

HSGA QUARTERLY

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HSGA members and players on hand for the Joseph Kekuku statue unveiling ceremony at the PCC on April 27. (Top, l. to r.) Ron Johnson, Derrick Mau, Paul Kim, Greg Sardinha and Isaac Akuna; (bottom, l. to r.) Lorene Ruymar, Mālie Lyman, the statue and Kamaka Tom.

Joseph Kekuku Statue Unveiled!

By Kamaka Tom

On Monday, April 27, HSGA members and local steel guitarists assembled at the Polynesian Cultural Center (PCC) in La'ie for the ceremonial unveiling of the statue of steel guitar inventor Joseph Kekuku to be permanently housed at the PCC.

Special thanks to our original club founder, Lorene Ruymar of Vancouver, BC for participating in the ceremony and to the PCC staff and numerous volunteers who helped put on the event. Mahalo nui to all of the Kekuku 'Ohana for their show of aloha and kokua to all who attended. Thank you especially to the Steve Cheney 'Ohana

for stepping forward to coordinate the event, and to the many musicians and steel guitarist who shared their musical talents that day.

The statue—a life-size bronze rendering of Kekuku seated playing the steel guitar—was done by New Zealand-born sculptor LeRoy Transfield and delivered earlier this year.

While the focus of the ceremony was the statue unveiling, the event was actually a celebration and tribute to the town of La'ie, O'ahu, where Kekuku was born and raised. The name La'ie means "twisted sun," a reference to the Hawaiian legend in which the demi-god Māui captured the sun and slowed its movements

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STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association's primary purpose is to develop a global network of players and lovers of traditional Hawaiian music and to encourage the study, teaching, and performance of the Hawaiian steel guitar. Our primary financial goal is to provide scholarship assistance through donations to steel guitar students who demonstrate the ability and intent to become accomplished performers.

MEMBERSHIP

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

SUBMIT LETTERS & EDITORIALS TO:

HSGA Quarterly, 2434 Waioma'o Rd, Honolulu, HI 96816-3424 USA. Our e-mail address is hsga@hsga.org. Submitted items should also be e-mailed directly to the editor at johnely@hawaiiansteel.com.

UNVEILING *Continued from Page 1*

so that people would have enough sunlight to dry their clothes.

The ceremony was magnificent. It was held next to the statue, located inside the main entrance to the PCC where every guest must walk by. The sky that morning was cloudy and cooling, with the majestic Ko'olau Mountains providing a backdrop as a light rain blessed us under a canopy set up by the PCC staff. Representatives of the Kekuku 'Ohana, including Ka'iwa Meyer, grandniece of Joseph Kekuku, were in attendance and performed music and hula during the ceremony. HSGA President Paul Kim, HSGA members and friends were there. Dignitaries from the PCC provided the audience with endearing words about Kekuku's life and career accomplishments. Joseph Kekuku (1874-1932) developed the sound of the steel guitar while studying at Kamehameha Schools in Honolulu and helped bring it to worldwide attention through his many years performing on the mainland vaudeville circuit. He was inducted into the Steel Guitar Hall of Fame in 1993.

Live steel guitar was featured during the ceremony. Member Ron John-

son from Kahana Valley on O'ahu, played steel on the number "Koke'e" with slack key accompaniment. As the program started, a cooling, light rain blessed us while the ocean-borne clouds hid the sun's heat from us. It was truly a beautiful ceremony in a most beautiful place called La'ie.

Following the ceremony and a hearty lū'au-style buffet lunch provided by the PCC, we were treated to more live music at the outdoor stage. Performers included Steve Cheney, Mālie Lyman and her mother Pomaika'i Lyman of the Genoa Keawe 'Ohana, Greg Sardinha with Gigi Takaki and family, Isaac Akuna, Wayne Shishido, Kamaka Tom, Uncle Archie and others. Thanks to Derrick Mau and the Shinichi Kakiuchi family from Japan for sharing video excerpts of the ceremony (and also of our Honolulu Convention performances) via the Steel Guitar Forum and YouTube.

By the way, the Polynesian Cultural Center has upgraded its visitor facilities and now features an expanded showroom and gift shop area with a wider range of visitor activities. It's a great place to visit, and I heartily recommend it for tourists and locals alike! ■

Playing at the PCC bandstand after the Kekuku statue unveiling, (l. to r.) La'amea Paleka (bass), Mālie Lyman (steel) with mother Pomaika'i Lyman (uke) and Gigi Takaki (guitar).



Honolulu 2015 a Success!

By Margie Mays

What a great convention we had in Hawai'i this year with HSGA members from Japan, New Zealand, Canada, Hawai'i and all over the mainland participating. Beautiful Hawaiian music from everyone and it was so good to see old friends and meet new ones, too. We had such a wonderful time there!

The convention officially started on Wednesday, April 29 in the Peacock Ballroom of the Queen Kapi'olani Hotel with Roberto Alaniz (Monteca, California) followed by Don Kellett and Susan Vigneux (Vancouver, Canada), Hideko Kobayashi (Tokyo) and Shinichi Kakiuchi (Fujimino, Japan) with Lion Kobayashi (Tokyo) rounding out the morning session. Then a wonderful luncheon and a chance to visit with friends. The afternoon session began with Hideki Ida (Yokohama, Japan), myself (Mesa, Arizona), Jim McKay (Hawera, New Zealand), Paul Kim (Kane'ohe, Hawai'i) and Chuck Hughes (Lafayette, Colorado). What wonderful music we heard all day and a view of Diamond Head looking out the glass wall. Beautiful!

Thursday was day two with Roberto starting the playing sessions again, followed by Dave Kolars (DeKalb, Illinois), Hideko Kobayashi, Masakatsu Suzuki (Yokohama), Jack Aldrich (Seattle), and myself. Then another wonderful lunch followed by picture-taking out in the patio.

Herbert and Glenda West (Trent, Texas) started the afternoon session followed by Shinichi Kakiuchi and then finished with Ron Carter (Whitanga, New Zealand).

After dinner, most of us went over to the Waikiki Beach Marriott to watch Alan Akaka perform. Another wonderful day in Paradise!

Friday was May Day and some of the members played over at the Kapi'olani Park and so did the Ke Kula Mele students with Alan Akaka. Not to worry, Hawaiian music is in very good hands with these kids! Thank You Alan! Friday and Saturday nights some of us went over to the Halikulani Hotel to hear Casey and Hiram Olsen. Beautiful music!

Saturday was the day we went to the Waikiki-Kapahulu Library and several of our members played for a couple of hours. What a special treat to be in Hawai'i and enjoying it all! Our mahalos to all the workers who put this together and to all the musicians who played so beautifully. Looking forward to next time we all get together in Hawai'i! ■

It's Dues Time Again!

Remember, HSGA's membership year begins on July 1, 2015. Dues are \$30 and all issues go out 'Air Mail' (see the insert that was mailed along with this issue). Mahalo!



On the HSGA stage in Kapi'olani Park during the Lei Day celebration, Derrick Mau playing his Rickenbacker steel guitar.

