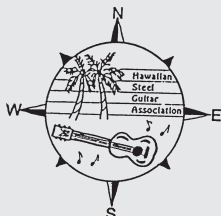


HSGA QUARTERLY

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by the Hawaiian Steel Guitar Association

Volume 21, Issue 81

Winter 2005-06



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At the Lookout House Night Club in Covington, Kentucky on the night that Lani McIntire performed "The One Rose" for the first time and dedicated it to Betty Foster (Bahret). From left to right, a steelman from the Cincinnati Convention; Lani McIntire; Betty's sister, father, and mother; a steel guitar teacher from Michigan; and, yes, that's Betty on the right!

HSGA's Mystery Celebrity "Revealed"

Many of you wrote or emailed us about the photo we printed in the last issue from the sheet music of Lani McIntire's hit "The One Rose." Yes, several of you guessed correctly—it is none other than HSGA Board member and steel guitar darling, Betty Bahret from Poughkeepsie, New York. Here's Betty to tell you a terrific story about her musical career, how her photo came to appear on "The One Rose," and how she met and married Bo Bahret, a story right out of a wartime romance novel.

So many have asked about what my musical background was, or is, and how I came to be on the cover of Lani McIntire's "The One Rose." To answer these questions, we must go back when

I was only five and our family vacationed in Atlantic City and took me to the Steel Pier where a Hawaiian couple were entertaining with their two little girls who were a year or two older than I. They played and sang "One, Two, Three, Four..." and "One Paddle, Two Paddle..." Right then and there I said to myself, I want to make pretty music like that and go to see Hawai'i.

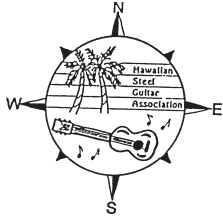
In kindergarten everyone else drew funny faces but I drew palm trees. Yes, I was in love with Hawaiian music and in a few years I was to be glued to the old Atwater Kent radio for every broadcast of "Hawai'i Calls."

But now let's go back to age six. My father, a mail carrier, heard sweet

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HSGA QUARTERLY

Volume 21, Issue 81



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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@hsga.org. 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—photocopies are not suitable for print. *Mahalo!*

“MYSTERY” Continued from Page 1

violin music as he passed one of the houses. He knew I'd love it, too, so it was arranged for a one-hour lesson every Saturday morning at 11:00 at the teacher's home. On my tiny little violin I soon learned to bow notes without a scratch and at seven years of age I gave my first “concert.” “All in a Row, Bending a Bow, Shot at a Tiger, but Killed a Crow.” And, “Baby's Boat's a Silver Moon Sailing in the Sky, Sailing o'er the Sea of Dreams, While the clouds roll By. Sail, Baby, Sail, Out Across the Sea, Only don't forget to Sail Back again to Me.” Later, much later, I sang that same lullaby to both of my babies.

But my violin lessons came to a sudden halt one Saturday when my teacher frightened shy little me with abuse to his wife. I said I wouldn't go back there and I didn't.

When I was about nine years old, my Methodist church started a youth choir with my Aunt's sister-in-law as director. I had an alto voice and I loved

the sound of the three- and four-part harmony we were taught—“Consider the lilies of the field, How They Grow. They toil not Neither do they Spin. Yet, Solomon in all His Glory is not arrayed like one of these”—and many more.

But, much as I loved singing, I was distracted by the pipe organ. That's what I wanted to play! But, alas, in those days the electronic organ we know today wasn't in everyone's home and no one, no, nobody could even touch the big church organ.

But Mom said, “Take piano lessons, Betty.” “It's just the same.” Ha! So I did but I knew from the start that I would never be satisfied nor accomplished. How could I, with a tiny hand and fingers that couldn't come near to reaching an octave or skinny arms that needed muscles for dynamics.

But I stuck it out and finally earned a conservatory degree after two recitals, learning the history of music since caveman drums (it seemed) and Italian, French and German harmony construction, which for me by this time were simplified when I picked up my

A few of Betty's students in concert at the Warren Conservatory of Music. That's Betty standing on the far left and her sister standing on the far right. The older girl in the front row (sister of the accordion player) and the boy in the white shirt were the two who made Betty “famous” by playing so well at the Cincinnati Convention.



sister's cast-off Hawaiian guitar and Eddie Alkire's course when she switched to Spanish guitar.

Dr. Leroy B. Campbell of the Warren Conservatory was so stunned by my understanding of chord construction he asked me to teach it to all his piano students. I did, and a few years later in New York City, I helped the well-known Jules Stein get through musical construction when he was a student at Julliard.

Now let's back up awhile to when I picked up my sister's Gibson Hawaiian guitar. I, of course, already knew the basics and could play Alkire's course or anything on sight. But I wanted the Hawaiian sound I'd heard on "Hawai'i Calls," so I bought Andy Iona's records and time after time I played along with him.

Soon my sister and I started playing together and the next phase of my musical life began when my mother, who was Grand Matron of the Amaranth Lodge, had us play at their meeting where several mothers there asked me to teach their children. Everywhere we played, the same thing happened and I soon found myself with many students. Private lessons of one hour a week. I also inherited three students of Wilber Marker at the Danielson Music Store in Jamestown, New York when he became a traveling demo for the Gibson Guitar Company.

Then gigs in Jamestown also alerted radio station WJTN to offer us a weekly broadcast and later, one from Bradford, Pennsylvania, WHDL. This brought more students to me from surrounding areas so I moved from my studio in the Fine Arts House to my own studio in the Wellman Building. I limited the number of students to fifty.

One day a lady called me and asked me to teach her son at their home. When I went for his first lesson I discovered the child was autistic. He was about eight. I hesitated but his pleading eyes made me say that I'd try. It took several months for him to play only the first two numbers of the Alkire system and I decided that was his limit. But I couldn't stop going to him every week when his mother said he waited by the window all day and cried for joy when I arrived.

During all these weeks, months and years of teaching, my students did well and, when able, joined the group sessions I held every Sunday afternoon at my home. Beginners played both melody or harmony parts and I switched parts on them for ear training. And the more advanced students played Alkire's counter melody.

One year I took two of my young students to a convention of banjoists, mandolinists and guitarists in Niagara Falls. They were so inspired and would be the two who would perform the following year at the Hank Karch Banjo Band Convention in Cincinnati where hundreds of musicians of all ages were heard. My two students were nine years old. I was the youngest teacher there (still a teenager) and my students did so well that an article by Eddie Dunkum



Betty (right) and her sister at one of the many theatres they played. When you're a star, they all blend together, don't they?!

about them and about my studios, was published in *Metronome* music magazine. It was this article that led to other significant facets of my musical life.

At this Cincinnati convention several of us learned that Lani McIntire's orchestra was performing just across the river in Covington, Kentucky. My mother, dad, myself, and one other steel guitar teacher and two other steel players went over. We told Lani that we were from the convention and he came to our table at every break. This was a special night for him as he was about to introduce his new song "The One Rose." And when he did, he dedicated it to me and later my picture appeared on the sheet music cover.

