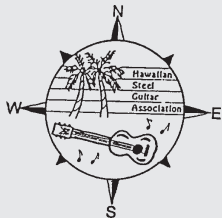


HSGA QUARTERLY

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

Volume 17, Issue 63

Summer 2001



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Hiram Olsen accepts HSGA's "Ho'olaule'a Mahalo Nui Award," for his aloha and musical contribution over the years. One of the many touching moments and surprises at this year's Honolulu Convention. Jerry Byrd and Hiram's wife, Leina'ala, proudly look on.

Surprise Guests, Special Awards Cap Honolulu Convention and Ho'olaule'a

By Betty and Bo Bahret

Some people just couldn't wait for the Ho'olaule'a to begin on Sunday, April 29. They were arriving days earlier to get their bodies in tune with Hawaiian time and to look around town for local food and fun. Thursday night saw the Waikiki Beach Marriott (formerly the Hawaiian Regent) Lobby Bar filled with HSGAers. Together with the "locals" the area was standing room only to see and hear Auntie Genoa, Alan, Momi, and Gary play and sing so purty from 5:30 to 9:00 PM.

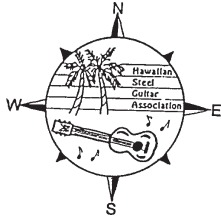
Those of us who got up early on Friday could have caught three HSGA members on a local television station's morning news show. Isaac Akuna, Kamaka Tom, and Wayne Shishido got up before the chickens to be at the station by 4:30 AM for their sound check. Each of them took turns playing the steel, promoting our organization and the upcoming Ho'olaule'a to the viewing audience.

The pre-Convention events began on Saturday noon 'til 1:00 PM with four HSGA groups introducing the beautiful music of the "steel" to the

Continued on Page 2

HSGA QUARTERLY

Volume 16, Issue 62



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STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a registered, nonprofit educational corporation in the State of Hawai'i under IRS tax code 501(c)(3). Its purpose is to develop a global communications network of players and lovers of traditional Hawaiian music and to encourage the study, teaching, performance, and manufacture of the Steel Guitar. Its primary financial goal is to provide scholarship assistance through donations and bequests 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 promotion and perpetuation of the Hawaiian steel guitar. Annual dues are US\$26. The membership year begins July 1. Members receive the *HSGA Quarterly* and other group benefits. The Quarterly is mailed four times a year by U.S. Bulk Permit to the USA and by "Printed Matter" Surface to foreign addresses. Add the following amount to the annual dues for faster delivery: \$2 for domestic First Class or \$6 for Air Mail outside of North America. Members can obtain an Associate Membership for a spouse or family member at a cost of \$10, added to the annual dues; the specified person is entitled to discounts at certain HSGA functions (convention registration fees, for example).

SUBMIT LETTERS & EDITORIALS TO:

HSGA Quarterly, 45-600 Kamehameha Hwy, Kaneohe, HI 96744 USA. Tel: (808) 235-4742, Fax: (808) 235-9591, Email: <hsga@lava.net>, Website: "http://www.hsga.org"

CONVENTION Continued from Page 1

general public at the Ala Moana Shopping Center's *Center Stage*. On stage with their backups were artists Art and Lorene Ruymar, Kiyoshi "Lion" Kobayashi, Akitomo "Tom" Ikehata, Duke Ching, and emcee Kamaka Tom.

Registration began on Sunday morning from 8:30 to 11:30 AM for paying dues and receiving tickets for the three noontime buffets to be held in the Ākala Room. Preprinted name tags by Brenda and Wayne Shishido made all go smoothly for our registrars. Thanks to Wally and Alma Pfeifer, Frank and Donna Miller, Don and Donna Weber, Kaleo Wood, Betty Bahret, Julie Waters, Joan Akuna, and Karen Sakuma who manned the registration tables during the convention.

Sunday afternoon's Ho'olaule'a at the Ala Wai Golf Course Clubhouse was free and open to the public. The pre-show entertainment, which began precisely at one o'clock, featured the trio of Ha'a Heyer on Spanish guitar, Clyde Lono on 'ukulele, and Van Diamond on standup bass. They provided some great music!

Then, it was time for Hawaiian steel guitar music performed by the best of the best: L.T. Zinn, Bobby Ingano, Duke Ching, Hale Seabury Akaka, Lion Kobayashi, John Ely, Steve Cheney, and Jerry Byrd. Popping in as surprise artists were Casey Olsen and Alan Akaka.

All went smoothly until Jerry, in the middle of his performance, was inundated and surrounded by his fellow musicians armed with wire cutters and distractions. But, Jerry, the true professional, never flinched and continued in the true and flawless Jerry Byrd style.

Now, where would those players be without their backup people like Hiram Olsen (Spanish guitar), Dennis "Bla" Keohokalole ('ukulele) and Gary Aiko (upright bass). Don't even think about it!

It was a touching moment when **Hiram Olsen** was recognized for his many years of support and participation in the Association. He was presented with the "Ho'olaule'a Mahalo Nui Award," a handcrafted koa bowl which was generously donated by HSGA member, Dr. Craig Mason. Hiram was also presented with a lifetime HSGA membership. Many thanks, Hiram, for your dedication.

The three-day Convention (Monday, April 30 through Wednesday, May 2) was held, as before, in the Ākala Room on the second floor of the Queen Kapi'olani Hotel. The program began at 9:00 Monday morning with the usual Hawaiian Pule by Bob Waters and opening segment with Bob and Julie Waters,

Surprise guest Auntie Genoa Keawe graces our convention stage in the Ākala room. (Bob and Julie Waters shown on backup.)





