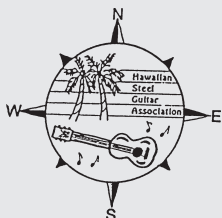


HSGA QUARTERLY

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

Volume 20, Issue 77

Winter 2004-05



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An awesome Joliet 2004 group shot! (Standing, l. to r.) Andy Barlo, Barbara Garth, Mary Lou Creller, Paul Weaver, John Tipka, Frank Brandenburg; (Seated, l. to r.) Elaine Barlo, Julie Waters, Joanne Hanawahine, Setsuko Tohma, La Verne Ching, and Aina Smith.

Joliet Conventions – Give ‘Em a Try!

By Lorene Ruymar

Are you a member of HSGA who has never been to a convention? Well, I’ll explain to you how things go in Joliet, and maybe you’ll decide to give it a try next October. To start with, Joliet is a friendly little town. Much nicer than a big city, for sure.

The first challenge is getting there. If you’re driving, the Holiday Inn is right on the highway. Oops! I mean beside it. From the airport, some rent “u-drives” but Art and I take the limo. It’s always mentioned in the newsletter. Ask the limo people to share the drive with others going in the same direction.

We like to arrive a day early so we can run over to the Wal-Mart (heaven

knows what for) and get quality visiting time with the others who come early. (Secret: some like to run into town and play the casinos).

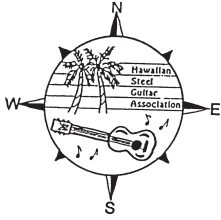
The hotel and staff are very nice. We expect in October 2005 they’ll have a bar and grill added where we can have breakfast and dinner. For lunch, there’s a quick-food concession just outside the door, so we load up and take the snacks to our rooms along with free coffee from the lobby. Pretty good deal! And directly across the road is a Bob Evans for the more discriminating diner.

During the day in the big hall we enjoy the steel guitar stylings of one good buddy after another. You see,

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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. Articles and photos can also be emailed directly to the editor at johnely@hawaiiansteel.com. Photos are welcome and will be returned on request. Quality original prints or high resolution digital camera output, please. *Mahalo!*



"Headliner" Dave Giegerich playing super smooth on the Joliet stage.

JOLIET Continued from Page 1

there's a very friendly supportive spirit among the HSGA members. If a player is a beginner we cheer him or her on. It's not competitive. If you think you aren't good enough to go to the convention and show your stuff, you're missing out on something. Or, if you don't know many Hawaiian songs because you mostly play a different style, that's okay, too. Just play one or two Hawaiian songs and then show us something new. We do enjoy a change of pace.

Around the back walls of the big hall are tables where members put up items for sale. Like maybe some old records, or club tee-shirts, or guitars, or 'ukuleles. There's no charge for members to do that. You just put a note on the item and people will meander by to take a look. Yes, the rumor is true—a little whispering and some giggling does happen at the back of the hall. That's human, isn't it? I know there's a "Quiet!!" sign hanging from the ceiling, and if we don't quit it the emcee is going to spank, but we're all kids at heart!

I cannot forget to mention the raffle that goes on throughout the entire convention. You wouldn't believe the

beautiful stuff that is donated. Some of the lovely ladies in HSGA spend the winter collecting and crafting the most amazing gift items. Just outside the performance hall is the hotel lobby with chairs, tables, and never ending free coffee. Those who have a lot to say to each other just step out there where they can still hear the music, but they're free to get into picking and bar handling. What else do steel guitar players talk about?

Some say the evening is the best part. There are several rooms available where groups of steel players play for or "against" each other. Did you say "duets?" More like duels. Like, way into the night. I don't know how they can be back bright and shiny in the morning. We sensible oldies just hit the pillow instead and we don't know what everyone's so happy about next morning. Most of us have been meeting this way for years and we've become closer than family. We're passionate about the same thing, which might not be the case in our families.

Three professional hula dancers drive hundreds of miles just to dance for us at the Saturday Night Lū'au. They teach wannabees to join them on stage in the group hulas. You won't

Joliet Honored Guest, Jeff Au Hoy, making a big splash at his first convention.





Virginia's Rick Aiello, who builds cool frypan replicas, plays an impressive set with Gerald Ross and Barb Kuhns on backup.

believe your eyes when you see your own husband up there, barefooted and shakin' the hips. And you can, too!!

We also have evening workshops where two or three specialists lead us through a lesson in playing technique, or singing in the Hawaiian language, or playing slack key guitar, etc. You can go to just the ones you prefer, or to all of them, or to none. No charge.

If you come for the first time, *please*, let people know you're a newbie. We would hate to have you come and feel that nobody made you feel welcome. We should make signs for people to wear that say, "I'm new here. Talk to me, please." Hey, how about it?? Would you wear it? If you're the shy type, bring a couple of friends with you, even if they're not HSGA members. They just wouldn't get free selling space at the back of the hall. And you don't have to be a steel player to come.

It's always exciting to "discover" a new steel player. This year Rick Aiello came from Virginia. He's been a member of the club for years and years. Aside from playing with the best of them, he builds and sells great steel guitars called "Dustpans." Then there was Gil O'Gawa from Michigan who lived in Hawai'i long enough to become an authentic singer-entertainer. He promises to learn to play the steel. Tom and "Set" Ikehata Tohma came from Japan. Tom plays pedals in the most authentic Hawaiian style, which proves it's not the instrument you play but *how you play it*.

Last on the program was Dave Giegerich from Maryland and I think the people who make up the program knew what they were doing when they saved him for last. Excellent! Superb playing! I hope we'll see him playing on stage every year from now on. The Hawaiian players who came were Derrick Mau, Bobby Ingano, Herbert Hanawahine, Duke Ching, and our President, Kamaka Tom. Some say you've gotta eat poi to be the best steel player. When I listen to these guys, I believe it.

Did I forget someone? Like, maybe the Guest of Honor or something? Yes, we'd all heard of the super kid in his early

Some Joliet 2004 'Mahalos'

From Wally Pfeifer and Don Weber

Mahalos to those who donated to make the 2004 Joliet Convention successful. Big thanks to Frank and Donna Miller, Art and Mae Lang, Doug Smith, Barb Kuhns, and Floyd Alexander for all their help during the Convention. Also to Millie Tipka and Betty and Bo' Bahret for their help at the Saturday Evening Lū'au. Next year we've decided to double their pay. For planning and producing the Lū'au Show, Duke gets the same pay raise: Two times nothin' is nothin'. *Mahalo*, friends!

CDs and tee shirts were donated by Cord International, Mountain Apple, Dancing Cat, and Hula Records. Proceeds from the sale of these CDs (\$555 this year!) help HSGA perpetuate Hawaiian steel guitar and Hawaiian music in a big way. We urge members to check out these companies for the music they like.

The General Fund received \$102 from the auction of five posters of the Steel Guitar Masters donated by Andy Volk. The raffle conducted by Vivian Bangs and Myrel Carr raised \$232 for the Scholarship Fund. Raffle items were donated by Cookie Isaacs, Donna Miller, Alma Pfeifer, Millie Tipka, Gerald Ross, Bernice Honold, Duke Ching, and Warren Slavin.

A big mahalo to every one who purchased anything, bid at an auction, or bought a raffle ticket. You make all of us winners.

twenties who went from Hawai'i to California to earn a business degree, got top marks, and taught himself to play the steel guitar in his spare time. Well, it's true he had music instruction from the time he was a little kid. I think the piano lessons came first, and then whatever he "just picked up," he played as naturally as breathing—'ukulele, rhythm guitar, upright and electric bass, band instruments (I didn't catch which ones)—and then just listened to old recordings of the Rogers Family to learn to play steel. Now we're told, he dragged home a set of vibes to learn on. And if all this talent doesn't bug you enough, he sings a fine falsetto, too.

Jeff performed once or twice on each of the three days. Instead of using charts, he just asked the audience to call for a song they wanted to hear. I didn't hear him say, "I don't know that one." Okay, so I didn't tell you his name. It's just that I'm so darned jealous. Not only does he have all that talent but he's good looking, too, and a really nice guy. None of that "Guess I'm smarter than you" kind of stuff. So, Who's That Boy??? He's Jeff Au Hoy, the Kid with the Knack Fo' Steelin'. Sheeeesh!

See ya this coming October in Joliet. Come a day early so we have time to talk. ■

Honolulu 2005 Preview

The HSGA Honolulu 2005 Convention is scheduled from Monday, April 25 through Wednesday, April 27 from 9 AM to 3 PM daily in the Akala Room on the second floor of the Queen Kapi'olani Hotel in Waikiki. This year is special—the convention marks the twentieth year since our association was formed! Special activities and presentations are being planned. If you have been saving up for a Hawai'i convention, this is the one!