One warm summer day I was playing along with Andy Iona in our screened sunroom when the doorbell rang and a man said that his train had stopped for a one-hour mail stop. So he had taken a cab to meet the Hawaiian steel guitar teacher he'd read about in *Metronome* magazine. "Is the teacher home?" "What?" "You are the teacher?" "Well, you play very well!" "May I come in for just a few minutes before I go to catch my train?" "I'm Charles E. King on my way from Hawai'i to New York City." A few weeks later he sent me both his green and blue books which I still cherish today. Looking back on his visit I blush for I had never heard of that dear man in my life then and he was gone out of it before I could even offer him a root beer that I had made myself.

Happy teaching days went on but not for long. News of an unsettled world really hit home one Sunday in December—Pearl Harbor changed my world. War was declared and soon my oldest students enlisted or were drafted and even my nurses at Jamestown Hospital were gone. I closed my studio there.

Continued on Page 8

The 1st Annual Shenandoah Steel Guitar Festival

By Rick Aiello

From Civil War campfire songs to Patsy Cline, good music is a tradition in the Shenandoah Valley. The vast majority of “live” performances in this area revolve around bluegrass musical events—until now.

It is my pleasure to introduce “live” Hawaiian-style steel guitar playing to the Shenandoah Valley this spring by bringing in two fabulous bands in which the Hawaiian steel guitar is prominently featured.

I have secured the Clarke County Fairgrounds in Northwest Virginia for this event. It has an excellent outdoor stage and grandstand and a large “Show Barn” in case of inclement weather. The first musical event of the “Fest” season, I predict the entire town will show up.

To ease the locals into a sound they have not often experienced (if ever), I plan to start the show off with HSGA’s own ‘ukulele virtuoso, Gerald Ross. Gerald will play both solo ‘ukulele and fingerstyle guitar to put festival attendees into the correct mood.

Baltimore/D.C. band, the Hula Monsters, will then take the stage. Anyone who has attended HSGA’s last two conventions will certainly attest to the fact that Dave Giegerich is one stunning steel player. His performances on Dobro and electric steel guitar are mind boggling. Backed by his own band, who the Washington Post calls one of the “best bands in the world,” there is no doubt that Dave will leave a long lasting impression on the folks at the fest.



Rick Aiello playing one of his Dustpans at our Joliet 2005 Convention with Barb Kuhns and Gerald Ross playing backup.

Once the smoke clears from the Monsters’ set, the fabulous Moonlighters will “finish off” the audience with their acoustic virtuosity.

The Moonlighters are a New York City based quartet featuring the incredible Tricone playing of Mike Neer backing the world class vocal harmonies of Bliss Blood on ‘ukulele and Carla Murray on rhythm guitar. The stand-up bass playing of Andrew Hall solidifies this remarkable group, which leaves on a tour of Europe soon after this event.

So if you want to witness an unprecedented and historic event, come to Berryville, Virginia on April 8, 2006. There will be workshops, vintage steels and a “tour de force” of Hawaiian Steel Guitar playing.

For more information go to www.horseshoemagnets.com and click on ‘The First Annual Shenandoah Valley Steel Guitar Festival’. See y’all there... ■

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Fender Deluxe 8 Wanted

New York member Louis Zerdoner is still looking for a single neck 8-string Fender Deluxe steel guitar. This is the model with two pickups and three legs. You can reach Louis at (585) 671-9864 or send hi m an email at louisz@usadatanet.net.

Note: ‘Buy & Sell’ ads are free for HSGA members.

MEMBERS' CORNER

Gracia Mulligan, Long Beach, CA

[ED: We told you the story of Lani McIntire and Betty Foster (Bahret). Well, here's an item we got from Jim Foster, grandson of member Gracia Mulligan, who had been wanting to send us old photos SHE had of Lani McIntire! Here's Gracia:] Just a note to let you know how I came in contact with Lani McIntire. In my teens I played on a local radio station in Minneapolis with a western group. While at the station, I heard that Lani McIntire's Hawaiian Orchestra was playing at a hotel in Minneapolis. Somehow, I got up the nerve to go to the hotel and ask Lani to come to the station to hear me play... and he did! I was honored by the presence of Lani and his wife, Virginia.

Soon after this, his orchestra left for a New York engagement. Lani sent me his picture, a picture of his orchestra, and a photo of him with his wife. That's how I knew Lani. After he passed away, Virginia and I remained friends for many years until she passed away with cancer. Lani was an inspiration to me because he took the time to hear me play.

[I'm also including a photo of] Harold Colemna, a local steel guitar teacher in Minneapolis. Harold and I rehearsed a few times many years ago, probably in the '30s.

We were saddened by the passing of Jerry Byrd. His music will live on in our home as long as we are still here to enjoy it. We had a nice note from Kaleo recently.

Sincerely, Gracia Mulligan.

Don Woods, Vancouver, WA

I believe that the "mystery lady" is none other than Betty Bahret. I played the steel guitar in a church near San Diego on November 20 with my former pastor from Kailua, Hawai'i singing the Sol Ho'opi'i composition, "My King of Kings." It was very well received and they wanted to hear more Hawaiian steel guitar and Hawaiian gospel music.

Another of Gracia Mulligan's signed photos of Lani McIntire, here pictured at his New York City "home," the Lexington Hotel.



Gracia Mulligan's photo of Lani McIntire with his wife, Virginia.

"Keoki" Lake, Edmonton, AB, Canada

[ED: Here's an update on Keoki's teaching activities. All you teachers out there, time to come out of the closet!] My class consists of 20 steel guitar and usually 14 'ukulele students. All are seniors ages 55 to 81 and are such wonderful enthusiastic people! I teach the E Major and E6th tunings and concentrate primarily upon Hawaiian music. The class takes great delight in playing at senior citizen residences as we average about 14 performances per year.

The shows approach an almost professional quality as we play and sing melees such as "Hapa Haole Hula Girl," which is no easy feat at full tempo! We have excellent vocalists in the group along with those who also take hula instruction at our senior recreation center. Each show consists of instrumentals, vocals, and hula, offering a lot of variety played by folks who never dreamed they would be performing on stage in their senior years! Hawaiian steel guitar is alive and well in Edmonton!

Jess Montgomery, Kapa'a, HI

I'm happy to report I've been playing steel guitar with Larry Rivera of the Coco Palms fame at lū'aus for the past six months. Beeg fun. Aloha, Jess. ■

Members, Don't Forget to Vote!

Yes, it's time to elect your Board of Directors for the 2006-2008 term. **Regular and Associate members are allowed to vote.** Please vote for 9 of the 11 nominees listed on the ballot included in your Quarterly insert. Then just sign it, and return it to our office before March 10. Results of the election will be announced in the Spring 2006 Quarterly. Mahalo nui loa!

DISC 'N' DATA



Linda Dela Cruz, "Hawaii's Canary" (Hana Ola Records)

Micheal Cord brings us a real gem with this release of remastered material taken throughout Linda's stellar career. Big kudos to Harry B. Soria, Jr. who created the anthology, performed the digital transfer from Dela Cruz 78s, 45s and LPs, and put together phenomenal historical liner notes for the release, eight pages in all.

Linda introduced a sweet falsetto style she picked up from her primary inspiration, Lena Machado, to a new generation of listeners in the 1950s and 60s. Linda's career spanned many recordings and a host of musical associations, but she is often remembered for her meteoric rise to prominence with the Alice Frelund Serenaders, which featured Alice on guitar and comedian Sybil Andrews on upright bass. The group performed regularly at the Halekulani Hotel's House Without a Key and were also known as the Halekulani Girls.