Honolulu Convention Mahalos

By Kamaka Tom

I would like to thank many people for contributing to our highly successful 2015 HSGA Honolulu Convention. Our two days of live music at the Queen Kapi'olani Hotel were excellent, as our talented fifteen-plus Hawaiian steel players and their backup musicians provided all the entertainment we needed. Thanks especially to those who traveled all the way from Japan, New Zealand, Canada and the U.S. mainland to Waikiki to attend this great event. Compliments came flowing from those who enjoyed our music at the hotel, at the Lei Festival in Kapi'olani Park and at the Waikiki-Kapahulu Library—and from the performers themselves.

Thanks to all our registered attendees and also to our sponsors, including the Honolulu Department of Parks and Recreation, the Hawai'i State Department of Education, and private donors who allowed us to raise over a thousand dollars for our HSGA General and Scholarship Funds from our 2015 Honolulu events in the community. This happened as a result of the sharing of talent and resources in the spirit of aloha that permeates our association and each of its members and friends, for the love of music and each other.

In closing, again, "Mahalo a nui 'ia 'oukou apau, na po'e aloha i na mele a me na ha'a ha'a o Hawai'i" (Thank you, lovers of Hawaiian music and dance, for your support and cooperation).

Fort Collins 2015 Preview

By Festival Coordinator, Tony Fourcroy

The annual HSGA Hawaiian Steel Guitar Festival is on again this year. The event will be held at the Hilton Hotel in Fort Collins the same as last year. For this year's festival we are bringing back the Saturday Night Lū'au. Those of you who attended last year's festival may remember Janna Yoshimoto, who danced for Mark Kehalekulu's set and a couple of others. Janna runs a local hula halau and will be bringing dancers for our festival. Our own Uncle Duke Kaleolani Ching has once again graciously stepped forward to produce our Saturday Night Lū'au.

The festival format will be similar to previous years with playing sessions and workshops on Thursday through Saturday. I've been working with the hotel on the menu, which will include a roast pig this year. I will be looking for volunteers to help with the workshops, festival registration desk and other related tasks. Let me know if you want to help out. As of this writing we don't yet have a guest artist committed but we're working on it.

We've raised the prices a little this year to try to cover the expenses of the festival and hopefully break even. The festival registration will be \$50 for all three days, and \$20 for Saturday only. The Saturday Night Lū'au will be \$35 and I promise the food and entertainment will be worth it (did I mention the roast pig?).

The Hilton room prices are the same as last year (the single rate is \$109) and the hotel registration site is up. You can book your rooms through the hotel's website (www.tinyurl.com/HSGA2015-HiltonRes) or you can call the hotel

At our 2014 Fort Collins festival, HSGA Secretary-Treasurer Kamaka Tom with an old UH classmate, Miriam Pumehana Paisner, who currently lives in Boulder, Colorado and teaches hula.



At Ft. Collins last year: (l. to r.) Mark Kahalekulu, Ed Punua, Vic Punua and Janna Yoshimoto, who danced for Mark's set and runs the hula halau that will supply the dancers for this year's lū'au.

directly at (970) 482-2626. Make sure you mention that you are with HSGA to get our special room rate. Registration for the festival can be done through the Brown Paper Tickets website (www.tinyurl.com/HSGA2015-Festival) or you can fill out the registration form and mail it to Tony (see the insert included with your newsletter).

You may have heard that we were having problems booking the hotel due to conflicts with the Colorado State University football team. I've worked out an agreement with the hotel so that in the future we will always be able to get one of two weekends around the end of September. This is absolutely the

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EVENTS CALENDAR

July 18, 2015—Waikīkī Steel Guitar Festival

The Sixth Annual Waikīkī Steel Guitar Festival will be held at the Waikīkī Beach Walk's Plaza Stage, featuring steel guitar masters and steel guitar students of the Ke Kula Mele Hawaii School of Hawaiian Music. Free and open to the public. For details, check the event website (www.waikiki-steelguitarfestival.com).

October 1-3, 2015—HSGA Annual Festival

We're on for Oct 1-3 at the Hilton in Fort Collins, the same hotel we had last year. See the registration form that was included with your newsletter.

December 19, 2015—Kāne'ōhe Winter Concert

Enjoy the music of Ke Kula Mele School of Hawaiian music under the direction of Kumu Alan Akaka. Students will perform songs about Hawai'i's mountains and waterfalls on steel guitar, 'ukulele, guitar and Hawaiian-style bass. The concert will be held at Windward Mall in Kāne'ōhe, 11 AM, free to the public. For more information call (808) 375-9379 or visit kekulamele.com.

February 5-6, 2016—Kaua'i Steel Guitar Festival

This inaugural event will be held at the Courtyard Kaua'i, Coconut Beach in Kapa'a, Kaua'i. Details to follow in the next issue. Check out the event website at www.kauaisteelguitarfestival.com for details as they become available.

March 11-12, 2016—TSGA Non-Pedal Room

The Seventh Annual Rick Alexander Non-Pedal Session at the Texas Steel Guitar Association's annual jamboree in the Dallas area.

April 15-17, 2016—Maui Steel Guitar Festival

Check the festival website at www.mauisteelguitarfestival.com for information as it becomes available. ■

August 30, 2015—Jazz & Blues 'Ukulele Cruise

Seven-day Bermuda cruise featuring ukulele workshops on all styles for players at all levels. Contact Gerald Ross for details at: UkeTone Records, P.O. Box 3245, Ann Arbor, MI 48106. Event website: www.bermudaukecruise.com.



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Big Fun at the 2015 Maui Steel Guitar Festival

By Gale Warshawsky and Addison Ching

The Seventh Annual Maui Steel Guitar Festival was held this past April 24-26 at the Kā'anapali Beach Hotel under clear, blue, sunny skies. Hundreds of people attended the festival, and, thanks to the SteelRadio.com website, thousands of listeners around the world got to listen to the festival artists perform. The festival is presented each year by the nonprofit Arts Education for Children Group, the Kā'anapali Beach Hotel and Ke Kula Mele Hawai'i School of Hawaiian Music. The festival is presented for public awareness, education and entertainment and is free to the public.

According to the Kā'anapali Beach Hotel, this year's festival seemed to be the best organized so far—it ran smoothly with no apparent disruptions or issues. These writers attribute that to all the behind-the-scenes work done so ably by the festival staff and volunteers, which included parents of Ke Kula Mele students and some of the Ke Kula Mele students themselves. A great support team was assembled and they performed their jobs very well to help make this festival the success that it was.

Many artists participated in performing on the festival stage. Open Stage performances on Friday included: Lion Kobayashi's students from Japan, Chuck Hughes (Colorado), Jim McKay (New Zealand), Ron Carter (New Zealand), the Na Kanaka band (Japan), Dave Kolars (Illinois), Shinichi Kakiuchi (Japan), Lohi Lohi (Japan), and Alexis Tolentino, student of Alan Akaka at Ke Kula Mele Hawai'i. Open

Steel Guitarist Geri Valdriz (right) with assistant Don Mitsuyuki at the Maui Steel Guitar Festival's vintage steel guitar exhibit.



At this year's Maui event: (l. to r.) Alan Akaka, Bobby Ingano, Gary Aiko, Jeff Au Hoy, Eddie Palama, Alexis Tolentino and Keen Ching.

Stage performances on Saturday included: Na Kanaka, Jack Aldrich (Seattle), Joel Katz (Maui), Joel Katz's UH Maui College students, Shinichi Kakiuchi, Chuck Hughes, Lohi Lohi, Ke Kula Mele Hawai'i students, and separate programs by Keen Ching and Alexis Tolentino, both students of Alan Akaka at Ke Kula Mele Hawai'i.

