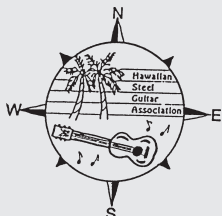


HSGA QUARTERLY

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

Volume 19, Issue 72

Fall 2003



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An "encore" shot of Brenda and Wayne Shishido taken at the Steel Guitar Ho'olaule'a in 2001. This tireless duo will be very hard to replace. Mahalo Nui Loa!

Elections Preview and a Big Mahalo

By Isaac "Doc" Akuna

Aloha from Hawai'i. By the time you read this, the 2003 annual meeting in Joliet will be history and we will be just this side of the holidays and the usual demands of the season.

This year your Board of Directors will be putting together a roster of candidates for your inspection and selection for the next term of office. For those of you who may not have your copy of the club's by-laws at hand, here's a quick primer.

HSGA's Board consists of nine members who each serve a two-year term, which runs from July 1 of even-numbered years through June 30 twenty-four months later. No member may serve longer than three consecutive

terms, although he or she may be elected to the Board again after a one-term hiatus.

This is being brought to your attention because the club in general, and the Board in particular, are charged with finding suitable candidates to replace those whose terms of service have come to an end. I am making particular reference to my dear friends, Wayne and Brenda Shishido.

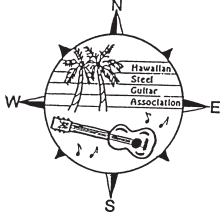
No, Brenda isn't on the Board of Directors; but she is Wayne's partner in life, and together they have been the unseen, unheralded backbone of this organization for quite some time.

There never seems to be a shortage of things to do around HSGA's office in Hawai'i, and Wayne and Brenda

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HSGA QUARTERLY

Volume 19, Issue 72



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STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a private foundation whose 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 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\$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 (convention registration fees, for example) and can vote in HSGA Board elections.

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>. Photos are most welcome and will be returned on request. Quality original prints or high resolution digital camera output, please. *Mahalo!*

ELECTIONS Continued from Page 1

have done it all. From making arrangements for our convention here in Honolulu to handling all the correspondence we receive in the O'ahu office, they are a team that will be hard to replace. Keep in mind that they both hold down full time jobs as well as assisting a family member with health challenges. Moreover, Wayne has had to juggle all of this with an increasingly busy performance schedule.

In short, it has been no small sacrifice that they have made to keep HSGA up and running. They will be sorely missed. Hopefully, we can find some good folks who will come close to filling the void left by Wayne and Brenda's departure. *A hui hou, Doc* ■

Joliet Mahalos

Kudos from **Isaac Akuna** on the job everyone did to make Joliet 2003 a success: "It takes a lot of time and hard work to put something like this together, and the folks who are responsible don't get enough recognition." Isaac also spoke for everyone when he said, "Those who were unable to attend this year were greatly missed."

This from our Joliet Convention Chairman, **Don Weber**: "Thanks to all who were responsible for the Joliet raffle, which raised \$247 for the Scholarship Fund. **Vivian Bangs** and **Myrel Carr** conducted the raffle. Those who contributed items were **Millie Tipka, Kamaka Tom, Cookie Isaacs, Alvin Wood, Donna Miller, Alma Pfeifer, Doug Hazelberg, Ron and Bev Semak, Mae and Art Lang, and Betty Bahret**. Mahalo to all who bought tickets.

"**L.T. Zinn** and **Gerald Ross** conducted workshops for steel guitar and rhythm guitar, respectively. **Vern Cornwall, Ron Simpson, Gerald Ross, and Doug Smith** provided amps.

"As usual, **Doug Smith** and **Floyd Alexander** spent long hours providing

'Mahalos' to Cord Int'l, Hula Records, and Dancing Cat

Special thanks to **Cord International, Dancing Cat Records**, and **Hula Records** for their generous contribution of CDs to our Joliet Convention this year. This kind of support from important industry players means a lot to an association such as ours. Wally Pfeifer wrote, "I would suggest that the HSGA members check out these companies for their CD wants and needs."

Here's how you can contact these record companies for the latest offerings, prices, and ordering info:

Cord International (Hana Ola Rec.)
www.cordinternational.com
(877) 648-7881 (toll-free)

Dancing Cat Records
www.dancingcat.com
(join mailing list on website)

Hula Records
www.hularecords.com
(808) 485-2294 (Hawai'i)
(800) 756-4852 (toll-free)

Thanks again to the above for helping us promote our kind of music!

Correction!

Our apologies to HARA Board member and Harry's Music icon, **Alan Yoshioka**, for not getting his name right in last issue's cover story on Jerry Byrd's Lifetime Achievement Award. Mahalo, Betty, for catching this mistake!

sound and assistance with set-up for each player.

"For all those who helped and we didn't get your name, *Mahalo!*" ■

COCO WIRE

Keith and member **Carmen Haugen**, longtime regulars at the Royal Hawaiian Hotel in Waikīkī, have moved to the newly renovated Neptune's Garden in the Pacific Beach Hotel. They are performing on Tuesdays and Wednesdays from 5:30-8:30 PM.

Member **Gordon Freitas** was a "hit" as presenter for Kaua'i's *E Kanikapila Kakou* 2003 Hawaiian music program sponsored by the Garden Isle Arts Council, says council director, **Carol Kouchi Yotsuda**. He shared songs he wrote for Keith Haugen's award-winning "Lest We Forget" CD and even gave the crowd a quick lesson in Paniolo Yodel. You can catch "Gordo" on the Star of Honolulu Paradise Cruises, Cheeseburgers in Paradise in Waikīkī, the Halekulani Hotel, and many other gigs all over Honolulu.

Congratulations to renowned archivist and Hawaiian music historian, member **John Marsden** of Sheffield, England, who was just awarded the **Jerry Byrd Lifetime Achievement Award** by the Steel Guitar Hall of Fame. More next issue when we get some details!

About our Joliet Convention, **Gerald Ross** says he got an email from **Bill Hageman** of the *Chicago Tribune*. He had a blast at the convention and his story is already written and will tentatively appear in the the *Tribune* on Sunday, October 19. Lorene Ruymar told him that **Joseph Kekuku** had taught at the Langdon Bros. Hawaiian Guitar School in Chicago and also that the *Chicago Tribune* had been a sponsor of the Chicagoland Music Festival of the International Guitar League. Bill was surprised to hear that Hawaiian music had been "big" in Chicago at one time.

A Big Mahalo to the Staff and Management at the Halekulani Hotel for hosting another Steel Week, fast becoming an Aloha Week tradition here in Waikīkī. This year's steel

Greg Sardinha and Kiyoshi "Lion" Kobayashi playing at the Honolulu Convention with "da Prez" Kamaka Tom on 'ukulele.



Keith and Carmen Haugen pictured here at the Steel Guitar Ho'olaule'a in Honolulu this past spring.

guitar performances featured **Alan Akaka**, **Paul Kim**, **Hale Seabury Akaka** with **Jeff Au Hoy**, Japan's **Mariko Seki**, **Greg Sardinha**, and **Bobby Ingano**.