The CD features 23 tracks from releases on the Bell, Tropical, Tradewinds, and Hana Ola labels and over half the tracks feature steel guitar backup with an occasional solo. Tommy Castro plays on the first 11 tracks of the CD and Benny Rogers plays on "Kaulana O Waimanalo," "Ka 'Ano'i," which was a big hit for Linda,

and the second version of "Kauoha Mai," a gorgeous steel guitar track. Very nice stuff—some great examples of "backyard-style" steel guitar.

"Royal Hawaiian Hotel" features great steel guitar playing behind a great vocal arrangement. The version of "Kauoha Mai" with Tommy Castro on steel is outstanding with lots of lush chordal fill-ins reminiscent of David Keli'i. Don't miss his harmonic work on "E Mama E." "Kui Tree" has some nice playing and is a beautiful, unusually written hula.

Other tunes in this release include "Ku'u Wa Li'ili'i," "Keala Ka'u I Honi," "Akaka Falls," "Nani Kaua'i," "Baby Opu'ulani," "Beautiful Kahana," "Hanohano Olinda," "Kaulana O Hilo Hanakahi," "Ke Ala O Ka Rose," "Ka Loke," "Na Pua Ka Ilima," "None Hula," "Wahine U'i," "Kuhio Beach," a very folksy, humorous "Come My House," and an unreal "Pakalana," Linda's final release before retiring from performing.

"Hawai'i's Canary" is a terrific CD. Linda's singing is dripping with feeling and full of breathtaking vocal skips—I buy everything I see with her name on it.

A couple of side notes that will interest HSGAers who have spent time in Hawai'i: Many of Linda's studio arrangements were written by Harold Haku'ole and Merle Kekuku engineered Linda's first recording for the Tradewinds label.

To order "Hawaii's Canary," go to www.cordinternational.com (if you have questions, send him an email at cordintl@aol.com) OR call toll-free at 1-877-648-7881 to place orders or ask questions. You can also fax Michael Cord at 805-648-3855 or write to: Cord International, P.O. Box 152, Ventura, CA 93001.

Shipping is \$5 for 1-100 CDs within the U.S. mainland; \$12.50 for 1-5 pieces outside the U.S.; or \$20 for 6-100 pieces shipped outside the U.S.

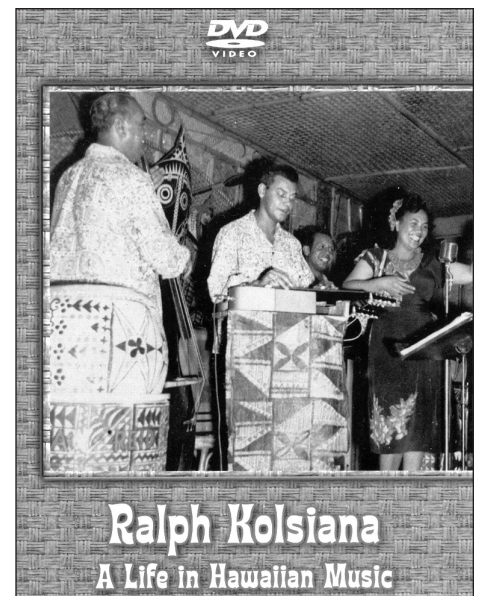
Ralph Kolsiana: "A Life in Hawaiian Music" (Volk Media Design DVD)

HSGAers, check this out! Andy Volk has remastered a program about steel guitarist Ralph Kolsiana that was shot and originally edited ten years ago. It is now on DVD with chapter search ability, color correction, and better editing.

Ralph Kolsiana was one of the early greats of the steel guitar but is largely unknown because he played clubs instead of radio dates and only recorded a handful of records. Born in Oahu in 1912, Ralph was one of the earliest electric steel guitarists to record. His landmark RCA/Bluebird sides with the Waikiki Swingsters reveal an improviser of the first rank who infused traditional Hawaiian music with hot jazz.

Ralph's life intersected with many of the most compelling personalities of the 20th century: John Philip Sousa, Al Capone, Jack Dempsey, Gary Cooper, and many of the greatest instrumentalists and vocalists during the golden age of commercial Hawaiian music in Hollywood. His Al Capone story alone is worth the price of admission.

This 30-minute program was recorded in 1994 when Ralph was eighty-one. He talks to an interviewer



about his life in music and the people he knew, plays his vintage Rickenbacher frypan steel (serial # 004), and sings and plays his Fender Dual Pro in the swinging style that kept him in demand in the Los Angeles nightclub scene throughout the 1940s and 1950s.

The Songs Performed on the DVD include "Song of the Islands," "Tiare No Tahiti," "Pagan Love Song," "Little Coquette," "Akaka Falls" (frypan), and "Night and Day," a bonus audio cut of a swinging 1955 performance of Ralph sitting in with a jazz band that included legendary West Coast bassist Monte Budwig.

This program was remastered for DVD from a video source two generations from the original, which was shot on consumer equipment by an amateur videographer. Consequently, the video and sound quality are not up to professional standards, but the editing, packaging, DVD menus, etc. are all of professional quality. The historical significance of Ralph's story, the joy with which this 81-year-old musician performed, and the compelling nature of Ralph's stories far outweigh any technical considerations. This is a program for people who dig steel guitar history.

Cost of the DVD is \$18.50 each including shipping to the USA. For those outside the USA, add \$5 for Global Priority shipping. Send checks or money orders to: Volk

Media Design, 631 Great Plain Ave., Needham, MA 02492 USA. Andy also accepts payment via Pay Pal. PayPal address: avolk@volkmedia.com. If you have a question, please email Andy at avolk@volkmedia.com. ■

New Grammy Category

The Recording Academy made the following announcement to Grammy voting members on August 18, 2005.

The Pacific Northwest Chapter of the Recording Academy is proud to celebrate the successful addition of the Best Hawaiian Music Album Grammy category at the Keali'i Reichel performance at Summer Nights in Seattle on Saturday, August 20, 2005 at 8 PM.

Keali'i Reichel is the most popular and best selling Hawaiian [artist] in history. He has sold well over a million records just in Hawai'i, a state with a population of 1.3 million people... Keali'i has become a Hawaiian cultural icon, promoting Hawaiian language and culture to a new generation of Islanders. He travels extensively, always spreading his message of Hawai'i and the living culture of her indigenous people.

♪ Cord International and Hana Ola Records...

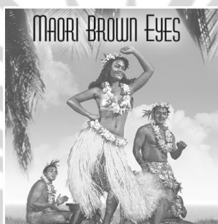
Over 80 titles of the Finest in Hawaiian Music



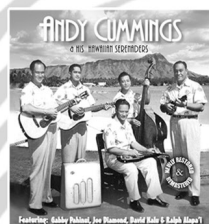
Hawaiian Luau Party



Songs to Remember Hana-Maui



Maori Brown Eyes



Andy Cummings

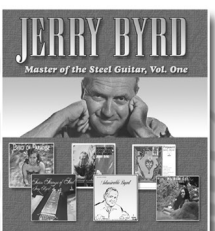


Ken Emerson



New Release!

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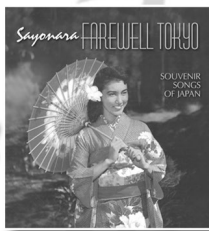


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Then, one day in the spring I received a call from Cassie Schilling, a booking agent in New York City. She had read about my successful studio in *Metronome* and wanted me to come to New York to tutor some musicians for an all-girl electric steel guitar orchestra. The group was to entertain at USO centers and fundraisers in New York City and tour USO centers and theatres across the Eastern United States.

