any tune you will end up with a personal take on the melody line.



Balinese Love Song

Louis Herscher & Andy Iona

bpm = 100

1

5

9

F6 E^b6 F6 E^b6

F B^b7 Am⁷ D⁷#9 G⁷ C⁷

F E^b7 D⁷A^b7 G⁷ C⁷ F A^b7 D^bmaj⁷ C⁷

13

17

2

1

F B^b7 Am⁷ D⁷#9 G⁷ C⁷

F E^b7 D⁷A^b7 G⁷ C⁷ F B^b7 F C⁷

B^b7 E/F F Cm

Balinese Love Song

25

D⁷ Gm E^b C⁷ F⁰ F D⁷ D^{b7} C⁷ 3

3

29

F B^{b7} Am⁷ D^{7#9}

3

32

G⁷ C⁷ F E^{b7} D⁷ A^{b7} G⁷ C⁷

3

Balinese Love Song

35 4

F⁶ E^{b6} F⁶ E^{b6}

4

39

F⁶ E^{b6} E^{b6} F^{#6} F⁶

4



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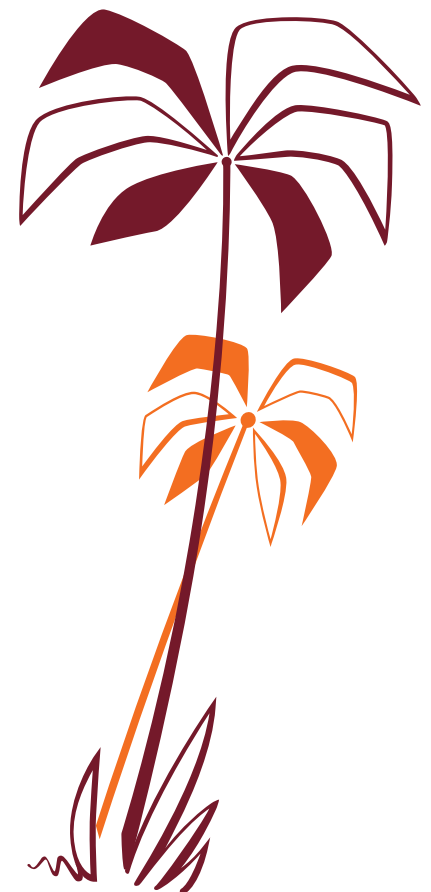
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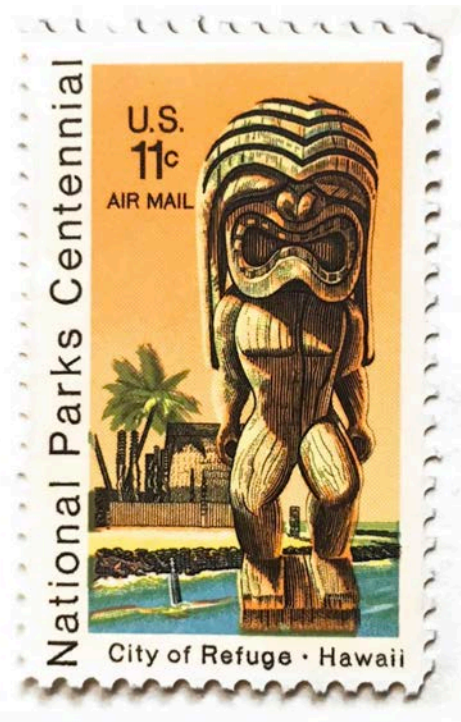
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HSGA 2025: A Year of Change/End of the Printed Quarterly Newsletter

By Roberto Alaniz

The HSGA Board has been working hard to improve our internal and external communications, with particular emphasis on the hsga.org website. We view the website as our most effective outreach tool to attract new members, as well as the most efficient and effective means of sharing resources and information with our members, and potential new members.



While the printed HSGA quarterly newsletter has been a major feature of the organization for many years, the reality is that it has become prohibitively expensive to produce and mail. As our membership numbers have declined over the years, so has the income available to support this service.