Hotel Reservations

The Queen Kapi'olani Hotel is offering rooms at a special rate for HSGAers from April 21 through May 12, 2005. The hotel must have your reservation by March 22, 2004, after which the hotel will release any rooms not booked by HSGA members. To make your hotel reservation, call the reservations agent at:

U.S. Mainland (toll-free): (800) 367-2317
O'ahu and Overseas: (808) 922-4671

Japanese-speaking members may call Tom Akegarasu at (808) 931-4321 to make their reservations for the Queen Kapi'olani. This is NOT a toll free number.

When calling for your reservation be sure to give the agent our group name 'Hawaii Steel Guitar Convention' to get the group rate. Mahalo!

Hotel Deposit/Payment

A one night's deposit must be received by the hotel within 10 days of confirmation of your hotel room reservation. If you decide to cancel, your deposit will be forfeited if cancellation is not received 72 hours prior to check-in. Reservations without advance deposit are subject to automatic cancellation without notice. Deposits may be paid by check, money order, or the following credit cards: American Express, Visa, Master Card, Diner's Club, Discover, and JCB.

Room Rates

Superior Rooms are available at \$71 for a single or double room plus 11.42% tax. Standard Rooms are \$61 for a single or double plus 11.42% tax. Add \$25 per day for a rollaway and \$8 per 24 hours for parking (when available). At press time we were still inquiring about the availability of non-smoking rooms. Check with the agent when making your reservation.

Convention Registration

In addition to phoning for your hotel registration, you need to complete the Convention Registration Form provided in the newsletter insert and mail it to the Honolulu address



Looks like Bobby Ingano (left) is "putting something over" on Veep Tom Tohma at Joliet. Nah! Look for them both at Honolulu 2005.

given on the form. *Please, get this form to us by March 20.* The Convention fee is \$75 per person, which includes a buffet lunch for each day of the convention. This fee does NOT cover the cost of your hotel room and the fee applies even if you decide to take your lunches elsewhere—this is part of our agreement with the hotel and why we're getting the discounted room rates.

If you decide to attend at the last minute or you are coming from overseas and don't want to deal with currency exchange until you arrive, you will be able to pay your convention fee in Hawai'i. Plans are in the works to open the convention registration desk in the main lobby of the hotel on Sunday, April 24 from 9 AM to Noon, the day before the convention officially opens. *Check in early and avoid the Monday lines!*

Performer Time Slots

If you're planning on performing, complete the bottom part of the Convention Registration Form and mail it to the address shown on the form ASAP—playing slots are filled on a first come, first served basis. Plan to perform 25 minutes on stage, and please bring two sets of chord charts for your backup players.

Need More Information?

If you have questions regarding the convention or the registration process, contact President Kamaka Tom at:

Tel: (808) 735-8065

Email: tomg007@hawaii.rr.com

Japanese-speaking members can get questions answered by contacting Vice President Tom Ikehata Tohma at:

Akitomo Ikehata Tohma
Rm 505, 4-1-9, Hiroo
Shibuya-ku, Tokyo 150-0012, Japan
Email: sgtom@happy.interq.or.jp

HSGA Events Around Waikīkī

Once again we are planning a concert of member steel guitar performances at Centerstage in the Ala Moana Shopping Center. The event is tentatively scheduled for Saturday, April 23 from 10 AM to Noon.

The 2005 Ho‘olaule‘a Concert with free admission to the public, will be held Sunday, April 24 from 2:00 to 5:00 PM at the Ala Wai Golf Course Clubhouse Ballroom in Waikīkī. The Concert site is walking distance (5 blocks or so) from the Queen Kapi‘olani Hotel.

On Saturday, April 30, HSGAers will perform at the Waikīkī-Kapahulu Library from 1:00 to 2:30 PM in a public concert free of admission. The library is an easy three-block walk from the hotel.

On Sunday, May 1, 2005 the Honolulu City and County Department of Parks and Recreation will host the annual Lei Day Festival at Kapi‘olani Park in Waikīkī located one block from the convention site—details of HSGA participation to be announced.

Island Trip Ideas

From Lorene: “As you know, we usually take a group over to another island after the convention. Last year we visited Maui. I think in 2005 it’s time we “visited” O‘ahu. In other words, do a little touring around and having fun together in other areas of O‘ahu. We could all book a tour bus to do the circle-island tour on one day, and we could do a day at the PCC for another.

“I think it’s best if these activities were scheduled starting May 2, when the HSGA events around Waikīkī are finished. Monday through Wednesday, May 2, 3, and 4, might be the best time slots for these two island trips. We can post a sheet on the tackboard during the convention to see how many want to go on either of the two tours (depending on weather), and there’ll be lots of time to book with the Tour Desk in the lobby. Okay?”

Remember, we get the special hotel rate from April 21 through May 12, so that’s *three* weeks for “hanger-oners” to organize impromptu group activities! ■

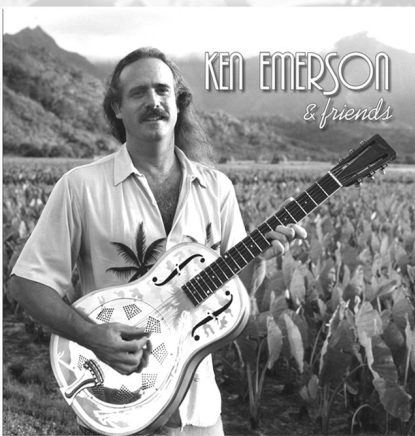
Dues Reminder

Remember, HSGA’s membership year begins on July 1, 2005. Dues are \$30 and all issues go out ‘Air Mail’ (see insert).

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Kekuku Honored with Style

From Frank Della-Penna and others

On October 10, 2004, the Dover Area Historical Society of Dover, New Jersey held its first annual event to honor the memory of its former citizen of Hawaiian ancestry, Joseph Kekuku. How did this all come about?

It was an idea of National tri-cone enthusiast Mike Esposito and was promoted by historical society trustee George Laurie with encouragement from Lorene Ruymar. Years ago a state trooper, aware of Mike's interest in tri-cones, called Mike and said, "Do you know that Joseph Kekuku is buried in Dover?" Some years later, Mike spoke to George about his idea to honor Kekuku's gravesite and conduct a musical memorial to raise the town's awareness of its unique place in Hawaiian musical history (see page 26 of Lorene Ruymar's book and a photo by Myldred Cooper of Kekuku's grave).

On the subject of Myldred Cooper, Lorene told me that Myldred was very excited about the Kekuku story, and despite her reluctance to fly, she made the trip to Honolulu almost a decade ago to attend the HSGA convention and meet Merle Kekuku. Lorene arranged dinner in the Peacock Room of the Queen Kapi'olani Hotel so Myldred could have some conversation with Merle. Lorene said it was, "tear jerking stuff... Myldred was so happy and excited she had trouble getting the words out."

Over 250 people attended the event in Dover. Some were turned away as the hall reached capacity. The event began with an afternoon blessing and lei-draping ceremony at the Kekuku gravesite performed by Presbyterian minister (AND steel guitarist!) David Myers with chanters Luana Haraguchi,

Mike Esposito playing a National tri-cone with Bob Marks on rhythm guitar at the October 2004 Joseph Kekuku celebration.



Chanter Luana Haraguchi at the Kekuku gravesite ceremony, part of Dover's tribute to the memory of its former citizen.

Kaz Nakamura, and Kaipō Bridges. After the blessing, Mike Esposito played "Song of the Islands" and "Maui Chimes" on the National tri-cone steel guitar to honor the memory of Joseph Kekuku at his final resting place at the Orchard Street Cemetery.

That evening at the American Legion hall, the Dover Historical Society hosted a dinner (with a whole roasted pig, to boot) to commemorate the life of Joseph Kekuku. A marvelous PowerPoint show compiled by Dover resident Joan Bochino featured excerpts and photos from Lorene Ruymar's book, *The Hawaiian Steel Guitar and Its Great Hawaiian Musicians*. The audience was treated to demonstrations of early acoustic Hawaiian steel guitar including dazzling renditions of "Jazz Me Blues" and "Hula Blues" by Mike Esposito, and "Tomi, Tomi," "Moana Chimes," and "Aloha 'Oe" by Frank Della-Penna. The evening was filled with performances of traditional Hawaiian music and other genres by a host of steel players on hand for the event.