Where would we be without these guys? (Left to right) Hiram Olsen (guitar), Dennis “Bla” Keohokalole (‘ukulele), and Gary Aiko (bass) provide expert backup at our Steel Guitar Ho‘olaule‘a.

Bernie Endaya, and Duke Ching. We were off! Let the Convention begin!

The remaining days were outlined in 20-minute segments from 9:00 AM to 4:00 PM under the watchful eyes of emcees Don Weber, Art Ruymar, and Frank Miller. That dependable, ever-present Paul Weaver recorded everything again with both video and flash camera, and we were happy to welcome many new faces playing on our stage.

The surrounding tables of the Ākala Room were filled with for-sale items: HSGA T-shirts by Duke Ching, CDs by the Okadas, cassettes by the Williams Twins, steel guitars by Elva West, and the demo of Lorene Ruymar’s steel guitar course with cassettes and video. Ken Roberts brought items from Australia for sale with proceeds donated to HSGA.

Free raffle tickets obtained at registration time provided a multitude of prizes (CDs, cassettes, visor caps, boxes of candy, T-shirts, tickets to Germaine’s Lū‘au, to name a few) donated by Cord International, Germaine’s Lū‘au, the Royal Hawaiian Shopping Center, and Karen Sakuma. Everyone must have gotten at least one prize.

We had some pleasant surprises when **Auntie Genoa Keawe** dropped in and finished the afternoon on Tuesday with her delightful singing and playing. And many thanks, also, to Sonny Kamahale for his appearance to play solid rhythm backup for the Duke.

Wednesday morning was also a special time because, after **Prince John Auna’s** sweet-as-candy performance, he was presented with a certificate acknowledging his contributions and given a lifetime HSGA membership.

The Wednesday schedule was modified slightly to allow our playing inside until 1:00 PM. Lunch was from 1:00 to 2:00 PM after which the Convention was “moved” to the new Kapi‘olani Park Bandstand. That location not only provided a beautiful backdrop of ponds, lawns, flowers,

and a breathtaking sunset, but also allowed our talents to be shared with others already in the Park. Bob and Julie Waters, Duke Ching, Prince John Auna, and Emperor Bernie Endaya closed our convention with a flourish.

Each noon we found lunch in the Ākala Room where nicely appointed tables with plenty of sit-down places made the delicious and plentiful menus relaxing and enjoyable.

Three days filled with music in the Ākala Room didn’t stop members from hearing other favorite professionals at the various hotels (Halekulani, Sheraton Moana Surfriider, and the Willows to name just a few).

Even though the Convention ended on Wednesday, groups of musicians continued to share their talents, playing from 12:30 to 2:30 PM on Thursday at the Royal Hawaiian Shopping Center and on Friday from 11:00 to 1:30 PM at the Waikīkī-Kapahulu Public Library.

A local television news crew showed up at the Waikīkī-Kapahulu Public Library and did a great piece on the steel guitar, including interviews with Kamaka Tom, Duke Ching, and Nancy Gustafsson, and clips of performances of John Auna, Bernie Endaya, Wayne Shishido, Duke Ching, Kamaka Tom, and Kamoe Fatiaki. The Sunday edition of the local newspaper even had a picture of Kamoe with his steel guitar!

Our thanks go to Isaac Akuna, Wayne Shishido, and their wives Joan and Brenda and the others who did such a splendid job of planning the activities and coordinating the Convention – also, to those performers and backup people who spent many long hours practicing and perfecting their technique for our listening pleasure. To all, *Mahalo Nui Loa!* ■

Another surprise – four steels at once! (Left to right) Akira Ouchi, Ayako Matsufuji, “Lion” Kobayashi, and Hisao Nakamura.



Don Weber's Joliet Convention Update

Holiday Inn Reservations

Do NOT use the 800 number on the registration form (Spring 2001 issue, page 19). Call the Holiday Inn Express Hotel in Joliet directly at (815) 729-2000 and be sure to tell them you're with HSGA in order to get the special rate. The HSGA room discount is good from September 30 through October 9.

Limo Reservations

If you are arriving in Chicago by air, and wish to travel to Joliet by limo, *you must reserve at least one week in advance*. Contact Cox Livery Service Inc. at (815) 741-0583 or Plainfield Limousine at (815) 436-1713. For more information call Don Weber, Joliet Convention Chairman, at (815) 485-6765.

Limo Instructions

Please follow these instructions for the smoothest possible transition from the Chicago airports to Joliet:

1. Do NOT wait until the last minute to reserve. Limos can't guarantee service on short notice.
2. Give the limo service your Airline, Flight number, Arrival time, and AIRPORT (Midway or O'Hare).
3. Tell them you're with HSGA. If possible, ask to share a ride with other HSGAers arriving at the same time.
4. Limos are NOT allowed to wait on site at the airport. It is very important that you pick up your luggage FIRST and then call the 800 number provided by the limousine

service. (Ask for this number when you make your first call to reserve the limo.) The limousine service will then tell you which door to go out and describe the limo and driver picking you up. The limo usually arrives within five minutes.

Register Early!

Rooms may be difficult to get by mid-September. Racing season is on during the HSGA Convention. Aside from the Route 66 Dragstrip, the new Joliet Chicagoland Speedway with seating for 75,000 fans will be hosting NASCAR events this year. The track is comparable to Daytona and on race weeks, area hotel rooms will be at a premium with one thousand media people expected.