Main Stage entertainment on Friday night included: emcee Kathy Collins, Geri Valdriz, Jeff Au Hoy, Owana Salazar, Eddie Palama, Bobby Ingano and Alan Akaka. Main Stage entertainment on Saturday night included: Kathy Collins, Ross Ka'a'a, Joel Katz, Ed Punua, Patti Maxine, Greg Sardinha, Lion Kobayashi and a final kani-

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kapila jam session featuring the professional musicians.

Sunday morning performances featured Greg Sardinha with Gigi Takaki and her daughter La'amea Paleka. Greg was followed by Alan Akaka and the Islanders.

Hula dancers Maile Keawe and Wainani Kealoha danced for several of the musicians who performed throughout the festival.

Special mention goes to Gary Aiko and Kaipō Asing who were the backup musicians for so many of the artists on both the Open Stage and Main Stage performances.

Workshops? Of course, there were workshops (with some repeated for the convenience of festival attendees): Steel Guitar (Alan Akaka), 'Ukulele (Mele Fong), Hawaiian Songs and Slack Key (Owana Salazar), Steel Guitar (Bobby Ingano), Hawaiian Style Singing (Pomaika'i Lyman), Jazz Techniques, Ideas and More (Lion Kobayashi), Talk Story Techniques and Fills (Patti Maxine), and Lei Making (Vanessa Punua).

Bobby Ingano playing some nahenahe steel guitar at last year's Maui festival.



The graduating class of the Hawaiian Steel Guitar Camp that was held prior to this year's Maui festival, pictured here with camp instructors Alan Akaka (second row, left) and Greg Sardinha (far right) and festival/camp coordinator Addison Ching (far left).

And if that was not enough, there was a silent auction, cool vintage steel guitars on display and nightly kani-kapila jam sessions.

This year's festival was preceded by our special two-day tuition-based Steel Guitar Camp, held on the two days prior to the festival at the festival hotel. Students first learned from masters Alan Akaka and Greg Sardinha and then were able to enjoy the festival's activities with greater understanding and appreciation.

A major part of the festival is the educational outreach component to local Maui schools. Teams of featured steel guitarists and musicians visited several Maui schools to provide information about the steel guitar and generate interest in the instrument among haumāna (students). Elementary and middle school students at the Kamehameha Schools Maui Campus and students of Samuel E. Kalama Intermediate School and King Kekaulike High School were given the history of the steel guitar, shown how the steel guitar works, treated to a program of steel guitar entertainment, and given an opportunity to ask questions. The visi-

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Weekly Steel Spots

Alan Akaka—appearing with the Keawe 'Ohana, Thursday evenings, 6:30-8:30 PM at the Kulana Terrace of the Marriott Hotel, on the second floor beachside part of the hotel on Kalākaua Avenue.

Jeff Au Hoy—appearing with Cyril Pahinui Wednesday evenings at the Kanikapila Grill in the Outrigger Hotel on Lewers Street. Jeff also appears with Cyril at Don's Mai Tai Bar, part Don's Royal Kona Resort on the Big Island, fourth Thursday of each month, 5-7 PM.

Every other Friday evening there is a public concert at the Royal Hawaiian Shopping Center, 6:00-7:30 PM on the lawn stage next to Kalākaua Avenue. Contact the shopping center for the performance schedule and line-up.

Steel guitarists with regular island gigs, email johnely@hawaiiansteel.com to be added to this listing!

COCO WIRE

Thanks to Canadian member **George Rout** for the following tidbit: “**Larry Lali Puana Ioneki Jones** has this very nifty Internet radio show called “Hawaii Calling,” which showcases Hawaiian and Pacific Island music. You can listen to the station at: hawaiicalling.playtheradio.com. Great stuff. Larry is asking if HSGA members would kindly submit their music to **Dennis Soares** on the Big Island at: dennis_soares@hotmail.com. Larry is asking that folks include a photo, which will be displayed while your music is playing. We got the following note from Larry at press time: “The more island music we can get, the better it will be. Musicians can send mp3 music files to my email (lej101@hotmail.com) or to Dennis’s. We can take the files off CDs too, but we prefer mp3s.

We were delighted to hear from **Sandy Sardinha** that **Greg Sardinha** is still doing the Honolulu Airport gig playing Hawaiian steel guitar for tourists as they fly in and out of O’ahu. Joining him is guitarist **Gigi Takaki** along with a couple of hula dancers.

A nice addition to our Honolulu Convention was the presence of **Don Kellett** with with some of his Vancouver-based bandmates, including wife **Susan Vigneux**, luthier **Michael Dunn** and his wife **Eleanor Dunn** (see our Honolulu Convention photo spread on page 13). Says Don, “HSGA member **Roberto Alaniz** graciously volunteered to play bass for us as our regular bass player could not make the trip to Hawai’i.” The band is part of the staff of the Hawaiian music radio show “Aloha Monday” which broadcasts every Monday morning on Vancouver station CFRO (100.5 FM). The show is available as a podcast from www.coopradio.org. ■



Providing entertainment at the Honolulu Airport compliments of the Hawai’i Tourism Authority, Greg Sardinha on steel with Gigi Takaki on backup and dancers Noelle and Nicole.

HSGA Donations

Thank you, members, for your generous donations this past spring and winter.

Big thanks to **Naoto** and **Michiko Nakamura** from Nara City, Japan for their extremely generous donation of \$400 to our General Fund. Mahalo nui loa! A very nice \$200 donation to our General Fund came from the **Friends of the Waikiki-Kapahulu Library** following our usual HSGA member performances at the library during Honolulu Convention week.

Japan members **Masakatsu Suzuki** from Yokohama and **Noriko** and **Shuuji Tomita** from Tokyo gave a generous \$100 to our General Fund as did member **EP Davis** from Princeville, Hawai’i. **Don** and **Lynn Keene** of Cambria, California gave \$100 to our Scholarship Fund as did **Bill Thomson** of Ocean City, Maryland. Mahalo for these generous donations!

The following members donated at least \$10:

Clifford and Barbara Adams, Huntington Station, NY
Bo Bahret, Cordova, TN
Pete Burke, Shell Beach, CA
Terry Cass, Ashkum, IL
Michael Cord, Cord International, Ventura, CA
Barbara L. Hudman, Honolulu, HI
Anthony S. Lis, Brookings, SD
E. T. Niehaus, Grove City, MN
Russell and Kathleen Pollock, Zanesville, OH
Bill and Kay Rickles, Poway, CA
L. Bogue Sandberg, Chassell, MI
Greg and Sandra Sardinha, Kailua, HI
Neill and Stephanie Schoening, Kapolei, HI
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DISC 'N' DATA

“Adventures in Hawaiian Steel Guitar” – Joel Katz

Many of you know Joel Katz as the first Maui-based steel guitarist to successfully launch a steel guitar program of study at UH Maui College. He is regularly featured at the Maui Steel Guitar Festival, the Old Lahaina Lū‘au and other spots around Hawai‘i. Joel’s latest release, *Adventures in Hawaiian Steel Guitar* is a self-produced CD recorded, mixed and mastered at Joel’s own Seaside Recording studio. Joel plays most of the instruments on it, and it includes many of his own compositions as well as material you don’t normally hear on steel guitar records. While that isn’t always a formula for success, Joel disproves the rule:



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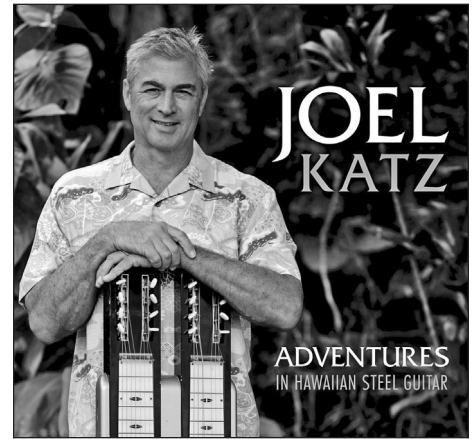
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Adventures in Hawaiian Steel Guitar has garnered 2015 Nā Hōkū Hanohano Award nominations for Jazz Album of the Year and the Engineering Award! Not bad, Joel. Not bad.

