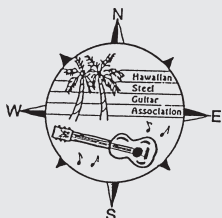


# HSGA QUARTERLY

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Volume 20, Issue 76

Fall 2004



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*Steve Cheney playing at the Ali'i Lū'au at the Polynesian Cultural Center. Steve has taught and introduced a whole new generation of steel guitarist Cheneys.*

## All in the Cheney Family!

*By Lorene Ruymar*

I want to tell you about a family that I totally admire. How often have you heard that for some reason like 'bad chemistry' the child resists being taught anything by the parent? And regardless of who taught whom, how many families do you know of in which both father (or mother) *and* son (or daughter) play the steel guitar? That's what I figured. So please join me in admiring the family of Steve, Benjamin, Joseph, and Samuel Cheney.

Steve is employed at Brigham Young University in Hawai'i and has played steel guitar in the Ali'i Lū'au at the Polynesian Culture Center for many years. But playing six nights a week

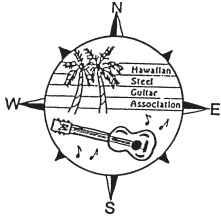
year after year can be pretty demanding of a person's leisure time.

Then along came Ben, the oldest son, who started learning from Steve at age 16 and began playing at the Ali'i Lū'au at age 17 taking turns with his dad. Next came Joseph who started learning from Steve as soon as Benjamin graduated. Joseph started lessons at the age of 14 and took his older brother's place playing at the lū'au the following year at age 15. Pretty good, huh? Last of all, Samuel. He did things differently and didn't start taking lessons from dad until age 21, but took his place on the stage the following year as his brothers had done. Doesn't this say something about

*Continued on Page 2*

# HSGA QUARTERLY

Volume 20, Issue 76



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## STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a tax-exempt, nonprofit educational corporation in the State of Hawai'i under Section 501(c)(3) of the Internal Revenue Code. Our primary purpose is to develop a global network of players and lovers of traditional Hawaiian music and to encourage the study, teaching, and performance of the Hawaiian steel guitar. Our primary financial goal is to provide scholarship assistance through donations to steel guitar students who demonstrate the ability and intent to become accomplished performers.

## MEMBERSHIP

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

## SUBMIT LETTERS & EDITORIALS TO:

HSGA Quarterly, 2434 Waioma'o Rd, Honolulu, HI 96816-3424 USA. Our email address is [hsga@lava.net](mailto:hsga@lava.net). Articles and photos can also be emailed directly to the editor at [johnely@hawaiiansteel.com](mailto:johnely@hawaiiansteel.com). Photos are welcome and will be returned on request. Quality original prints or high resolution digital camera output, please. *Mahalo!*

*CHENEYS Continued from Page 1*

Steve's ability to teach? Wow!! And he should write a book about father-son relationships.

You probably know that families of the Mormon (or Latter Day Saints) faith send their sons to work as missionaries in foreign lands for two years. During that time they learn a lot that isn't in the textbooks plus fluent use of a new language. So, between the steel guitar lessons and the Ali'i Lū'au performances, these three boys served as follows: Benjamin went to Japan, Joseph to Las Vegas, and Samuel to the Philippines. So they not only played at the Ali'i Lū'au on days alternating with Steve, but also alternated with each other while they did their two-year stint overseas.

How old are they now? Benjamin is 24, a graduate of Brigham Young University, married with one child. Samuel is 23, a sophomore at BYUH. Joseph is 21, a sophomore at BYUH. All three were Eagle Scouts.

Steve has two older sons who have not actively pursued music: Isaac, the oldest, and Jacob the next oldest who

proudly "plays the stereo" so he says. Michael, the youngest, dances hula. He was a keiki hula dancer at the Ali'i Lū'au years ago when he was smaller and would now like to start learning the steel guitar at age 16. If he does, he will be the fourth steel guitar player among Steve's sons.

Samuel studied music theory at BYUH and is quite serious about his role as a steel guitarist, so I'll let Steve tell you what they're planning to do.

"Since Sam wants to get his own steel guitar, he and I are going to investigate doing just that. I have all the woodworking skills necessary to build it. I have my very own complete woodworking shop and have been a professional cabinet and fine furniture maker for thirty years, doing even antique reproductions on occasion. I was a piano refinisher for a few years, too, so I have the tools, the woodworking expertise, and the finishing expertise. Why not make a steel guitar for Sam? I only need to get the hardware, fretboard, and the electronics to succeed.

"For the record, my grandfather, Max Christensen, now deceased,

*Continued on Page 3*

*Benjamin Cheney, the oldest son and first to "fill Daddy's shoes" at the Ali'i Lū'au Show.*



# Bobby Black Inducted into Steel Guitar Hall of Fame

By John Ely

We just learned that HSGA member **Bobby Black** was inducted into the Steel Guitar Hall of Fame at Scotty's this year along with Bobby Koefer and Jody Carver. This from Scotty: "Yes, Bobby Black was able to come to the convention and accept his plaque and brought his brother Larry with him. It was a most historic and entertaining event. Koefer couldn't make it but plans to be with us next year, and we will present the plaque to him at that time."

I first heard Bobby in the late '70s in Austin when he was touring with Commander Cody and His Lost Planet Airmen. I was amazed. Whether it was a honky tonk song, a boogie woogie, swing, or rock tune, or a tear jerker, Bobby always played the right thing—with taste, flair, and no wasted notes. He must have intimidated some of the guys in that band. He'd been playing professionally as long as most of them were alive or close to it and set a musical standard for the band, but he looked younger!

Bobby plays every kind of music known to man, but unknown to some—those who only heard him play pedals during those heavy touring years with Cody and others—he plays *unreal* Hawaiian steel guitar. Seems like he even told me he was half Hawaiian the last time I heard him (well, that was too many years ago, but I doubt if I could pull something like that out of the air). Anyway, he's had 'Hall of Famer' written all over him for years—it couldn't happen to a nicer, more deserving guy. Congrats, Bobby!

The inscription on Bobby's Hall of Fame plaque reads: "For over 50 years he inspired diverse audiences with his proficiency in country, swing, rock, pop, and Hawaiian music. With thousands of appearances, backing over 100 major artists at concerts, on the radio, in television, motion pictures, stage productions, and on his own recordings, he earned his title of "Mr. Versatility."

Bobby is currently touring with the nine-piece band Lost Weekend, a San Francisco based western swing band comprised of some of the best players and jazz hotshots in the Bay area. The group is celebrating its 20th anniversary this fall with tour dates in Redwood City (Little Fox Theatre), Groveland (Iron Door), Sacramento (Western Swing Hall of Fame), Berkeley (Freight and Salvage), and Newman's West Side Theatre.

We heard that Bobby usually plays a Fender Stringmaster double 8-string on these kind of gigs. If you're 'out west', catch Bobby with Lost Weekend if you can, or with Saichi Kawahara's Hawaiian group, the Kapalakiko Hawaiian Band. ■



Hall of Famer Bobby Black (left) with L.T. Zinn at the "Hawaiian Room" performances at Scotty's St. Louis Convention.

*CHENEY FAMILY Continued from Page 2*

played steel guitar and pedal steel guitar. I did not learn steel guitar from him, though. Our first musical group, the Islanders, consisted of me on electric bass and tuba (when I was 12 to 14 years old), my grandfather playing pedal steel guitar and plectrum banjo, my dad playing guitar and tenor banjo, and my mom playing vibraphone and piano. We played Hawaiian music and Dixieland.

"I started to learn how to play steel guitar at age 13. At age 15 the family band changed. My grandfather dropped out and my sister Debbie and brother Boyd joined the family group, which became known as the Cheney Family. I was playing steel guitar by this time. Debbie was on 'ukulele, tenor banjo, and flute. Boyd was on electric bass and trombone. That family band lasted for 7 years."

At the PCC, the original Ali'i Lū'au (Hale 'Ohana), which opened in June 1996, seats 400 guests. In March, 2003 the PCC opened a second lū'au (Hale Aloha) which holds 700 guests and both operate full time. The four Cheney's easily handle both lū'aus. Now the PCC has started construction of a third lū'au to be named Hale Kuai. It will handle the overflow from the first two sites and do wedding parties and other functions. If you get to the islands over the next few years (or decades for that matter!), check 'em out. ■

## Please Contact Us!

Send news or comments to: HSGA Quarterly, 2434 Waiomao Rd, Honolulu, HI 96816-3424. Email us at [hsga@lava.net](mailto:hsga@lava.net).