Again, make sure you tell Holiday Inn you are with HSGA. Specify bed preference and smoking or non-smoking room. I am listing below other area accommodations should they be required. But remember, HSGA has NO SPECIAL RATES with any hotel other than the Holiday Inn.

- Red Roof Inn (815) 741-2304
- Super 8 Motel (815) 725-8855
- Microtel (815) 730-8800
- Comfort Inn (815) 744-1770
- Ramada Ltd. (815) 730-1111

Attention, Players!

Steel guitar playing time requests will be scheduled in the order received. First come, first served. Avoid the waiting list! Get your request to Wally Pfeifer ASAP along with your registration form.

Joliet Schedule

Wednesday, October 3

Check in. Check your playing time. Talk story. Go to dinner.

Thursday, October 4

9:00 AM – Opening Ceremonies
9:00 AM to Noon – Music Sessions
Noon to 1:30 PM – Lunch (NOT included in your registration. Dinner is also on your own)
1:30 to 4:30 PM – Music Sessions
8:00 PM to ??? – Jam session

Friday, October 5

9:00 AM to Noon – Annual Meeting followed by music sessions.
Noon to ??? – Board Meeting
1:30 to 4:30 PM – Music Sessions (Lunch, dinner, and evening jam same as Thursday)

Saturday, October 6

9:00 AM to Noon – Music sessions
Noon to 1:30 PM – (Lunch is on your own.)
1:30 to 3:00 PM – Music sessions
5:30 to 7:00 PM – Cash bar. Merchants Row Room, Holiday Inn.
7:00 PM to ??? – Aloha Lū'au and Floor Show, Merchants Row Room, Holiday Inn.

Meals and Lū'au

A free breakfast buffet is included with your room at Holiday Inn Express. Lunch and dinner each day is on your own. There is ample time to eat. A list of area restaurants will be posted, and we will be glad to make recommendations.

We are NOT scheduling "group" dinners again this year except for the final Saturday night Lū'au. Tickets for the lū'au will be on sale at the registration desk. We have arranged with the Holiday Inn staff to accommodate more people this year. The lū'au and all other events are in the Holiday Inn. ■

Missing the Joliet forms?

If you don't have the convention registration forms, Don Weber will send them to you. Contact Don at: 205 William St. New Lenox, IL 60451; Phone: (815) 485-6765; Email: weberdon@webtv.net. Be sure to provide your mailing address. Mahalo!

Announcing Our Joliet Guest Artist

From Isaac Akuna

This year's Guest Artist for HSGA's convention in Joliet will be **Bobby Ingano** (pictured playing at the Ho'olaule'a this past April). Those of you who know Bobby know what a fine performer he is, but more than that, he is such a gentleman. He brightens up the room with his smile with not an ounce of conceit in his whole body.

I met with Bobby to discuss his participation, and he is very excited to be our guest. Bobby is one of those musical souls who view the trip to Illinois as a pilgrimage to greater personal and artistic enlightenment.



Airline tickets have already been paid for so it's a go. Hope to see you all there! ■

Closing Notes

Maurie Junod writes:

"Just a note to let you know that **Hershal "Jack" Moore** passed away on April 23. He had developed a fatal infection after undergoing an artery clearing procedure. We will miss him. Ray Gaitsch and I played for his memorial service."

Ray Gaitsch writes:

"It was a sad day on Monday, April 30. We had a memorial service for Jack. I played some hymns and a few Hawaiian songs at the church. As you know we have been friends for about forty years and very good friends for about the last ten years."



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The Kitchens proudly display the Royal bowl with a portrait of its original owner in the background. (Left to right) Louie Kitchen, Rose Kitchen Vogt, and David Kitchen.

Hawaiian Artifact Makes “Round Trip”

The two Kitchen brothers, David and Louie, their wives, and their sister Rose Kitchen Vogt have been constant supporters of HSGA right from the start. Their father, Ken Kitchen (not Ken Kitching, who is from Australia!), owned and operated several studios, built guitars, had a radio program, and wrote many songs for the purpose of teaching specific techniques. He is mentioned in Lorene’s book. The following story is astonishing, given the Hawaiian music background of the Kitchen family. Here’s the story as told to us by Rose...

Around the year 1971, my husband and I bought a silver finger bowl at an auction in San Diego. We did not know exactly what it was when we bought it but we knew it was interesting. Engraved on the side of the bowl were the words “His Majesty Kalakaua.”

In the early ‘80s we took it to the staff at ‘Iolani Palace in Honolulu and were amazed to learn that they

knew about the bowl. They told us that this Royal Presentation finger bowl was given to King David Kalākaua by J. A. Cummins on the occasion of the King’s Fiftieth Birthday Jubilee. Mr. Cummins was an influential advisor and close supporter of the King and was later appointed foreign minister of the Kingdom of Hawai‘i. They said the bowl was unique – no other piece of silver is known which interprets the ancient Hawaiian finger bowl form. The piece had been documented in a newspaper article from that time

A close-up of Rose Kitchen Vogt’s bowl showing the inscription.



period and received special mention as one of the Hawaiian Monarchy’s outstanding gifts.

The Palace staff took lots of pictures of our bowl and corresponded with us over the years, checking to see if the bowl was still safely with us. This past spring I decided it was the time to return the bowl. While in Hawai‘i attending this year’s convention in Honolulu with two of my brothers, David and Louie, I gave the bowl to the Palace as a partial purchase, but mostly as a donation in memory of my father, Kenneth E. Kitchen. My Father instilled the love of Hawaiian music in all of his seven children.