The CD is hard to categorize or describe. The CD’s nomination in the jazz category is a clue. Picture the steel guitar playing lush chords over a 1970s Steely Dan recording. Many of the tracks are professionally prepared in this ‘70s pop/funk/jazz vein (the guitar playing is excellent), and then traditional sounding steel guitar is superimposed playing melody fragments and chordal textures in select locations for an unusual effect. My recommendation is to listen to the CD on its own terms and dispense with expectations about what a steel guitar album should sound like. Joel is coming from someplace completely different.

Recognizable tracks on the CD include “Steel Like Makin’ Love,” (word play on the Roberta Flack hit), Burt Bacharach’s “The Look of Love,” the Beatles classic “Fool on the Hill,” Harold Arlen’s “Somewhere Over the Rainbow,” Meredith Willson’s “Till There Was You,” and the Oliver Nelson jazz standard “Stolen Moments.” Also recognizable but with a more traditional treatment are Bob Wills’s “Blues for Dixie,” the Ellington standard “Don’t



Get Around Much Anymore,” Willie Nelson’s “Crazy,” “Ke Kali Nei Au” (“Hawaiian Wedding Song”) and “Milo-li‘i” with some nice dobro work.

Original tunes penned by Joel include “Canopus” (named after his Canopus steel guitar) “Flossie” (named after the 2013 hurricane in Hawai‘i), “Comes Back to You,” and two others where I feel Joel achieves his goal of marrying traditional sounding steel and dobro with a modern pop musical bed: “Spooked Uke” and “About Last Night.” Listen to those tracks first to help wrap your head around Joel’s approach.

You can sample tracks and order the CD at Joel’s website (joelkatzmaui.com) or at CDBaby. Kudos to Joel for taking us on a steel guitar trip to unexpected places. ■

At the Maui Festival, Wainani Kealoha (left), Gary Aiko, Joel Katz on steel and Kaipo Asing.



Little Brown Gal

(McDiarmid - Noble - Wood)

Swing $\text{♩} = \text{♩}^3$

Arrangement by Tony Fourcroy

Intro

D7 G7 C7 F

Steel Gtr. (C6th)

T 5 6 7 8 5 5 3 5 6 8 6 5

A 6 5 5 7 5

B 5 5 4 5 7 5 5 5

Vs

C7 F D7

T 6 5 5 6 7 8 8 5

A 5 5 5 5 4 5 5 5 5 5 5 5

B 5 5 5 5 4 5 5 5 5 5 5 5

10

G7 C7 F C7

T 5 3 3 5 6 8 6 5 6

A 4 5 7 5 5 5 5 5 5 5 5 4 5

B 4 5 7 5 5 5 5 5 5 5 5 4 5

15

F D7 G7 C7

T 5 5 6 7 8 8 5 5 3 3 5 6 8 6 5

A 5 5 5 5 5 5 5 5 5 4 5 4 5

B 5 5 5 5 5 5 5 5 5 4 5 4 5

20

F **Br** Am E7 Am E7

T 5 4 5 4 4 4 5 5 5 5 3 5 4 2

A 5 4 4 4 4 5 4 5 5 5 3 5 4 2

B 5 4 4 4 4 5 4 5 5 5 3 5 4 2

P.H.-----

25 *A_m* *E₇* *A_m* *A_{dim}* *C₇*

T	4 5 4 5	4 4 5 4	5 5 4 5 4 5	8 10 8	6
A				5 5	5
B					5

P.H.-----

30 *F* *D₇* *G₇*

T	4	5	5 6 7	8	10	11	11
A	5 5	4 5	5 5	5	9 9	8 9	10 11
B					9		11

35 *C₇* *F* **Solo Vs** *C₇* *F*

T	12 11 10 4 5	8 9	10 10	10 10	12 11 10	12	12 10
A	12 11 10 4 5		10 10	10 10	12 11 10	10 11	10
B	12 11 10 4 5			10~9			

40 *D₇* *G₇* *C₇* *F*

T	5 4 3	5 5 6	7 5	8 7 6 4/5	5 5	5
A	5 4 3 5	6 5 6	7 5	5 5		
B	5 4 3					

45 *C₇* *F* *D₇*

T	10 9 10 11	12 11 10	11	13	12 13	14 13 14
A	10 9 10 11	12 11 10	11	12 11 12	12 13	14
B						13 14

50 Solo Br

G7 C7 F A_m E7

T	10 9 7	12 10 8/9 4 5	12 9 12	11 10 11
A			12 12	11 10 11
B	10 8 7	12 10 7/8 4 5	9	

55 A_m E7 A_m E7 A_m A_{dim}

T	9 9 9 8	11 12 14	12 12 12	14 13 14	12 12 12 12
A	9 9 9 7	11 12 14	12 12	14 13 14	11 11
B		10 12 14			12 12

60 C7 C7 F

T	10 10 11	12 12 10 12	14 12 10 7	5 4 5 5	5 4 3
A	10 10		7	5 4 5 5	5 4 3
B		12		5 5	5 4 3

65 D7 G7 C7 F

T	2 9	6 5 7 11	12 11 10 4 5	5 6 7
A	2 9	6 5 7 11	12 11 10 4 5	
B	2 7	7	12 11 10 4 5	

Tag D7 G7 C7 F

T	8 5 6	5 5 7 9	10 12 13 16 17	16/17
A		4 5 5 9	10 12 13 16 17	16/17
B		9	10 12 12 16 17	16/17



Honolulu 2015 Photos

(Clockwise from upper left) From the Vancouver, BC area, part of the Royal 'Aloha Monday' Orchestra: Eleanor Dunn and husband Michael with Susan Vigneux and husband Don Kellett on steel guitar; Japan member Kiyoshi "Lion" Kobayashi with Alan Akaka, sporting his 10-string steel guitar. On the HSGA stage for the Lei Day show in Kapi'olani Park: Wayne Shishido, "Prez" Paul Kim and Albert Ka'ai; another shot of Don Kellett on guitar playing behind New Zealand steelman Jim McKay; and a nice shot of Alexis Tolentino playing steel guitar with her dad Ron.