# An Interview with Coy Pereira

*Special thanks to John Schaaphok, a student of Coy Pereira, who compiled this article from several recent interviews he arranged with Coy during his steel guitar lessons. We are amazed at the Hawaiian music and steel guitar music that has come out of Dutch-speaking countries over the years. Thank you, John, for this inside look at one of Holland's best.*

As a son of a musical family (especially his father who played guitar, mandolin, flute, and guitar), Coy Pereira saw the light on October 22 in the year 1919 in Batavia in the Dutch East Indies—today Djakarta, Indonesia. When Coy celebrated his tenth birthday, he received a violin from his parents. The name Pereira is originally Portuguese, and his forefathers really came from Portugal. But, in fact, he was from the Dutch East Indies.

Hawaiian music was first introduced to Indonesia by Ernest K. Kaai, who made a tour through the Far East and also in Indonesia. Hawaiian music had

*Coy behind his latest steel guitar with Bill Buysman's brother, Luut, on rhythm guitar.*



been very popular in that region for 20 years. Hawaiian music was heard there on the radio, at music festivals, and at home and garden parties.

During his violin studies, Coy heard some recordings of Sol Ho'opi'i and Coy became fascinated by the sound of the Hawaiian guitar. He also wanted to play on such an instrument. When Coy was 13, he got an acoustic guitar from his parents. A problem immediately presented itself. How do you find a teacher to help make you an experienced player? Well the only way Coy found was to figure it out and learn to play all by himself.

After a short period Coy was able to play fairly well, and he decided to form a band in 1933 with a couple of friends. The name of the band was the Hula Players. By the time he had reached the age of 14, the reputation of the band had spread quickly and before long his band got an audition with Batavia radio station BRV (Bataviasche Radio Vereniging), and Coy began broadcasting with his group. In 1934, he was asked to join the Aloha Players and soon began broadcasting with his new Hawaiian group.

During that time many Hawaiian festivals were held featuring band competitions. In 1935 the Aloha Players won second place at one of these festivals; first place was awarded to the Hawaiian Syncopaters under the leadership of Tjoh Sinsoe.

In 1936 Coy Pereira joined the Hawaiian Big Boys, at that time considered the best-formed Hawaiian Band in the Dutch East Indies. Every Thursday from 6:00 until 6:30 PM the band could be heard on NIROM (Nederlands Indische Radio Omroep Maatschappij—the Dutch Indies Radio Network). Coy and the band were part of the radio program "Het Arendsnest" (Eagle Nest), a very well known program in those days. The Hawaiian Big Boys received First Prize three times at



various Hawaiian festivals and Grand Prize at a festival in Java.

Then, a couple of years later, World War II broke out. After the Japanese occupation of the Dutch East Indies, Coy decided to go into hiding. After the war he immediately formed a new Hawaiian band, the Manuella Boys. They became very popular in the Dutch East Indies, and you could hear them on many NIROM radio shows.

More performances took place during this time period. The band took part in a Hawaiian festival and competition in 1946 organised by the Dutch Military Welfare. Coy Pereira was chosen best solo Hawaiian guitarist, and the Manuella Boys got First Prize. The band also played on regular radio broadcasts on NIROM to benefit the homeland and overseas countries such as Australia and South Africa.

The Manuella Boys got a contract to provide Hawaiian music for the Dutch Military Forces. They performed almost daily, playing dance and mood music for officers and other military personnel. One of the highlights was a performance at the palace of the Dutch Governor-General van Mook, as well as per-

formances for foreign ambassadors in the famous Hotel de Indes in Batavia.

In 1960 Coy Pereira, his wife and children left Indonesia to go to Holland as the political situation in Indonesia became tense. It was the last opportunity for Dutch people to leave Indonesia. Emigration was strongly controlled by the Indonesian Customs. Coy was clever, and in his passport he added a photo of him together with the first president of Indonesia Soekarno. Probably the customs officials were frightened, and Coy and his family were allowed to board a ship for Holland immediately. Thus ended his 25-year musical career in Indonesia.

Immediately after Coy's arrival in Holland he was hired by Ming Luhulima (AKA Lou Lima), leader of the Mena Minstrels from 1960 to 1963. Coy made a lot of recordings with that band and they made frequent appearances on the Dutch Radio Network. The career of this band was cut short as Ming suffered a stroke and passed away in 1964.

Just before the death of Ming, Coy Pereira received a telegram marked with the words "very important." Coy was asked to call the telephone number in the telegram, which was signed 'Bill'. That was all! Coy was very anxious and



(l. to r.) Coy Pereira, Mary Buysman, Coy's son Richard, and Bill Buysman, founder of the Kilima Hawaiians.

## Select Coy Pereira Discography

### LPs

- Artone (Holland) S 1551 "35 Jaar Kilima Hawaiians"
- Artone (Holland) S 1588 "35 Jaar Kilima Hawaiians"
- Artone (Holland) S 1629 "14 Krontjongliedjes"
- Artone (Holland) S 6006 "40 jaar Kilima Hawaiians"
- CBS (Holland) S 52329, "Farewell Hawai'i"
- CBS (Holland) S 52525 "Rhythm of the Islands"
- CBS (Holland) S 52526 "Moonlight over Hawai'i"
- CBS (Holland) S 52674 "Terang Bulan"
- CBS (Holland) S 52685 "Tropical Breeze"
- CBS (Holland) S 52802 "Hawaii Tattoo"
- CBS (Holland) S 53015 "The Best"
- CBS (Holland) S 53022 "Sarie Mareis"
- CBS (Holland) S 53042 "De Roos van Honolulu"
- CBS (Holland) S 53046 "Song of the Islands"
- CBS (Holland) S 83716 "Aloha"
- EMI[BASF] (Holland) 50.25612 "Isle of Dreams"
- EMI[BASF] (Holland) 50.25613 "Onder Wuivende Palmen"
- MAPLE (Canada) MA 1009 "Sentimental Steel Guitarist"
- COLUMBIA (USA) CS 9086 "Farewell Hawai'i"

### CDs

- CBS (Holland) 462641-2 "Rhythm of the Islands"
- CBS (Holland) 462641-2 "Hawaii Tattoo"
- EMI (Holland) 791918-2 "Aloha"
- EMI (Holland) 8314162-3 "Longing for Hawai'i"
- KING (Japan) 2463/64 "Hawaiian"
- NCRV (Holland) 9086 "Sing Me a Song of Hawai'i"
- NCRV (Holland) 9286 "An Island Serenade"

decided to make the call. He was very surprised to hear that it was the telephone number of Bill Buysman, the leader and founder of the famous Dutch Hawaiian band, the Kilima Hawaiians. Bill asked Coy to join the Kilimas. He performed on a short European tour with the band in France and Germany and entertained the Dutch Army. They also played in Denmark and played on a Copenhagen television show called "A South Sea Fantasy."

After the European Tour, Coy started a job at the Rotterdam Water Works Department where he was employed for 23 years until his retirement in 1984. His job caused him to leave the Kilima Hawaiians for a while. However, he rejoined in 1967 and performed with the band for 22 years until 1989. During this period, they performed on countless radio and television shows and toured extensively. Their last performance was in Berlin.

The Kilima Hawaiians with Coy Pereira made a lot of recordings for several labels, and their records were issued in Germany, Japan, Canada, and in the USA.

In all, Coy was the featured steel guitarist on 20 Kilima Hawaiians LPs. He also made a recording of 24 instrumentals entitled "Sentimental Steel Guitar," and included such songs as "Maria Elena," "Greensleeves," "Vaya Con Dios," "Spanish Eyes," "Santa Lucia," "Beautiful Isle of Somewhere," and "Save the Last Dance for Me," to name a few.

One highlight of Coy's musical career during his time with the Kilima Hawaiians was a tour the band made to the U.S. West Coast including several appearances in San Francisco and Los Angeles.

Another highlight occurred during an outdoor performance when the band was playing in Honolulu. He was approached by [HSGA members] Nancy Gustafsson and Victor Rittenband, who invited Coy and his wife to the

*Continued on Page 6*

Aloha Grill where Genoa Keawe and her band was playing. When Genoa heard that Coy Pereira was the Hawaiian guitarist of the Kilimas, she asked him to play with them. After Coy played about five hula songs, someone in the audience unknown to Coy asked him to play one more number. Coy played the request and afterwards the man who made the request shook Coy's hand saying, "You are very great. My

name is Jerry Byrd." After that, Coy and Jerry had breakfast together several times. Along the way Jerry Byrd called Coy Pereira the "Second Best Hawaiian Guitarist in the World" and as far as I can judge it, he certainly deserves this title!