We had to carry the bowl with us for two weeks before we got to Honolulu so we had a code name for the bowl – the “Hat.” “Who has the Hat?” “Where is the Hat?” “Here, hold the Hat.” The Curator had told me, “Do not leave it in the car. Do not leave it in the hotel rooms. It is not large. Carry it with you at all times!”

The Palace asked me to do what I can to find out where the bowl was before we bought it. I am working on locating someone from the auction house to see if by chance they kept any records.

If you find anything more about the bowl, Rose, please let us know! ■

Did You Pay Your 2001-2002 Annual Dues?

This is your FINAL issue if your mailing label still shows “X 6/01” under your address. (Dues are \$26. For U.S. First Class, add \$2 for the year; Overseas Air Mail, add \$6.) Renew today! Don’t miss out on the latest info on Hawaiian Steel Guitar, including news, instruction, and lots of photos.

A Word About Our HSGA Conventions

By President Don Weber

I know a little bit about what it takes to run an HSGA convention. A few years ago I became the Joliet Convention Chairman when Frank Miller moved away. I found that there are a million details to attend to, and the only way to get the job done is to have excellent volunteer people to work with.

At this past Honolulu convention, members kept coming up to me to tell me what a great convention I had put together for them to enjoy. I guess when you're the President they think you do everything. The truth is just the opposite. Outside of answering a few questions about how we did this or that in Joliet, I had nothing

to do with the excellent convention that we all experienced. If you had a good time in Honolulu you owe it all to the planning, promotion, and dedication of the great team in the HSGA office there.

At the risk of missing someone, I'll not try to give you the names of all those who took part. They know who they are, and *Mahalo* to each of them. However, I must recognize those who put it all together and made it work. They stayed up late to arrange all the events where live steel guitar was featured, including the Ho'olaule'a. They got up to promote it all on early morning TV. They got the Directors and staff involved in behind-the-scenes duties. They organized. They chauffeured. They



Wayne and Brenda Shishido, part of your friendly HSGA staff in Honolulu.

played. They sang. They emceed. The one thing they didn't do is get much sleep. A big round of applause to Isaac Akuna, Wayne Shishido, and Kamaka Tom. It was a job well done and greatly appreciated. ■

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Some Thoughts by Jerry Byrd

Has it ever occurred to you that we play the most “cluttered-up” musical instrument ever invented?? Well, we do... by far! And why so?

I have lived to bear witness to all of them, most of which were designed (?) to make playing a difficult instrument easier... but actually doing just the opposite, and then finally giving it up altogether – or moving on to another instrument... like electronic gadgets of all kinds. Let’s look at one of those:

Electronic Keyboards

It was now possible to electronically “bend” or “slur” notes (and here I’ll use a salesman’s “pitch”) to sound *just exactly* like a steel guitar. These came into being when? – 15 or 20 years ago? – and would now replace a whole orchestra: string section, rhythm section, everything and anything... and would now throw hundreds of musicians “out of work.”

Since I was, and still am, teaching at Harry’s Music Store, I witnessed first-hand the birth (and death) of these “boons” to music. Half of the floor space was taken up with electric keyboards purchased by a few young ‘kids’ who ordered every new model that came out (which was almost a monthly happening) only to very quickly become obsolete due to a newer, and *much* better model.

During a conversation one day, one of these young geniuses said boastfully, “These will put steel guitar out of business because we can do it on keyboards... same sound, same way” etc...etc...etc. I replied, “No, you can make it sound like *you* think a steel guitar sounds: which is *gliss, gliss, gliss*. If it can sound just like a steel, as you say, then tell it to play like Jerry Byrd.” End of conversation.

The “fad” lasted a few years as all fads do; the “salesmen” left and there sat dozens of keyboards and amplifiers of all sizes, which were later shipped to an auction house in California for a very small fraction of what they cost.

Slide Guitar

Here is another one! “New and Improved” by the use of better “slides” – that ugly tube of metal that’s placed over the fingers of the left hand that, I’m told, sounds “just like a steel guitar.” (Where have I heard that before?) And what they do, typically so, is “scoop” into every



Jerry closes the 2001 Steel Guitar Ho‘olaule‘a in typical Jerry Byrd fashion – a treat for all who made the journey to Hawai‘i to listen to their hero!

position – by at least two frets, usually more – like shooting arrows at something. It drives me nuts!!! Zip, Zip, Zip...and about as subtle as a bulldozer!!!

Often, people come up to me and ask about or refer to my “slide” guitar. I hastily, and emphatically tell them that I play *steel guitar* and add that it was not born in the “southern” U.S. – it was born right here on *this* island in Hawai‘i.

Pedal Steel

I have *never* said that I dislike the use of pedals – I dislike what they do with them with only a very few exceptions. Regardless of how many gadgets they invent, it all comes down to this: “Excellency” does not come easily and is not dependent upon “tools” – or even whether you have two hands and ten fingers. ■

DISC 'N' DATA

“Honolulu, I’m Coming Back Again” by Kiyoshi ‘Lion’ Kobayashi

Review by Isaac Akuna

If you have ever had an opportunity to attend any of HSGA’s conventions or the Steel Guitar Ho‘olaule‘a in Honolulu in recent years, then you are quite aware of the fine talents of long time HSGA member Kiyoshi “Lion” Kobayashi. His latest CD release is entitled “Honolulu, I’m Coming Back Again.” The album is named after a song written by the late Andy Cummings, and it indeed reflects upon Lion’s deep affection for the islands and his need to come “home” to Hawai‘i.