In terms of potential for attracting and recruiting new members, we have concluded that limited funds are best spent on website development and social media communications. To that end, several major changes are planned for HSGA beginning in July, 2025.

These changes include:

1. Discontinuing the printing and mailing of the quarterly newsletter;
2. Changes to digital newsletter format;
3. Roll out of the members only section of website;
4. Member registration through the website; and
5. Twelve-month website subscription payment replaces annual dues.

Several of these changes are directly connected to our newly designed

website, which was discussed in the last edition (#154) of the quarterly newsletter. Each of the changes is presented in more detail below.



1. DISCONTINUING THE PRINTING AND MAILING OF THE QUARTERLY NEWSLETTER

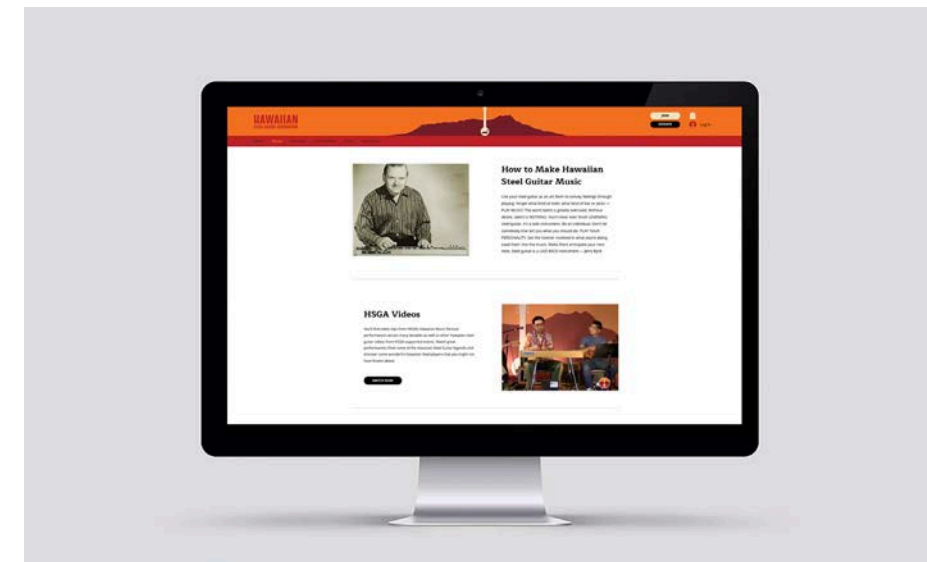
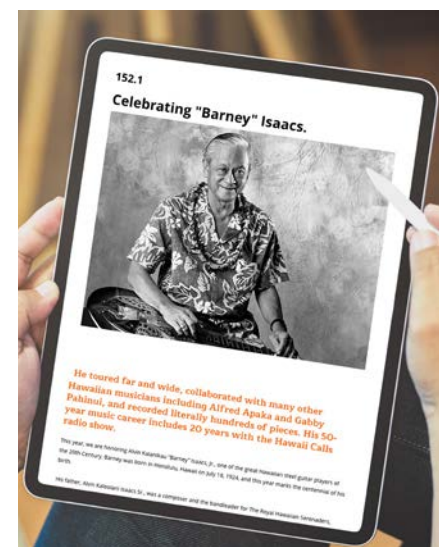
The HSGA Board has decided to discontinue printing and mailing of the quarterly newsletter. As of January 2025, HSGA membership with printed newsletter option was no longer offered or available for new members. The last printed newsletter edition will be #156 which will be published in August of 2025. This method of information sharing is no longer cost-effective, and most HSGA members now have digital

access. The idea of ceasing the printed newsletter has been discussed by previous Board for many years, primarily because of the cost of publishing, printing and mailing. The demand for printed newsletters has now dropped to around 25% of the membership, or less than 45 members. Of those members, 42 have email addresses on file with us, and are able to receive digital communications.

For those members who do not have digital or printer access, individual arrangements will be made to print and mail paper copies of those articles, reports, and song tabs that were previously included in the printed quarterly newsletter. The newsletter format will not be the same, but they will receive the information.