Kaipō Bridges sang and danced his way into the hearts of the audience. Milton Kōja, a student of Johnny K. Almeida, sang and played 'ukulele and keyboard while Frank played his Fender four-neck steel guitar. Frank amazed the crowd by using various objects as slides (a comb, a shell, a knife, a bottle, a lava stone and, with a hint of the modern, a cell phone!) as Kekuku had done during his early experimentation in developing steel guitar technique.

Other HSGA members and performers were Ernie and Helen Coker, Bob and Barbara Garth (Barbara, a real worker bee, was one of the organizers of the event), Russ Martin, Don Sweatman, and Richard White, among others. Bob and Russ performed on their pedal steel guitars.

Additional guests of note were Nancy Cruz with her troupe of Tahitian dancers (Leilani's Hawaiian Shakers) and

Nuni-Lyn (Nunes) Walsh, great granddaughter of Portuguese instrument maker Manuel Nunes. Nunes played a key role in bringing the 'ukulele sound to Hawai'i by adapting the sound of the traditional Portuguese 4-string instrument called the Braguinha, which was first introduced to the islands in 1879. Surprise, Nuni will perform a hula at the October 2005 event.

After the event ended, Mike Esposito and Tom Walsh broke out their 'ukuleles and Tom played the "Twelfth Street Rag" while Mike did an excerpt from the "William Tell Overture." Tom, a member of the 'Ukulele Guild of Hawai'i, started the 'Ukulele Hall of Fame Museum and is personally dedicated to the preservation of 'ukulele history. Tom and Mike will be displaying their talent on the 'ukulele at next October's event.

As everyone said aloha (five people requested "Poi, My Boy"), we vowed to return next October with poi and an even bigger and better event. For more information about the event, members can contact Frank Della-Penna at maui-music@earthlink.net or by phoning him at (202) 359-3046.

New York member Richard White playing his Fender for the Dover audience.



From George Laurie

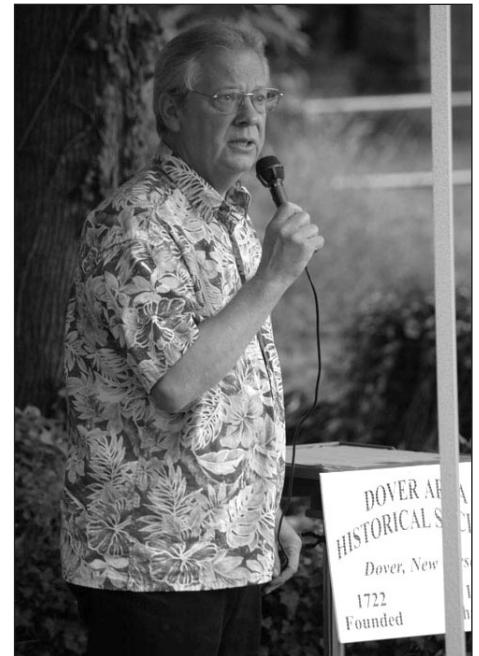
We got an extremely good response from the public, and the press covered the event extremely well. [For next October's event] we hope to expand on the press coverage to include PBS and other major news outlets. With all the press clippings we generated this past October, we will compile a booklet to let those who are unaware of the significance of this event in on what we are doing here.

Through attendance in a large theater and donations between now and then, we hope to generate enough money to cover the cost of a \$10,000 *plus* monument. That is our goal for 2005. Then in 2006, we hope to have a dedication ceremony of the monument at Mr. Kekuku's gravesite. So we are looking at plans for the next two years. After 2006, we hope to make this an annual event.

For October 2005, we hope to utilize Dover's historic 1906 Baker Theatre, which seats well over 1200 people. The owners have already expressed an interest in hosting the event. Like Lorene said, we are looking for donations and working on a shoe-string budget. If done right, this year's festival could produce enough money to purchase the monument.

On a personal note, I would like to thank the musicians who donated their time and talents to make this event a success. To all those who traveled great distances to be here in Dover and to those who expressed a strong, sincere interest in helping next October's event to be even better. Everything came together only because it was a good cause, a cause long overdue to Joseph Kekuku.

We had only one motto for the October 10 event: "This event is not about me; this event is not about you; but this event is all about Joseph Kekuku." With that in mind, everyone worked together and produced a successful event. Now onward to next October's celebration.



George Laurie, Dover Area Historical Society trustee and Dover event organizer.

From Lorene

Plans are already in the making for the *big event* next October. It will be a two-day celebration to run around the same time as our Joliet Convention so that members can more easily attend both events. Joliet is set for Thursday through Saturday, October 13, 14, and 15 so we *think* the Dover celebration will be the weekend before. We'll keep you all posted in upcoming issues when the dates and schedule for the Kekuku event are finalized.

Steel guitar players of all sorts will be invited to attend and all their friends and relatives, too. By that I mean country music, western swing, blues, bluegrass, gospel, and of course Hawaiian, and so on. Steel guitars with or without pedals, acoustic or electric.

Before I close I want to say that if anyone wants to support the effort and do something to say "thank you" to Joseph Kekuku, I'm sure the town of Dover would not be offended by your donation to help cover the cost of the Kekuku monument. The mailing address is: George Laurie, 10 Hillside Ave., Dover, NJ 07801; You can phone him at (973) 537-0718. ■

Carnegie Hall Au Hoy!

From Howard Reinlieb and Frank Della-Penna

Wally Pfeifer sent us the following in one of his now “infamous” email bulletins: “Our friend, your friend, and HSGA member Jeff Au Hoy played steel with Gary Aiko, Nina Keali‘iwahamana, and others at the “Hawai‘i Calls” concert at Carnegie Hall in on December 1, 2004. What a thrill! Those of you that attended the HSGA Joliet Convention know what we’re talking about.”

New member Howard Reinlieb of New York City attended the performance and got to meet some of the people there, including Jeff. Here’s Howard.

“The band gave Jeff a lot of room to play and he was prevalent in many or most of the songs, playing where it was needed and laying out where it wasn’t. They even spotlighted the steel guitar as *the* Hawaiian instrument and featured Jeff (ED: on “Whispering Lullaby,” we *think*). Well, Jeff did a beautiful job. Halfway through the song, He received quite an ovation from the audience for some beautiful, chilling harmonic playing. That was really something because he was the only musician to receive applause during his playing.”

Member Frank Della-Penna sent us a nice ‘blow-by-blow’ of the show just before this issue went to press; unfortunately, he had to leave before the part of the concert that featured Jeff. Here’s Frank.

“‘Hawai‘i Calls... with a Message of Aloha’ was the title of the playbill magazine that ushers handed out as you were seated in historic Carnegie Hall at 57th Street and 7th Avenue in the Big Apple (New York City). You opened the program to page 33 and read the following introduction: “This evening, we recall the style and grace of Hawai‘i’s Golden Age of Hawaiian Music, led by revered veterans of the memorable Hawai‘i Calls radio show, and icons of Waikīkī’s entertainment industry.”

“And what a great evening it was, complete with the Hawaiian steel guitar artistry of Jeff Au Hoy. The show started off with the marvelous rhythmic qualities and three-part harmonies provided by Aaron J. Sala on ‘ukulele and piano, Kimo Artis on guitar, and Justine Patrick Keoni Souza on upright bass, as well as the beautiful singing of Iwalani Kahalewai, a superb soprano voice from the Hawai‘i Calls radio show. Years ago, Iwalani often sang with legendary Alfred Apaka in the Hawaiian Village Hotel; Her voice continues to amaze audiences with traditional renditions of beautiful Hawaiian songs.

“After the intermission the show [featured] the incomparable voice of Nina Keali‘iwahamana singing “Hawai‘i Calls,” “I’ll Remember You,” and “E Maliu Mai.” Nina, as you know, was often Webley Edwards’ lead vocalist on the Hawaii Calls



John Anderson (left) and Jeff Au Hoy “hanging loose” at Joliet.

radio show. Just hearing her silky voice brings forth the image of a beautiful fragrant ginger lei. Her presence also reminded me of the many members of that radio show who have long since passed away. Names like Sonny Kamahale, Al Kealoha Perry, Barney Issacs, Pua Almedia, David Keli‘i, Mel Abe, Randy Oness, Jimmy Kaopuiki, Andy Cummings, Alfred Apaka, Jules Ah See and scores of other stars representative of that great radio show somehow seemed to be with her on the stage of Carnegie Hall.