Summer vacation would soon begin for my few young students so off I went to New York City to live in a studio apartment in Carnegie Hall. Here I met our sponsor Glen Martin, the airline industry magnate, and joined forces with Edgar Carver, an arranger of fame; George Drum, a German composer; a conductor by the name of Evans; and a mandolin artist, Anthony Autone. The Electronettes were born and our performances kept us busy until the end of the war. That’s when I put the guitar away.

After that I took up a new life in New York City. I found my own apartment, went back to practicing organ at Carnegie Hall and Steinway Hall, and found a glamour job as Assistant Comptroller in the Wine and Liquor Department of the Ritz Carleton Hotel until it was sold by Lady Astor.

Way back when I first came to New York City to tutor the Electronettes, I became a member of Doctor Norman Vincent Peale’s Marble Collegiate Church. And to help my friend, his secretary, I used my 200 words-per-minute shorthand, which I learned in Business College long ago, to take down his Sunday sermons so that they could be transcribed and printed in pamphlet form that some of you might remember subscribing to.

I also became a church hostess at their Thursday night Social time for U.S. Army, Navy, Marines, Air Force, Coast Guard, and Foreign in-Service personnel. And on Sundays, I’d arise at 5 AM and go to the 63rd Street YMCA Bible Breakfast where I invited any of the Service who wanted to join me for church and lunch. I would take them sightseeing to places of their choice in the afternoon. This took us to every imaginable place in New York City. Often I took them to the Metropolitan Opera Sunday afternoon performances where I had been given a whole “box” of seats to use, courtesy of a dear friend I met through my job at the Ritz Carleton, old Mr. Cazanove of the Cazanove Champagne Company in France. Many Sundays I filled that “box” and introduced many “uniforms” to the classics.

For the church, I also volunteered to visit war-torn veterans and paraplegics. I would write letters for them, read to them, or just talk, and some Sundays I’d entertain German war orphans housed out on Long Island.

Bo and I met at Marble in 1949. We were good friends and in time I met his family in Poughkeepsie and he met mine when they visited me in New York City. But in June,



Betty (right) and her sister all dressed up in grass skirts and leis made by Hawaiian friends. The photo was taken at the Titan Metal Company’s summer picnic in Bellefonte, Pennsylvania.

1951 he was recalled by the U.S. Navy and began a two-year service in the Korean War. It was during his December leave that year, when he and his dad (his mother had died in June, 1951) came to Warren for Christmas, that he put an engagement ring under my dinner plate. What a Christmas! And we planned to marry when he would get out of the Navy in June. But...

Bo’s ship, the destroyer USS John Hood, was built in Mobile, Alabama. One of the officers aboard, Tom Cowan, was also from Mobile so when returning from a shakedown period at Guantanamo Bay, Cuba, the ship was invited to be the guest of the Mobile Mardi Gras. (Did you know that the one in Mobile was the *original* Mardi Gras?) So Bo called and invited me.

Now all the officers on the Hood had wives we both knew, and on February 21, I joined them for the flight down to Mobile. I slept—it was my very first major airplane ride—and, thinking I might be sick, I’d taken Dramamine. Well, when the cat’s away, the mice play, so while I slept, the wives said it was too bad Bo, being single, would have to report back to the ship at 11 PM every night and we’d have to miss all the parties and balls. And they came to the conclusion that the engagement would end and all the plans for a wedding at Mardi Gras were made with neither Bo nor I aware of any of them!

Next morning we were all down at the Pier when the ship came in. The band played and all aboard were lined up on the deck in their whites. It was like a dream, a movie so romantic and thrilling. It was when Bo finally disembarked that all the wives pointed imaginary guns at him and said, “Bo, you’re going to get married” here and now! That’s when I found out!

So the rest of the day, plans unfolded fast because the next day was Washington's Birthday, February 22, with all stores and offices closed. Bo and I took off to the Navy base where we had our blood tests, and with no one around to type up the report, I had to do it myself! By the time we got back to town it was 4:45, so we rushed to the jeweler to buy our rings before it closed at 5 o'clock!

After dinner, we joined our best man to be and his wife, my bridesmaid, and did the town hot spots until Bo went back to the ship before the 11 PM curfew. The next morning he came to the hotel "The Battlehouse" (predictable future?) and the four of us had breakfast in my room.

The wives had come up with an adorable veil with tiny gold roses and, as if planned, the waltz-length dress I

had purchased in New York City, made of gold silk organza and later shown on the cover of *Vogue* magazine, became my wedding gown.

Bo in his Navy uniform with full Lt. gold stripes and buttons coordinated perfectly for the church's large chapel wedding, with the Captain, all the officers, and even some enlisted men of the ship in attendance. The minister, Rev. Brown, the organist, a choir soloist, our flowers, altar flowers and white satin bouquets at the aisle of each pew were all there, and we vowed to love, honor and obey (how old fashioned!). Then, a beautiful luncheon complete with a wedding cake at Tom's family golf club ensued.

Yes, on February 23, 1951, I gave up my single life for an 'MRS' degree. On that note, *Aloha nui loa*, Betty Foster Bahret ■

Coco Wire

We should call this edition of Coco Wire "Wally Wire." Yes, Wally Pfeifer is always "on it," jumping on the internet waves passing info along to other members—and doing his share of hootin' and hollerin' to make sure HSGA's squeaky wheels get grease. Mahalo, Wally.

From Wally: "I have just read that **Raiatea Helm's** "Sweet and Lovely" CD has been nominated for a Grammy Award in the new Hawaiian music category. Raiatea is a beautiful, terrific singer, but I will be buying the CD mostly because **Casey Olsen** is playing steel on some of the tracks."

Wally also mentions that John Berger's *Honolulu Star-Bulletin* review of the new **Jerry Byrd** CD, which we reviewed in the last issue, contains sound clips. Just go to <http://starbulletin.com/columnist/> and preview selections.

As many of you know, **Bob Waters** was unable to attend Joliet this year due to health problems. He was sorely missed. Wally recently received a phone call from Julie Waters about Bob's condition. He was admitted to the hospital on December 21 with a pulmonary problem and has been on oxygen and on and off a ventilator since then. Our best thoughts and wishes for a fast recovery go out to Bob who is a charter member and longtime HSGA convention "lynchpin."

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Almost Dues Time Again!

Remember, HSGA's membership year begins on July 1, 2006. Dues are \$30 and all issues go out 'Air Mail' (see the insert included with this issue). Members can obtain an Associate Membership for a spouse or family member at a cost of \$10, added to the annual dues.

The One Rose

(Dick McIntire Solo from Cumquat CQCD-2765 "In Waikiki")

C# Minor Tuning*

Page 1 Transcription by John Ely

D₇ G^{dim} G

E
C#
G#
E
B
E

T
A
B

* Only the top four strings are used.