On July 28, the **Tiny Bubble Band** was seen and heard live on MTV's Summer Beach House Show in Southampton, New York. The show was aired to promote the movie "American Wedding" and the entire cast was on hand for the performance, which featured **J. T. Gallagher** on Hawaiian steel guitar. The group appears every Monday night at Waikīkī Wally's in Manhattan's East Village. Solo hula dancing is provided by **Makalina** and her **Hawaiian Express Dancers** at Waikīkī Wally's every Wednesday through Sunday.

Wiki Waki Woo appeared at the Big City Diner, in Kailua, on Friday, August 22. If you missed it, **Fred Barnett** and **Jan Joy** (Waki and Woo!) hope you'll check out their website for upcoming performances. Just go to www.angelfire.com/hi4/WikiWakiWoo.

Aloha Joe was on hand for the Grand Opening celebration of his Club Waikīkī at the Miramar Waikīkī on September 13. The club will feature traditional Hawaiian music every Saturday evening. Check it out!

On August 26, an emotional aloha party was held for **Sonny Kamahale** celebrating his 20 years at the Halekulani Hotel. In a high point of the evening, Sonny, 82, sat down with **Genoa Keawe**, soon to be 85, and harmonized with her as **Alan Akaka** played steel guitar. The House Without a Key was packed with well-wishers who came to give Sonny a warm sendoff on his last night at the hotel. Special guests included singers **Melveen Leed**, **Karen Keawehawaii**, **Gary Aiko**, and hula dancer **Kealoha Kalama**. Countless others attended including members of Sonny's family in California and family members of Sonny's departed band mates, **Benny Kalama** and **Barney Isaacs**. ■

The Ikuia Purdy Story

Where would Hawaiian music be without the influence of the paniolo? Special thanks to Patti Cook, Doris Purdy, and Michael F. O'Brien of the Paniolo Preservation Society for the following article on Hawaii's greatest cowboy.

Ninety-one years ago, Waimea's Ikuia Purdy stunned the American West by winning the 1908 World Roping Championship in Cheyenne, Wyoming. Ikuia remains Hawai'i's most famous paniolo. His riding and roping skills are legendary. Hawaiians sing his praises and boast about his skills in cowboy songs and hulas. His prowess with the *kaula ili* (rawhide lariat) is still recounted during talk-story sessions at brandings and gatherings.

Ikuia was among the first to be inducted into the new Hawai'i Sports Hall of Fame in 1998," said Dr. Billy Bergin, chair of the newly formed statewide Paniolo Preservation Society (PPS). But induction into the National Rodeo Cowboy Hall of Fame had eluded Ikuia. Though nominated in years past, members of the National Rodeo Cowboy Hall of Fame Historical Society may not be familiar with Hawai'i's paniolo history. Elections are very competitive and the society has few Hawaiian members. "Now's our chance to change this," says Dr. Bergin. PPS has made this its first task—to secure Ikuia's rightful place among the National Rodeo Cowboy Hall of Fame's prestigious group of American cowboys. "The good news is they split the honors between pre- and post-1940. There's less competition in the pre-1940 balloting," said Bergin.

Roping His Way Into History

Ikuia was born on Christmas Eve, December 24, 1873 in Waimea. He was the second son (one of nine children) of William Purdy and Anna P. Waipa. As the Hawaiian-Irish offspring of Anna, he was a great-grandson of John Palmer Parker, founder of Parker Ranch, and Kipikane, granddaughter of Kamehameha the Great.

Ikuia learned to ride and rope on the grasslands and upland forests of Waimea and Mauna Kea. He was a working paniolo who competed in roping events on the Big Island, O'ahu, and Maui. Hawai'i's most famous singer/story teller, Clyde "Kindy" Sproat, speaks with great aloha for Purdy as well as paniolo Archie Ka'au'a and their patron and promoter, Eben "Rawhide Ben" Low. He says he learned about Ikuia "from the horse's mouth, Eben Low," when Kindy was a child.

"Eben Low was a successful rancher and very proud of the skills of Hawai'i's paniolo. So he secured the invitation to compete in the 1908 Frontier Days World Championship in Cheyenne, Wyoming," said Sproat, who has shared stories about Hawai'i's most famous paniolo on



Surviving son, Martin Purdy, and wife Doris at the Ikuia Purdy statue dedication ceremony at Parker Ranch in Waimea.

several occasions at the Smithsonian Institute. The invitation read: "Bring your saddle and lariat; horses will be provided at the rodeo."

Conditions in Cheyenne, especially the cold, were difficult for the Hawaiians. They were an instant curiosity with odd, slouched hats and colorful hatbands, peculiar saddles and bright clothes—an exotic blend of Hawaiian and vaquero influence and tradition. What's more, they spoke a foreign language, native Hawaiian. Cheyenne didn't know what to make of the paniolo. They believed these strangers didn't stand a chance.

Using borrowed mounts along with their own saddles and handmade lariats, the Hawaiian cowboys astonished their hosts by winning the rodeo. In first place was the legendary Purdy, who roped and hogtied his steer in 56 seconds. Ka'au'a placed third and Low finished sixth (not bad for a man who had lost one hand in a roping accident years before).

Hawaiian Cowboys Pre-date Those of Wyoming

It's not surprising the Wyoming hosts were caught off-guard by the Hawaiian contenders. Few to this day understand that Hawai'i had cowboys many years before anyone else in the United States. Captain George Vancouver brought cattle as gifts to King Kamehameha in 1792. (Kamehameha had asked Vancouver for weapons, and Vancouver, like Cook before him, had refused.) However, the gifts Captain Vancouver did bring—wild black longhorns from Monterey, California—would change the history of Hawai'i. At Kamehameha's order they were turned loose and protected by a royal *kapu* (taboo) so they would multiply.

The first horses arrived in Hawai'i about 1804. Vaqueros were invited to the islands in 1832 by Hawai'i's king to teach Hawaiians how to ride and rope wild cattle. By 1836, Hawai'i had working cowboys. The oldest American cowboys date

back to the 1870s after Custer's Last Stand at Little Big Horn. That's when vaqueros from Mexico began teaching Texans to ride and rope. It was then that Wyoming, Oklahoma, and Arizona—the "Wild West"—became ranch country.

Why the Hawaiians Were So Good at Competition

Kindy recalls Eben's explanation about why Hawaiian cowboys were able to compete for the championship: "Our paniolo had to catch wild cattle. They would set up ropers at the edge of a *kipuka* (a densely overgrown piece of land entirely surrounded by newer lava). The cattle would run by on the fly and the cowboys had to be ready with horses in good condition. They'd only get one swing of the lasso to catch a longhorn or it would get away. Therefore, when Hawaiians first encountered rodeo-style roping of fast-running cattle, it was what they did every day."