In the meantime, the band Kilima Hawaiians no longer exists, since all the members with exception of Coy Pereira have passed away. Coy Pereira has reached in the meantime a respectable age of hardly 85 years.

Coy Pereira and the Kilima Hawaiian band performed in Hawai'i seven times since 1969. The mayor of Honolulu at that time, Frank Fasi, named the Kilima Hawaiians "Honorary Kama'ainas of the City and County of Honolulu." The original Certificate of Recognition reads as follows: "Whereas through the medium of the melodies and music of the islands, the Kilima Hawaiians have for many years brought the Aloha

Spirit of Hawai'i to the people of Europe. Now therefore, the Kilima Hawaiians are hereby named Honorary Kama'ainas of the City and County of Honolulu, State of Hawaii, United States of America ."

Coy also played the pedal steel guitar. He performed at a huge convention in Oudewater near Rotterdam, where many famous steel guitarists all over the world were playing, including steel ambassador DeWitt Scott from Scotty's Music in St. Louis. Coy Pereira owns an 8-string Jerry Byrd frypan.

-- Coy's student and reporter, John Schaaphok ■

**Kilima Hawaiians Steelers**

- 1934-1939 Wim Ruivenkamp
- 1939-1945 Jo de Gast and Vic Spangenberg
- 1946-1959 Theo Ehrlicher
- 1959 Broer Arends
- 1959-1960 Rudi Wairata
- 1961-1965 Frans Dolaard
- 1965-1967 Frans van Oirschot
- 1967-1990 Coy Pereira

**Email Address Reminder**

*Remember to keep us informed if your email address changes. We have quite a few invalid email addresses in our database and website email directory. Please update us at johnely@hawaiiansteel.com and hsga@lava.net.*

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## Dover to Honor Music Pioneer

*The following is an article from the Daily Record written by Maria Armental about the Joseph Kekuku celebration in Dover, New Jersey. If you haven't been following this story, this will get you up to speed, and if you have, there's some new information here we haven't seen.*

Hidden under an overgrown bush in Dover's oldest cemetery is a piece of history that historians say may have revolutionized music altogether. Joseph Kekuku, considered the inventor of the steel guitar style of music, is thought to have been buried in Dover's Orchard Street cemetery in 1932.

Local officials learned about five years ago that Dover was the renowned musician's final resting place.

"We didn't know that Kekuku was buried in Dover," said George Laurie, the Dover Area Historical Society museum curator.

Laurie said a group of concerned citizens had visited the cemetery upon learning Kekuku was believed to be buried there. They searched the entire place, but could not find anything. Kekuku's austere gravestone was buried under an overgrown bush. They later noticed his wife's gravestone to the right of Kekuku's grave, which had partially sunk and was only slightly visible.

Kekuku was born in La'ie, Hawai'i, in 1874. At the age of 11, Kekuku decided to try something new, sliding a metal piece across slackened strings. As if by accident, Kekuku originated the distinctive sound, which later became part of Hawaiian traditional music and eventually made its way into country music and other musical styles.

In 1904, Kekuku left Hawai'i for the continental United States and played in major theaters from coast to coast. In 1919, Kekuku undertook an eight-year European tour, returning to the United States in 1927. That year, he formed a Hawaiian music troupe that toured the country on the vaudeville circuit. Historians believe it was while performing at the Baker Theater that Joseph Kekuku decided to settle down here.

He is believed to have died in Morristown. Funeral services, local historians said, were held in Dover's First Presbyterian Church with internment in Orchard Street Cemetery. His place of death and burial site, however, are disputed with some accounts listing Kekuku as dying in Boston. Laurie said they have no doubt Kekuku is buried in Dover, citing the tombstone, numerous accounts from town residents who still remember Kekuku, and an obituary published in a long defunct newspaper. Laurie said Jim Little, one of the volunteers on the cemetery board, is trying to produce a copy of Kekuku's death certificate, which the cemetery would have retained for its own records. Their hope is

that once the claims are corroborated Dover will become a meeting point for steel guitar aficionados.

"It should be known that Kekuku is buried here, and people all over the world should come here," said Mike Esposito, a steel guitar player from Chester, who spearheaded the movement to bring recognition to Kekuku's final resting place.

Esposito, a self-taught player, discovered the steel guitar in 1972 "and I've been playing ever since."

The same sweet sound of the steel guitar is what captivated Bob Garth, a recently retired chiropractor from Sparta. Garth said in college he didn't have much time for anything other than to study. Playing the guitar became his way to relax.

Garth, who is blind, taught himself to play the instrument with the help of his wife Barbara and their children, who would read the notes to him while he wrote them down in Braille. Like Esposito, he also taught himself to play the instrument.

Now both men are working with the historical society, Dover Renaissance, and the Hawaiian Steel Guitar Association in putting together a Hawaiian festival on October 10 at the Dover American Legion Hall, 2 Legion Place. The celebration will start with a memorial service at Kekuku's grave at 3:30 PM, followed by a social hour inside the legion hall. The evening Hawaiian steel guitar program will start at 7 PM and will feature steel guitar musicians and hula dancing.

Laurie said the historical society in conjunction with Dover Renaissance and the Hawaiian Steel Guitar Association are already planning a two-day festival for next year that would raise funds for a new headstone for Kekuku's grave. In addition, Laurie said, organizers have already confirmed attendance from a group from Hawai'i and another from Canada for next year's event. ■

### Buy & Sell

#### Instruments Wanted

Wanted continuously by Michael Cord for his awesome collection: All models of vintage lap steels (like Hilos, Konas, Weissenborns, Rickenbackers), vintage amps and basses. Contact Michael Cord toll free at (877) 648-7881.

#### Steel Guitar Wanted

Member Louis Zerdoner is looking for a Fender Deluxe 8-string steel (the single-neck model with two pickups and three legs). Phone Louis at (585) 671-9864.

*Note: Buy & Sell ads are free for HSGA members. Just send your ad to the Quarterly via email or snail mail.*

## MEMBERS' CORNER

**George "Keoki" Lake, Edmonton, AB**  
I've been teaching senior citizens (ages 55 and up) for the past decade on Hawaiian steel and more recently (three years ago) added 'ukulele to my activity. Last semester, 42 students registered, an all-time high.

At Registration Day this year, people were greeted in the lobby by my ensemble of seniors playing Hawaiian music from 9 AM to noon. They chose the name "Hawaiian Treasures" for the group a year or so ago. The newspaper took many pictures of the 14 who were playing steel and 'ukulele, but for whatever reason chose a photo of my wife Mary for publication.

Mary was quite excited to see her picture in the newspaper. She is still in the beginner's stage of playing the 'ukulele and is also enjoying lessons on the steel guitar with other seniors. She has difficulty trying to fool the teacher in regards to not practicing on a daily basis because the teacher lives with her and he *knows* when she is not practicing! All in all, everyone has a lot of fun in class. The seniors are

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*A nice shot of 21 year-old Joseph Cheney standing behind an Excel steel guitar.*



very enthusiastic and have a strong desire to learn their instrument. I'm very proud of each of them. The oldest this year is a lady of 80 years playing steel guitar.

At 76, I often wonder why I am still doing this as I should be enjoying so-called "retirement." But these folks are a joy to teach and when you hear them perform on stage, it's almost awesome when you consider that very few can read music.

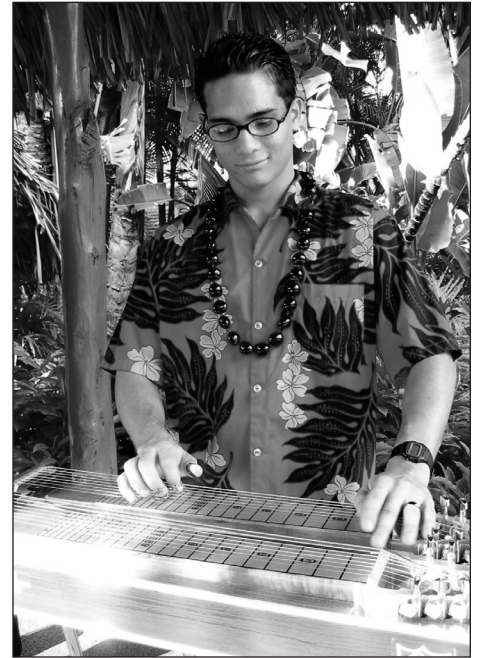
Their enthusiasm is basically what keeps me committed to teaching classes twice weekly. Were it not for that ingredient, I would have chucked it long ago and devoted my retirement years to more travel, etc.