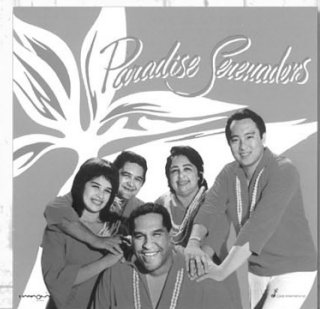
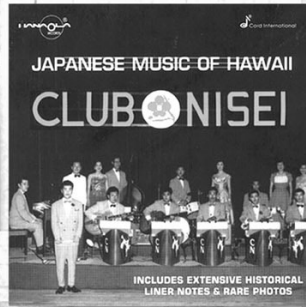
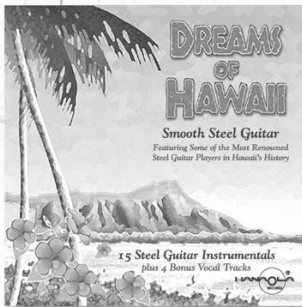
The album pays tribute to several classic Hawaiian numbers such as “Sand,” “E Maliu Mai,” and “Nalani,” and also features five original songs by Lion. In addition to having a sensitive side to his steel artistry, Lion also demonstrates his jazzy, improvisational style on numerous tracks. Be sure to check out Lion’s original composition,



“Sunny Shore of Waikīkī,” great listening for those planning their next trip to Honolulu. It’s something that we hope Lion continues to do, again and again. ■

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Hula Medley

Tablature by John Ely

"Waikīkī Hula" (key of F)

8va

F D7 G7

E C A G E C

8va

C7

T A B

8va

F G7 C7 F E7

T A B

"Royal Hawaiian Hotel" (key of A)

8va

A D F#7 B7

T A B

8va

E7

T	8	8	6	4	10	10	9	7	4	0	3	0	2	0	4
A	7		5	4	9		9	7	4						
B				4					4						

8va

“Wahiikaahuula” (key of D)

A B7 E7 A A7 D

T	5	12	11	10	9	8	7	8	9	7	0				2	1
A	4	12	11	10	9	8	7	8	9	7	0				2	1
B					8	7	8	8	9	7	1				2	1

8va

B7 E7 A7

T	2	2	5	9	7	4	7	8	9	7	9	8	7	4	6	7
A	2	2	5	8	6	4	7	8	9	7	9	8	7	4		
B	2			8		4			9	7	9	8	7		5	7

8va

D E7 A7 D P.H.

T	6	4	2	2	0	2	0	1	2	0	1	2	2	2	2
A	5	3	2	2	0	1	0	0	1	0	1	2	2	2	2
B			2	2					2	0	1	2	2	2	2



Alyssa Archambault (center) with Hawaiian entertainer, Koloa Roster, and Alyssa's steel guitar teacher, Gary Anderson.

A Search for Hawaiian Roots

When Alyssa Kauanakinilani Archambault bought Lorene's book on Hawaiian musicians she didn't know what she was in for. She discovered that her great grandfather, Sam K. Nainoa, was included in the book and began an exhaustive search to learn more about her family history, which has revealed connections to some of Hawaii's great steel guitar masters. Here's Lorene to tell the story...

Alyssa Archambault came to our Honolulu convention this spring while searching for family members in Hawai'i. She brought with her a very historic steel guitar, the frypan her great grandfather **Sam K. Nainoa** played. Sam was a first cousin of **Joseph Kekuku** and played the violin while Joseph played his steel guitar at school concerts at Kamehameha School for Boys. To learn more about her heritage, Alyssa got involved in finding members of the Nainoa, Kekuku, and Apuakehau families – all mentioned in my book. (Apuakehau is Joseph Kekuku's real family name – Kekuku was just a short form for the title Joseph's family had in their service to the king.)

Sam left Hawai'i in 1912 with his wife for a short two-month tour on the mainland, but they never came back. They toured the country while completing their family and eventually settled in Los Angeles where Sam opened his studio and school called the Nainoa Hawaiian Music Center and Studios. There he pursued his career in teaching and performing Hawaiian music. The women of his family also took an active role, performing as singers, dancers, and instrumentalists including her Grandma Ula who played the steel guitar.

Early in the year 2000, Alyssa asked a dear friend of the family, a Hawaiian entertainer named **Koloa Roster**, to help her find a steel guitar teacher so she could learn to play and keep the family tradition alive. Koloa recommended **Gary Anderson**, steel guitarist for her group "Koloa and Na Kane," and he agreed to teach Alyssa.

It gets better. Gary Anderson was taught by none other than the great **Dick McIntire**! But there's a twist to the story. When Gary was 16 years old, he asked his parents for a guitar. He meant steel guitar, but his dad bought him a \$25 Kamiko Spanish-style guitar, which was so hard to strum, Gary says, it must have been built of axe handles. On March 31, 1949 he took his first lesson on that Kamiko from Dick McIntire, who was teaching at Humphrey's Music Store in Long Beach. (Dick lived at Seal Trailer Park in Seal Beach.) The first ten lessons were at the store, the next ten in Gary's home.

The following year Dick fell ill with tuberculosis. Gary sent him a Christmas card at the Orange County Memorial Hospital, but it was returned marked "Deceased." Gary says Dick was a jolly guy, even near the end when he must have been suffering.