“Gary Punewai Keawe Aiko’s warm rich baritone (not unlike that of Alfred Apaka’s) was as good as Auntie Genoa always says it is! Jeff Au Hoy put the Hawaiian steel guitar on the stage of Carnegie Hall for the first time performing a Hawaiian waltz medley. Danny Akaka, historian at the Manalani Bay Resort, crewmember of the Hokule‘a canoe expeditions, musician, and singer, performed “Kaimana Hila.” Gary Aiko sang “Lovely Hula Hands” while former Miss Hawai‘i, Beverly Noa, performed the hula. Later, Gary did a duet with Iwalani Kahalewai on a moving version of “Ke Kali Nei Au.” Also performing in this segment was one of our own—one of Waikīkī’s busiest entertainers, HSGA member Ha‘alilio Heyer.

Many thanks to Frank and Howard for covering this event. Jeff Au Hoy added later in the Steel Guitar Forum that he was playing an old D-8 Magnatone (like the model Jules Au See played). Apparently, one of Jeff’s steel guitar legs tore loose from the guitar during setup, and it took some backstage wizardry to get it up and running again. That’ll get the adrenaline flowing! Congrats to Jeff for shining at one of our industry’s most storied venues. ■

Attention, Members with Email!

Check our email directory (www.hsga.org/online/directory.html) and let us know if your email is NOT correct. Email corrections to johnely@hawaiiansteel.com and hsga@lava.net. Mahalo!

HSGA Sponsors New Awards Show 'Steel Guitar' Category!

From the HSGA Board

Late-breaking news from your Board: Some details need to be ironed out, but the Eighth Annual Hawai'i Music Awards will include, for the very first time, a Steel Guitar category and, yes, they have asked HSGA to sponsor the award and make the actual presentation at the Awards Dinner on Sunday, April 3, 2005!

This is great news for the steel guitar community, but will present serious problems for steel guitar entrants for the 2004 award—CDs for the new category must be submitted by January 9, 2005 for consideration. We don't know if there will be any flexibility on submission dates, given that this category has only just been created. Details can be found on the Hawai'i Music Awards website (hawaiimusicawards.com). Just prior to the deadline, Wally Pfeifer was madly trying to get the word out to members with email who might qualify. Mahalo, Wally!

We understand that finalists in all the categories will each have a 60-second segment of their recording uploaded to the Hawai'i Music Awards website for balloting; the artist

decides which 60-second portion is to be judged. Balloting will be done entirely via the website and all visitors to the website are entitled to vote—one voter per email address to help prevent "ballot box stuffing."

Voting starts January 29 and should run through the entire month of February. *But, please, check the website to verify the voting period and rules.* When the votes are counted, the winners will be invited to attend the Awards Dinner on April 3. Plaques will be made up and someone will represent HSGA at the dinner, costs paid by HSGA, to present the plaque to the winner in our category.

We hope this event will help put steel guitar back in its rightful place in the Hawai'i recording industry and the Hawaiian community at large. If you have internet access, visit the Hawai'i Music Awards website and support our new category by voting. If you do NOT have internet, be creative! Find a friend who has internet access, and talk your friend into helping you cast your vote.

We'll keep all of you posted on awards show details and results in the next issue. By then, HSGA's role should be well-defined, and, of course, moving forward we'll be able to launch an all-out effort for next year's Hawai'i Music Awards. A big '*Mahalo Nui Loa*' to all who have been relentlessly "pounding on doors and pavement" to get our instrument back into higher visibility! ■

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E_b B₇

E C A G E C	T	10	9	10	11	12	13	14	15	15	15	15	10	10
	A	10	9	10	11	12	13	14	15	15	15	15	10	10
	G	10	9	10	11	12	13	14	15	15	15	15	10	10
	B	10	9	10	11	12	13	14	15	15	15	15	10	10

B₇ E_b G_{m7}

T A B	8	9	10	10	10	10	10	10	10	2	3	3	3	3	3	3	10	10	9
	8	9	10	10	10	10	10	10	10	2	3	3	3	10	10	10	10	10	9
	8	9	10	10	10	10	10	10	10	2	3	3	3	10	10	10	10	10	9
	8	9	10	10	10	10	10	10	10	2	3	3	3	10	10	10	10	10	9

F_{m7} B₇ E_b B₇

T A B	8	8	8	15	15	15	15	10	10	10	10	9	8	
	8	8	8	10	15	15	15	15	10	10	10	10	9	8
	8	8	8	10	15	15	15	15	10	10	10	10	9	8
	8	8	8	10	15	15	15	15	10	10	10	10	9	8

B₇ E_b A_b A_bm E_b

T A B	8	9	10	10	10	10	10	8	8	10	10		
	8	9	10	10	10	10	10	8	8	10	10		
	8	9	10	10	10	10	10	8	8	10	10		
	8	9	10	10	10	10	10	8	8	10	10		

This arrangement is part of a Scotty's Music collection entitled "Four Swing Tunes."
 Scotty's Music, 9535 Midland Blvd., St. Louis, MO 63114; scotty@scottysmusic.com

E_b7 **A_b**

	11		
T	10	12	10 10
A	10		10 10 8
B			8

F₇ **B_b7**

	13 10		
T	12	10	12 10
A	10 12		10 10
B			10 10

E_b **B_b7**

15 15	15 15	10 10	
15	15 15	10 10	9 8
15 15 15	15 15 15 15	10 10 10 10	8 9 10
15	15 15 15	10 10	8 9 10

B_b7 **E_b**

10 10	10 10		
10 10	10 10	8 9 10	15
10 10 10 10	10 10 10 10	8 9 10	15
10 10	10 10	8 9 10	15

History of HSGA

The Year 2005 marks HSGA's twentieth year as a club. Many thanks to one of our founding members, Lorene Ruymar, for poring over what surely must have been a mountain of letters, photos, HSGA Quarterlies, and other documents to produce a pretty-dern-complete history of our association. It's too comprehensive to include in a single issue, so we'll be printing the story in installments throughout the year (and beyond?) as space permits. Okay, sit tight. Here's Lorene.

In the beginning... (crack! crack! that's my knuckles getting ready for the long story. I hope to get my brain involved, too.)

"No-Name" Steel Guitar Club

Before I start the story I'd better do a preamble. I'll use a Hawaiian expression, "Don't talk steenk." In every story there are the heroes and the villains. Heroes are great but it's the villain who makes the story exciting. There are two such characters in the HSGA story. The first one you'll meet was a hard worker, dedicated to his steel guitar club (the club didn't have a formal name). His name, as far as this story is concerned, was Chipmunk. Well, Chipmunk was a pretty decent fellow and devoted to the cause of promoting the steel guitar. Maybe he got a little too tough on members who had different opinions from his, but his was the only game in town so who's going to make a fuss when the guy's doing so much for his club members?

But when you throw little snowballs, for some strange reason one might escape and start rolling down hill and pick up a whole lot of momentum until it becomes a revolution. A World War III. Oooops!

Maybe it started in the year 1978 when Jerry Byrd was invited to the nameless club's convention as Guest Artist. It had never happened before



Our very first convention held in St. Louis in 1986. At the early conventions, we always lined everyone up for a group photo. (Standing, left to right) Russ and Beth Parks, Donna Miller, ?, ?, Beau Sterling (Sherwood Finley), ?, Clay Savage, Paul Fattaruso, Wade Pence, Walter Schuch (Germany), Jody Saunders (pedal steeler assigned by Scotty to do sound for us), Audrey Dunkley, Peter Dunkley, and Ken Autenrieth (we think). (Seated, left to right) Elmer Ridenhour, Lorene Ruymar, DeWitt Scott, Art Ruymar, Frank Miller (he was just a kid then), Doris Atkinson, and Fred Gagner.

that such a great artist would actually be in their midst.

Chipmunk had never been to Hawai'i and maybe Jerry's visit inspired him to go for it. This was in the early 1980s. He had a wonderful time there, but something ticked him off. It would appear (maybe my guess is wrong) that he expected Jerry to meet him at the airport and show him the beauties of Hawai'i. But, for some reason, he was angry with Jerry when he got home. So he said "a few things" in his next newsletter. I won't repeat them. They were just little snowballs, but a bit nasty. The members were long-time fans of Jerry's, and they weren't so ready to forgive and forget.

I was a member of the Advisory Board at that time, and a good buddy of Chipmunk's. So I wrote to him and cautioned him that this is not good policy. I guess many others did the

same, because in the following newsletter Chipmunk threw a few more snowballs at Jerry, a little bigger than the first ones, saying, "Nobody's going to tell me what I can say in my newsletter" or words to that effect.

In 1985 Art and I were on our way home from a tour of Australia, New Zealand, Tahiti, Fiji, etc. etc. and we stopped in Hawai'i. Quite by chance we met Elmer Ridenhour there and his good buddy Dave Herbert. We'd all been talking to Jerry and knew how upset he was by these attacks and how powerless he was to defend himself. The four of us decided something should be done.