Besides the teaching, I still keep myself *very* active in music. I have a jazz trio with vocalist (I play bass), which entertains at senior's lodges on average three afternoons per week year round; also my 7-piece Dixieland band (banjo) gets a gig about every six weeks; the Big Band I founded in 1991 (rhythm guitar...I'm *not* the leader) plays on average one gig per month (see [www.trocadero.ca](http://www.trocadero.ca)); and I am involved with a Hawaiian group called the Hawaiian Dreamers (steel). This group gets a gig now and then whenever someone wants a function based on a Hawaiian theme.

### **John Marsden, Sheffield, England**

Thanks very much for the Summer Newsletter, which arrived yesterday. I thought it was an exceptionally interesting issue, even though some of the content was sad, remembering our friends Alvino Rey and Tau Moe.

I was honoured to contribute notes, as well as many of the recordings used, for a Interstate/Harlequin CD release "Steeling Round the World, Hawaiian Style." It's rather a significant release with its worldwide content. A super-rare track by Tau Moe is included. The CD should be in stock at most decent U.S. stores, but it can also be ordered from: World's Records, P.O. Box 1922,



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*Four of a kind! Samuel Cheney joins his dad and brothers at the Ali'i Lū'au Show.*

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Novato, CA 94948. I'm sure some of our readers would enjoy this unusual CD with lots of excellent steel guitar. [ED: see a review of this CD in the Disc 'n' Data section of this issue.]

Joe Boudreau's article on "Hawaiian Style" brought up many good points, and shows how difficult it is to pin down a satisfactory definition. I would say, personally, that Hawaiian steel, like country steel or Indian steel, refers to the style of playing, and not to the type of guitar. One can play Hawaiian perfectly well on a pedal guitar, for instance. It doesn't have to be played country style. Check out recordings of Ernest Tavares, some of those by Jules Ah See or Billy Hew Len, "Lion" Kobayashi, and our own Basil Henriques. Beautiful Hawaiian guitar but played on a pedal instrument! Hawaiian-style steel is just as difficult to define as Hawaiian music itself! I think we can all learn a lot from listening to players in other styles.

It's wonderful news about the long-overdue Hawaiian Grammy. Perhaps they'll tie it in somehow to albums recognized in the Hokus. My feeling is that the Grammy category



should encompass recordings of Hawaiian music in all facets, rather than, say, rock or reggae which just happens to have been recorded in Hawai'i but doesn't have any Hawaiian reference or content. Such recordings would be better competing in the existing categories. Oh well... I'm sure they'll decide, and it's wonderful news and could do so much for the music!

**Frank Della-Penna, Washington, DC**  
Exciting news. I played my 4-neck Fender with the Aloha Boys and the Halau O'Aulani at the opening dedication of the World War II Memorial here in Washington, DC. What an honor that was to meet, greet and entertain the WWII troopers.

Stephanie and I made a trip with the halau to the Peabody Museum in Salem, Massachusetts during the spring. I performed with the halau at the museum and then we were given a

private showing of rare Hawaiian artifacts. They have some art work that was "taken" from the islands and brought on sailing ships to the U.S. a long time ago. We went to the basement of the museum to see some of these artifacts, which are not on public display. The museum staff were very excited to hear our performance of *kahiko* and contemporary hula during a two-day event.

Last weekend, I was going through my old music books and found a photo of Joseph Kekuku in a publication entitled: "The Steel Guitar (Hawaiian Method) and How to Play It." It's by Leon Coleman, price 75 cents, published by Carl Fischer in New York at Cooper Square. I think that is around 14th street on the East Side.

Anyway, folks are dressed in shirt and tie to play the Hawaiian guitar!!! On page 2, there is a wonderful picture of Joseph Kekuku sitting down, wearing a sash, flower lei, white shirt with

tie, and cuff links and an acoustic Hawaiian steel guitar between his legs. The photo is autographed by Kekuku to Leon Coleman (famous soloist and teacher from the Pacific Coast). The caption reads: "Joseph Kekuku, Originator of the Hawaiian Method of Steel Guitar Playing." Oh, by the way, did you know (according to the book!) that the lei is a yellow or orange wreath made of tissue crepe paper and worn around the neck or shoulders of Hawaiian musicians?!

Sometimes, having a cold let's you catch up on things!! Aloha nui loa, Frank ■

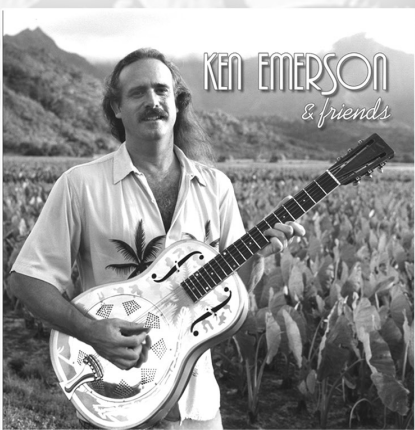
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C6th Tuning

Transcribed by Chuck Lettes

		E $\flat$ 9	B $\flat$ dim	Cm6	D7	G
G						
E	2 1 0	1 0	1 0	3 5	5 2	8
C	1 2	1 1	3 3	5 5	2 2	
A						
G						
T						
A						
B						

	G	E $\flat$ 9	B $\flat$ dim	Cm6	D7	G
G						
E	2 1 0	1 0	1 0	3 5	5 2	8
C	1 2	1 1	3 3	5 5	2 2	
A						
G						
T						
A						
B						

	G	Am6	B7	Em
G				
E	4 2 0	2 0 0	4 2 0	2 3
C	1 2		1 2	
A				
G				
T				
A				
B				

	Em	A7	A $\flat$ 7	A7	D7
G					
E	6 7 7			6 7 5 7	10
C	7			7	
A					
G					
T					
A					
B					

Listen to audio version at:  
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	D7	E <sup>b</sup> 9	B <sup>b</sup> dim	C <sup>m</sup> 6	D7	G
T	2 1 0					
A	1 2	1 0		3 5	5 2	
B		1 1		3 5	5 2	

	G	A <sup>b</sup> 9	C <sup>dim</sup>	F <sup>m</sup> 6	G7	C
T	10 9 8 7					
A		6 6	9	8 8	10	7
B						7

	C	C <sup>m</sup>	E <sup>b</sup> 7	G
T	3 1 1 3			
A		3 3	3 3 5	7
B	3			5 7

	G	E <sup>b</sup> 9	B <sup>b</sup> dim	C <sup>m</sup> 6	D7	G
T	2 1 0					
A	1 2	1 0		3 7		
B		1 1		3 7		7 7

## KUKAKUKA KĪKĀ KILA

By Gordon Freitas

Steel Guitar Ambassadorship...it's all about everybody! *Mahalo!* Aloha from O'ahu! I can never say enough about those who dedicate some space in their lives to *kokua* (help) and keep the Hawaiian steel guitar music sliding forward into the future. Mahalo plenty!

Our steel guitar ambassadors can be as diverse in the way they promote steel guitar as they are in their approach to the instrument itself. Ambassadors of steel come from a variety of musical experiences and choose from a multitude of tunings to create music in a style that suits their unique personalities. The benefit is to the listener or the student who aspires to become a professional perpetuator of the art of kīkā kila.

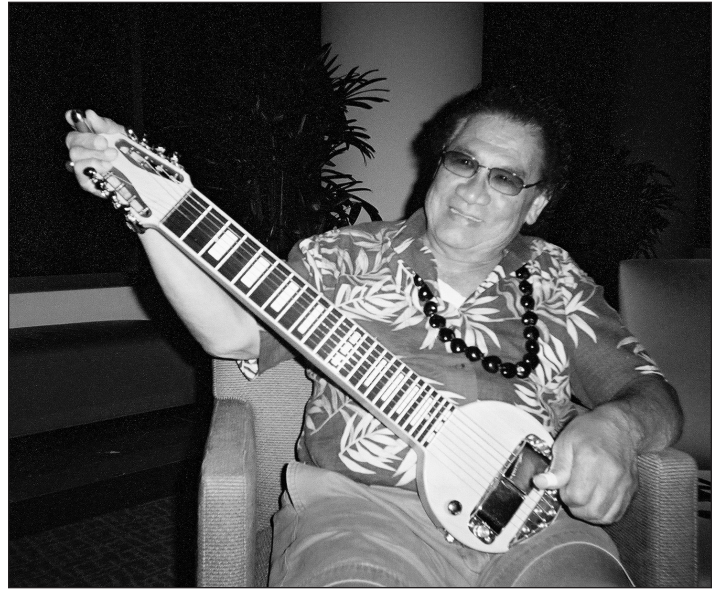
However, not all forms of ambassadorship are dominated by the players. They are also avid listeners, professionals, hobbyists, collectors, bar flies, and maybe even converts from other, more chaotic forms of music...ha ha aka aka! They are 'ohana, friends, and members who dedicate their personal time to support our music and attend performances.