Beautiful is Hawaii: Jerry Byrd's *Nani Hawaii* Album of 1950, Part III

By Anthony Lis

In this series we are discussing Jerry Byrd's first album, *Nani Hawaii*, recorded for Mercury Records in January 1950 and released in the 78 rpm format that fall. On the album, Byrd's steel guitar playing was backed by a quartet of native Hawaiian musicians, "the Islanders," led by ukulele player and falsetto vocalist Danny Kuaana. Joining Kuaana were George Ku on guitar and vocals, Mel Peterson on rhythm guitar and vocals, and Al McIntire on upright string bass and vocals.

Part One (in the Fall 2014 issue) provided background on the album, whose title—as John D. Marsden has related—is best rendered as "Hawaii is Beautiful." Byrd related in his 2003 autobiography *It Was a Trip: On the Wings of Music* that as soon as Mercury

Photo from "It Was a Trip" of Danny Kuaana and Jerry Byrd, taken in a Detroit living room in 1944 (?).



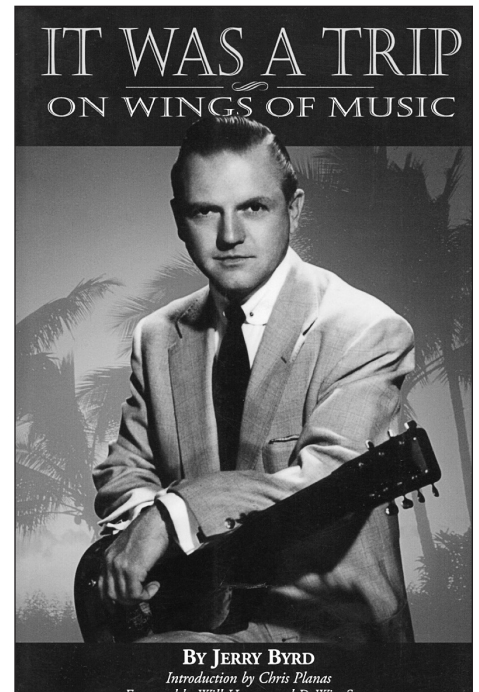
exec Murray Nash approved his idea for a Hawaiian album with Hawaiian musicians, he contacted Danny Kuaana (who he had likely met in Detroit around 1944) to organize and lead his backing quartet. Plans were made to meet in Chicago at RCA's Lake Shore Drive studio, with Danny assigned to prepare the vocal arrangements while Byrd worked on the instrumentals.

From a close reading of "The Golden Years" chapter in *It Was a Trip*, clues in early 1950s *Billboard* magazines, and the author's own reflection, it seems likely *Nani Hawaii* was recorded sometime between January 5 and January 17, 1950 in at least two sessions, perhaps spanning successive days.

Conventional wisdom has it that Byrd played a Rickenbacher Electro lap steel he obtained from steel guitar teacher and performer Ronald Dearth (active in Byrd's hometown of Lima, Ohio), with Byrd plugging into a Volu-Tone amplifier also obtained from Dearth. However, Byrd's brother Jack, in his unpublished 2005 compilation "Jerry Byrd and His Music," states that Byrd obtained a white-paneled post-World War II Rickenbacher Bakelite in 1949 (the year before the *Nani* sessions), which he consistently played before acquiring a seven-string Rickenbacher sometime in the 1950s.

In Part Two (in the Winter 2014-15 issue) we discussed the first three numbers recorded at the *Nani* sessions: "I Regret to Say Aloha," a waltz tune by Kuaana; "Maui Chimes," Byrd's take on the traditional harmonics-laden "show off" vehicle, which he dedicated to Hawaiian steel guitarist Dick McIntire, a seminal influence on Byrd in his teenage years; and "Little Lani Jo," a tribute to Jerry and Thelma Byrd's then sixth-month-old first child, penned by Kuaana and Byrd.

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Jerry Byrd's autobiography, "It Was a Trip: On Wings of Music" issued by Centerstream Publications in May 2003.

The fourth song Byrd and the Islanders recorded was "Makalapua," a Hawaiian classic from the turn of the last century.

When discussing the idea for this series in a letter to John Marsden back in spring 2014, John remarked of "Makalapua" in his reply that "it's a fine old song [of which] ... there are quite a lot of recordings." Indeed. These waxings include seven pre-*Nani Hawaii* recordings, beginning with Johnny Noble's 1928 Brunswick rendition (including baritone soloist Joseph Kamakau backed by his own Kamakau Glee Club). Subsequent recordings included big-band trumpet/cornet player Manny Klein's October 1939 Bluebird version, which featured Danny Kuaana on falsetto vocals and ukulele and Al McIntire on string bass, with electric steel guitar played by Eddie Bush, who sandwiched in steel fills amidst the rather elaborate vocalizing.

John Marsden was kind enough to send along two translations of "Makalapua" (from Samuel H. and Noelani Mahoe Elbert's *Na Mele O Hawaii'i Nei*:

101 *Hawaiian Songs* and Hui Hānai's *The Queen's Songbook*, which translate the title as "Profuse Bloom" and "Beautiful," respectively).

"Makalapua" has a confusing history. A concise summation of the song is given in the "Makalapua" entry in the recently revised and updated edition of *Hawaiian Music and Musicians: An Encyclopedic History*, which relates that the tune is "a popular [name-]song honoring Queen Lili'uokalani ... who was fond of flowers and gardens." (Lili'uokalani [1838-1917] was Hawaii's last monarch and the kingdom's only queen regent to reign in her own right, not as a spouse. In an unfortunate chapter in American history, Lili'uokalani was deposed by U.S. marines in 1893; she formally renounced her royal claim two years later.)

The *Hawaiian Music and Musicians* entry devotes around 215 words to the origin of "Makalapua." If the author may be forgiven for "cutting to the chase," the song can definitely be said to have originated from the 1850 parlor song "Would I Were With Thee," a set-

Princess Laura Kanaholo Kōnia, foster-mother of Queen Lili'uokalani, and the likely lyricist of "Makalapua."



Queen Lili'uokalani (Lydia Kamakaeha), the dedicatee of "Makalapua."

ting of an 1845 poem of the same name penned by British author and social reformer, Caroline Sheridan Norton. (Norton's opening lines were "Would I were with thee! Ev'ry day and hour, which now I spend so sadly, far from thee.") The melody was provided by composer Carlo Bosetti. Bosetti's song was apparently first published in Philadelphia by Lee & Walker. The author obtained a scan of the sheet music from the Center for Popular Music at Middle Tennessee State University, and a perusal of the music confirmed that Bosetti's melody and chords are the ones associated with "Makalapua." (As the editor of *The Queen's Songbook* notes, "[The 'Makalapua'] melody ... echoes Bosetti's song almost note-for-note ...")