Purdy Immortalized in Legend and Song

Ikua literally rode his way into legend and song, most notably in the melodies, "Hawaiian Rough Riders," "*Pu'u Huluhulu*" and "*Waiomina*." The latter, written by Helen Lindsey Parker, refers to Purdy and Archie Ka'au'a as "rascals of the lariat, rascals of Waimea." "*Waiomina*," which

can be translated as 'Wyoming', tells of the respect Purdy and Ka'au'a earned from cowboys all over the U.S. and Europe. It tells of the people of Hawai'i learning by telegraph of the Hawaiian cowboys' accomplishments in Wyoming. It personifies the three paniolo as Mauna Kea, Mauna Loa and Hualalai, three mighty volcanic mounts on the Big Island. To this day, many old-timers in Hawai'i remove their *papale* (hats) and clutch them to their hearts when singing these songs out of respect for the memory and achievements of Purdy and Ka'au'a.

*Famous are Ikua and Ka'au'a, spirited lassoers.
Here come the cowboys, the glory of my home.*

[English translation of the closing lines of the song "Hawaiian Rough Riders"]

Ikua came home to Hawai'i in a blaze of glory never to return to Wyoming. But his cowboying days were far from over. He worked another three decades, mostly as foreman on Maui's Ulupalakua Ranch. He and his wife, Keala Peneamina Purdy, had twelve children. He died at the age of

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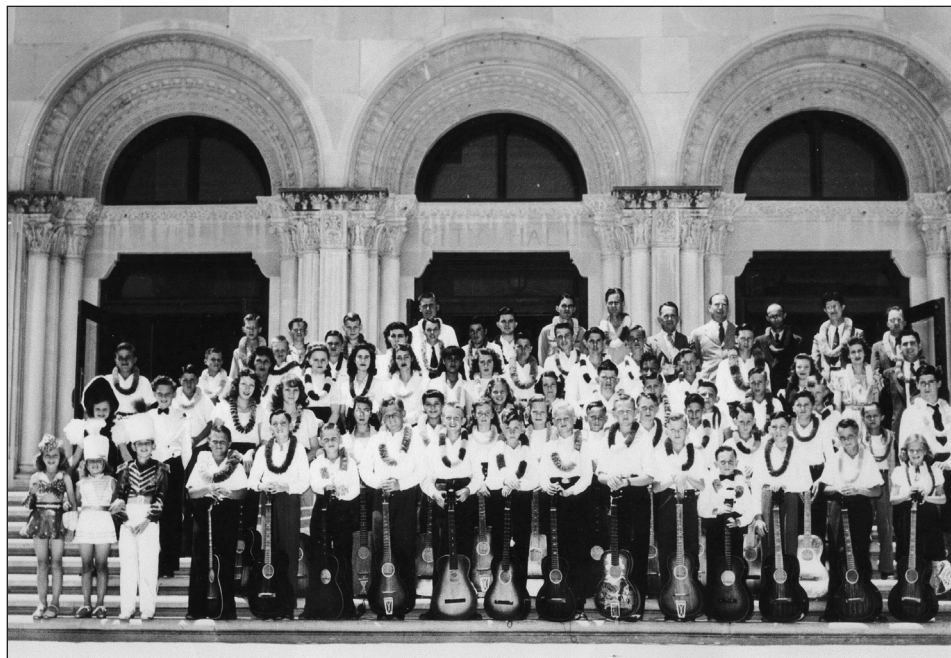
'Texas' Hawaiian Steel Guitar

By Alvin Wood

Back in the early 1930s a man by the name of George Johnson opened several schools of Hawaiian steel guitar in the Gulf Coast towns of Port Arthur and Beaumont, Texas and Lake Charles, Louisiana with studios in surrounding towns. Johnson called his business the Honolulu Conservatory of Music and taught the Oahu Publishing Company method. His chief instructor was I. D. Dunagan.

In 1935 Johnson decided to branch out. He moved Dunagan to Abilene, Texas and opened schools in Abilene, Sweetwater, Coleman, Breckenridge, Stamford, and other nearby towns. My family moved to a farm southwest of Roscoe, Texas after I had taken only four lessons. The old farmhouse didn't have electricity or any modern conveniences. And there was no radio or record player in the house, so I spent two to four hours daily practicing my Hawaiian guitar. My mother drove me

Alvin shows his stuff at the Honolulu Convention playing sessions.



Outside the San Angelo City Auditorium: I.D. Dunagan (top row, third from right) and Alvin Wood (middle row on right).

to Sweetwater every week for my guitar lesson.

Around 1937 Dunagan had a recital in Abilene, and my sister Betty and I played in that recital. There was a Hawaiian guitar school in San Angelo, Texas operated by Bob Williams and Justice Pool. They came to Abilene for the recital and brought down the house with their rendition of "The Dipsy Doodle."

In 1939 the first radio station in Sweetwater, station KXOX, went on the air. My sister and I played the first live music program on the station, and then played a weekly program called *Songs of Hawai'i*. We played weekly for three years until Betty and I graduated from high school (we graduated the same year).

I have in my possession a letter from I. D. Dunagan dated September 16, 1941, wanting me to quit high school and take a full-time job in Lake Charles teaching guitar for George Johnson. My parents would not hear of it, so I did not take the job.

In 1942 Dunagan wanted to move to Lubbock and open a chain of guitar schools in that area of Texas. He want-

ed me to take over his Abilene schools as soon as I graduated and I did that. My sister Betty also moved to Abilene to go to school at Abilene Christian College, so we continued our weekly radio show but now playing on Abilene station KRBC. Meantime, Dunagan opened a chain of Hawaiian guitar schools in Lubbock, Amarillo, Plainview, Odessa, Midland, and also in Clovis, New Mexico. He had several instructors working for him including one I had taught.

It wasn't long until Uncle Sam called, and I was drafted into the armed forces, always taking my Hawaiian guitar with me. While in the states I had my Oahu Tonemaster electric guitar, which I purchased from Dunagan in 1941. While overseas I had an acoustic steel guitar.

After my discharge from the Army Air Corps in 1946, I opened a guitar school in San Angelo, Texas. Bob Williams and Justice Pool had closed their studio in San Angelo. Business was good so I opened branch schools in Abilene, Sweetwater, and Brownwood, Texas and enrolled hundreds of pupils. In 1947 I had a recital

at the San Angelo City Auditorium (see photo). I. D. drove in from Lubbock and was a special guest at the recital.

By 1950 musical instruments were plentiful and the public schools were urging students to play in the school band. It was not as easy to enroll guitar pupils, so I went into broadcasting, working at radio station KGKL in San Angelo. I taught a few pupils on my time off from the radio station.

Mahalo, Members!

Mahalo for the great articles and photographs. Keep them coming! Send news, comments, and photos to: 45-600 Kamehameha Hwy, Kaneohe, HI 96744. You can phone us at (808) 235-4742. Note that our Fax number is (808) 235-9591 – our Fax machine is always 'on'. Email us at <hsga@lava.net> and check out our website (www.hsga.org).

In 1963, I bought my own radio station in Dyersburg, Tennessee and operated it for twenty-five years. I then turned the operation of the radio station over to my son-in-law. During those years I almost never played. I am trying to play again and HSGA is helping. I wish I had known about HSGA years ago.

The Oahu Publishing Company published a magazine called *The Guitarist*. Around 1950 an article in the magazine called I. D. Dunagan "The Grandfather of Texas Steel Guitarists," which he was. Dunagan played with a touch that I have not heard since. He was a brilliant Hawaiian steel guitarist and so many guitarists owe him so much. I am sure some players do not know that their knowledge of the instrument was handed down by the late, great I. D. Dunagan. ■



Bernice Honold playing her beautiful National steel guitar in Joliet last year.