All you players please remember to update your info so us supporters can find you. It's a big community that expresses its aloha for the Hawaiian steel guitar in many innovative ways. Each and every one of us can exponentially increase the HSGA membership by remembering to invite all supporters to join, whether they play the instrument or not. You can all be "instrumental" in doubling or tripling the membership in a single day...imagine that!

From my personal island view, it appears that the HSGA survives and grows with an authentic grassroots driven determination. I find similar philosophical, conceptual, and mechanical traits in bluegrass, folk, and other traditional music circles. The traditional instruments require some dedicated study and serve a purpose in the community. Beyond preservation, the actual perpetuation of *kīkā kila* must include high visibility in public media and entertainment venues as well as the recording of current steel guitar players with all the new technology available.

Coconut hats off to Greg Sardinha for providing us some more great Hawaiian steel music. Looks like "Hawaiian Steel, Vol. 3" will be out on the street by November. It will essentially be a "Byrd's Nest," featuring Alan Akaka, Casey Olsen, Greg Sardinha, and Paul Kim playing two songs each. They duet a few more and all jump in and tag team "Hanohano Hanalei." Sounds like good Hawaiian style fun!

On the road again...Alan Akaka and Greg Sardinha back from playing in Japan. Casey Olsen back from China. Owana



Duke Ching with his custom made steel guitar in the lobby of the Westin Hotel at this year's E Hula Mau competition in Long Beach.

back from New Orleans. Kamaka Tom and Jeff Au Hoy heading for the Joliet Convention. Right on!

As for myself, I took a weeklong trip into the Labor Day weekend to participate in the tenth *E Hula Mau* hula competition at the Long Beach Performing Arts Center. I brought along a lap steel which I gave to Greg Helenihi in San Diego on the condition that he pursue this slippery instrument with a goal of performing professionally. He is a very talented musician and already on his way to accomplishing that.

On my second night in Long Beach I was surprised to meet Duke Ching in the elevator on the way to the lobby. I have a guitar on my shoulder and Duke is carrying his lap steel. The obvious *kukakuka* talk-story thing happens and we end up jamming in the lobby. There was an abundance of hula dancers eager to dance the good old classic Hawaiian songs.

A couple of hours later, 'round midnight, there is a huge circle of people holding hands and singing "Hawai'i Aloha"...*oli oli e!* They hug and say goodnight and the lobby is suddenly empty. Hotel security was quite impressed with the built-in crowd control. Is there an unspoken rule that says everything ends when the gang sings "Hawai'i Aloha?" Turn out the lights, the party's over! Can you guess which two guys are still talking story?

Like so many of our Hawaiian steel guitar players, Duke Kaleolani [Ching] is quite an ambassador, with lots-a charisma and seemingly endless ways of getting around on that steel guitar neck. Duke likes playing a triple neck Fender with quick access to three different tunings. With a lap steel, he seems quite at home as he effortlessly changes tuning with the twist of a key to suit the song he sings. The wood

lap steel Duke was playing was made for him by a friend and it was shaped like a fry pan. Way cool!

I also saw Pete Kahele on stage at *E Hula Mau* playing his double neck fully restored Rickenbacher steel guitar. I ran outside to kuKAKuKA with him and talked to Bernie Endaya as well. Bernie was playing bass for halau along with Roy Durand on rhythm guitar.

The next night after the conclusion of the awards and mahalo concert featuring Hapa, I was back in the lobby of the five-pillow Westin Hotel with Duke Ching, facilitating yet another fascinating steel guitar experience for many who never saw one played in their lives. Another impromptu steel guitar outreach program...the *kani-kapila* approach! Duke says it was like jamming at the HSGA conventions. Keep an ear out for Duke's soon to be released CD, packed with steel guitar instrumentals.

By the way, before I forget, Pete Kahele plays Hawaiian steel guitar at Duke's in Huntington Beach (same company as Duke's in Waikīkī) on Fridays with Titus Napoleon, Vic Ligot, Pat Enos, and Roy Durand.

For those of you who did not know...Nathan Aweau, who plays with Barry Flanagan in the group Hapa comes from a musical family. His dad is a steel guitar player at the Halekulani 'House Without A Key'. Check out Lem Aweau!

September 11th kicked off the ninth annual Steel Guitar Week—a week-long lineup of steel guitarists playing with the featured house musicians at the Halekulani Hotel's 'House Without a Key'. The weather was a bit spooky with a few leaky clouds moving across the beach. But the folks who dropped by were likely to hear Alan [Akaka], Greg [Sardinha], Isaac Akuna, Paul Kim, Jeff Au Hoy, Hale Seabury Akaka, and Bill Wynne from the island of New Jersey. Check the schedule on the HSGA web site.

On the last night of Steel Week, I was fortunate to be playing bass with Po'okela. The featured artist sitting in was Isaac "Doc" Akuna doing a fine job on his double neck 8-string JB steel. That buggah sings good too! Resident House steeler Alan Akaka did some hosting and history of the steel for the audience and joined Greg and Isaac for a hang loose jam on "Hanohano Hanalei." A true moment of steel guitar finesse was attained toward the end of the evening when Alan and Greg played a duet on "Beautiful Kahana." Sounded like two people singing in harmony. Alan was in rare form as he totally enjoyed sitting down and playing with his Canopus 8-string lap steel.

You could tell the folks who come down to Halekulani regularly; when it drizzles they don't run for cover! They sit and wait 'til the drops get big. They pop

umbrellas and hats and stay seated until the band runs for cover. Very light sprinkles but no need to run that night. It was another good night of our favorite music. Oh, there were quite a few Hawaiian steel guitar enthusiasts from Japan in town this week. Always good to see them at the House Without a Key!

By the way, you might wanna call the Willows Restaurant and find out which two Wednesdays a month Greg Sardinha is playing. Ten dollar pupu bar...way cool!

If you need a quick dose of Hawaiian steel guitar call the Straub Gastroenterology clinic and listen to what's playing while you are on hold. I guess that applies to the whole hospital. What a great choice of steel guitar classics!

Finally, a mahalo again to the ever vigilant Wally Pfeifer for alerting us to

*Continued on Page 14*

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the Honolulu Star Bulletin links that show our steelers in the media: Alan Akaka, Bobby Ingano, Derrick Mau, and Jeff Au Hoy. *Maika 'i!*

Much aloha to the chief, Jerry Byrd, for his music and tireless dedication to developing proficient players over too many years to count. He told me that I would eventually play what I wanted to play, and he was right! I can hear it in my dreams (smiLe). May God continue to bless Jerry Byrd. Mahalo for the kick start and a gift that will stay with me the rest of my life...just like the chief said it will.

'K' den...I'm gonna get back to grinding this 6-string C6th neck 'til I get it right. I once had a perfect short scale Rickenbacher fry pan and traded it for an acoustic guitar so I could work my gig. What a mistake that was.

Greg Sardinha handed me an Oahu Tonemaster that keeps me hooked all these years. Its a long scale neck and ya ought to see the angle on that bar when you have to pull a slant up by the nut...Yikes! Well, its time to search for another good neck to wail on and another jam session.

Hmmm...Did I hear Kamaka mention a monthly *pa'ina* (potluck) where folks pop in and play all evening? I think its time to pop in on Keith and Carmen Haugen at the Pacific Beach Hotel (Tuesdays and Wednesdays) with my steel guitar again. 'Til later, *ahui hou* and *malama pono*, ya'll! Infuse the steel guitar world with positive comments and squelch any negative vibes...play on and let the world know we are steel playing...*Imua thru da ua!* [ED: "Forward through the rain" or as we used to say in Texas, "Onward thru the fog!"]