2. CHANGES TO DIGITAL NEWSLETTER FORMAT

The format of the digital quarterly newsletter will also change. The current digital newsletter format resembles a traditional newsletter. The content of each newsletter is compiled, formatted and edited into a single newsletter



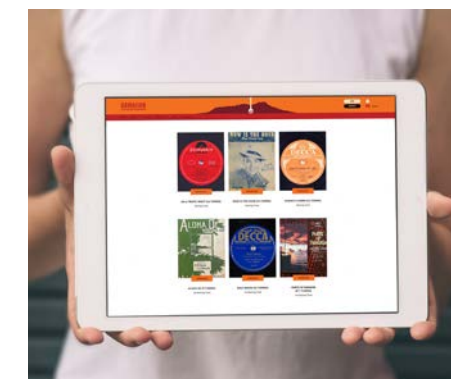
document. For the past two years, the digital version of the newsletter has been published in color, emailed to digital subscribers, and posted on the website. For those members who subscribed to receive a paper newsletter, the same digital newsletter format has been used to print a black and white paper version for mailing, as color printing is very expensive.

There are a core team of HSGA members who develop the content of the newsletter and the website. Maintaining both is not efficient or practical. (By the way, we need more members to volunteer to be a part of this team.)

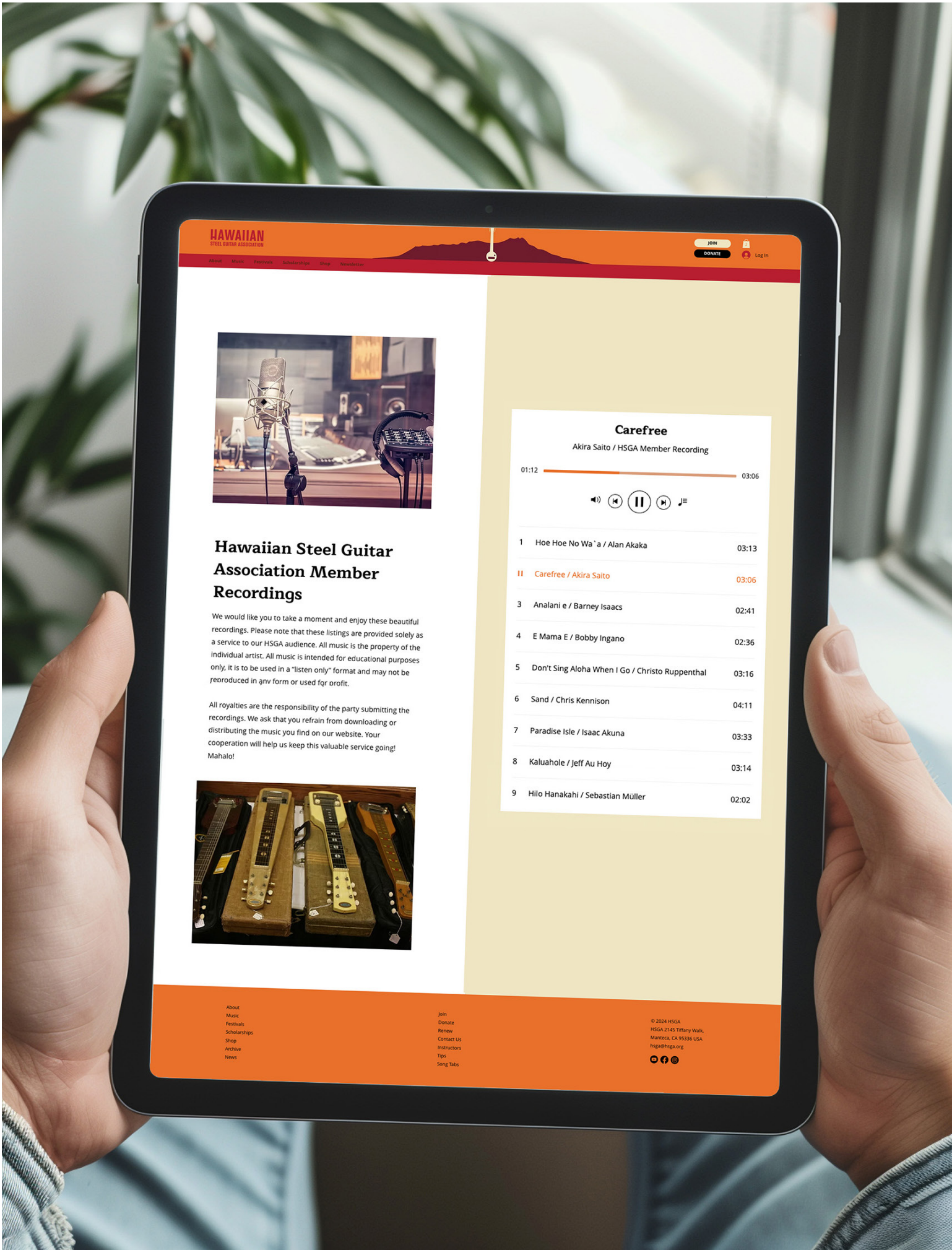
The new approach will deliver much of the same content of quarterly newsletters in periodic email blogs. At the end of each quarter, links to these email blogs, as well as the President's report, financial report, and song tab, (and backing track when available) will be compiled in a group email and sent to the membership. This will be our new digital version of the quarterly newsletter. We will be demonstrating this new approach to members during the next three months.