IKUA PURDY Continued from Page 5

seventy-one on July 4, 1945 and is buried at Ulupalakua, Maui. He left behind a large Hawaiian family, many still involved in ranching. Of the twelve children, three are still living: Dan Purdy and Kalili Hapakuka of Ulupalakua and Martin Purdy, Sr. of Waimea.

On June 22, 2003 at the Parker Ranch Center in Waimea, the Paniolo Preservation Society honored Ikuu Purdy with the dedication of a bronze statue by well-known sculptor Fred Fellows. There was a formal blessing, Hawaiian music, *kahiko hula*, many speeches, and the unveiling of a lei of plaques with the brands of many of the ranches in Hawai'i. The 16-foot-high statue presents Purdy on his horse, twirling a lariat in the act of roping a longhorn steer.

By the way, Ikuu Purdy is now in the National Cowboy Hall of Fame!

If you would like to become a member of the Paniolo Preservation Society, please contact Dr. Billy Bergin at dr.billybergin@gte.net or Patti Cook at cookshi@aol.com. ■

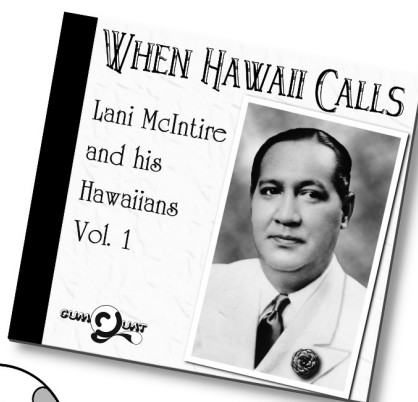
They'll never be forgotten...

(not if we have anything to say about it)

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MEMBERS' CORNER

Duke Kaleolani Ching, Highland, CA

I have been pretty busy here playing in the Palm Springs, Orange County, and Los Angeles areas. My daughter is an entertainment agent as well as a *kumu hula* with her own *halau*. So she has me and my combo hopping! It's such a relief not to have to worry about bookings. She does it all. We just show up and play!!

As of late, I have been teaching two of my grandsons to play the steel guitar using both tablature and standard notation. They both are into music: Ikaika, age 14, who plays the piano and Keanu, age 11, who is in the school band and plays a wicked saxophone. Because they do have a musical background, I find it very easy to teach them. They both have already taken several lessons and are well on their way to becoming future Hawaiian steel guitar players like their grandpa.

Jerry Croom, Hemet, CA

Thank you [HSGA] for just existing. You always remind me of my one and only visit to Hawai'i in October 1959. I did meet Webley Edwards and Alfred Apaka, and watched the "Hawai'i Calls" show on October 10, 1959. At that time I was playing in a band in San Diego, the leader of which was a good friend to Webley Edwards. Memories never to be forgotten.

Steve Cheney, Hau'ula, HI

[I've been] working full time at my day job and playing steel guitar 6 nights a week during the summer months. As you can see by the new member application, my son Samuel, who has been learning the steel guitar, is ready to take over for Benjamin. Benjamin graduated from BYUH

The "Williams twins" at Joliet 2002—Janis Crum (guitar), Joanne Parker (steel) with Virginia (left), Duke, and Julie on backup.



Steel Trek, the Next Generation! Duke Ching gives his grandsons, Ikaika (left) and Keanu, some Hawaiian steel guitar pointers.

last June and is looking for a full-time job, and when he finds that job, wherever that may be, he will move on and no longer be available. Sam is a married student at BYUH, so music at PCC is absolutely perfect. It really helped that Sam took musicianship classes last semester. He was required to practice a minimum of one hour a day on his instrument as a part of the class.

Sorry I didn't make it to the Ho'olaule'a at the Ala Wai Country Club. Unfortunately, I was committed that night.

Janis Crum, Williamston, MI

It wasn't until I got the *HSGA Quarterly* [that I realized] I hadn't sent you my membership fee. I'd say some of your customers are "hanging a little too loose!!"

I enjoy the newsletter so much. It is great reading. Keep up the good work.

We are all doing fine back here in Michigan. We've been busy this spring and summer with our music. In October, we plan on presenting a 3-hour seminar at one of the public schools Inservice Days. It had been requested by different parents who are interested in Hawaiian music. When we were approached for the opportunity of sharing our program, we said we'd be very interested in coming.

We have missed all our Hawaiian contacts this year but look forward to going gung-ho next year. We sure missed not being with you in Hawai'i this year!

Thanks to all of you for the great task of keeping the most beautiful music alive—the Hawaiian Steel Guitar. Aloha, Janis.

Walter P. Allen, Myrtle Beach, SC

I have been an HSGA member for 15 years or so. I enjoy the "Quarterlies" very much. It bothers me to see the deterioration of my instrument (steel) and other instruments. All we do are "fills" on records if we're lucky.

The deejays and one-man bands have knocked group playing almost out of existence. The progress in electronics, which is fabulous, has almost ruined band playing as we knew it.

For years I have played out and was on call my many groups. I averaged between three and five night per week and went through three wives because of the love of the steel. Now I only dream of playing. Now and then I may jam with locals. They play mostly songs that I am not familiar with. But mention country or Hawaiian songs, and they are not interested. The times have changed and the fun is almost gone. John Ely is correct in his comments. By the way, I know a steel player or two in Nashville, and they're scratching for work. What a shame!

For the past five years or so, Warren Slavin would come down to Myrtle Beach in winter for a month or so. We would play our steels and have a good time. Warren does a good job, and I enjoy playing rhythm guitar behind him. Maybe my dream will come true; I must come to Hawai'i.

Walter Mo'okini, Honolulu, HI

Keep up the excellent work. Enjoy the informative periodic bulletin. *Mahalo and Aloha pumehana, Walter.*

[ED: Thanks for checking in with us, Walter! We miss your beautiful falsetto. Come back to us!]

Wally Pfeifer, Joliet, IL

We have a new member, Dr. Gilbert O'Gawa, who we met at this year's Aloha International Steel Guitar Club Convention.