-- Gordo

## HSGA Donations

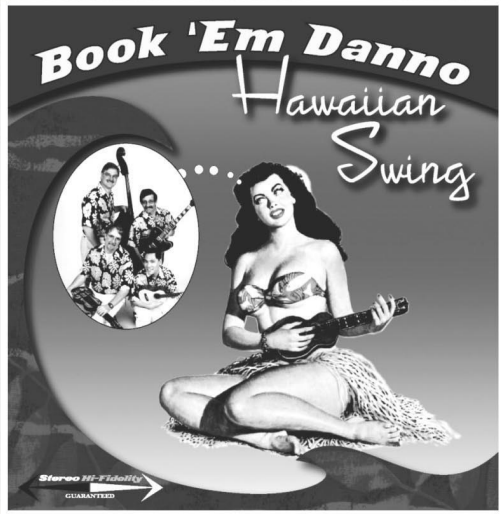
HSGA members came through with some nice contributions to our General Fund and Scholarship Fund this past quarter. Mahalo Nui Loa!

**Capt. Ivan and Doris Reddington** made a generous donation of \$100. The following HSGA members donated at least \$10:

- John Anderson, San Anselmo, CA
- Doris B. Atkinson, Winnipeg, Canada
- Pat and Harlan Brunnemer, Franklin, IN
- Richard Collins, Claremont, CA
- Jerry Croom, Hemet, CA
- Kay Das, Republic of Singapore
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## A Word on Photos...

We love to get photos from members! A few things to keep in mind. Please avoid sending prints that are grainy or faded. Originals work best and we promise to send them back on request!

Digital camera output usually works very well—make sure you use a high resolution setting (at least 250 dots per inch).

Digital images that are internet quality (72 dots per inch) are not suitable for print media and cannot be used for the Quarterly.

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# The La'ie Kekuku Statue Project

*Here's Lorene Ruymar to tell you about a plan to honor Joseph Kekuku that has been in the works. Keep in mind that the vision is in its early stages, and not ready for announcement to the general public.*

Art and I were in Hawai'i last week and I was able to tackle something that had been bugging me for a long time. It's that Hawaiians generally do not know that the steel guitar was invented in Hawai'i by a Hawaiian. They think it came from Nashville. And for that reason slack key guitar and 'ukulele are supported by the Hawaiian community while the steel guitar is not considered seriously. Who will teach when Jerry Byrd is gone? Is Joseph Kekuku's name ever mentioned in a Hawaiian classroom?

I had some marvelous help from Steve Cheney and from Cy Bridges, who is of the Kekuku family—I have given him the heavy burden of being spokesman for the Kekuku 'ohana. At their request, the CEO of the Polynesian Cultural Center, Von Orgill, gave me 45 minutes of his precious time to discuss the possibility of honoring Joseph with a statue at the PCC. He was very interested to hear the story, after which he made a phone call which got me a second private interview. This time it was with the CEO of Hawai'i Reserves, Inc., Eric Beaver, an attorney who was born in La'ie.

There are 600 acres of land adjoining the PCC that are to be developed as a Museum of Hawaiian History over the next five years. The land has already been dedicated. Next, it has to be archaeologically dug to bring to the surface and restore any *heiau* found there. Historians have to work on finding and restoring artifacts and telling the story correctly. Joseph Kekuku'upenakanai'aupuniokame hameha Apuakehau is high on the list of people to be honored there, especially because his family were ali'i and he was born in La'ie. The name given here was told to me by Ka'iwa Meyer, grand daughter of Joseph's brother; Cy has it in a slightly different form. Eric Beaver had never heard of my book, "The Hawaiian Steel Guitar And Its Great Hawaiian Musicians" and he was happy to receive a copy from me. Why is it not sold at the PCC, at the Bishop Museum, or at I'olani Palace?

This new project is being done by the Mormon church and BYU. Along with the museum they plan to build a Marriott hotel in the native Hawaiian style. I saw the plans. It is to be kept low-cost, and will cater more to local people than tourists. Artifacts held by the church in Utah will be returned.

I told Eric my dream of the statue. It is to be of Joseph seated on a chair with his steel guitar across his knees. He is playing it. At ground level there is a bench that can seat

four. The word will go out through the steel guitar clubs that steel players are invited to come, sit at Joseph's feet, and play for him. Nearby will be a concession that will hold a book for the player to sign and say what country he or she is from. An acoustic steel guitar tuned to the original A-Major low bass will be there along with picks and bar in case the steel player did not bring one along.

Eric liked the idea but I must remember it's only my dream. But what do you think? In Ireland they kiss the Blarney Stone. In Hawai'i they steel the guitar seat?? Like a pilgrimage to Mecca. To become great every steel player must play at Joseph's feet once in a lifetime. Or is that too corny? Eric says there'd be no problem running electricity to the statue for the modern players, and the seat (in my dreams!) will hold the back-up players as well.

One thing more. Down the back of Kekuku's chair the names of the first great steel players of Hawai'i should be engraved. And maybe there'd be space at the bottom for those who donate to the cost of the statue to have their names engraved. Just a thought.

I don't know how soon construction of the statue would begin—maybe two years from now?? Who knows. But there *will* be a day of ceremony when the statue will be...(what?)...unveiled. On that day I know our best steel players will perform, but how could we get a group of 6 or 8 keikis to play one simple song in the old way?? I sent copies of my steel guitar instruction course to many Hawaiian high schools. Are any of them teaching it?

I'm making a suggestion—isn't it time we made up a list of all the steel players in the islands whether they're actively playing or retired or still practicing hard, along with phone numbers, email and postal addresses? There's strength in numbers. I have a long-standing database, dating back to 1985 we could use for starters.

Another idea: When there's a hula, a slack key, or a 'ukulele festival in the islands people turn out by the thousands. Have you ever heard of a steel guitar festival? Only when the Hawaiian Steel Guitar Association does it, and they get about 50 to turn up, aside from club members. Glen Beaver suggests that we turn to the PCC people for help in building up an audience. If they did it for the Samoan fire and knife dancers, they can do it for the steel guitar players of Hawai'i. Think about it. Don't leave it all up to President Kamaka Tom. Write or email him with your suggestions and—best of all—your offers to help. You can write Kamaka in care of our new office address:

HSGA Quarterly  
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Honolulu, HI 96816-3424  
hsga@lava.net



## COCO WIRE

More *kukakuka* from planet Gordo: “**Pete Kahele** says the upcoming ‘Ukulele Festival in Cerritos, California will be on October 2. The way cool part is that **Bernie Endaya, Roy Durand, Duke Ching,** and Pete will be involved with the steel guitar portion of it.”

**Greg Sardinha** is a busy guy these days. Gigs in Japan and Vegas and sessions for Hula records. In addition to “Hawaiian Steel, Vol. 3,” there’s a Po’okela CD in the works with Hawaiian and *hapa haole* but with a more ‘60s sound. And a solo CD from Greg is also in the works. Stay tuned for details, folks...

**Jeff Au Hoy** has been getting some good press both as a player and a falsetto singer, and has already made

appearances with the Brothers Cazimero including a well-publicized gig celebrating the release of the brothers’ latest CD. Wow!

Bavaria’s **Frank “Palani” Baum** will be coming to Hawai’i end of October. It’s about as long a flight as you can get flying across the globe from Germany to Hawai’i, so rest up, Palani. Sounds like you got some island cohorts and “no sleep” jammers waiting on you (right, Gordo?).

HSGAers are coming through for this year’s Kekuku celebration in Dover, New Jersey. Steel players planning to play are **Bob Garth** and **Ernie and Helen Coker**. And now **Frank Della Penna** is planning to do a performance that tells the story of the invention of the steel guitar and how its sound and tunings have changed over the years. Way to go! Looks like next

year’s big celebration could be a real blockbuster.

We heard from **Wayne Shishido** who is busier than ever playing steel around Honolulu, that the Willows Restaurant has stopped the steel guitar trio for the weekend brunches, at least through October. We even heard that a clown was hired instead! HSGAers in Hawai’i, get on the horn and let them know you want the trio back! ■

## Honolulu 2005 Convention Alert!

Remember that our biennial Honolulu Convention is coming up next spring. The convention will mark the twenty-year anniversary of HSGA. The first convention was held in St. Louis in 1986, the first Hawai’i convention was in 1987, and the first newsletter was put out in 1986. Although details haven’t been worked out yet, some special plans are in the works so mark your calendars!