3. ROLL OUT OF MEMBERS ONLY WEBSITE SECTION

While the new hsga.org website was launched in August of 2024, it was not yet the finished product. What exists now is considered "Tier 1" of a two-tiered project. Tier 1 is intended to be the public access portion of the



website, which provides introductory information about our association and educational resources to the general public. The Music section includes select video performances from HSGA's Hawaiian Music Festivals, allowing users to enjoy legendary performances and get a feel for the instrument's unique sound. The Tips section covers



foundational techniques, from basic tunings to advanced skills like harmonics and bar slants, all essential for beginners to get started. Additionally, the Song Tabs collection offers select song tabs with backing tracks, so beginners can start learning songs right away by following clear, instructional diagrams of notes and techniques. This section will also have a store where you can currently buy t-shirts and stickers, with more items to come soon. A primary goal of Tier 1 of our website is to attract new members to join HSGA.

Tier 2 of the website has a target launch date of July, 2025, and is intended for HSGA members only. Access to Tier 2 will require that the viewer be a registered member. Through the online registration process, the member will establish an identification name and password, and pay a twelve month membership subscription (replacing our current annual dues system). Members will have access to more extensive information and resources, including an extensive archive of newsletters, song tabs, audio and video recordings of HSGA members dating back nearly 40 years, a treasure trove of stories about the history of Hawaiian steel guitar, profiles of legendary players, festival recaps, and vintage instrument highlights. There's also an updated directory of

steel guitar teachers from around the world, some offering remote lessons via Zoom or Skype, making it easy for members to continue developing their skills from home. HSGA members can also explore a growing collection of member recordings, providing a sense of community and inspiration from listening to others within the association.

The website also features an events section for upcoming HSGA festivals and virtual events, allowing users to plan for opportunities to meet, learn, and celebrate Hawaiian steel guitar music in person or online.

For those members who do not have website access, HSGA will continue to offer registration by mail. All members who provide an email address through the registration process will automatically receive a digital newsletter. The website also offers an automatic renewal system designed to simplify ongoing support. Renewals occur automatically each twelve months, removing the hassle of manually renewing.

4. MEMBER REGISTRATION THROUGH THE WEBSITE

Beginning in July, 2025, HSGA members will register through the new HSGA website. The subscription registration process

will serve as the primary method for collecting member information and compiling our membership list. For HSGA Japan Chapter members, we will ask that they register through both the website process and the Japan Chapter established process. The registration process will be modified to allow members in Japan to register online without paying their subscription through the website. On a quarterly basis, HSGA will send the Japan Chapter a list of members in Japan who have registered through the website.