Gil is a very nice man who was born and raised in Hawai'i and lived there until he left to go to college, medical school, etc. He is retired now

and plays a real good 'ukulele, is a good singer, and is learning the steel guitar. We had a lot of fun with him when he sang and played a couple of Hawaiian novelty songs on the program and at the lū'au. ■

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B11 Tuning (top to bottom):

E C# A F# D# C#

Tablature by Wayne Shishido

8va

G Eb7 G A7

T		3	5	6	6	6	6	5	6	5	6			10	8	
A	5	5	3	5	5	5		6	5	6		4	5	5	7	5
B					5	5	5							5	5	7

8va

D7 G Eb7

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

8va

G G Eb7 G A7

T	6	10	10	9	8	10				10			5	4	3	0	
A		10	10	9	8	10	10	10	4	5	10	12	10	4	3	2	0
B	5					10	10	9	4	5		12	10				

8va

D7 G Eb7 G palm harmonic

T	0	5	4	3	5	4	3	4	5	4	3	3	6	6	6	10	10
A	0	5	4	3	5	4	3	4	5	4	3	3	6	6	6	10	10
B	1				5	4	3	4	5	4	3	3	4	6	6	10	10

Steel Guitar's "Small World"

By Gerald Ross

The old sayings, "It pays to advertise," "It's a small world," and "You have to toot your own horn once in a while" certainly have proven true for me recently. In August I attended Scotty's International Steel Guitar Convention in St. Louis. I co-hosted the "Hawaiian Steel Room" with HSGA members **L.T. Zinn, Doug Smith, and Floyd Alexander.**

During one of our performances, L.T. introduced our band and announced that I was from Ann Arbor, Michigan. On our break a gentleman approached me and informed me that he, too, was from Ann Arbor and played the steel guitar. Small world, eh? To make the world even smaller, I found out that he lives less than a mile from me and we've both lived in Ann Arbor for more than 20 years! We even know the same musicians around town! I can understand something like this happening in a big city like New York or Chicago but not in small-town Ann Arbor.

Here's an even more peculiar story. Two weeks after the St. Louis incident I attended a University of Michigan faculty dinner with my wife, Margaret. Before the event



The HSGA "Hawaiian Steel Room" at Scotty's St. Louis Convention. (left to right) Gerald Ross, Floyd Alexander, Bill Stafford on pedal steel, Doug Smith, and L.T. Zinn on "standup."

Margaret informed me that this was no ordinary dinner. The two of us were obligated to work that evening as the "hosts" of our table. Before dinner we would be required to stand

Continued on Page 13

In Time For Christmas...

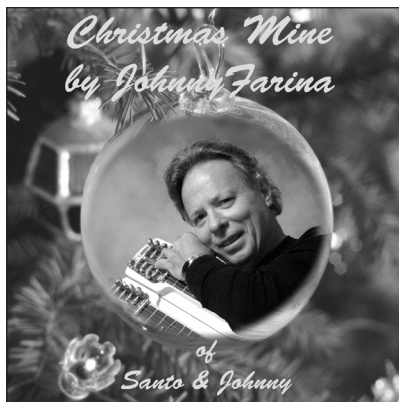
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HSGA, A Dream Come True

From Lorene Ruymar

The following article was written by George S. Kanahele, President of the Hawaiian Music Foundation, for the foundation's newsletter, *Ha'iloni Mele*, December 1975:

"An international festival of Hawaiian music held in Honolulu with musical groups from Asia, Europe, North and South America competing for prize money or just for the pleasure of performing? A great idea! So I've always thought; but it has been an exercise in futility just trying to get it off the ground.

"The idea was on the first list of projects of the fledgling Foundation back in 1971, and I thought it was one of the most exciting projects. I was a bit chagrined to learn, however, that not everybody—either on the board of directors or in the Hawaiian community—shared my enthusiasm. I recall talking to a Hawaiian group about the first "Pan-Pacific Hawaiian Musical Festival," as I called it then, confident that they would jump at the idea, only to find out later that they did not. I could not help but think that whatever their reasons, they were wrong. Why, it was in the same class of respectability as motherhood, wasn't it?

"But that wasn't as bad as the lack of enthusiasm I sensed among my own fellow board members. Perhaps out of deference to the sensitive feelings of their fearless leader, no one ever came out openly against the idea, but neither did anyone rush to embrace it. When committee assignments were passed out, I ended up being chairman of the festival committee.

A good lookin' band (you, too, L.T.!) Virginia Grzadzinski (left), L.T. Zinn, Kay Koster, Lorene Ruymar, Evelyn Brue Roeder, and Barb Kuhns delight the Joliet 2002 audience.



U.K. members Ted Bluck (left) and Stewart Moffat performing at the Hawai'i 2003 Convention playing sessions.

"As I began to look into the feasibility of the festival, it became readily apparent that like most great ideas, this one was going to require a lot of time and money neither of which I or anybody else on the board had a lot of. For example, I assumed that the festival sponsors would have to subsidize the transportation of the musicians, at least for the first international festival. As I counted the possible number of groups from Japan, the Philippines, Indonesia, England, Canada, Sweden, and the U.S. Mainland, the cost of airfares began to zoom out of sight. I contacted a group in Japan and another in Canada to determine whether they could pay their own way, but they made it clear they could not. I approached two international airlines about providing special arrangements and they, too, were not encouraging. Understandably, my ardor began to cool perceptibly.

"Ironically, throughout this entire time I never found out exactly why there was a lack of interest locally. For a while I thought some of the people here were just too provincial and lacking in the kind of cosmopolitanism that I modestly claim for myself. I also thought that there were a few Hawaiians who were far too proprietary about their own culture, unwilling to share it with the world.

"It finally dawned on me that the explanation for this seeming lack of support was simple: there were more urgent projects that demanded our attention and resources such as establishing our "Halaus" (music schools) and mounting major research programs. A festival with 20 overseas participants could easily cost \$10,000 to \$15,000 in transportation fares alone, not to mention other costs such as lodging, prize money, and so on.

"I decided that my excitement for the festival was maybe premature due to my own infatuation with a pet idea whose time had not come.

Continued on Page 20

and give a brief speech introducing ourselves. When it was my turn to speak, I quickly skimmed over the facts regarding my day job and moved on to detail my illustrious musical life. I mentioned/embellished my many accomplishments over the years and my current position on the HSGA Board of Directors. When I sat down, a man sitting at my table told me that he was learning the steel guitar, had a 1947 Bakelite Rickenbacker steel guitar, and was interested in the exploring the C6 tuning!

So what did I learn from these two experiences? I learned that you have to let the world know who you are and what you do. There are musicians all around us with similar interests who are also looking for people to play with. I also learned that I need to get out of the house more often. ■

Please Contact Us!

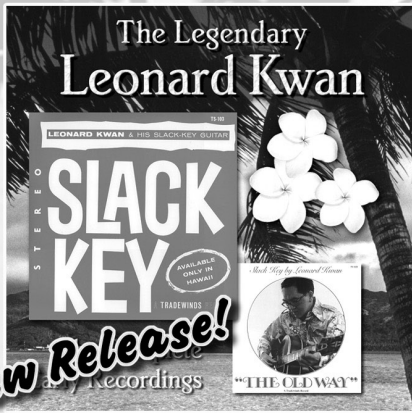
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Convention favorite John Auna from the Big Island displays fine technique in Honolulu last spring.

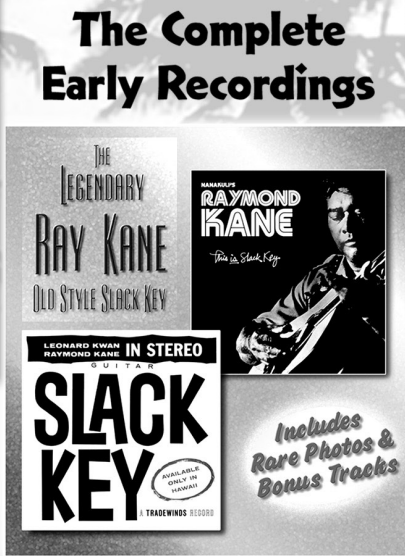
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Honolulu 2003 "Last Hurrah"

A few more pix from last spring's Hawai'i Convention at the Queen Kapi'olani Hotel. (Counter-clockwise from upper left) crooner Gary Aiko; "new guy on the block," Jeff Au Hoy; multi-instrumentalist Gordon Freitas on bass; Jerry Byrd backing up student William Weichert; beautiful dancers, La Verne Ching and Kaleo Wood; and another great shot of Tau Moe and daughter, Dorian Moe Vineula, at the special "Tau Moe Day in Hawai'i" presentation for Tau at our convention.