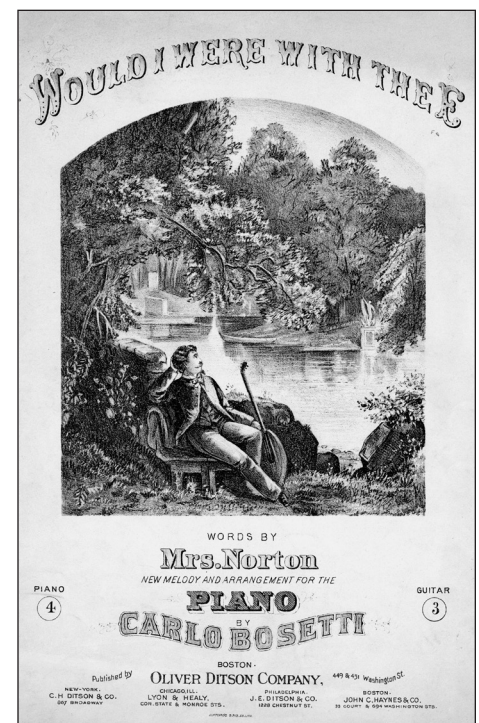
Other names mentioned in the *Hawaiian Music and Musicians* "Makalapua" entry (particularly in connection with the lyrics) include Princess Laura Kanaholo Kōnia (c. 1808-1857) who was Queen Lili'uokalani's foster mother, Royal Hawaiian Band member David Nape, Mary Adams Lucas, Charlotte Naha Harbottle Hakuole,

Eliza Holt and a "Mrs. Auld." To the author, the most likely author of the lyrics appears to be Princess Kōnia. (The Huapala.org website translates its opening lines as "The sweetest and most fragrant flowers of the garden ... Here is your lei, O Lili'ulani ... A lei to beautify the fair Lili'u.")

Byrd and the Islanders' "Makalapua" cover, which required two takes to master, was recorded in A major. The recording opens with a free-form introduction: following a chord strum by Byrd, Peterson, Ku, and McIntire sing "Maka," which is echoed by Kuuana and "doctored" with perhaps just a touch of echo chamber work. Following another strummed chord from Byrd, Peterson, Ku, and McIntire sing the entire word "Makalapua" (likewise echoed in a slightly enhanced way by Kuuana), which leads into the song proper, rendered by all four vocalists. Following a

Continued on Page 16

The sheet music cover to the 1850 parlor song "Would I Were With Thee," the progenitor of "Makalapua," a 1851 reprint by the Oliver Ditson Company, Boston. (From the Center for Popular Music, Middle Tennessee State University.)



sixteen-bar verse and a sixteen-bar chorus (enhanced by Byrd's frequent high register fills), Byrd plays a break based on the chords of the first half of the chorus. After a reprise of the second half of the chorus by the vocal quartet, Byrd closes the recording with a prominent glissando, followed by an arpeggiated, final A major sixth chord.

The "Advance Record Releases" column in the August 5, 1950 *Billboard* announced the release of "Makalapua" (coupled with "Kaimana Hila," recorded later in the sessions as the "B" side), as Mercury 6265.

Byrd and the Islanders next recorded "Kaulana 'O Hilo Hanakahi" (literally "Famous is Hilo, of the chief Hanakahi"), which Mercury translated as "The Proud City of Hilo" on their 78 rpm issue of the side. The song was written by Lena Machado (1903-1974). Machado (born Lena Kaulumau Wai-aleale) was a Honolulu-born falsetto vocalist known as "Hawaii's Songbird." Her tune, extolling the variety of natural attractions in the Hilo area, was written sometime in the mid-1940s. In the 2006 book *Lena Machado: Songbird of Hawaii*, Pi'olani Motta and Kīhei de Silva remark that "'Kaulana 'O Hilo Hanakahi' is like a postcard put to words and music ... describing the

beauty of nature that surrounds ... Hilo," adding that Machado composed the song after a tour of the island of Hawaii that began and ended in Hilo, as a thank-you to the good half-dozen host families that showed her around the island.

T. Malcolm Rockwell's *Hawaiian and Hawaiian Guitar Records 1891-1960* discography lists four recordings of "Kaulana 'O Hilo Hanakahi" that preceded Byrd and the Islanders' cover, beginning with a George Kainapau waxing from late 1944. Kainapau's recording included Hawaiian electric steel guitarist Tommy Castro (1912-1963) (Thomas Koani). Castro also provided an eight-bar steel guitar introduction on Kainapau's rerecording of the tune some two-and-a-half years later. Castro also played steel on Linda Dela Cruz's 1945 cover, as well as Machado's own late-1947 recording.

In her opening lyrics, Machado plants Hilo in "the land of Hanakahi" (Hanakahi being the name of an ancient Hawaiian chief as well as a district of Hilo east of the city center). Machado then lists seven nearby attractions: "the beautiful lehua of Pana'ewa" (flowers in the Pana'ewa Rainforest south of Hilo), "sunlight and sprinkling showers," "the lovely mountain of Mauna Kea, crowned by mists and adorned in whiteness" (a reference to the snowcap on the c. 13,800-foot mountain north-



An August 1950 photo of "Hawaii's Songbird," Lena Machado at age forty-six, taken in Hilo roughly seven months after Byrd's cover of her "Kaulana 'O Hilo Hanakahi." (Photo courtesy of the Hula Preservation Society, from the Kent Ghirard Collection)

west of Hilo, the highest peak in the Hawaiian Islands), "a rainbow arching over Waiānuenue Falls" (aka Rainbow Falls, immediately west of Hilo), "the calm waters of Kuhio Bay" (just east of Hilo, which features a black sand beach), "Moku Ola nestling in the quiet" (a small island in Hilo Bay, aka Coconut Island, devoted to healing in ancient times, later a popular picnic area), which is adorned with "gently swaying coconut palm leaves."

John Marsden provided the author with a dub of Machado's hard-to-find original, C major recording of "Kaulana 'O Hilo Hanakahi" (her first recording on Columbia), made in Hollywood on November 5, 1947. Machado was backed by an unidentified female backing trio dubbed the Hawaiians. One wishes the producer had miked Machado's delicate voice more loudly. Tommy Castro opened the side with a twelve-bar introduction and also offered a sixteen-bar break.

The Mercury 78 rpm labels for Jerry Byrd and the Islanders' covers of "Makalapua," and "Kaulana 'O Hilo Hanakahi," recorded in Chicago in early January 1950.



At least two online discussions of Machado’s song mention its rather unusual bridge where Machado references Waiānue Falls, Kuhio Bay, Moku Ola, and coconut palm leaves. Her bridge rises chromatically through major chords built on Db, then D, then Eb, and finally E before dropping chromatically back down to D, followed by a short “circle of fifths” progression back to C and the last eight bars of the main theme.

Byrd and the Islanders’ cover of “Kaulana ‘O Hilo Hanakahi” clocks in at 3:16, making it the longest recording on *Nani Hawaii*. Like “Makalapua,” the side opens with a rather unusual introduction (apparently devised by Danny Kuaana, who constructed the vocal arrangements). Kuaana, Peterson, Ku, and McIntire chant in quasi-unison in E minor to the accompaniment of a drum (to perhaps evoke the sound of *mele* [chant] from the time of chief Hanakahi). Two sudden guitar chords (played by Peterson and Ku or both) lead to an eight-bar solo from Byrd introducing the song proper (here pitched in G major). Byrd also offers a sixteen-bar steel break in mid-recording.