5. TWELVE-MONTH SUBSCRIPTION PAYMENT REPLACES ANNUAL DUES

The new website platform includes a twelve month subscription payment system. This subscription system will replace the "annual dues" system. Current members will be asked to subscribe during the month of July, 2025. Those members who complete the online process during July will have membership through June, 2026. Persons who register after the month of July will have a twelve month subscription from that point in time. For example, if a new member subscribes in September, their twelve month subscription will run through August, 2026.

We know that this a great deal of change, and we ask for your patience and understanding during this transition year.

Please feel free to email us with any questions. hsga@hsga.org



Join or Renew

THANK YOU FOR BEING A VALUED MEMBER OF HSGA!

The Hawaiian Steel Guitar Association is the credible resource for all things related to Hawaiian steel guitar music. Our members range from students to legendary musicians to passionate Hawaiian music followers. Our festivals and events offer you a chance to get close to the best players and hear beautiful Hawaiian steel guitar music expertly played along with the opportunity to engage with like-minded people. Basic membership includes our quarterly electronic newsletter and periodic blogs sent to your email address. Members are also eligible for discounted ticket prices to our annual festivals, plus they receive inside information on instruments and Hawaiian music collections that come up for sale.

HSGA MEMBERSHIP IS ANNUAL. IT BEGINS ON THE DATE YOU SIGN UP. RENEWAL IS AUTOMATIC, BUT YOU CAN CANCEL AT ANY TIME.

MEMBERSHIP BENEFITS

- Quarterly song packs (tabs, backing tracks, etc.)
- Access to HSGA's Members Only Tab and Newsletter Archive

- Access to tips from top players
- Access to in-person and virtual performance opportunities

Your membership also helps fund our scholarship initiatives, which ensures Hawaiian steel guitar will live on through the next generation of Hawaiian players!

If you are a current member and in the middle of a traditional HSGA July to July calendar year membership, you will be reminded to renew on June 15th, 2025. Please wait till then to renew. We cannot pro-rate or refund for a partial year. After July 2025, we will go to a non-calendar-specific auto-renewing yearly membership model. This means you will receive one full year of member benefits from the day you sign up before auto renewal takes place.

PAYMENT

The "Hawaiian Steel Guitar Association" accepts credit cards, PayPal, or Venmo:

- \$35 USD (single membership) Electronic newsletter
- \$50 USD (single membership + associate) Electronic newsletter

NEWSLETTERS

HSGA publishes content on a regular basis through blog posts, email, social media, and quarterly e-newsletters. Each e-newsletter includes a compre-

hensive list of historical, scholarship, and club news blog posts from the quarter, new music song packs (tabs, backing tracks, etc.), financial reports, and club news from our president.

NEW MEMBERS

HSGA is moving to a digital e-newsletter format as well as opening a new members only archive which includes additional articles, Hawaiian music history, tips, and tabs as well as a huge newsletter archive. We are committed to adding more and more member benefits! Please read our Privacy page to understand what happens when you fill out forms or make a transaction on our site.



Aloha Thandie "Makamae" Lyu-Napoleon!

by Daryl Brooke

HSGA scholarship student Thandie "Makamae" Lyu-Napoleon has been featured in the HSGA Newsletter before. We are featuring her again, because now it is time to say "Aloha Makamae!" Makamae is graduating from high school and will soon be off to college, and focusing on her studies as freshman at college. Soon, she will attend the University of Portland majoring in Mechanical Engineering. Exciting news indeed!

In a very short period of time as a scholarship student, Makamae has become a wonderful Hawaiian steel guitar player. Over the past few years, she could be seen performing at all of Alan Akaka's NextGen concerts, making wonderful music playing some of Alan's most intricate arrangements.

The good news is, she plans on taking her Hawaiian steel guitar with her to college. So who knows what exciting musical adventures await Makamae. No doubt she will amaze her fellow students with her playing and spread Hawaiian steel guitar music wherever she goes.

Makamae is a big believer in young students learning the

Hawaiian steel guitar. She views learning how to play the steel guitar as enjoyable and not too hard, and a wonderful opportunity.

Makamae is not sure if she will be able to keep up her playing at college, but wants to thank the HSGA: "Thank you HSGA for your support in my learning of the steel guitar."