DISC 'N' DATA



“When Hawai‘i Calls” – Lani McIntire and His Hawaiians, Vol. 1

Review by Wayne Shishido

Fans of vintage recordings anticipate new releases from Cumquat Records like kids waiting for Christmas Day. Lani McIntire, along with brothers Dick and Al, was one of the influential musicians in Hawaiian music. The songs on this CD were recorded in 1937 and 1938.

“When Hawaii Calls” is another collectible jewel with digital processing that removes clicks, pops and ticks that records seem to preserve so well.

Bobby Nichols is the steel guitar artist on these recordings. His use of glissandos and vibrato place the music squarely in this era. Vocalists include Lani McIntire, George Kainapau, Ray Kinney, and Bing Crosby.

Those who only know “Blue Hawaii” as performed by Elvis Presley from the movie of the same name may be surprised to hear Bing Crosby singing his original version on this CD. [Trivia note: Shirley Ross and Martha Raye starred with Bing in the 1937 movie “Waikīkī Wedding,” which featured not only “Blue Hawaii” but also the Academy Award winner for Best Song, “Sweet Leilani.”]

The CD contains 19 tracks, ranging from “Hame Pila” to Lena Machado’s “Kamalani O Keaukaha” to hapa haole

favorites such as “Moonlight and Shadows” and “Sophisticated Hula.”

Thanks, Bruce, for creating another great addition to the Cumquat Catalog!

“Radio Sol” – Sol Ho‘opi‘i and his Hawaiians

Review by Wayne Shishido

Longing, anxiously anticipating, patiently biding our time... What else might describe what HSGA members were doing until Bruce Clarke felt the time was right to release his first remastered CD of the legendary Sol Ho‘opi‘i?

Much has been said of Sol’s mastery of both acoustic steel and his amazing transition to electric steel. These recordings are of his electric steel playing and include some of the classic recordings of “Fascinating Rhythm,” “Twelfth Street Rag,” and “Hula Girl.” They showcase the stylings of a master in a manner rarely heard before. The restoration, typical of a Cumquat project, is amazing.

Sol’s imaginative lines, improvisation and superb technique are all on display here. Fans will enjoy the volume swell that leads into “Wang Wang Blues” and the sublime chording on “Twilight Blues.”

If you haven’t started your Sol Ho‘opi‘i library yet, “Radio Sol” is a great place to get started.



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If you have internet access, you can order any of Bruce’s releases directly from the Cumquat Records website: www.cumquatrecords.com.au ■

HSGA Donations

HSGA members continue to support the life’s blood of our association, our Scholarship Fund and General Fund. *Mahalo* to all and keep up the good work!

Naoto and **Michiko Nakamura** came through again with a very generous donation of \$500! **Bill Rhyme** made a special contribution of \$170. **Betty** and **Bo’ Bahret** made a donation in honor of the memory of Art Parelius. AND, we had another generous, anonymous donation (you know who you are... *mahalo!*).

The following HSGA members donated at least \$10:

Pat and Harlan Brunner, Franklin,
Indiana

Peter Casey, Dublin, Ireland

Kay Das, Republic of Singapore

Leo J. Duffy, Studio City, CA

Frank Elizares, Oakland, CA

Roger Fletcher, Sandy, BEDS. U. K.

William and Marie Gregory, Gleneden
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Kunichika Kadoi, Hiroshima, Japan

Walter Mo’okini, Honolulu, HI

Bob Oehmler, Wheaton, MD

Robert A. Rieder, San Antonio, TX

Walter & Gaynell Rudstrom,

Milwaukee, WI

William H. Tom, New York, NY

Bob Waters, Independence, KY

Julie Waters, Independence, KY

Stuart Yoshida, Fort Collins, CO

Kapi'olani Park

By Wayne Shishido

This well-known park at the foot of Diamond Head has a rich history dating back to the days of the monarchy.

HSGA members know it as the park that sits across the street from our Honolulu Convention location, the Queen Kapi'olani Hotel. HSGA members also perform in the park annually as part of the City and County of Honolulu's May Day celebration.

King David Kalākaua envisioned the area as being landscaped in the manner of the European parks he was impressed with. In 1877, the beginnings of what was to become Kapi'olani Park blossomed. King Kalākaua loved horse racing, and it became fitting that one of the first uses for the park was as a racetrack where the social elite met.

One of the other features was the presence of a man-made island, in the midst of ponds at the 'Ewa (west) side of the park, near the area which is now the Honolulu Zoo. Concerts by the Royal Hawaiian Band were held at the

A very "coordinated" Vivian Biely and Bruce Murray on the Honolulu stage.



original bandstand on Makee Island. The song "Makee Ailana" tells the story of this now bygone island.

The park also was used for a short while to raise ostriches. The birds were allowed to roam free, but it was decided that this was a bad idea when some birds ended up in Kaimuki several miles away.

U.S. soldiers were encamped in Kapi'olani Park for a while during World War II, awaiting deployment to the Phillipines. The unfamiliar look of tents pitched in the middle of the race-track made for quite a sight.

In 1903, the streetcar brought passengers from downtown Honolulu to the foot of Diamond Head in thirty minutes.

In 1937, Fritz Herman of the Kodak company started the "Kodak Hula Show" at Sans Souci beach as a means of getting tourists to take more photos of their exciting trip to Hawaii (and use more Kodak film). The charm, music, and hula continued until 2002 when the show closed. One of the more popular performers over the years was Clara Haili, known by most as Hilo Hattie.

The Queen's Surf was a legendary '60s venue on the beach that hosted Kui Lee, and in the Barefoot Bar, none other than Sterling Mossman. This Honolulu policeman entertained everyone who came to see him with his joke-telling, songs, and showmanship.

The Waikīkī Natatorium was built as a memorial for those who gave their lives in our country's wars. This salt-water swimming pool once had a four-level diving platform, and was a place where countless *kama'aina* ("locals") came to swim. Sadly, the pool is closed today due to a general state of disrepair and liability concerns.

The Waikīkī Shell was built in 1956 and has hosted countless entertainers that come through town. An outdoor concert on a warm summer night is one of the joys of living in Hawai'i. Built in the style of the

Closing Notes

Sad news from Bud Tutmark: **Anna Ho'opi'i**, second wife (?) of Sol Ho'opi'i, passed away on August 30 as a result of heart problems. Those of you who knew Anna would probably have met her niece, **Marilyn**, who came with Anna to several of the Aloha International Steel Guitar Club conventions. Sadly, we also learned that Marilyn passed away, too, within a week of Anna's passing.