So Gary took lessons from Dick McIntire but not on steel guitar!! He is a self-taught steel guitarist and joined Koloa's Hawaiian group in 1956 playing lū'aus and Hawaiian shows. He met and played with the steel players of his day – **Alika Herring, Prince Kawohi, George Kainapau, Ralph Kolsiana**, and others. To this day he plays a 1932 Rickenbacher "pancake" (serial number 089). To sound more like Dick, Gary filled the neck with plaster of Paris to stabilize it against temperature changes and painted it black crinkle, as Dick had done with his.

Alyssa brought to the convention her collection of historic pictures as well as that priceless frypan. To do her teacher proud, she went on stage and played the song that got him hooked on steel guitar – are you ready for this, Jerry? – the "Steel Guitar Rag." She adopted a lot of proud grandpas and grandmas in the HSGA audience. We'll all be waiting to hear her play for us again next year and wish her the best of luck in her search for family in Hawai'i. Every convention has its great moments. This was one of them.

Alyssa adds: "To learn more or if you have any other further information about my family (Nainoa, Kekuku, and Apuakehau) please contact me. I would really

appreciate it!" You can write, call, or email Alyssa at:

Alyssa Archambault
P.O. Box 91653
Long Beach, CA 90809-1653
Phone: (323) 934-2046
Email: alyspa@yahoo.com

[ED: You can learn more about Alyssa's family by reading her posts in the HSGA forum on the Internet. Go to www.hsga.org, click on the forum link, and then go to the "Talk Story Room." You can read the posts, post responses or, if you like, email her directly.] ■

Moving?

Be sure to keep us informed to ensure correct delivery of your *Quarterly*.



Dick McIntire with his young guitar student, Gary Anderson in Long Beach, CA (1949).

Mahalo, HSGA News Contributors!

We've received some great stories and photos from you this past year. Keep them coming! Send items to our new address:

45-600 Kamehameha Hwy,
Kaneohe, HI 96744

Phone: (808) 235-4742
Fax: (808) 235-9591
Email: hsga@lava.net
Website: www.hsga.org

Note: We ran out of space this issue! We'll print stories from **Wally Pfeifer** and **Pam Daub** in the Fall issue along with a lot more photos from this past convention. Thanks again, all!



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Hail to the Prince!

John Auna has been a central figure in HSGA from the moment he joined a dozen years ago. Most of you know that for a lot longer than that, John has been fighting intense health problems in warrior fashion. John was honored at this year's Honolulu Convention for all he has done for our association. Here's Lorene...

I started by calling John onto the stage (with the board members standing behind him) and began by explaining how he got tangled up with HSGA. It was at the 1989 centennial celebration of the invention of the steel guitar, the first convention at the Queen Kapi'olani. Art and I arrived in the islands a few days early and popped over to the Big Island to deliver a steel guitar which Chicago member Beau Sterling was donating to Tut Kamoku of Kailua-Kona. When we delivered the guitar, Tut's mother Josephine took us to John Auna's house to meet him. John, who never does anything the shortcut way, had invited two local steel players, Sam Keana'aina and Buster Makini, to play for us, so we had quite a concert.

We showed John the plaque we had made up to honor Joseph Kekuku's invention, and he was impressed enough to follow us back to O'ahu to attend our convention. Since then, he has made most of our conventions and has always come at his own expense, giving from the generosity of his heart. John has a gift for making sure that everyone is included, that everyone is having fun, and that nobody is stealing the show to the exclusion of others.

The next year in Joliet, two other new members appeared on the



Prince John Auna (flanked by an "all-royal" cast including the Duke of Ching in "ducal regalia") accepts his special award.

scene. Bernie Endaya, who had just recently suffered the unexpected death of his wife and one strange kanaka, going by the title **Duke of Ching**, who stepped out of the limo carrying the biggest guitar case you ever saw. Soon the three of them became best buddies, and we deduced that if one was a Duke the others must be royal also. So the Royal Trio, Duke Ching, **Emperor Endaya**, and Prince John, became movers and shakers in the club.

Every Honolulu Convention from 1991 on has involved moving to a second island for more steel guitar playing, and Prince John always made all the arrangements for us. He got local musicians to lend us instruments and amps and play back-up if needed. He would even arrange for us to be paid by the shopping mall (or whatever), and we used the money to set up a fund to bring three kupuna over from the Big Island to Joliet (Ululani Visser, Amy Freitas,

and Ulalia Berman). In short, John did the legwork and heavy lifting while the rest of us had fun. We didn't realize until this year's Kaua'i trip just how much it meant to have John set things up for us (this was the first year he was not able to assist us). To top it off, John always got us some free publicity – a newspaper item or whatever. He had the touch. To me, he is a miracle worker.

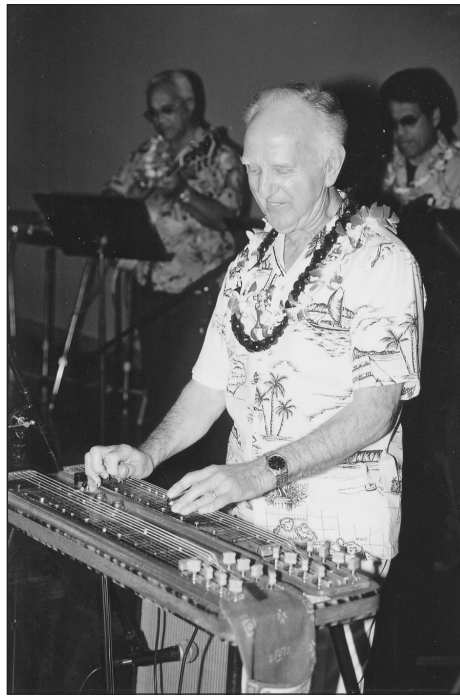
Back to the presentaton. When I'd finished reminiscing about John's generosity to HSGA, we had him sit on a chair (throne) at stage far left and had the two other royals stand guard on either side – the Duke of Ching and the Emperor of Endaya. **Kamoe Fatiaki** stood behind the throne since he really is a Chief in his home island Rotuma. Then a President walked onto the stage, President Weber, of course. He presented to Prince John a lei po'ō (head lei) for a crown, a long green ti leaf lei, a plaque made by Wayne Shishido, and a lifetime honorary membership.