D₇ G

T
A
B

B₇ E₇

T
A
B

A₇ D₇

T
A
B

Listen to audio version at:
www.hsga.org/Lessons/QuarterlyAudio.html

Page 2 Arrangement by John Ely

D₇ **G^{dim}** **G**

14	12	12	10				14	
13	11	11	10	10	8	9	9	10
		10	10	10	8	9	9	10

G₇ **C** **E₇** **A_m**

15	12	10							
			10	8			10	9	8
					11				11
									10

C **F#** **G** **E₇**

12	11	12	14	14	14	15	14	12	10	
11	10	11	14	14	14	15	14	12	10	15
			14	14	14	15			10	15
										16

A₇ **D₇** **G**

17	15	10	10	10	10	15			
17	15	10	10	10	10	15			
17	15	10	10	10	10	15			

History of HSGA, Part Four

Well, we've finally hit the homestretch with this, the final installment of Lorene Ruymar's marathon look back on our twenty years as an association. Mahalo, Lorene for all your hard work. I'd say you got enough material for another book. When can we expect it?

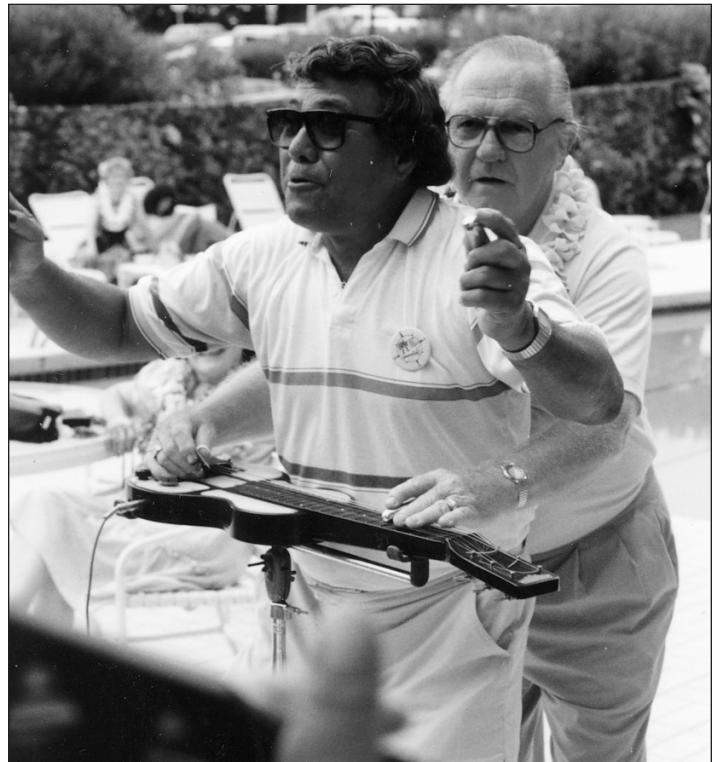
Hawai'i Convention Neighbor Island Trips

In 1991 we started the procedure of taking the group to a second Hawaiian island after the formalities of the Honolulu convention were over. A big group of us went to Kona on the Big Island. John and Ginger Auna arranged many playing venues for us, including a lū'au at Hulihe'e Palace. In 1993 we went to Kaua'i (after hurricane Iniki), in 1995 to Maui. In 1997 we stayed on O'ahu and visited the far side of the island. In 1999 we began the cycle again in Kona. There was a day trip to Moloka'i in there somewhere, too. John Auna did all the organizing so there'd be places to play and back-up equipment waiting for us on the other island. Those were the fun days!

In 1991 Merle Kekuku started something new. He arranged for us to play Lei Day (May 1) in Kapi'olani Park, but we still did our less formal park event at the Bandstand on May 11. We've been "doing" Lei Day ever since.

In Scotty's notes from 1991, he mentions Jerry's Ho'olaule'a—this time with one word... 'Discontinued'. From this point on, Alan Akaka took over running the Ho'olaule'a and it became an AIS Entertainment- and HSGA-sponsored event. It was an evening show with an audience of over 700. It had been a huge task for Jerry and Kaleo, and they decided it was time to let younger muscles take over. Alan changed the venue to the Ala Wai Golf

At Joliet 1989, the club banner reads "Welcome to Joliet, Barney and Cookie!" while Kaleo Byrd (left) and Julie "Haunani" Waters dance with Bob Waters (in white) on rhythm and vocals.



At a pool party in Kona during the 1991 neighbor island trip, this was the only time John Auna sounded exactly like Jerry Byrd when he played the steel guitar. And he makes it look so easy!

Course Clubhouse where there was no rent to pay, but we were not allowed to charge admission. The performers were Alan Akaka, Jerry Byrd, Herbert Hanawahine, Barney Isaacs, Merle Kekuku, Ken Kitching (Australia), Kiyoshi Kobayashi (Japan), Casey Olsen, Lorene Ruymar (Canada), and Owana Salazar.

Joliet Convention, 1991

The Guest Artists at Joliet 1991 were Barney Isaacs (Cookie came, too) and Walter Mo'okini. My July newsletter said Harold Haku'ole would be there, but the October newsletter speaks of Scott Furushima being there instead.

There were so many exciting guests each year, like Herb Remington, Dr. Pentti Airene from Finland, Merle and Ronnie Kekuku, John Auna, the Rittenbands, Dick and Ruth Sanft. Too bad I have to draw the line somewhere.

In 1991, Frank and Donna Miller moved from Joliet to Mesa, Arizona. They returned to Joliet each year to do the work, but some new helpers came to the surface: Wally and Alma Pfeifer, then Don and Donna Weber. What would HSGA have done without their constant support??

Joliet Convention, 1992

Buddy Hew Len and Walter Mo'okini were our Joliet Guest Artists in 1992. That was the year the Duke of Ching met Prince John and Emperor Endaya, and formed the Royal

Trio, aka the Katzenjammer Kids. That was the year Prince John sang the heart wrenchingly beautiful “Oh we’re going... To a chicken fight... To a chicken and a rooster and a chicken fight...” in the bar.

Yes, we had great fun in the bar in the evenings. Too bad the hotel closed its bar and restaurant in later years. But good news—they assured us that both would reopen in time for the Joliet 2005 convention.

Non-convention Year in Hawai‘i, 1992

We played the Lei Day concert in Kapi‘olani Park, but couldn’t get the Bandstand for our usual informal event. We had to do it Mother’s Day, May 3rd after the Royal Hawaiian Band show. So that put us in Kapi‘olani Park two days in a row.

Hawai‘i Convention, 1993

In 1993 in Hawai‘i, we did the Lei Day show again, plus our Kapi‘olani Park Bandstand meet-the-locals event on May 8. In the following years, we no longer met the local steel players in the park, and the Ho‘olaule‘a became an afternoon show.

The Club Moves to Hawai‘i in 1993

By the end of 1992, I’d been writing the newsletters, working with the Board of Directors, and doing the arrangements for the Hawaiian conventions for five years. We had a great team working in Joliet to run the conventions, but it was pretty much my job in Hawai‘i, and I had not yet gone on the internet so ‘email’ was not in my vocabulary yet. Hey, the old way is the *hard* way, licking stamps and all.

From the time we started the club we’d maintained a mailbox and a bank account in Bellingham, Washington,

At Joliet 1993 in the hotel restaurant, Guest Artist Owana Salazar with Ian Ufton on guitar, presented the ‘Steel Guitar Rag’ to L.T. Zinn (seated). Note the halo shining brightly over Owana.