I still have a copy of the letter I sent, dated May 31, 1985. It was addressed and mailed to all of the club members, including Chipmunk. It said nothing worse than, "As a member of the Advisory Board, I feel

I must say that I do not approve of the attacks Chipmunk has been making on Jerry Byrd. To say nothing would be to imply approval. This is my apology. Yours for a strong and successful club..." After you throw a snowball, you should always duck, right? Well, both Art and I got kicked out of the club.

A New Club Is Formed

Then the letters started coming in. From club members. They felt as we did. One of the letters came from a total stranger whom I will call Gator, because he is the second villain. He said something like, "Why don't you start a new club? I've written a few guitar instruction books, and I will edit your newsletter." Well, that wasn't our intention, but we were on the outside looking in on the club we loved so well.

Okay, so on October 9, 1985 we phoned Gator and made some quick plans. Who would be the president? He said it was obvious I should be, because I'd taken the leadership and made all the moves in this thing, but "... this is a man's club, Lorene. They'd never stand for it." He named Joe Boudreau whom we'd never met, but Joe had written such a good letter he sounded like our man. I became the club's Vice President.

Six months later Joe gracefully bowed out, citing ill health. The truth was, he found out Gator wanted him in there as a figurehead only. All club funds were directed to Gator, he had the "say" in the newsletters, and he had the bit in his teeth. That's how I got to be President. Gator figured I'd play the figurehead roll very well.

Letters of invitation were sent to Chipmunk's club members, offering a trial membership for \$5 to fund our first newsletter which would go out in January of 1986. Gator came up with the name World-Wide Hawaiian Steel Guitar Music Association. Chipmunk issued an edict forbidding his members to join the WWHSGMA (ridiculous name, huh?). But me—zip lip. I'm just a figurehead, remember? WWHSGMA sounds just fine. Chipmunk's punishment for his people would be ex-communication.

Gator did a few tricky-dicky maneuvers like promising people if they did join WWHSGMA in spite of Chipmunk's edict, they could ask to have their identity kept secret. He would not print their names in the club membership list. So some who wanted to join but were fearful of angering Chipmunk took the bait and sent in their bucks. Then Gator published our first membership list and—guess what?? He showed their street address, town, state, and left a ---- line where their names would be. How dumb did he think Chipmunk was? And did he tick off a few people? U-huh! Plus, he never shared information such as the club's financial status, and he made by-laws without consulting anyone, and registered the club as his personal property. We never found out about that until a long time later.

HSGA's First Newsletter and Convention (1986)

The first newsletter was published as promised, January 1986. I've got to give the guy credit; he did write a good newsletter, full of information with some music instruction. He announced a contest for best club logo to be submitted. Gator made a deal with DeWitt Scott to have our first convention under his umbrella. Scotty held a huge annual steel guitar "bash" on Labor Day in St. Louis at the Clarion Hotel (now called the Regal Riverside Hotel). Scotty provided the space, the PA system, and all the know-how. Thank you very much for that, Scotty.

It was a great three-day event, with a surprisingly good turnout. We even had a man, Walter Schuch, come all the way from Germany.

We did our event three days ahead of Scotty's convention, but as more and more pedal steelers arrived we knew we'd be overwhelmed by sheer numbers. Scotty's event draws thousands, most of them playing country music. So one evening I called a meeting; if we were to change location, what place would be suitable? Frank and Donna Miller lived in a neat town, not too big and not too small. It was Joliet, Illinois, about 55 miles out of Chicago where an international airport, O'Hare, is situated. They could do all the arranging and set-up for us. Excellent! We took a vote and decided that our 1987 convention would be at the Joliet Holiday Inn, and that's where it's been ever since.

Gator was a bit taken aback because I had acted like a *real* president, and he couldn't very well shush me up in front of everyone. Oh, even worse... That name he gave the club, the 'World Wide Hawaiian Steel Guitar Music Association', aka WWHSGMA, didn't sit very well with the members either, so during that same discussion we bounced a few names around and agreed on 'HSGA'. Note: We set our Joliet convention dates for the last weekend of August so people could go from our convention to Scotty's in one trip. In 1996 we had to move the Joliet date to October to avoid increased hotel rates, so we lost that connection, unfortunately.

Coming in the Spring issue's installment: The origin of Jerry Byrd's Steel Guitar Ho'olaule'a and a major crisis and turning point in the club in 1988. ■

Honolulu Convention Reminder

Don't forget to call the Queen Kapi'olani Hotel for your room reservation (see page 4). AND, remember to complete and mail in the convention form in this issue's insert to the address shown on the form. We'd like to have it by March 20, please. If you are performing, don't forget to fill out the bottom part of the form so we can guarantee you a playing slot for the Akala Room member performances. Mahalo nui loa!

KUKAKUKA KĪKĀ KĪLA

By Gordon Freitas

Sliding into 2005! “Time waits for no one... It just passes you by... It just keeps on going...” (hummmm). My mom used to sing that haunting song between hula numbers when she played guitar for a halau. Her renditions of “Waipio” and “I Will Remember You” are lodged in my memory in their entirety, but the rest of that other song always leaves me pondering that poignant thought without a need to seek the rest of the words... Auwe!

The Year 2004 popped its final firecracker and we slid into the new year and all its challenges with a *Hau'oli Makahiki Hou!* These past few months have offered many chances to encounter the Hawaiian steel guitar in action across the island of O'ahu. But I have to admit, its still hard to find out unless you listen hard for the strains of a steel guitar and slide in that direction. You have to get in that steel hula loop!

Of course, we all know the Halekulani Hotel's House Without a Key is sure to have a steel guitar featured in a Hawaiian music trio every single day from 5:00 PM 'til 8:30. The schedule is posted on the HSGA web site. **Hiram** and **Casey Olsen** are surely missed under that century old kiawe tree. Casey is still playing a gig or a recording session somewhere on this rock.

Vic and **Nancy Rittenband** recently celebrated their 35th Wedding Anniversary at the Halekulani to the sound of the Monday regulars, **Alan Akaka** on steel, **Adam Ah Sing** on bass, and **Scott Ho'oheno** on guitar.

And further down the avenue, **Aunty Genoa Keawe** still holds court on Thursday nights at the Waikiki Marriott Hotel's Ocean Terrace. It's a regular reunion of Hawaiian music lovers and musicians from all over the world. On the

Gordo's photo of Greg Sardinha (left) with Basil and Pat Henriques in their cozy Kaneohe beach house jamming and talking story.



Celeb' smiles! Halekulani dancer Kanoe Miller and Germany's Frank Baum during Frank's recent "jam tour" of Waikiki clubs.

windward side I was pointed toward Honey's at Ko'olau, where Mike Ka'awa, Ocean, and Analu are joined by **Paul Kim** and his double neck Fender on Sunday afternoons. That Paul sure gets those sweet harmonics going. He said he still plays at the Halekulani with Harold Haku'ole leading the way on guitar and Helene Woodward on upright bass. In fact, he alternates with **Lem Aweau**. Again, its like a reunion of the 'ohana from Aunty Genoa's show. I saw **Fred Lundt** that day and he was scheduled to play at the Pipeline Cafe with **Taj Mahal and the Hula Blues Band**. You can tell that Fred learned from Feet Rogers; its in his heart when he plays. I always keep that Na Pali "Pacific Tunings" CD on my stereo. It's laid back like the island of Kaua'i.

Frank "Palani" Baum was also in town for a few weeks. He brought his ABM lap steel all the way from Germany and sat in with **Keith** and **Carmen Haugen** on Tuesday and Wednesday evenings at the Pacific Beach Hotel's Neptune's Restaurant. That's the hotel with the huge aquarium. I got a chance to hang out with Frank and his friend Carlo, another German steeler. He tells a funny story of how he and **John Ely** kept missing each other while John was on tour in Germany. On an interesting note, Frank says that his country music gigs have dwindled while his Hawaiian music gigs have increased.

Mike Scott was in town at Greg Sardinha's Sma' Kine studio recording the voice of **Gary Aiko** for a project featuring songs from well known composers and musicians in Canada. Mike came down and sat in for a song with Po'okela at the Halekulani.