Member Walter P. Allen was kind enough to write us about the passing of another HSGA member this past February. Walter writes, "I'm not sure whether HSGA knows it or not, but we lost a great, loyal steel lover and member, **Louis Lyttle**... He was good friends with Jerry Byrd and group. [Louis] got me to join HSGA. I'm going to miss him and his kind words about my playing. He was an inspiration to me.

amphitheater, the site has concert seating as well as a grassy lawn area for families to enjoy dinner with the evening's entertainment.

Today, the park is home to the Honolulu Zoo and the Royal Hawaiian Band, the terminus of the Honolulu Marathon, the host of many festivals, and the site of tennis, soccer, softball, and rugby matches. All this besides, being a great place to picnic with family and friends.

King Kalākaua would be proud of what the park is today. May this rich legacy be enjoyed by generations to come. ■

Changed Email?

Please send email changes to both our office (hsqa@lava.net) AND to John Ely (johnely@hawaiiansteel.com). Mahalo!

Our Memory of Art Parelius

By Betty and Bo' Bahret

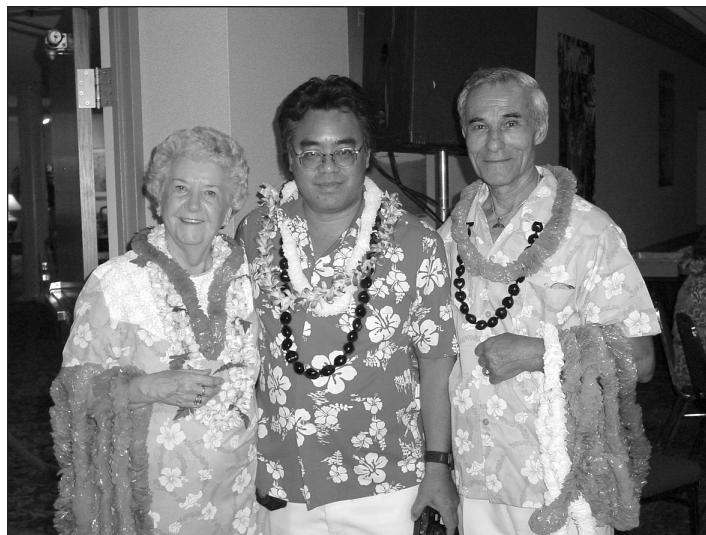
We were privileged to know Art Parelius and his wife Florence since 1994 and were surprised and saddened to read about his death in the last newsletter.

The first time we became aware of Art and his sweet style of Hawaiian steel guitar playing was on February 27, 1994. We were in Hawai'i for a month attending two Elderhostel classes and had ventured down Waikiki to Kapi'olani Park to hear the Royal Hawaiian Band.

Art was playing with the quartet during intermission but we had no idea who he was. We spotted a lady on a beach chair near the stage who looked as though she'd know who he was. She did know him and also sold us one of her tapes—our first introduction to Nancy Gustafsson.

At the end of the concert we introduced ourselves to Art and told him how much we enjoyed his playing. When he asked where we were staying, we said it was at the Outrigger Ala Wai Tower Hotel, but we had no idea where it was from there. With that he offered to drive us home.

That ride was an experience in itself because Art had all of his favorite parakeets on perches in the back of his car. He loved those birds and would take them for a ride whenever he could. We shared the back seat with those five little guys.



"Greeters" Betty & Bo' Bahret flank Kamaka Tom at Joliet 2002.

For many years after that, Art and Flo invited us to their home for goodies, music, and talk story. They also drove us to many interesting places all over O'ahu that the casual visitor did not visit. At the end of the tour we'd stop at Art's favorite restaurant, the Like Like Drive-in for their delightful meals.

They were a caring and generous couple and we will surely miss Art. ■



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New Johnson Tri-cone Resonator

Wayne Shishido

There was big news for fans of acoustic steel guitar this past May when Johnson announced that they would be manufacturing a square neck tri-cone guitar. Johnson already had a round neck tri-cone in production.

Those who have beloved National tri-cones in their collection have longed for a “gig” guitar that they could take and not be paranoid about theft, damage, or other disasters. National tri-cones on eBay have gone for \$2,000 and up (and up!).

The buzz on Johnson is that they put out an impressive product at an unbelievable price point. *Musician's Friend* advertises the round neck tri-cones in their mail order catalog, but I had no way of hearing the product for myself. Steel Guitar Forum members have touted the round necks as an exceptional value with minor criticisms. Being that I did not have \$3K burning a hole in my pocket to get a National, I decided to purchase a Johnson on faith.

Kamoe Fatiaki burning it up at our Hawai'i Convention last spring.



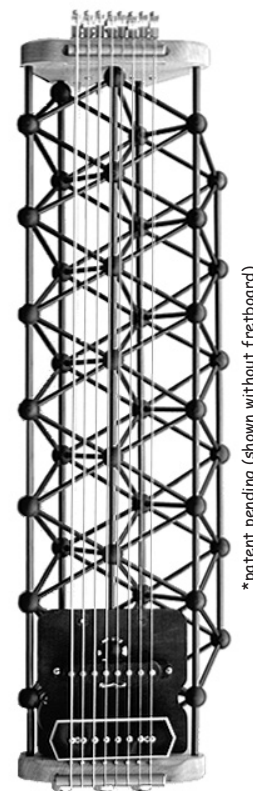
The first step was finding a local dealer that would be able to order one for me. No one in town even stocked the round necks. GoodGuys Music and Sound on Kapahulu Avenue was able to place an order for one at \$600 and I patiently waited for two weeks to receive this shiny, new guitar.

The guitar arrived in a cardboard box packed in solid Styrofoam. The finish seemed flawless with the highly polished chrome plating mirroring the smile on my face as I opened up the packing. You will need to buy a case or gig bag separately. I first changed strings into a C6 tuning. The tuning machines held pitch, and I was impressed with the volume and tone of the guitar. Closer inspection revealed a tiny “bubble” in the plating, which quickly chipped and revealed base metal. I would recommend taking a light polish to the chrome, as the finish starts to tarnish with use.

The guitar had rattles that could be tweaked out for the most part using some foam rubber as damping material on the tailpiece. There is still some rattling in certain string ranges. I have yet to disassemble the guitar to see if the screws need to be tightened or cone margins damped with felt. The volume was impressive. I was not able to compare it directly with a National (vintage or current) with the same string setup. My advice: If your local music store has both, give them a listen. I feel I got my money's worth. It's got the feel, sound, and vibe of a tri-cone, and it's a heck of an attention-getter in public.

The Johnson sailed her maiden voyage at the Willows Restaurant about a month ago. I played in a strolling acoustic trio with Jim Stone on guitar and (gulp!) Greg Sardinha on upright bass. Greg got a chance to play the Johnson, and was impressed. I wouldn't be surprised to see him gigging with one down the road. ■

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Aloha, David Kupele

Hawaiian music lost yet another legend this past May with the passing of David Kupele at the age of 81. The following comes from a Honolulu Advertiser article written by staff writer, Mike Gordon.