1992 Hawai‘i at the Kapi‘olani Bandstand. (left to right) Walter Mo‘okini, Alan Akaka, Merle Kekuku, and Buddy Hew Len. They really did turn out just to play for and meet us mainlanders.

which is a 55-mile drive from our home in Vancouver. That meant driving down there once or twice a week to pick up the mail, taking it out to our cabin on Toad Lake, and sitting there until 2 AM, Art doing the accounting work on membership checks and me answering letters by hand. Next morning we’d head back into Bellingham to do the post office and the bank, then scoot home. In summer that was okay, but not so good when the roads were slippery with ice. When there were newsletters to mail, it was tricky. We produced them in Vancouver, packaged and labeled them according to U. S. Postal Service’s bulk mail requirements, and then carried them in our car across the international border. We never knew if that was legal or not, and since they didn’t ask us, we didn’t ask them.

In 1993 our club membership was 535, and Art and I felt we’d done our job, and if any further growth were to be achieved the club would have to be more authentic. So we moved the club to Hawai‘i, with Alan Akaka as the new president. My last newsletter was April, 1993. Then I was free to spend more time writing the book.

Since Alan Akaka had full-time employment as a music teacher and choir director at Kamehameha Schools, plus a very demanding music career of his own, he didn’t have the time to write the newsletter, answer correspondence, and handle the funds. That job went to his assistant, Marjorie Scott. Some changes in procedure were made.

From this time forward, the low-key informal meets we used to have with the local steel players at the Bandstand in Kapi‘olani Park were discontinued at Hawai‘i Conventions. Instead, we showcased steel guitars on Lei Day every year in Kapi‘olani Park and did an annual show at the Ala Moana Shopping Center’s Centerstage to advertise the Ho‘olaule‘a.

Continued on Page 14

Because Joseph Kekuku was to be inducted into the Hall of Fame in St. Louis later in the year, Alan moved the Ho‘olaule‘a to Kamehameha Schools in 1993 to impress on the staff and students that this is where it all happened over one hundred years ago.

Joliet Convention, 1993

Herbert Kewiki Hanawahine was our Guest of Honor at Joliet 1993. After the convention, many of us went to St. Louis to attend Scotty’s bash, where Joseph Kekuku was inducted into the Hall of Fame as the inventor of the steel guitar. The old Clarion Hotel had been remodeled and renamed the Regal Riverfront. Jerry Byrd, Hiram Olsen, and Kalani Fernandes were there, and also Alan Akaka. Merle and Ronnie Kekuku were there to receive the honor for the family. Merle was in a wheelchair by then.

Non-convention Year in Hawai‘i, 1994

In 1994, a non-convention year for us, Lei Day was celebrated at the Hilton Hawaiian Village because of some problem at Kapi‘olani Park. We did the show, and then attended the revived Hawai‘i Calls broadcast, which was named the Hawai‘i Show. Alan’s fourth annual Ho‘olaule‘a slated for May 2 was canceled due to a strike and was rescheduled to June 20. So we missed it.

The 1995 Joliet Songwriting Contest where groups of musicians presented each contestant’s song. This elite group performed “The Man With A Steel Guitar” by Myrel Carr. Two lovely ladies sang the song and strummed uke with Art Ruymar on guitar. A handsome stranger played frypan, the ‘Man With the Steel Guitar’. The lovelies, if you took their glamor gowns and blond wigs off, turned out to be John Auna and Duke Ching. The ‘Man’ played a horrible racket on that frypan and sported a moustache and goatee. That’s all the face he had. They never caught on that it was Lorene!



In 1995, we went to Maui after the Honolulu Convention. Here we are playing in the Lahaina Cannery Mall. (l. to r.) Bob and Julie Waters, Duke Ching, Bernnie Endaya, and John Auna.

HSGA Goes “Internet”

In 1996, HSGA began its presence on the internet. “Internet Hawai‘i H4” was the name of Robert Abbett’s internet site, and Robert (known on the web as ‘Rabbett’) would carry HSGA information. We also had a spot on the internet site www.hotspots.hawaii.com.

This is the year my book, *The Hawaiian Steel Guitar and Its Great Hawaiian Musicians*, FINALLY came out in print! I started the project in 1989.

In 1995 and 1996, the club newsletter mentions that the Steel Guitar Ho‘olaule‘a was held at the Ala Wai Golf Course Clubhouse.

In 1997, President Alan Akaka announced that he had attained a new tax status for HSGA, 501(c)(3). It gave us tax exemption to a certain level, allowed us to seek grant funding, and allowed HSGA to issue receipts for donations, which would be tax deductible.

Steel Guitar Classes in Moloka‘i

Beginning in 1998, a group of us went to play a concert on Moloka‘i at the Alu Like’s Seniors Center. That brought about the beginning of a series of steel guitar classes. Alan Akaka was the teacher and he usually took a second steel player along for assistance. The classes went on for about two years (it wasn’t always mentioned in the newsletter, so I cannot say for certain). A group of us performed on Moloka‘i again in 1999 on our way to Kona.

In 1998, the Ho‘olaule‘a became “modernized” with a new title, “Hot Lix Hawaiian Style,” and was held at the Kapi‘olani Park Bandstand in the evening. That lasted for two or three years. It eventually returned to the Ala Wai Golf Course Clubhouse (in the Year 2000, I believe) but over the years attendance has dropped so that it’s questionable

whether it should be done on a year when there's no Hawai'i convention.

In the summer of 1998, we opened our own website (www.hsga.org) with John Ely as webmaster.

HSGA at the "Turn of the Millennium"

Big changes in the Year 2000. Alan Akaka's term of office had expired, and so had my term on the Board. Don Weber was elected as our new president. The new editors of our quarterly newsletter were John Ely and Brenda Shishido. John Ely continued as our Webmaster. The new team in Hawai'i (Wayne and Brenda Shishido, Isaac Akuna, and Kamaka Tom) carried on organizing our Hawaiian conventions, concerts at the Ala Moana Shopping Center and elsewhere, and the Steel Guitar Ho'olaule'a at the Ala Wai Golf Course Clubhouse.

In 2000, a project I had been working on for over a year came to completion. It was an instruction course suitable for use in Hawaiian high schools. I directed all proceeds of my book (and then some) toward circulating courses to schools on all the islands. Whether any of the courses are being used, I do not know.

In 2001, Wayne Shishido (with Isaac Akuna's help) began teaching a group of students in the Native Hawaiian Program at Leeward Community College on O'ahu.

In 2002, President Don Weber's 6-year term expired (his term on the Board before becoming president was included), and Kamaka Tom took over as president. Our new webmaster was Gerald Ross, and John Ely and Brenda Shishido continued to produce the newsletter. That job was later given over entirely to John.

Our first venture into Moloka'i in 1997 at the Alu Like Seniors Center. (l. to r.) John Auna who arranged the event, Kamaka Tom, Art and Lorene Ruymar, John Fatiaki, and Wayne Shishido. From this first visit came the attempt at doing steel guitar instruction over there. It was not successful and only lasted about two years.



A non-convention year jam at Wayne Shishido's home in 1998. (left to right) Homer Bentley, Bernie Endaya, Wayne Shishido, John Auna, Kamaka Tom, and John Fatiaki.