That was the night I met U.K. steeler, **Basil Henriques** and his lovely guitar comping wife **Patricia**. Pat's father, William Cox, started a band called the Waikiki Islanders

Continued on Page 20

MEMBERS' CORNER

Keith and Carmen Haugen, Honolulu

Keith continues to teach Hawaiian language and music at Star of the Sea Schools; Carmen continues as office manager for Service Master of Honolulu, a franchise owned by Stanton and Nora. And we continue to entertain Tuesday and Wednesday nights at Neptune's Garden in the Pacific Beach Hotel. It's a great venue with great food, service, staff and management, and the best hula in the world.

We're still writing a monthly column, "Ke Mele Hawai'i," for Oceanic Time Warner, and we're still producing and hosting the "Music of Hawai'i" weekly radio show on KIPO, 89.3 FM, Honolulu. And Keith has been asked by a leading local publisher to write

The History of Hawaiian Music, a major book for release in 2006. It's a massive undertaking and Keith is already hard at work on it, researching and hauling together Hawaiian music-related works that he has researched and written, produced, and published over the past 40 years.

George "Keoki" Lake, Edmonton, AB, Canada

It's not often one gets an opportunity to play Hawaiian music on a cruise ship bound for Hawai'i! Anyway, that's exactly what happened to me last [fall]! A dream come true. One morning, about two weeks ago, I awoke to an early morning phone call by someone saying, "Hello Keoki, this is Kimo." I had no idea who Kimo was, so I asked, "Kimo who?" He was call-

ing from San Francisco and required a steel guitarist to replace their steel player Larry Jones with his group Spirit of Polynesia on board the Royal Caribbean cruise ship *Vision of the Sea* sailing out of Vancouver to Hilo in a few days. "Would I be interested?" Would I? Wow! I replied 'yes' after quickly consulting Mary.

I hurriedly packed, and in a few days was off to the airport on an "e" flight—the ticket had been arranged via email. Upon arrival in Vancouver, I headed to the Ballantyne dock where that beautiful white ship was at anchor. I eventually spotted Kimo and introduced myself. He in turn introduced me to the two other musicians, Uncle Bobby Stant, guitarist; and Hanale Lipenekilikaoko'ololou Bray, bassist. Kimo Baird was the leader of the group and played 'ukulele.

Bobby and Hanale are old-time musicians in their 70s like me, each with extensive experience playing with some of the finest Hawaiian artists over all those years. It was a real joy to play with these two fine Hawaiian gentlemen as well as Kimo, a *haole* like me, who is about 60 and plays excellent 'ukulele. Kimo has command of Hawaiian and Tahitian lyrics and sings harmony with the Hawaiians. He is also a *kumu hula* who has been at it for well over 40 years. The trip took in six days of cruising across the blue Pacific to Hilo where we disembarked.

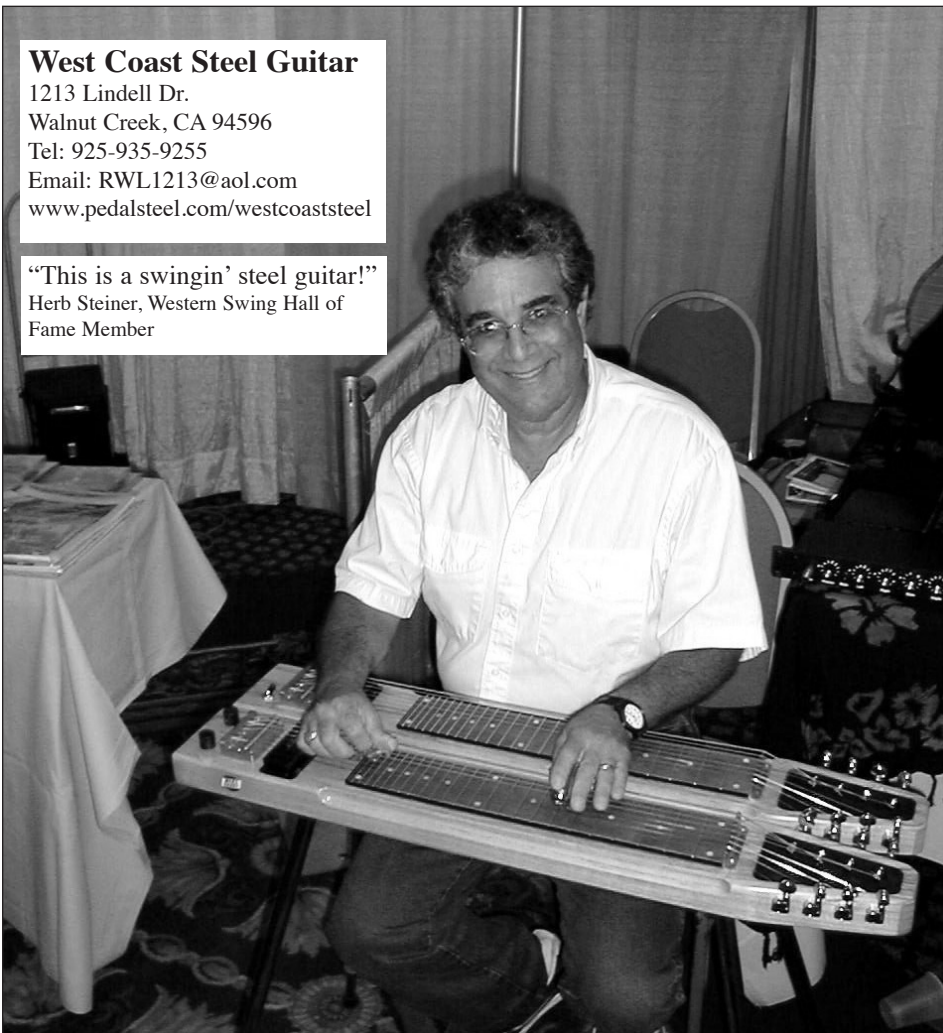
We played two shows daily and three shows on each of the last two days. I thoroughly enjoyed playing with these musicians and we had a great time together. My stay in Hawai'i was very short—only one day spent within the confines of the Hilo and Honolulu airports, then the flight home on the "red-eye special."

It was a great adventure and I hope someday to go with them again on another cruise. Hopefully, I might be able to take Mary along which was not possible on such short notice. ■

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CLOSING NOTES

Manuel "Mac Pavon" Pavao

The West Coast and the Hawaiian steel guitar community at large lost a brother this past July. The following was sent to us by Bay-Area Hawaiian music performer Saichi Kawahara of Kapalakiko Productions.

"As a fellow musician in the San Francisco Bay area I never played with Mac but I did perform with his musical cohorts, Kimo Baird, Hanale Bray, and Bobby Stant.

"I first saw Mac perform several years ago at the Kimo Baird-Jill Clark wedding reception at the Montclair Women's Club in the Oakland Hills. He was wonderful with woo-woos, wah-wahs, boat and train whistles, bird calls, and various sound effects that he would use to hilariously segue into the Hawaiian standards he performed. He repeated this performance at Jimmy

Hawton's Steel Guitar West concert at a club in San Leandro, just a stone's throw from Mac and Sophie Pavon's home of fifty-two years. Also performing that day was Kapalakiko's own Dwight Tokumoto, our soon to be steelie Bobby Black (with Jimmy Hawton), Johnny Cambra from the Nakea Hawaiians, and *kuka paila* bunch of steelies that just seem to come out of the woodwork.

"Mac was born in Waimea, Kaua'i. Only a few people know that Mac is first cousin to Kaua'i entertainer brothers, Larry Rivera of Kapa'a, long time performer at the Coco Palms Hotel who composed the song "Kamalani" and Ernie Menehune, who currently lives and performs in Tucson, Arizona, where he leads the Polynesian Society organization.

"Mac was the oldest of ten siblings and moved to California in 1939. He was entirely self-taught, and had

invented and developed unique and strange tunings for the steel guitar that only he could play. He changed his birth name to Mac Pavon (pronounced 'Pay-Von') so that musicians he performed with could pronounce and remember his name.

"Mac is survived by his wife Sophie, by a daughter, Sandy Tomcik, his sister Beatrice Medeiros, brother Joseph Pavao, grandchildren, nieces and nephews. In 1998, Kapalakiko Productions thanked Mac for his contributions to the Hawaiian community by awarding him its Aloha Spirit Award. We miss him dearly."