One idea is to recognize HSGA members who have passed away during the last two decades. In many cases, it is hard for us to know what happened to a member or why a member did not renew. If you know of a member who has passed away and would like us to recognize him or her please send the Name, City, and State of the member to our new office address:

HSGA  
2434 Waiomao Rd.  
Honolulu, HI 96816

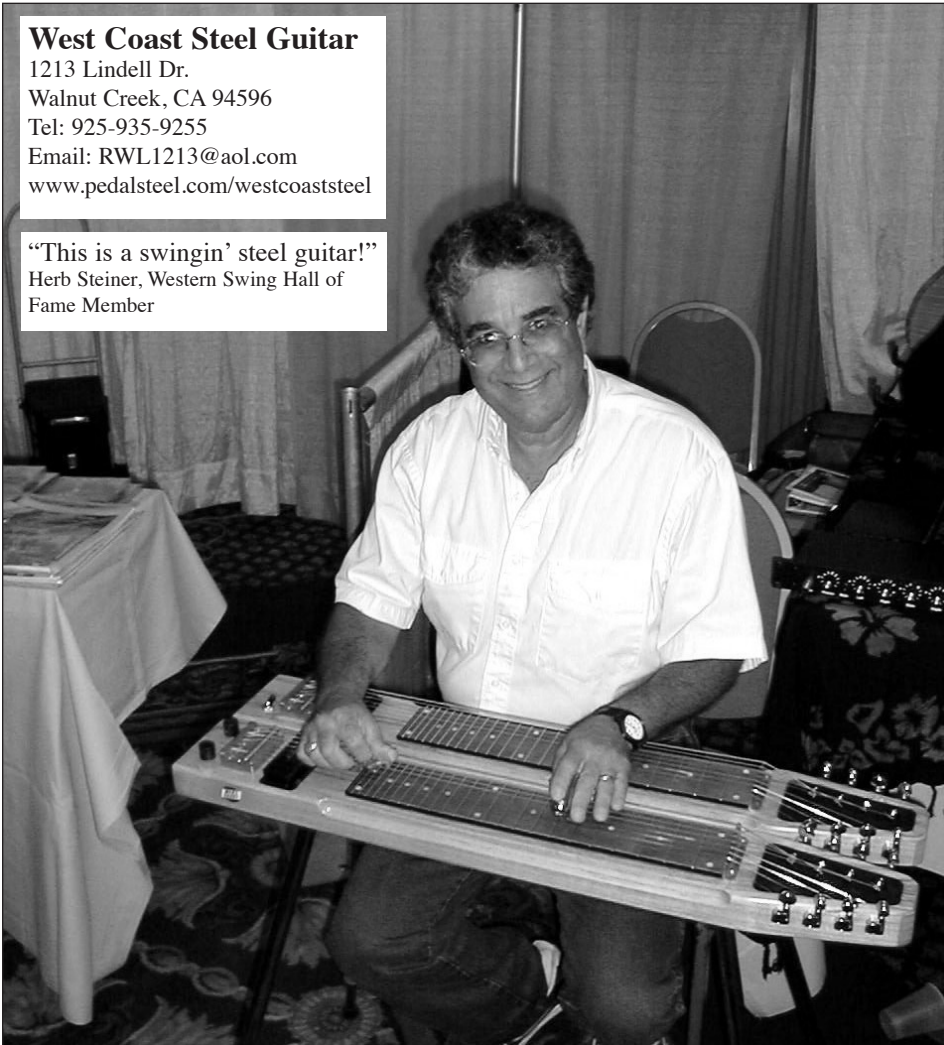
We’ll fill you in on convention details in the Winter issue, including instructions for reserving a room and a rundown of planned activities and performances.

Also, look for a history of the club in an upcoming issue of the *Quarterly*.

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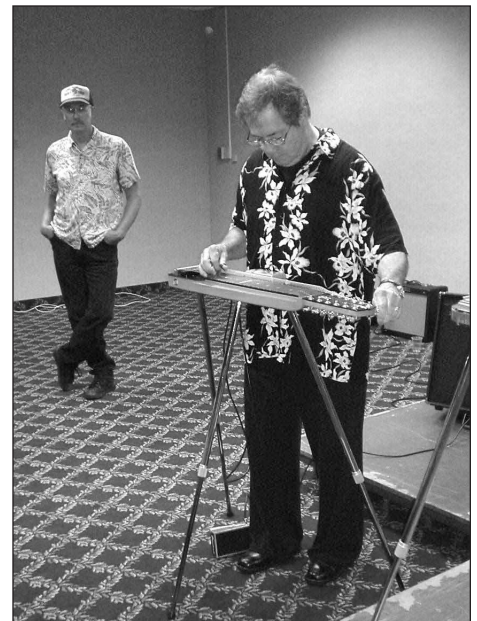






## 'Hawaiian Room' 2004 Pix

*Getting to be a habit at Scotty's big convention, a special Hawaiian room for Hawaiian steel guitar performances by HSGA members and others. (Clockwise from upper left) A nice group shot of Doug Smith, L.T. Zinn, Margie Mays, and Rob Parker; Hall of Famer Billy Robinson playing a nice set; Kayton Roberts, steeler for Hank Snow for 30 years, with his sister singing "Beyond the Reef"; Bobby Black playing with Floyd Alexander in the background; Roy Ayers playing an Excel pedal steel guitar; and Chuck Lettes with Barbara Stalhuth on bass. Big mahalos to Scotty for creating this venue!*



## DISC 'N' DATA

### “Hula Breeze” – Harry Owens Royal Hawaiian Orchestra

Review by John Ely

The first Cumquat release we are reviewing this issue, “Hula Breeze,” features the Harry Owens Orchestra with great work by Freddy Tavares on steel guitar. The title track is a blueprint for the rest of the CD, a highly arranged Big Band with select steel guitar fills, flourishes, and an occasional solo.

As Bruce Clarke states in his always interesting liner notes, Harry Owens was the first to exploit the sound of steel guitar in an orchestral setting, a setting that eventually put Hawaiian music in ballrooms across the U.S. Mainland.

The CD contains 18 tracks and provides some interesting contrasts. Tracks like “Ke Kaupu,” “Ho‘oheno Keia No Beauty,” and “Eka Te Moana La” feature vocals in the real Hawaiian style against a polished orchestral backdrop. Other examples are “Tomi Tomi” with some beautiful steel by Freddy and “Koni Au Ika Wai,” which has arguably the best steel solo on the entire CD.

Contrast the above selections with some of the other tracks that feature a more commercial ‘Tin Pan Alley’ vocal style as in “Down Where the Trade Winds Blow,” “Stowaways in Paradise,” “Dreamy Hawaiian Moon,” and “If Your Aloha Means I Love You.” This is the style of singing you’re used to hear-



ing in popular mainstream recordings of this period.

The CD is loaded with interesting and unusual arrangements and use of the steel guitar as a ‘section’ instrument. In “A Syncopated Hula Love Song,” a very unusual tune, the steel guitar weaves in and out of the arrangement to great effect. “Sweet Hawaiian Chimes” with Bing Crosby on vocals has some beautifully arranged and played glissando sections.

Also included on the CD are “Makalapua,” “Hawaiian Paradise,” “Tahuwahuwai,” “Hawai‘i Calls,” and two of my favorite Owens classics, “Dancing Under the Stars” and “Coconut Grove.”

Sound quality is good throughout, but, at least on my CD player, it sounds like a few of the masters were in rougher-than-usual condition; Bruce manages to squeeze out very credible sound, nonetheless. Chalk another up for Cumquat!

### “Hula Blues” – Lani McIntire, Volume 2

Review by John Ely

The second Cumquat release this issue contains some of Bruce’s personal favorite performances, and features some great solo and ensemble vocal work by Lani McIntire, George Kainapau, and Bob Nichols. Bob is the featured steel guitarist and does a superb job.

The CD delivers a Big Band version of “Hula Blues,” and classic versions of “La Rosita,” “La Cumparsita,” and “Soft Green Seas.” Bing Crosby is the featured vocalist on “Palace In Paradise,” “Dancing Under the Stars,” and “When You Dream About Hawai‘i.” A rare outtake of “La Rosita” is also included.

All 20 tracks, with the exception of the title track, are recorded with a smaller group with lots of steel guitar choruses in between solo and ensemble singing. The vocal blend is excellent and reaches heights in “Ua Like Noa Like,” “Kalua,” and “Sing Me a Song of Hawai‘i.” Very nice versions of “Kaneohe,” “Kolopa,” “Ama Ama,” and “Maika‘i Wale No Kaua‘i” also fit this description.

“South Sea Sweetheart” is a lovely tune. “Kalua Lullaby” is oddly beautiful and an unusually crafted tune. And you can hear a duet section in “Dancing Under the Stars” with steel guitar and Bing Crosby whistling. Yeah!

There’s lots of what to me sounds like E7th and C# minor steel throughout this CD, and Bob Nichols really shows he can play. The harmonics on “La Rosita” are just gorgeous.

The bass is clearly audible on this CD, by no means a given on older recordings. My old cassettes really suffer in this area. Steel guitar CD? Hawaiian music CD? Anyway you look at it “Hula Blues” is a winner.