The Prince then addressed his subjects, after which the board members saluted the prince (right hand over the heart) saying, "We salute your Royal Highness, Prince John Auna." Then all the members arose and gave him the same salute. Finally, I introduced **Kamaka Tom** as the court musician, jester, and manager of "Tom" foolery and he serenaded the Prince. ■

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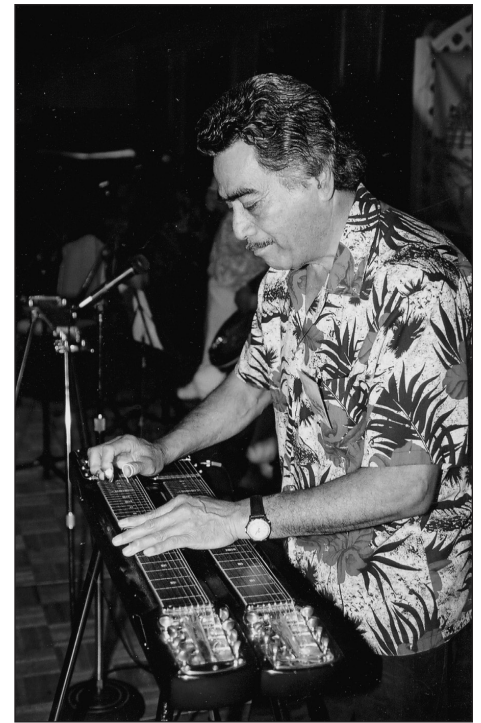
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Avenue, Rockford, IL 61107. Phone:
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Ho'olaule'a Photo Gallery

Some nice shots from this year's Ho'olaule'a at the Ala Wai Golf Course Clubhouse. Congratulations on a great job by our 2001 Ho'olaule'a performers. (Clockwise from the upper left) Alan Akaka, L.T. Zinn, Steve Cheney, Duke Ching, Casey Olsen, Hale Seabury Akaka, and John Ely. Also performing (and pictured elsewhere in this issue) were Bobby Ingano, "Lion" Kobayashi, and Jerry Byrd.





Convention Pix

(Clockwise from top left) Alyssa Archambault in her first HSGA performance; Piers Crocker from Down Under on a vintage Bakelite; Kamoe Fatiaki, a fine self-taught player from Vancouver, BC; from Japan, the beautiful ladies of the "Aloha Aikanes," (l. to r.) Yoko Ueno, Ayako Matsufuji, Kyoko Hasegawa, Takako Takahashi; Pete Kahele showing off his Hawaiian home-grown technique; the ever-smiling Williams Twins, who had us seeing double all week. That's Joanne on steel and Janis on guitar... we think!



MEMBERS' CORNER

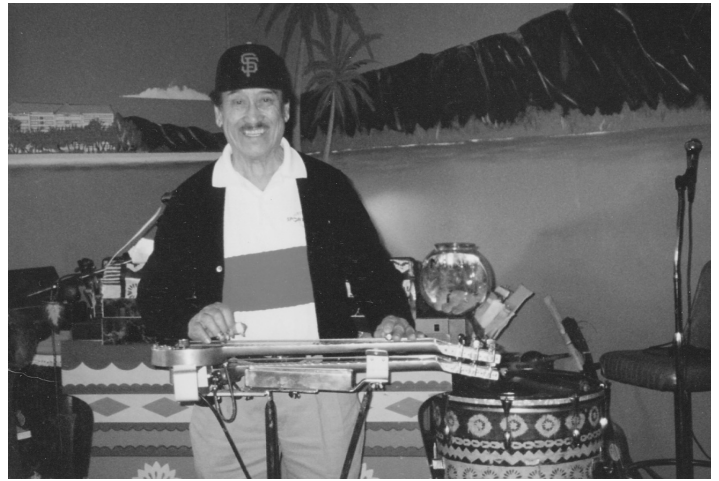
Cathi LaForet Garcia ("Nani"), Newark, CA

"Thank you so much for you latest newsletter, which I enjoyed immensely. I share it with other senior steel players who aren't privileged to have this connection (luxury). I especially appreciate the music arrangements and am anxious to try "Hawai'i Aloha."

"Musically speaking, the year 2001 has already been very exciting. Not only was I privileged to see Princess Owana Salazar and Led Kaapana here on tour, but also Henry Allen (from Maui) paid me a visit. At the annual Kapalakiko Band concert in San Francisco, I met steel guitarist, Jimmy Hawton, who received the Aloha Spirit Award for his contribution to the Hawaiian music scene since 1939. (His "Blue Coral" recording has been re-released on CD).

"At our annual Northern California 'Ukulele Festival, the versatile Bobby Black will join us on steel guitar. Our 45-piece group Kaleponi Strings, directed by Hollis Baker (nephew of Andy Cummings and cousin to Auntie Genoa), will back Bobby on "Kohala March." What an honor!