Haleloke Kahuaolapua

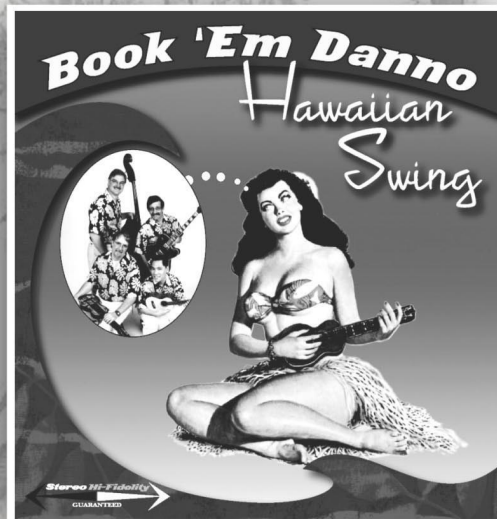
We just heard from Warren Slavin of the passing of nationally known entertainer Haleloke Kahuaolapua. This from the obit: "Haleloke Kahuaolapua, 82, died Thursday, December 16, 2004 in Union City, Indiana. Known to her many friends as Hale, she was born in Hilo, Hawai'i, where she was well known in Hawaiian music circles. A chance meeting with a vacationing Arthur Godfrey led to Hale becoming a nationally known radio and television star. After several years of regular appearances on the Godfrey show, Hale retired from show business and moved to Union City..."

Wally Pfeifer adds, "Most of us remember her as being on the Hawai'i Calls show and Arthur Godfrey's radio and TV programs. She also made several records. And she attended the Aloha International Steel Guitar Convention in Winchester, Indiana many times in past years."

Warren Slavin also writes, "Haleloke had been failing for the last few months. Her caregiver, Inez Clevenger, mentioned that the facility where they were living wants to build a "Gazebo" in her honor and will be accepting donations toward that effort. You can write Inez at: Inez Clevenger, 204 Staudt Dr., Union City, IN 47390." ■

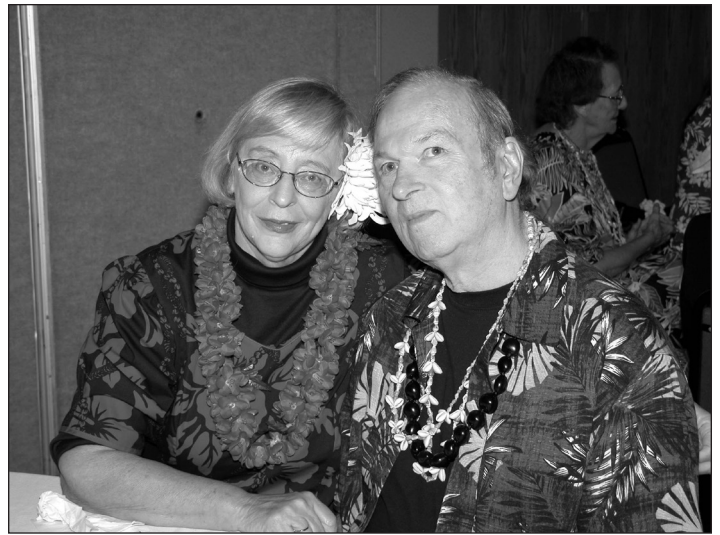
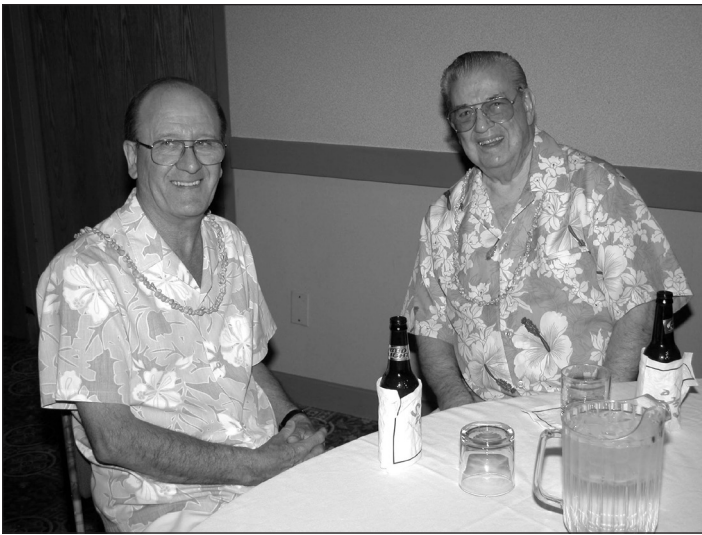
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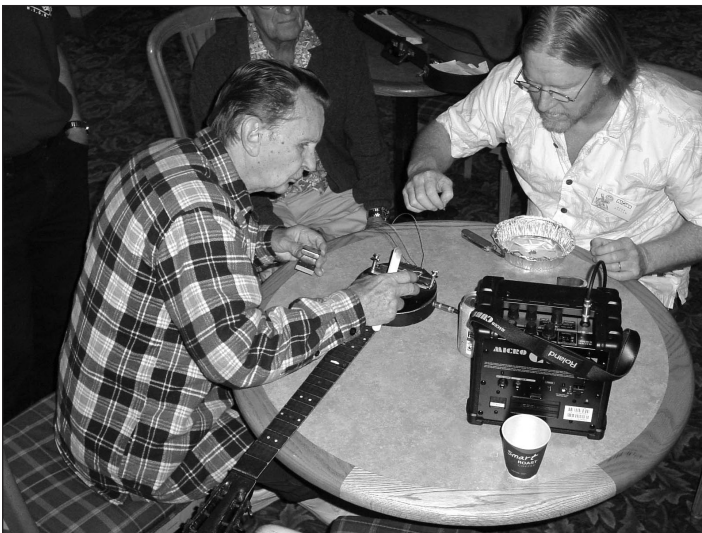
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Joliet 2004 Photos

(Clockwise from upper left) A great shot of “ringers” Ian Ufton and Bob “Pulevai” Waters; Dover ‘go to’ team Barbara and Bob Garth; Our good-lookin’ Board: (Standing, l. to r.) Duke Ching, Don Weber, Lorene Ruymar, Joanne Hanawahine, Julie Waters, Betty Bahret, Vice President Tom Ikehata Tohma; (kneeling, l. to r.) Prez Kamaka Tom and Gerald Ross; Vivian Bangs (left), Vivian’s brother Eldon Weaver, and Myrel Carr; Builders Bill Creller (left) and Rick Aiello doing some super-serious steel guitar surgery. More photos next issue, folks; this one was jam packed!



DISC 'N' DATA



“Hawaiian Steel, Vol. 3” – Alan Akaka, Paul Kim, Casey Olsen, Greg Sardinha

Review by John Ely

At last! The long awaited CD is out. Here are a few notes from the press release: “Once upon a time (circa early 1970s) Jerry Byrd came to Hawai‘i and noticed that very few Hawaiians knew how to play their indigenous instrument, the Hawaiian Steel Guitar. He decided to stay in Hawai‘i and share his knowledge with dedicated young Hawaiians who wanted to learn how to play their instrument in order to perpetuate Hawai‘i’s signature sound.

“Fast forward to 2004 and we have Alan Akaka, Paul Kim, Casey Olsen, and Greg Sardinha—beneficiaries of Jerry’s knowledge and teachings. This is Jerry’s “Byrd’s nest.” They are the keepers of Hawai‘i’s signature sound and are playing the “sound” in Hawai‘i, around the world, and in Hawaiian music recordings.”

The CD lives up to its name, “Byrd’s Nest,” and features plenty of Hawaiian-style playing and a touch of jazz. Alan and Paul play a duet on “Tiare no Tahiti,” and Casey and Greg play off each other on Jobim’s jazz classic, “Wave.” All four join in for a jam on “Hanohano Hanalei.”

Also featured on the CD are “Wai O Minihaha” and “Mahalo, My Darling”

played by Paul; Greg playing Jerry’s classic “Slippery Elm” and “Adventures in Paradise”; “Hoe Hoe Na Wa‘a” and “Hana” played by Alan; and Casey playing “Estrellita” and “Watch What Happens.” Unfortunately “Watch...” didn’t correctly play on my CD player, but I’ll play the odds and “predict” that Casey tears this one up!

Expert backup is provided by Hiram Olsen, Harold Haku‘ole, and Zanuck Lindsey on guitar; Dennis “Bla” Kaohokalole, Helene Woodward, and Greg himself on bass; and percussion from Bobo Butires.

I love the way Alan, Paul, Greg, and Casey play. Though these fine players have carved out their own sound and, so to speak, “flew the Byrd’s coop,” my impression listening to the CD is that they were all very conscious of Jerry when making this recording, reaching back to Jerry’s formative influence. A very nice tribute and a CD well worth having.

Order information: The price is \$15 per CD plus \$2 for Domestic shipping and handling (add \$1 for each addi-

A sweet shot of Byrd “Nestees” during the recording of their latest release, “Hawaiian Steel, Vol. 3.” (l. to r.) Greg Sardinha, Alan Akaka, Paul Kim, and Casey Olsen.