Joliet Guest Artists

No, I hadn't forgotten. I just thought you'd like to see the data all in one spot. The guest steel players were:

- Joliet 1994—Owana Salazar
- Joliet 1995—Bobby Ingano
- Joliet 1996—Ed Punua
- Joliet 1997—Al Greene, Jr.
- Joliet 1998—Greg Sardinha
- Joliet 1999—Herbert Hanawahine
- Joliet 2000—Isaac Akuna
- Joliet 2001—Bobby Ingano
- Joliet 2002—John Ely
- Joliet 2003—Hale Seabury Akaka
- Joliet 2004—Jeff Au Hoy

I must apologize if I got any of the above facts wrong or left out anything important. I did it by reading every newsletter ever published—how many would that be, 1986 to now??—plus Scotty's, which means I fell asleep a lot. If I have raised a lot of questions in your minds, I'm not volunteering to go back through those newsletters, but you could send your question to the editor, and other members might reply. That would be fun, huh?

I have two regrets. There were so many members who traveled from distant lands to either Hawai'i or Joliet, and I was sorely tempted to name all of them in this story. Considering the cost involved and how many hours in flight these people endured, I don't think we gave them enough welcome and appreciation when they arrived on the HSGA doorstep.

My other regret is about our guest artists. Those were the ones invited to come from Hawai'i to perform for us, and

Continued on Page 20



Joliet-Hawaii Potpourri

(Clockwise from upper left) On Frank and Donna Miller's balcony years ago at a Hawai'i Convention: Lorene Ruymar, Billy Hew Len, and Jerry Byrd; in Honolulu (1980s?), Coy Pereira and "Hanalei" De Willigen; at the Joliet 2005 Lū'au: Elaine and Andy Barlo, Frank Brandenburg, Don Fullmer, Dale and Louise Nightwine, and Pat and Harlan Brunnemer; another Joliet shot, Jim and Bob Hambleton from California; and Joliet regulars Vivian Bangs from San Diego and Kansas member Myrel Carr.



Peter de Fretes, Sr.

By Dutch Correspondent John Schaaphok

Steel guitarist Peter de Fretes, Sr., well known in the Netherlands and beyond, passed away on June 15 from cardiac failure at the age of 66. Peter was born in Indonesia (the former Dutch East Indies) on August 15, 1938. He moved permanently to the Netherlands in 1977.

Over 150 were present at the funeral, including family, friends, and Hawaiian music and country music lovers. Peter de Fretes was much beloved.

Peter was a regular performer at the Pasar Malem Besar ('evening market' in Indonesian), a multi-cultural celebration that has become very popular in the Netherlands. He was very much missed at this year's celebration, which was held at the time of his passing.

Performers this year included Keola Beamer, Bob Brozman, and gamelan artist Renadi Santoso.

Peter was a longtime member of the popular Dutch group, the Royal Hawaiian Minstrels, a band originally formed by his brother, the famous steel guitarist, George de Fretes. When George passed away, Peter took over the leadership of the band and took over as steel guitarist. The band also featured brother John de Fretes, who is also a known steel guitarist.

In recent years Peter made many appearances in the Netherlands, including performances for the Regenten Kamer (Chamber of Regents) in the Hague, where many popular Hawaiian concerts are held.

Peter's final appearance was on Sunday, May 29, 2005. The band consisted of: Peter de Fretes on steel guitar and vocals, drummer Richard Krolle,

Bert Govers on bass, female vocalist Dorien Loen, Rob Govers on guitar, and dancer Diana Peters.

Peter came from a very musical family. In addition to steel guitar, Peter played 'ukulele, clarinet, percussion, vibraphone, saxophone, bass, flute, and keyboard. His older brothers, who came over from Indonesia in the late fifties, include (from the oldest to the youngest):

- Ari de Fretes (steel guitar, 'ukulele, and standard guitar)
- George de Fretes (steel guitar, trumpet, violin, 'ukulele, 'singing saw')
- Anton de Fretes
- John de Fretes (steel guitar and 'ukulele) ■

HSGA Donations

Big mahalos, HSGA members, for your support and contributions to our General Fund and Scholarship Fund this past fall.

Thanks again to **Rick Aiello** for donating \$500 from proceeds of the sale of his Dustpans at the Joliet 2005 auction. And **Mae** and **Art Lang** made a generous donation of \$125 to our Scholarship Fund in memory of Dick Honold. Many thanks.

Mahalos to everyone who contributed this past quarter. The following members donated at least \$10:

Doris Atkinson, Winnipeg, MB Canada
Betty Foster Bahret, Poughkeepsie, NY
Vivian W. Bangs, San Diego, CA
Vivian B. Biely, San Diego, CA
Pete Burke, Shell Beach, CA
Peter Casey, Dublin, Ireland
Kay Das, Republic of Singapore
Beat Iseli, Winterthur, Switzerland
"Lion" Kobayashi, Tokyo, Japan
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CLOSING NOTES

We got some very sad news from Honolulu member Vic Rittenband about his wife **Nancy Gustafsson**. After a series of illnesses this year, Nancy passed away at Kaiser Medical Center on November 9 at the age of 86.

Nancy was born in Copenhagen, Denmark and made her mark in Hawai'i as a Hawaiian music composer, recording artist, producer and hula dancer. She was a tireless supporter and performer of Hawaiian music, and as any of our members who make the trip to Hawai'i can attest to, Nancy and Vic were *everywhere* around Waikiki and other music venues around Hawai'i.

This from Keith and Carmen Haugen: "Nancy wrote some very good songs. Although she is best known perhaps for her "Sound of the Islands," another song, "Keala Punahele" became a favorite of ours. We recorded it many years ago, and I predict that it will be recorded in the future by other artists looking for good Hawaiian lyric songs. It is very singable, with good lyrics and a memorable melody.

"In 1981, we celebrated the 100th anniversary of the arrival in the Islands of the only large group of Scandinavians to emigrate here from Norway. Nancy was a part of the State's Scandinavian Centennial Commission and the celebration. In February, a contingent from Norway will be back here to mark

the 125th anniversary, and you can bet they will all be asking for, and missing, Nancy Gustafsson."

Nancy is survived by husband Victor, hanai son Thomas Malm and hanai daughter Julie Peterson. Our best thoughts and prayers go out to Vic *and* Nancy. You can email Vic at AlaWaiVic@aol.com.

This sad item comes from Lorene: "We just got a message that Tulsa members **Russ and Beth Parks** have both passed away this past year. It was one of their kids who emailed us. They were charter members of the club, strongly supportive of all we have attempted to accomplish. But they had not attended a convention in few years, so they might not be remembered except by us old timers."

Wally Pfeifer sent us the following just before Christmas: "Some of you may know John Mills from Australia who has been to the HSGA Convention in Hawai'i at least a couple times. His wife, Margaret was with him at least once. Margaret had a couple of bad falls in November and hit her head during the last fall and went into a coma. We now have word from John that Margaret passed away on December 21. Say a prayer for her and may she rest in peace. Our deepest sympathy goes out to John." Members who wish to contact John can email him at exmnjwm@iinet.net.au. ■



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Fort Street Boys Are True 'Old School'

The following article by John Heckathorn appeared in the September 18, 2005 edition of the Honolulu Star-Bulletin and includes a nice plug for our own Derrick Mau!

Street Beat: There are famous island musicians, and then there are the Fort Street Boys. Their stage? The stretch of sidewalk on Fort Street Mall between Vicky's Filipino Fast Food and a juice place with a sign that reads: "Frequent Bathroom Trips? Try our EZEE Prostate Tea."