Makamae says she will miss playing with Alan Akaka and the NextGen students on stage. "It's fun...we are all like one big ohana. Everyone is kind of nervous or trying to get to know each other. But once we get close we are all family. When we do the outer island performances, that's essentially where everyone gets close."

"My dedication is there. I try to make sure I have everything set and prepared before a performance." No doubt some of the lessons Makamae learned as a student of the Hawaiian steel guitar will serve her well in her college studies and later in life.

Aloha Makamae!



The Hawaiian Steel Guitar Association

Treasurer's Report



1937 Rickenbacker Silver Hawaiian
The Silver Hawaiian was the next model designed after the Bakelite Model B. The entire instrument is nickel-plated metal. This one has a molded plastic bridge and nut, which mellows the sound slightly from the earlier metal fittings.

3RD QUARTER, 2024-2025

Beginning Balance (7/1/25)	\$36,953.96
General Fund (3/31/25)	\$26,012.09
Scholarship Fund (3/31/25)	\$6,589.82
Certificate Of Deposit (Savings)	\$0.00
Ending Balance (3/31/25)	\$32,601.91
Japan Account (3/31/25)	\$2,063.43

Expenses	
Printing	\$190.74
Postage	\$183.52
Scholarship	\$1,100.00
Software/Tech Subscriptions	\$58.50
2024 Festival Expense	\$150.00
Miscellaneous Expense	\$3.50
T-Shirts	\$ -
Credit Card Points Applied	\$(108.89)
Total Expenses	\$1,681.83

Income	
Dues	\$150.12
Donations (General Fund)	\$1,500.00
Donations (Scholarship)	\$550.00
VF8 Donations	\$25.00
Advertising Revenue	\$ -
Miscellaneous Revenue	\$108.89
T-Shirts	\$ -
Total Income	\$2,334.01

- (1) Reflects \$1,100 late transfer from Savings to Checking for scholarships paid in October, 2024.
- (2) Japanese Yen = 304,429
- (3) QuickBooks subscription (3 mo. Introductory price)
- (4) Bobby Black festival honorarium check cashed late.
- (5) Roeder Family Charitable Fund Grant
- (6) HIMELE 50% Scholarship Donation

Member Advertisements

HSGA is proud to offer longtime club member and steel guitar great Margie Mays' custom Excel Hawaiian steel guitar for sale. This 22 inch scale double-eight was her primary instrument throughout her long career. After her passing, Margie's family donated this lovely instrument to the HSGA so that the proceeds of the sale would benefit and further our aim

of promoting the Hawaiian steel guitar. This instrument was also played by steel guitar legend Jerry Byrd at one of our festivals in 1993! It includes a roadworthy custom hard case. **\$2,000 obo plus shipping.**

To purchase this steel please email the club at hsga@hsga.org



Hawaiian Steel Guitar Association

MEMBER



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Christo Ruppenthal (WI), President
Eric Rindal (CA), Vice-President
Roberto Alaniz (CA), Secretary-Treasurer

DIRECTORS

Daryl Brooke	Thomas Hammerman
Mike Wittmer	Phill Walker
Shinichi Kakiuchi	

FORMER DIRECTOR EMERITUS

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JAPAN COORDINATORS

Masahiko Ibamoto, Shinichi Kakiuchi

CHAIR SCHOLARSHIP COMMITTEE

Daryl Brooke

NEWSLETTER DESIGN

Eric Rindal

WEBMASTER

Mike Wittmer webmaster@hsga.org

SOCIAL MEDIA COORDINATOR

John Mumford

ORIGINAL CLUB FOUNDER

Lorene Ruymar (1985)

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 globally to all steel guitar players and non-players. A Twelve month membership subscription is US \$35. Your membership begins in the month that you subscribe. Members receive the HSGA Quarterly and other group benefits. All members who provide an email address will receive your newsletter electronically. Members can obtain an Associate Membership for a spouse or family member at a cost of \$15, 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
E-mail: hsga@hsga.org. 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: 552 Apollo Way, Madison, WI 53718 or emailed to christo@christoruppenthal.com.