### Cumquat Order Information

Cumquat pricing and musical info is available from the Cumquat website or the office address. Orders may be placed directly from the website at [www.cumquatrecords.com.au](http://www.cumquatrecords.com.au)

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Australia

## “Steeling Round the World” – Various Artists

Review By Wayne Shishido

There are many fine CDs that are reissued containing vintage recorded performances, but few that contain liner notes that give us insight to the performers and the recordings themselves. This CD is a notable exception. The 16-page booklet that accompanies the CD is detailed, and is invaluable in placing each group and its music.

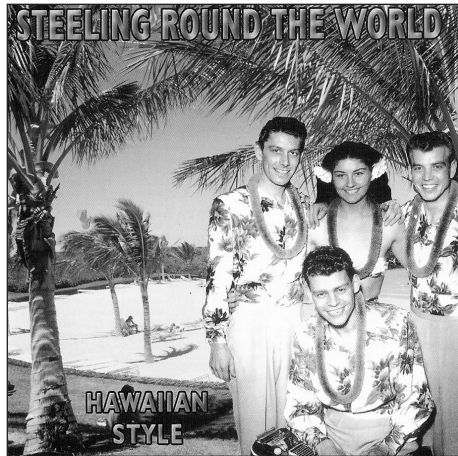
“Steeling Round the World” gives steel guitar enthusiasts a sampler of the kind of music was being played by steel guitarists in Belgium, Japan, Greece, the Dutch East Indies, and other distant locales. This was the first time I’ve heard many of these performers.

Charlie Crump did a wonderful job of using available technology to remaster these recordings. These recordings have never sounded so good.

A wide range of styles are contained on the CD, as well as songs sung in the performer’s native language.

For something in the style of Johann Strauss, take a listen to “On the Field” by Hawaiian-Quartett. Martin Denny and his group did not originate the concept of animal imitations in music—on this CD, Kostas Bezos starts his song “Ta Aspra Poulia Sta Vouna” with imitations, including an amazing sheep impression! Others play in the Hawaiian style of the period, and makes one ponder how Hawaiian music was able to expand its influence around the globe.

The assortment of artists alone makes for an entertaining listening experience. Here’s hoping that Harlequin continues its releasing more CDs of remastered recordings. Hana Hou! For your steel guitar geography lesson, pick this one up.



## “West Side Story” – Mike Perlowin

Review by Lorene Ruymar

Would you say HSGA is all about promoting the steel guitar played in the Hawaiian style? Well, here we have a most unusual story. It’s about one man who played 98% of the music on many forms of guitar, to produce a CD that’s not Hawaiian, not country, bluegrass, rock, or anything else you’d expect. Then, he applied his computer skills to master the CD. It’s the total soundtrack of the musical “West Side Story” written by Leonard Bernstein in 1957. Played on steel guitars? Yup. And on banjo, autoharp, mandolin, and bass! The piano, drums, xylophone, and some finger snapping were done by his friends.

Who are we talking about? Mike Perlowin, of course. Who else would even think of it?

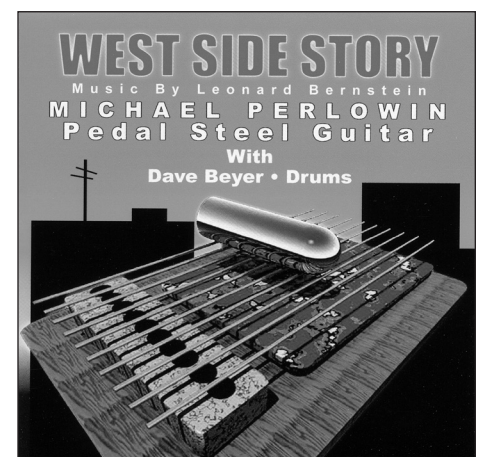
I asked him to what extent he’d used his computer to alter the sound of each instrument, and he replied, “Not much. Just a judiciously applied distortion pedal, and an occasional wah-wah pedal. Most of what you hear are the natural sounds of the instruments, although not necessarily in real time. I used a stereo effect called a bi-phase a couple of times on ‘Somewhere’. I used my Mac computer only to assemble and mix together all the various little parts. I did a dumb thing to one of my steels when I installed a second pickup and a switch to reverse

the wiring when both were used simultaneously. This creates a unique and somewhat nasal sound not attainable any other way. I used it on the song ‘A Boy Like That’. This is a duet between the characters of Anita and Maria. Anita is very angry, and Maria is trying to mellow her out. I used this sound to play Anita’s part, and the more mellow sound of a normal steel for Maria’s.”

Mike’s first attempt was Stravinsky’s “Firebird Suite.” *Guitar Player* magazine called it “one of the most transcendently gorgeous guitar transcriptions I’ve ever heard” and Mark Laycock, former conductor of the London Canada Symphony wrote that Mike was a musical genius whom he was proud to learn from and honored to have as a friend.

Some big names in the guitar world have given Mike the thumbs up in glowing terms, like Buddy Emmons, Paul Franklin, Tommy White, Jeff Newman, Lloyd Green, Jimmy Day, Tom Morrell, DeWitt Scott, and on and on and on. Oh, I nearly forgot—Lorene Ruymar said, “Mike’s work is definitely *different* and I hope it will catch on some day, but it’s for sure that guitar-minded people will find it exciting to hear so many different guitars all played by one man, representing human voices and telling a musical story. Definitely way-out. I like it.”

The price of the CD is \$15 plus \$1.50 for shipping. Write to: Mike Perlowin, P.O. Box 41894, Los Angeles, CA 90041 or buzz him at MPerlowin@aol.com. ■



## *E komo mai!* Welcome, New Members

*Is your address correct? Please notify us!*

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## Quarterly Correction

In the last issue of the *Quarterly*, President Kamaka Tom mentioned a 1980s jam session at Tau Moe's home in La'ie. We wrote that the jam included "Tau and his wife Mary, Art and Lorene Ruymar," and others. Well, we got our wires crossed. The 'Mary' in the story is George "Keoki" Lake's wife, turns out, and we forgot to mention Keoki. Oops... And we misspelled Art and Lorene's last name. Sorry, guys.

Keoki sent us a little more on this: "Yes, I was the instigator who asked Pi'ilani if she would to drive us up to La'ie for that visit which was mentioned in the *Quarterly*. I had known Tau for many years and we became very close friends. I only wish it were possible to have seen him one last time prior to his death, but it was not to be."

### **Email Address Reminder**

*Remember to keep us informed if your email address changes. We have quite a few invalid email addresses in our database and website email directory. Please send us an update at [johnely@hawaiiansteel.com](mailto:johnely@hawaiiansteel.com) and our main email address [hsga@lava.net](mailto:hsga@lava.net). Mahalo!*

## **INTERNET NEWS**

*From Webmaster Gerald Ross*

First of all, congrats to all who contributed to the Summer 2004 Quarterly! This edition contains a lot of real "meaty" content!

I've updated the *Quarterly* audio page with the Summer 2004 tabbed arrangements, "Twelfth Street Rag," (second chorus) and two versions of "Blue Hawai'i" for rhythm guitar. This issue's arrangement of "Nuages" has also been posted. Check them out at: <http://www.hsga.org/Lessons/QuarterlyAudio.html>

You may have to press the F5 key on your keyboard when you arrive at this page. F5 clears an old version of the page that may be stored on your computer.

There are new audio recordings on the HSGA web by members. Listen to them at <http://www.hsga.org/member-srecordings/MembersRecordings.htm>. Here's what we have so far in our ever-expanding listing:

Basil Henriques – "Maui Chimes," "South Sea Island Magic," "Sweet Leilani"  
Bill Leff – "Mood Noir"  
Bruce Clarke – "Hawaiian Delta Blues"  
Chris Kennison – "Sand"  
Chuck Lettes – "Nuages," "Sweet Someone"  
Doug Smith – "Jazzin' the Strings," "Patches"  
Frank Della-Penna – "Mai Poina"  
Gerald Ross – "A World Without Love," "South Sea Lullaby," "Twilight Blues"  
Ian Ufton – "Beautiful Kahana," "Fascinatin' Rhythm," "My Hawaiian Queen"  
Isaac Akuna – "Paradise Isle"  
Kay Das – "Moana Chimes," "She Thinks I Still Care"  
Phil Bender – "E Malii Mai," "Estrelita"  
Rick Aiello – "I'm Getting Sentimental Over You," "Indian Love Call"  
Warren Slavin – "Hula Lady," "Lovely Hula Hands" ■