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COCO WIRE

In November, world famous songwriter-guitarist Richard Thompson did a two-night gig at the Doris Duke Theatre at the Honolulu Academy of Arts. The November 20 show, entitled "1,000 Years of Popular Music," was commissioned in part by the Getty Museum and also featured none other than the **Bobby Ingano Trio** as special guests! Way to go, Bobby. That's some serious shoulder-rubbing, brah!

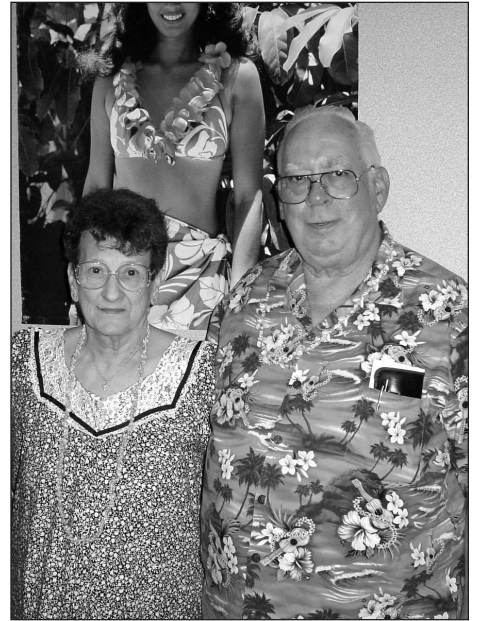
Congratulations to modern day "wizard of the strings" **Ken Emerson** for his first round Grammy nomination for his slack-key CD "Hawaiian Tangos, Hulas, and Blues" put out by Hana Ola Records (Cord International). Kenny plays steel, slack-key, and everything in between as many of you know. Catch him if you can at the Hanalei Bay Resort on Kaua'i's north shore.

After weeks of relentless pursuit and email bombardment, "pesky ram-

rod" **Wally Pfeifer** finally got the *Honolulu Star-Bulletin* to print a story and photo on our Joliet 2004 Convention on December 26. Whew, poor guys... Looks like the same routine next year. Way to go, Wally!

Oh, I almost forgot. Wally is raving about a CD with **Bobby Ingano** on over half the tracks. It's "The Golden Voice of Hawai'i, Vol. 1" featuring vocalist Dennis Pavao (Kapa Kuiki Records KKR-4414). Wally writes, "Bobby plays beautifully just like he always does... straight from the heart. His ever-smiling photo is on the back of the liner notes." Check it out!

Saichi Kawahara of the Bay Area's Kapalakiko Band made a short trip to Honolulu recently and had good things to say about **Alan Akaka**, **Bobby Ingano**, and **Jeff Au Hoy** who were playing with Auntie Genoa at the Keiki Palaka Lū'au Show. He also caught his cousin **Mike Ka'awa** playing with **Greg Sardinha** at Honey's.



Alma and Wally Pfeifer "taking a break" and posing for us at Joliet last October.

Although his wife Evelyn would like to settle back in Hawai'i, Saichi is very busy in California and is staying put for the time being.

We keep hearing through the grapevine that our own **Duke Kaleolani Ching** got to play steel guitar on the latest Adam Sandler movie soundtrack. Sounds like a real gas. Duke, fill us in... your internet mailbox is over limit... can't get through, bruddah! Maybe next issue, folks. ■

HSGA Donations

Thanks, HSGA members, for your contributions to our General Fund and Scholarship Fund this past fall. *Mahalo Nui Loa!*

Wally and Alma Pfeifer made a nice donation dedicated to Jerry Byrd, "in honor of our lifelong friendship and his lifelong devotion to our instrument."

The following members contributed at least \$10:

Peter Casey, Dublin, Ireland
David Giegerich, Ellicott City, MD
Ruben Rumahlewang, Den Haag, The Netherlands

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Also, don't forget to check out "Drums Of Hawaii -- (Andy Iona Vol. 7)

www.cumquatrecords.com.au

E komo mai! Welcome, New Members

Is your address correct? Please notify us!

UNITED STATES

FRED CAMPEAU, 635 Chicago Ave. PMB 259, Evanston, IL 60202

GENE MCGOWAN, 8210 S.W. Woodbridge Crt., Wilsonville, OR 97070

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ARTHUR AND GAIL ST. CLAIR, P.O. Box 182, Thaxton, VA 24174-0182

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JAMES STEINKRAUS, 6033 Blodgett Ave., Downers Grove, Illinois 60516

TONY & LINDA TAKAI, 3309 Hillcrest Drive, Burlington, Iowa 52601

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YORIKO MINAMI, 753-5 Kita Akitsu, Tokorozawa, Saitama Prefecture 359-0038 Japan

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FERNANDO PEREZ, CI Libertad n 68, Ejea de los Caballeros, Baragoza 50600 Spain

RUBEN RUMAHLEWANG, Esmoreitplein 68, Den Haag, 2531 EL The Netherlands

KUKAKUKA Continued from Page 14

back in 1937 and Pat and Basil carried on the tradition. Their history is driven by a love for Hawaiian music that finally brought them to the islands for the first time. They also publish a magazine called *Aloha Dream* packed with photos of U.K. steelers and Polynesian performers. Wow!

Basil is very articulate as he enthusiastically expresses his love for Hawaiian music and all the technical intricacies of steel guitar tunes. I found his use of a double-neck Fender with pedals to be quite interesting. Although he is an expert at the traditional pedal steel country techniques employed by country steelers, his approach to Hawaiian music using the same guitar is quite different. He simply presses a few pedals to change the tuning of his guitar... kinda like having a couple extra necks to play with. Personally, I would need an extra brain... ha ha aka aka! It's not a new technique; in fact, a few of our well known Hawaiian steel guitarists have expanded their sound with pedals. Really! Whatever works... Most of us work hard at getting all the sound we

can out of one neck, but once you get that bug for Hawaiian music and steel guitar, you may just keep on going and going and going... Why not?

I was very excited about the wonderful music I heard on their "Live at the Castaway" CD. This accomplished group of U.K. musicians convey a dedication and love for island music that is beyond words to describe. Those buggahs can *kanikapila uka* good! I give Basil a big *hana hou* for his efforts. He can sure get a sweet sound out of that thing. He actually brought his steel guitar rig with him to Hawai'i and Pat brought along her custom Hohner Jazzica guitar, too. Fortunately, they didn't encounter too many hassles with the airline regulations.

Greg Sardinha and I went over to their Kaneohe seaside bungalow for a small kine jam and a bit of a *chin wag* (U.K. kine talk story). Watching Basil play his Fender necks and change from one tuning or position to another could boggle the minds of many (smiLe) but his methodology is rewarded by the array of sounds he extracts from under his bar. Pat easily ran down the chords and proved a well-known truth, that

every good steel player need an equally good guitarist to be in step and going in the same direction. I think she makes Basil sound really good! They could have played for hours... But their time in Hawai'i was way too short. A visit with Dorian and the Moe family and it was time to slide back home!

Steel guitar players including Akaka, Au Hoy, and Ingano, have been maintaining a glowing presence in the local newspaper. Mahalo nui to Wally Pfeifer who continues to watch vigilantly and alert those on his email list about anything that has to do with Hawaiian steel guitar. Way cool!

Vic and Nancy continue their 'Ukulele Tree tradition, performing with a group of snowbirds and locals at the Kuhio Beach gazebo across the street from McDonalds and the Pacific Beach Hotel at Lili'uokalani Avenue on Monday, Wednesday, and Friday from 1 to 3 PM. Vic told me that the 89 year old man in the wheel chair, playing a six-string National lap steel tuned to E minor, is Robert Proulx (pronounced "Proolse" – French Canadian) from New Hampshire. "Uncle Bob" was a tour guide for 35 years, bringing folks from that area to Hawai'i! He arrives in November and leaves on April 1.

Lotsa folks are excited about the upcoming convention in Hawai'i. We're looking forward to seeing all of you. That's it for now. I still got a bunch of leads on steelers in action around the islands... gonna catch up with 'em. Don't forget to offer your friends a chance to join our HSGA experience. We can all make a difference and share the gift of membership in the HSGA. That is one of a few resolutions I put on my list for 2005.

Share the experience of wonderful Hawaiian steel guitar music. My pick for the year—"Hawaiian Steel, Vol. 3," the "Byrd's Nest." Need I say more? Check it out. *Mahalo nui*, everybody! For all you folks sliding 'round the bar...stay in tune... *imua thru da ua...* and just say Aloha! ■