Retired school bus driver Paul Lopez, like a couple others in the band, arrives in an electric "mobility scooter," prescribed by his doctor. At 73, his legs "don't like work anymore." He plugs in his electric bass and hatbox-size amplifier into outlets designed to light up the mall's trees at Christmas. His mike feeds through the group's mixing board. Soon he's rocking through an old Wilbert Harrison tune called "Kansas City."

A group of retirees perform on Fort Street Mall on Tuesdays and Thursdays. They include Santiago Bartolome (bongos), Albert Maielua ('ukulele), Walter Oba (guitar), Derrick Mau (steel guitar), Plymouth Vaefaga (guitar), Paul Lopez (guitar), Joseph Wilcox (guitar) and Kimo "The Dancer" Clark, who improvises during the jam sessions.

For 'ukulele player Walter Oba, playing Fort Street is "therapy," better for his health than the dialysis he submits to three days a week.

Featured vocalist and guitar player Joseph Wilcox is legally blind. He's the only full-time musician, with a self-produced CD, "It's About Time."

The youngest member of the group at 47, **Derrick Mau** tremolos through the classic "Sleepwalk" on his [steel guitar]. He's got a night job as a bartender at the Moana, but he's here because he's been playing only three years. "I learn from these guys."

Guitarist Plymouth Vaefaga, awaiting knee replacement surgery, feels the same. "I used to play too fast; these guys are Old School."

The band plays everything from "Kamana Wai Wai" to the theme song from "The Jeffersons" TV show, "Movin' On Up."

"Movin' On Up" brings out the best in Kimo "I'm Just the Dancer" Clark, gray-bearded, with a shirt on which he's written "Rockin' Old Daddy."

Clark spins round his umbrella, hooks his foot in a tree, lands on one knee atop his feather-banded hat.

The lunchtime crowd strides by with barely a glance. A trio of HPU coeds breaks momentarily into dance steps in imitation of Rockin' Old Daddy.



Derrick Mau on steel at our 2005 Honolulu Convention last spring with Barb Kuhns, Wayne Shishido, and Kamaka Tom (right).

Larry Coleman, a retired federal employee, stops, hangs around for a few tunes. "This is great. It reminds me of Waikiki in the early '70s. We've lost this."

The Fort Street Boys play for nothing. Their permit forbids even a tip jar. "We play for the elderly and disabled," says bassist Lopez.

"That's why he plays," says the group's leader, Albert Maielua, who, now retired, still wears his Blaisdell Arena maintenance aloha shirt. "I play to play." ■

Grammy Nominees Announced

From Keith Haugen

The Grammy nominations have been announced, and there are five finalists for "Best Hawaiian Music Album" (vocal or instrumental). Four of the five are slack-key guitar albums, a term already known by Mainland members of the Academy who might not know the names of any of the Island artists. Raiatea Helm is the only vocalist nominated. Here are the nominees. Congrats to all.

- "Slack Key Dreams of the Ponomoe," **Kapono Beamer**
- "Sweet and Lovely," **Raiatea Helm**
- "Kiho'alu - Hawaiian Slack Key Guitar," **Ledward Ka'apana**
- "Slack Key Guitar: The Artistry of Sonny Lim," **Sonny Lim**
- "Masters Of Hawaiian Slack Key Guitar - Vol. 1," **Various Artists**, Daniel Ho/Paul Konwiser/Wayne Wong, producers

Twenty-six of more than 170 Hawaiian recordings produced and released in Hawai'i, were submitted in time to be considered.

E komo mai! Welcome, New Members

Is your address correct? Please notify us!

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CHARLES AND PEG GERRIOR, 92-833 Palailai St., Kapolei, HI 96707-1239

UNCLE JACOB KALEIKINI, 2225 Ka'ulula'au St., Honolulu, HI 96813

DENNIS MCBRIDE, 3104 Landershire LA, Plano, TX 75023

CAROL ODOM, 3608 Wyeth, Plano, TX 75023

JOHN R. RENNELS, 2380 Upper Botom Rd., St. Charles, MO 63303

NEIL SCOTT, *We cannot locate Neil's address. Anybody?*

JIM WILBUR, 1515 Ridge Rd., #7, Ypsilanti, MI 48198

"HISTORY" Continued from Page 15

we paid their expenses. But when you read this story you see names of other great steel players of Hawai'i who spent big bucks coming to our Joliet convention year after year, and they were our faithful workers in Hawai'i, too. Just because they generously paid their own way to Joliet, we never honored them with the status of Guest Artist that we happily gave to others. Two names come to mind: John Auna, and Merle Kekuku. Duke Ching has been extremely generous, too, and he never qualified because he doesn't live in Hawai'i. I hope these beautiful people forgave us. They gave from the heart.

HSGA Moving Forward

I think HSGA is on the brink of a new and exciting era. Part of that is the recognition of Joseph Kekuku as the inventor. Sure, we have recognized him with our events, but now the "Big World" seems to be waking up to him—for example, the Kekuku Festival that was held in Dover, New Jersey on October 10, 2004 and promises to be much greater this year. It generated much publicity but perhaps a film documentary is still to come. Wally Pfeifer discovered an article in the December issue of *American History*, entitled "Hawaiian Steel Guitar Invasion," telling the story most

beautifully. It was written by Tim Brookes, an English Language professor at the University of Vermont, and he is working on a book manuscript on the same topic.

There's the Museum of Hawaiian History to be built in La'ie (next to the PCC) in which Joseph Kekuku will be honored with a statue. Kids in Hawai'i will learn that this is *their* instrument, *their* history. It does not come from Nashville. In the general population of young people "out there" there seems to be a trend away from total immersion in rock 'n' roll, to an interest in rare instruments and folk music. I saw that in the Folk Alliance Festival several years ago. There were many young people carrying acoustic steel guitars, looking for instruction. Ledward Ka'apana and Owana Salazar were there to show them.

Last week I was surprised by a phone call from Toronto. It was a musician from one of Canada's top rock groups, the Tragically Hip. Their group was to play a big show in Vancouver and the young man who phoned me wanted to spend a few hours at our house discussing the steel guitar. He brought with him a 6-string Oahu steel, the Leilani model. On top of the guitar was my book. He bought my course, and said he wants to learn to play. I thought, "Oh-oh! He wants to play the steel guitar in a rock band.

Don't Forget to Vote!

It's time to elect your HSGA Board of Directors for the upcoming 2006-2008 term. Regular and Associate members are allowed to vote. Please vote for 9 of the 11 nominees listed on the ballot included in your Quarterly insert, sign it, and return it to our office before March 10, 2006. Results will be announced in the Spring 2006 issue.

Yikes!" But no, he loves Hawaiian music and wants to play it in another band. His rock group was playing in Chicago last October and he wanted so much to get out to Joliet to join us, but time did not allow. Then he played his own song on my 6-string acoustic and it was a truly beautiful new sound. Did you notice I haven't said his name? I'm playing cat and mouse with you. He has joined HSGA and for sure will be at a convention soon. Who will be the first to spot him?

Our steel guitar is coming out of the closet. Hey, HSGA, are we ready??? What should we be doing? Are we going "back to the future" or into uncharted territory? Your guess is as good as mine. ■

At our Joliet Convention this past October, Guest Artist Paul Kim on steel guitar and guitarist Gerald Ross digging deep.