David Makahanohano Kupele was a child of the streets who became a man of God. Kalaupapa-born singer/composer David Kupele was a self-taught instrumentalist. Many knew him as a Waikīkī entertainer during the 1950s and '60s, a singer-composer who wrote the oft-performed "Lehuanani" and appeared with legendary baritone Alfred Apaka.

But his family and friends also remember his gritty beginnings and his gentle final years. Kupele was born in the Hansen's disease settlement at Kalaupapa, Moloka'i, the first of 12 children whom his father, a permanent resident there, helped deliver, said Kupele's youngest daughter, Kealani Gillis. Right away, health officials took the infant to O'ahu, where he lived with a succession of relatives and on the streets, "living off his wits," Gillis said.

He got his musical start in the late 1940s. While serving with the merchant marine in California he joined a Hawaiian band that played Sandy's 5-Mile House in Sacramento, Gillis said. He was a bass player who also played 'ukulele and sang.

In the early '50s he was back in Honolulu, playing at Harbor Tavern with a band called Hawaiian Chimes.

He went on to write "Lehuanani" to help a friend mark the first birthday of her daughter, as well as "Birds of Paradise," "Four Lovely Dolls" and "Mu'umu'u Built for Two," which debuted in the Hilton Hawaiian Village Tapa Room with two dancers wearing an oversized mu'umu'u.

As a member of Apaka's group, which was adopted by industrialist Henry J. Kaiser, he performed throughout the Mainland and Canada.

"He was always full of energy," Gillis said of her father. "When he was with Alfred Apaka, he was always the one with all the energy making jokes in the background." He was "tough," she said, a former reserve police officer who would ultimately retire from the public defender's office.

In 1973, Kupele was involved in a head-on traffic collision and, while recovering, found religion. He began going to church and wrote religious songs, Gillis said.

Ken Newman, retired pastor of Hawai'i Kai Baptist Church, knew Kupele for about a dozen years and called his friend "a man after God's own heart." "He was very gentle, loving, compassionate, always concerned about others," Newman said. "He was our greeter at the door where people came in. After a while I began to call him Mr. Aloha. That describes him pretty well."

Sometimes, Kupele played 'ukulele or sang during the services. And for years, Kupele and fellow church member Asa Yoshimoto regularly visited incarcerated youth offenders. "A lot of young people's lives were changed by that," Newman said. ■

David Kupele Remembered

From HSGA President, G. "Kamaka" Tom

I first met him in the early '80s while enrolled in The Kamehameha Schools Adult Community Education Program here in Honolulu. I knew of him beforehand as the composer of "Lehuanani" because that was a favorite of my mentors of Hawaiian music and steel guitar, Merle and Ronnie Kekuku. Merle went to school at Roosevelt High School and was a friend of Alfred Apaka. Ronnie loved to dance "Lehuanani" as a hula.

I remember when Uncle David was invited by our Hawaiian Place Names class instructor, "Aunty Aina" Keawe, retired City and County of Honolulu Hawaiian Specialist, to share his knowledge and experiences as an entertainer and composer. David sang and played 'ukulele for us students in an informal but highly entertaining style. I enjoyed the quality of his voice, delivered with strength and sincerity whether speaking or singing. He was tall, of solid build – the quintessential Hawaiian crooner. He hardly mentioned his illustrious accomplishments as a world-traveled entertainer. We learned that he had composed over two hundred songs, many of which are timeless favorites such as "Lehuanani" and "Jungle Rain". A song he had recently composed and which has been subsequently recorded is, "There's No Place Like Makaha."

I recall a luncheon in the early '80s at Elliot's Chuckwagon on Kapi'olani Boulevard with performances by members of the Waikīkī Elks Lodge Hawaiian Serenaders. Uncle Jacob Kaleikini, Sr., Solomon Kam, Pi'ilani Kealakai, and other Elks Lodge entertainers were there including Uncle David. He treated us to "Lehuanani" with 'ukulele accompaniment while we dined on ribs and roast. Shortly thereafter, Elliot's Chuckwagon closed for good and that was the last time I saw Uncle David alive.

I attended Uncle David's services held at Hawai'i Kai Baptist Church. Van Diamond, Hailama Farden, Gary Aiko, Pi'ilani Kealakai, myself, Keith and Carmen Haugen, and others performed during the service. It was truly beautiful chickenskin kine...

In spite of his many achievements, David saw himself primarily as a servant of God. His life was exemplified by dedication and service, and his impact was felt by all those he touched. ■

E komo mai! Welcome, New Members

Is your address correct? If not, please notify us!

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R. JACKSIE, 1285 Shank Drive Apt. 233, Harrisonburg, VA 22802
FRANK LADA, 20532 Roche Road, Trenton, MI 48183
TERRY MILLER, 15816 S.E. 35th Street, Vancouver, WA 98683
DR. GILBERT O'GAWA, 319 Lincoln Place, Petoskey, MI 49770
ROBERT WHITE, 13007 North 19th Way, Phoenix, AZ 85022-5016
WALT "DOC" WITTICH, 289 Mountain Cove Road, Waynesville, NC 28786

A Word on Photos...

We love to get photos from members! A few things to keep in mind: Avoid sending prints that are grainy or faded. Originals work much better than copies; we promise to send them back on request! Digital camera output works very well, but photos from the internet do not! If scanning, scan at 250 DPI or better. Mahalo!

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"That was a year ago. Now, however, I think the time has come to re-examine the feasibility of the idea. Through our various international contacts and projects we have amply demonstrated that Hawaiian music has an international following, that there are serious students of Hawaiian music in many countries, that there are excellent international Hawaiian musicians who have developed their own unique styles of playing Hawaiian music. As more and more people in Hawai'i began to appreciate this fact, there should be more and more interest in a festival of this kind.

"This does not mean that we are not aware of urgent demands on our resources at home. But I think it does mean that we must recognize the importance and perhaps urgency, too, of considering the needs of the world of Hawaiian music outside of Hawai'i.

"I propose that we start planning a festival sometime in the future, say in 1978? I would personally welcome any reactions or expressions of interest (or even dissent) from readers and members around the world."

-- George S. Kanaha, President

Our trusty photographer, Paul Weaver, sporting "hi-tech" digital camera and video equipment—a newsletter editor's dream!



A super nice shot of Toronto's Mike Scott playing it "nahenahe" at last year's Joliet Convention.

As you read this, did it make you grin to realize that our HSGA convention in Hawai'i is exactly what Dr. Kanaha dreamed of? We formed HSGA in 1985, and held our first convention in St. Louis in September 1986. In 1987 we had our first May convention in Hawai'i, then our first in Joliet in August of 1987. It was in spring of 1986 that Jerry and Kaleo visited us in Vancouver to attend the World Fair known as Expo'86 and we plotted the whos, hows, whens, and wheres that would make the first Hawaiian convention come true.

Years later when I was gathering information for my book, I contacted Dr. Kanaha several times for copyright permissions and information. How I wish I'd known of his dream. I could have told him it had come true. I'm sorry, it's too late now. Dr. Kanaha is no longer with us. ■

Changed Email?

Please send email changes to both our office at hsга@lava.net AND also to John Ely at johnely@hawaiiansteel.com. This will help us keep our office database current. Mahalo!