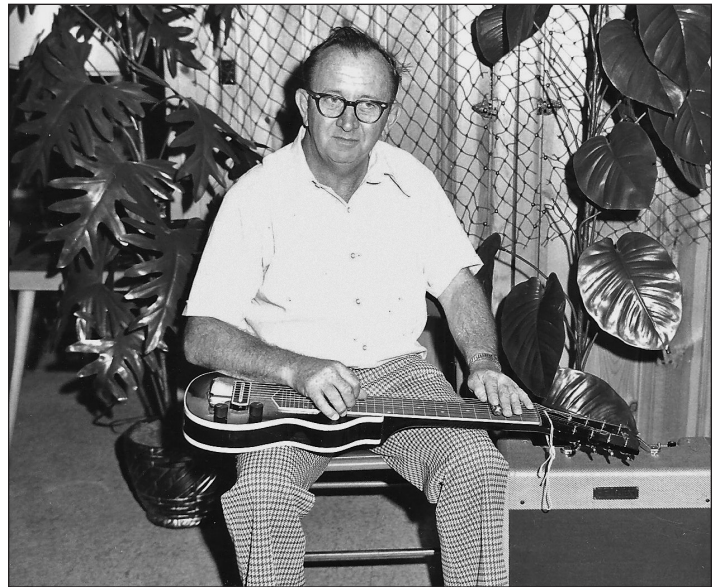
At the close, a four-bar “tag” brings back the “unexpected” Ab chord which began the bridge. Byrd—taking a cue from Machado’s 1947 recording—ushers in a sudden *ritardando* on his steel, followed by one last, *a capella*, “Hilo E” from the Islanders before a final quick slide from Byrd ends the recording. The rather unusual arrangement required six takes to master.

Machado recorded an upbeat, vibraphone-infused remake of “Kaulana ‘O Hilo Hanakahi” pitched in G major in 1962 for her album *Lena Machado, Hawaii’s Song Bird*. The update featured Machado interacting with a more assertive female backing trio while steel guitarist Billy Hew Len provided bright, high-register fills in tandem with an unidentified vibraphonist. Recent recordings of Machado’s song include covers by Teresa Bright (1994), the Kalima Brothers (2004), Israel Kamakawiwo‘ole (2006), Trio Kailua (2007), and Darlene Ahuna (2008), as well as a jazz rendition recorded by the René Paulo Group in 2009.

Byrd and the Islanders next recorded “Be Mine, Sweetheart, Be Mine,” an appealing tune in Eb major composed by Danny Kuaana sometime in 1949. Kuaana delivers the vocal himself without any backup singing. Byrd plays a four-bar introduction and an eight-bar break, as well as a prominent concluding glissando. The high obligato lines Byrd renders above Kuaana’s vocals in the last ten bars of the tune are particularly striking.

The “Advance Record Releases” column in the August 5, 1950 *Billboard* also announced the release of “Be Mine Sweetheart Be Mine” (coupled with “Kaulana ‘O Hilo Hanakahi” as the “B” side), as Mercury 6266.

In early 1953 (c. February), the Dutch/Indonesian vocal group the Mena Moeria Minstrels, led by Indonesian electric



A 1972 photo of British-born steel guitarist Ken Ufton.

steel guitarist Rudi Wairata, recorded a cover of “Be Mine Sweetheart Be Mine” in Amsterdam with Joyce Aubry on vocals. On the recording, Wairata copied Byrd’s idea of providing an obligato line towards the end of the recording. (Around the same time, the Minstrels also covered Kuaana and Byrd’s “Little Lani Jo,” the third *Nani Hawaii* side recorded as relayed in Part Two.)

Around 1955, the late electric steel guitarist Ken Ufton (then based in Liverpool) made a “test pressing” of the opening of “Be Mine Sweetheart Be Mine” in Liverpool on the city’s Lambda label with his Harmony Hawaiians, with Lancashire (UK)-born Brenda Auden on vocals. (Auden had attained fame as a child prodigy on the banjo and appeared on the BBC radio program “Children’s Hour” in the early 1950s.)

A complete, unissued 1956 take of Ufton, Auden, and the Hawaiians rendering “Be Mine Sweetheart” exists. Thanks to John Marsden, the author was able to hear the recording, which features Ufton playing a four-bar intro and sixteen-bar break, as well as rather prominent fills throughout.

Thanks to Keau George for information on the date of the Lena Machado photo. Thanks also, once again, to John Marsden, without whose input this segment would have been much less complete. Information on recording dates and recording personnel was once again gleaned from Malcolm Rockwell’s Hawaiian and Hawaiian Guitar Records: 1891-1960 CD-ROM. The translation of some of the lines of “Kaulana ‘O Hilo Hanakahi” was taken from Kawena Pukui’s song translation, offered at the “Mauna Kea in Song” section of the “Mauna Kea—From Mountain to Sea” website (www.mauna-a-wakea.info). ■

CLOSING NOTES

Michael Cord (1949-2015)

By John Berger

Producer revived 'lost' recordings of islands' music

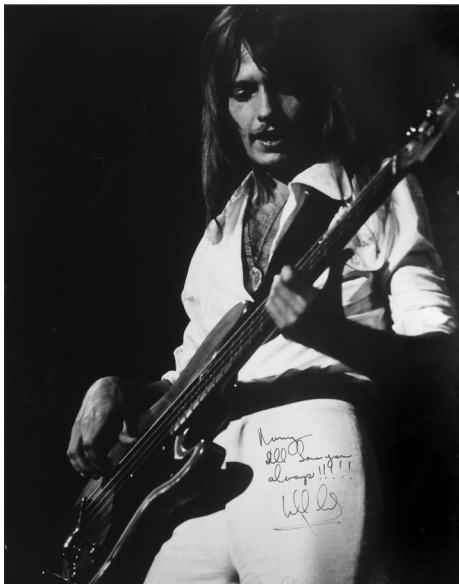
Michael Cord, the musician and record producer whose restoration and reissue of vintage Hawaiian recordings made an unparalleled contribution to the preservation of Twentieth Century Hawaiian and hapa haole music, died Sunday at his home in Ojai, California. He was 65.

Harry B. Soria Jr., recipient of eight Nā Hōkū Hanohano Awards for his work producing and annotating Cord's Hana Ola/Cord International releases, recalled Cord's "huge impact on Hawaiian music."

"You may not know the name Michael Cord, but you certainly know his work," Soria said. "Many of today's Hawaiian music artists are regularly performing songs that Cord International restored from lost 78 rpm recordings and brought back to life for new generations to perform and dance to."

George Winston, Grammy Award-winning pianist and founder of Dancing

Michael Cord in his younger gigging days.



Cat Records, described Cord as "a great curator of music, giving us so many things to hear for study and inspiration that we would have never been able to hear." Hawai'i musician Ken Emerson said Cord "preserved what could have been lost for all future generations. His importance as a curator of Hawaiian culture should not be underestimated."

Born Michael G.H Badik in New York and raised in Las Vegas, Cord began playing music professionally as a teenager. He came to Hawai'i in 1968 and made a name for himself locally playing bass with a rock band, The Sun & the Moon, but it was as a member of a later group, Golden Throat, whose other members included Dennis Graue and Nohelani Cypriano, that he found his calling. Cord produced Golden Throat's self-titled debut album and worked with Cypriano and Graue in launching her career as a solo artist with a new style of contemporary music that was described as "nostalgic Polynesian funk." Cypriano's debut release, a 45 rpm EP, was also the first release for Cord's record label, Hana Ola Records.

"I really think that a lot of my opportunity in how I broke out on the music scene wasn't just because of [being on] 'Homegrown' and [my first

hit] 'Lihue'; it was really him," Cypriano said. "Dennis and I were experimenting with the style, but it was also Michael's suggestions of what he wanted to hear. We had some wonderful times together, and I'll always be grateful that he believed in me."