"A Blast from the Past: I visited steel player Freddie Kekaulike Baker in Albuquerque to "talk story" about the "good ole days" when he played at the Seven Seas with the Nautical Hawaiians. Freddie still plays three shows weekly at the posh Polynesian Room, which he owns. He gave me some good pointers for my upcoming performance on steel in San Francisco.



Freddie Kekaulike Baker with his "stacked" 1936 vintage Rickenbacher Frypans. Says Cathi LaForet Garcia, "A good idea for gals like me who have a short arm reach!"

"P.S. I just received Basil Henriques' CD, "My Guitars and I," courtesy of John Marsden from England. I love the songs, especially since my Dad's orchestra used to play most of them. *Mahalo, John!*"

Tom and Setsuko Ikehata Toma, Tokyo, Japan

"Thank you for your great management of the convention this year where the biggest Japanese group ever was in attendance. We have received many calls and emails over the last ten days from convention participants, Lion Kobayashi, Hara, Nakamura, Watanabe, Okano, Yokoyama, and others who all said that they fully enjoyed

Continued on Page 18

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the convention and deeply appreciated the hospitality shown by HSGA members and staff. We are expecting more Japanese participation at the next Honolulu Convention, so Setsuko and I would like to volunteer our services and help with the reception of the Japanese group, who can run into language difficulties when paying registration fees, annual dues, and guest registration fees. Let us know if there's anything we can do for the next convention.

“My friend **Miss Ethel Nakada** is the first Japanese singing star of Hawaiian music. She recorded “Kaimana Hila” after the war with the Hawai‘i Calls Orchestra, which included Jules Ah See and Benny Kalama. She was present for the Ala Moana Center performance on April 28 and is now an HSGA member. Again *Mahalo Nui Loa* for all you did for us and your great job managing the convention.”

Jerry Cotterell, Idaho Falls, ID

“A note to let you know I received my new membership card (nice looking). When I am able to travel I would like to attend one of the HSGA conventions in Hawai‘i. You are privileged to have Jerry Byrd with you in Hawai‘i and very lucky to have the opportunity to see him perform. Over the years I have collected most of his recordings and videos. He is a legend in his time. I believe in the goals set forth by the HSGA. Keep up the good work.”

Lorne Cherneski, Canada

“My wife and I were not able to attend the HSGA convention in Hawai‘i this past May due to certain circumstances though we had hoped to. We did attend



Japan Coordinator, Tom Ikehata, playing his pedal steel at the Honolulu Convention.

the HSGA event in Joliet last fall and fully intend to do so again this coming fall (and of course to participate on stage). My wife Ruth does the vocals, accompanying herself on her ‘ukulele and I play my double neck Fender steel guitar. We enjoyed the sessions at Joliet dealing with hula, ‘ukulele, and steel guitar. My wife made a suggestion that elements of the Hawaiian language might be presented in the future. We’re happy to hear that this will be implemented. *Mahalo and Aloha.*”

Marjorie Scott, Kailua, Hawai‘i

Marjorie, long time editor of the *HSGA Quarterly*, writes (especially for *Quarterly* editors, John and Brenda): “Thanks for the copies of the Winter and Spring 2001 Quarterlies. Gee, what a pleasure to just sit down and read the issues, not write um! My compliments on good content and fine writing. No one else except Lorene knows how much work it

HSGA Donations

HSGA members really came through this past quarter. We want to thank all who contributed.

Naoto and Michiko Nakamura contributed \$500! Board member, **Bernie Endaya** also donated \$500!

The **Waikiki-Kapahulu Library** contributed \$200. Donations of \$100 were received from **Bill and Mary Crellers, Mike and Vera Scott. Lion Kobayashi** teamed up with **Ayako Matsufuji, Hisao Nakamura, Sadaaki Kudoh,** and **Akira Ouchi** for another \$100 contribution.

The following members donated at least \$10:

Clifford & Barbara Adams, Huntington Station, NY
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Doug Smith and Barb Kuhns, Medway, OH
Lindon Stoddart, Miami, FL
Roger Ward, Sheffield, England
Bob Winfield, Mission Viejo, CA

takes to put the magazine together. You’re both heroes.

“John, you’ve made some excellent format changes. Why were you off in Minnesota all those years when I needed you? Good and fun articles by Isaac, Bob Waters, and Lorene (and all HSGA members who contribute). The HSGA *ohana* is in expert hands.

“Small plug for Hawaiian Music Hall of Fame. If you’re on the inter-



net and have Hawaiian music history questions or comments, stop in at www.hawaiimusicmuseum.org and check out our “Talk Story” forum page.

“As for me? Have won a few more poetry contests, have had a few “viewpoint” articles published, and for folks in the Islands, three of my poems will appear in the 2001 “Rainbird,” the prize-winning literary magazine of Windward Community College (University of Hawaii). Looks like we’re all doing what we love to do best. *Aloha no, Marjorie Scott.*” ■

(Upper left) Another shot of a very special moment. Auntie Genoa Keawe with an all-star band. (Left to right) Bob and Julie Waters, Auntie Genoa (seated), Duke Ching, Jerry Byrd, and Isaac Akuna. (Above) From Japan, a steel guitar ensemble featuring (left to right) Shoichiro and Katsuko Okada and Yoshinori Nihachi.

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				<p><i>My age group is:</i></p> <ul style="list-style-type: none"> • Under 20 • 20-39 • 40-59 • 60-over 	

E komo mai! Welcome, New Members

Is your address and email correct? Please notify us!

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