Cord was living in California in the 1980s when he noticed that many of the important old-time Hawaiian record labels had gone out of business and their releases were out of print. In some cases the original master recordings had been lost. In 1991 he began leasing the rights to those old recordings and digitally restoring them for reissue. Among the Hawai'i record labels Cord brought back to life were Bell, 49th State Hawaii, Mele, Trim, Tradewinds and Gold Coin. He also released previously unissued early recordings by Cecilio & Kapono and privately made a recording of Pua Almeida at the Moana Hotel in 1966.

Cord's most recent project, an anthology of privately made recordings of Pauline Kekahuna from the archives of Kent Ghirard, was released in March.

Cord is survived by wife and business partner MaryAnn Michalski Cord, mother Eleanor Badik, sister Tamara Badik Johnson and hanai son Joshua Thayer.

Thanks to John Berger and the Honolulu Star-Advertiser for permission to reprint this tribute to Michael, which was posted to the newspaper's website on May 8. We reviewed many of his reissues of classic Hawaiian music and steel guitar recordings, and he was a longtime advertiser with us. He will be very much missed.

Aloha A Hui Hou, E Michael Cord ■

Members with Email

Please let us know if your email address has changed. Email updates to johnely@hawaiiansteel.com and hsga@hsga.org.

Jim Hassall (c. 1937-2015)

We received the following sad notice from Leone Streeter, sister of longtime New Zealand member Jim Hassall: "I have received your quarterly magazine, which was sent to my brother James Hassall of New Plymouth. Sadly, I have to inform you that Jim passed away on April 12 [at age 77] after a short illness. He so looked forward to and enjoyed his trips to Hawai'i for the conventions and I want to thank your members for making him welcome and for the happy times he had with you."

Betty Louise Foster (1920-2015)

Many of our longtime members will be sad to learn about the passing of Betty Louise Foster, better known to most members as Betty Bahret from Poughkeepsie, New York. We did a special feature on Betty's musical career in our Winter 2005-06 newsletter article titled "HSGA's Mystery Celebrity 'Revealed'," which tells the story of how Betty came to be featured on the front cover of Lani McIntire's "The One Rose" folio.

Betty was a natural musician and as a child cruised through studies in violin, piano and music theory. So when she grabbed her sister Jean's Gibson

Hawaiian steel guitar, it's no surprise that she made fast work of it, picking up advanced techniques by ear listening to "Hawaii Calls" broadcasts and Andy Iona recordings.

Local performances with her sister on rhythm guitar led to a flurry of requests for lessons and soon Betty had a full schedule teaching. Her reputation as a teacher and the success of her students in national music competitions led to an article in *Metronome* magazine that brought her studio into prominence. A visit to one of Lani McIntire's performances, in which he introduced the song "The One Rose" for the first time, led to Betty's picture being included on the front cover of the folio for the song. At the peak of her music career she took a studio apartment in New York City's Carnegie Hall and collaborated with German composer George Drum and well-known arranger Edgar Carver to launch an all-female group, the Electronettes, a successful group that Betty performed with until the close of World War II.

Bo Bahret kindly supplied us with the following information about Betty that even those who knew her well probably do not know:

"I was in Hawai'i to attend the dinner meeting of the Friends of the Royal Hawaiian Band on April 18 and also the Honolulu Convention on April 29-30, when I received a call from a neighbor that Betty had died on Saturday, April 25. I flew home to Memphis to be with my daughter while she attended to the details.

"We were usually known as 'Betty and Bo', but because we were divorced in 2012, she resumed her maiden name of Betty Louise Foster.

"Betty told her life story quite extensively in the Winter 2005-06 *HSGA Quarterly*. I'd like to mention some things that HSGA members probably don't know.

"Betty wrote the music and lyrics to several songs but two are particularly significant to me. One is 'Kite Day in



A hit at local venues early on, Betty Foster (right) with her sister Jean on guitar.

Hawai'i', which she wrote several years ago when Kapi'olani Park used to be filled with kites. That song was played over loudspeakers at both the Kapi'olani and Kaka'ako Park Kite Festivals. The other song is 'Song of the Hammer', which she wrote for Habitat for Humanity. That song is used at many house dedications and is in their Habitat Songbook.

"Besides her musical career, Betty was a very creative and involved person; civic clubs and organizations were a big part of her life. In Poughkeepsie, where we lived while I was working for IBM, she was deeply involved in Community Children's Theatre and served on their Board of Directors, was in some of their productions and played their Mascot 'Pockets'. She was a Board member of the Poughkeepsie Children's Home and served on the Publicity, Building and Decorating committees. She served on the Board of the Neighborhood Service Organization and was a key fundraiser.

"Betty was an integral part of the Dutchess County Habitat for Humanity affiliate when it was initiated back in the mid-'90s. It was her yearly

Continued on Page 20

Betty Foster as pictured on the cover of the folio of Lani McIntire's "The One Rose."



E Komo Mai! Welcome, New Members
Is your address correct? Please notify us!

UNITED STATES

JEFFREY SCOTT, 83 Silver Fox Drive, Greenwood Village,
CO 80121-2127

ANDREW BROOKE LARSON, 10403 Hedgeapple Court,
New Market, MD 21774-6942

CRAIG STEITZ, 909 S. 109th St., West Allis, WI 53214-
2306

MAUI STEEL GUITAR FESTIVAL Continued from Page 7

tations were met with interest and enthusiasm from students and faculty and will help to perpetuate the steel guitar as an important part of Hawaiian culture.

SteelRadio.com—an Internet-based worldwide radio broadcasting service that features steel guitar programming twenty-four hours a day—broadcast this year’s festival live from the hotel allowing the open stage and Ho‘olaule‘a performances to reach a global audience. Internet “hit” reports indicate that an average of 125,000 listeners in 80 countries tuned in during the course of the festival. This is the second year that SteelRadio has broadcast the festival live over the Internet. (SteelRadio also rebroadcast the festival performances continuously during the Memorial Day weekend!)

A good time was had by all. The audience cheered when they announced the dates for next year. So hele on to Maui on April 15-17, 2016 for the Eighth Annual Maui Steel Guitar Festival. Check the festival website at www.mauisteelguitarfestival.com for updated information as it becomes available. ■

Members and convention “regulars” Jack Aldrich (left) and Dave Kolars at the Maui Steel Guitar Festival merchandising booth.



Gary Aiko (left), Jeff Au Hoy and Kaipō Asing on the Maui stage.

FORT COLLINS PREVIEW Continued from Page 4

best time of year in Colorado because the weather has cooled down and the aspen are all turning gold.

We will get the HSGA website updated with all the festival information and I will also post the information on the HSGA forum and the HSGA Facebook page. You can check those sites for the most up-to-date information, or you can send me an email (tony.fourcroy@gmail.com). ■

CLOSING NOTES Continued from Page 19

Christmastime ‘Gingerbread House’ fundraiser at the local Galleria that helped publicize the affiliate and raise monies for future projects. Local bakeries supplied the gingerbread houses that were raffled off.

“Betty founded the local Gift Bureau, held all the offices in the Home Bureau and was on the Board of the Home Extension. Her life was much more than music.” ■

At Maui Fest, Noriko Tomita (left) from Japan, “NextGenner” Alexis Tolentino, Kumu Alan Akaka, Gale Warshawsky and Addison Ching.

