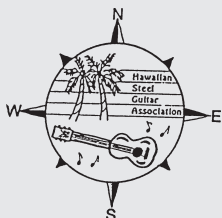


# HSGA QUARTERLY

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

Volume 21, Issue 82

Spring 2006



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Mike Ihde pictured here with his class at Berklee College. Mike said this photo actually appeared in *Downbeat Magazine* in an article about where to study jazz.

## Berklee College's Steel Guitar Lab

by Mike Ihde

I've been teaching guitar at Berklee College of Music in Boston since 1972. Back then I performed all the hits of the day in my top 40 band, which included a lot of country music. I tried to learn all the pedal steel licks on my telecaster, but after a while I realized there were just some things you couldn't do. I bought myself an MSA pedal steel with five pedals and four knee levers and started down a long road of learning and exploring pedal and lap steel.

William Leavitt was Chairman of the Guitar Department at Berklee from 1965 to 1990 and had studied lap steel as a youngster. He gave it up in the '50s to pursue a career as a guitarist and teacher. His publications, which include "A Modern Method for Guitar," Vol. 1,

2 and 3, are known around the world as the bible for guitar instruction.

I had demonstrated the pedal steel for him, but he felt it was too complex and bulky. He preferred the simplicity and portability of the lap steel. One day in the late '80s, a student came into his lesson with Bill, carrying an old beat up Dickerson lap steel that he had bought at a yard sale for \$7. Bill said it was exactly the same as the steel he had as a kid. The student, seeing the joy on Bill's face, gave it to him as a gift.

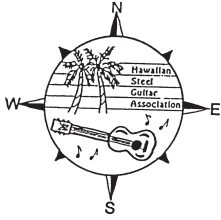
With Bill's love for lap steel now renewed, he set out to find a tuning that would let him play those old jazz standards that he loved so much. Over the next few years he worked on creating a new tuning that would do just that.

The result was (low to high) C#, E, G, Bb, C and D. I would come into his office

*Continued on Page 2*

## HSGA QUARTERLY

Volume 21, Issue 82



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

*STEEL LAB Continued from Page 1*

early in the morning and he'd be sitting there playing "Misty" or "Satin Doll" or "Moonlight in Vermont" and to my surprise, he wasn't using a single slant! He had realized his dream of finding a tuning that worked for jazz tunes.

It could be called C# dim7 add C and D, or A7b9, #9 add 11, or C9/b9 but I just dubbed it "The Leavitt Tuning" because any other name just sounded too strange.

Unfortunately, Bill passed away in 1991 at the young age of 65. When I was with him in the hospital, I promised him I would try to tell the steel world about his wonderful creation. In 1995, I did a clinic and performance at Scotty's convention in St. Louis and since then have performed in England at Gerry Hogan's Steel Festival, in Maryland at the Steelin' For Hearts show and in Massachusetts, Connecticut and Rhode Island at various steel shows. Bill's wonderful creation lives on.

In 1997 I put in a proposal for a Faculty Development Grant at Berklee to study with Jerry Byrd. I was awarded the grant and went to Hawai'i that summer. I spent two glorious weeks there studying with Jerry every other morning and practicing like crazy on the off days. Within the first fifteen minutes of the first lesson, I sounded better. What a teacher!

When I returned to Berklee, I started the Steel Guitar Lab, still the only one of its kind in the world at a college level. Over the past 9 years I've had more than 200 students successfully complete the class.

If the students don't own a lap steel, they just put a nut raiser on their electric or acoustic guitar. Recently, more and more students have been buying the Artisan Lap Steel because it's a decent beginner instrument and very affordable at \$80 including three legs and a gig bag.

Jerry was very helpful by continuing to instruct me long after our lessons

had ended in Hawaii. I would send him photos of the class or a tape and he would send back his criticisms and occasionally a little praise.

In the class, we start with all the basic techniques, getting the correct fit with the picks, hand and bar positions, proper posture, adjusting the tone of your steel and the amp, etc.

Each week I give the class material covering specific techniques. One week it might be forward slants, another week, legato phrasing (the p'tah) and another topic might be bending behind the bar. The students are expected to perform these assignments on the following week.

During the semester (16 weeks) we cover A7, E7, C6, C6/A7 and the Leavitt Tuning. Most of the examples I use were written by me but I use some of Jerry's as well. Videos and CDs are also used to give them a sense of the history of the instrument and to let the students hear the great players of yesterday and today.

Styles covered include Hawaiian, country, western swing, blues, rock and jazz. For the jazz tunes, we use arrangements by Bill Leavitt and myself. I have put out a CD entitled,

*Some of Mike's students working out on their Artisan steel guitars (yup, those two guys in the back are twins).*





A 1989 photo of Bill Leavitt playing his Fender guitar in his office where he loved to teach and play steel guitar.

“A Different Slant” along with a tablature book and backing tracks for all 10 tunes using the 6-string Leavitt Tuning. The CD and book are available from the Steel Guitar Forum. Go to: <http://steelguitarmusic.com/music/mikeihde.html>.

It has been selling fairly well and attests to the fact that Bill created a new, unique and very musical tuning. Even Jerry Byrd said it was “interesting” and from him I consider that a compliment.

Later in the semester I bring in my pedal steel and give everyone a chance to play it. By then, their hand and bar technique has progressed to where it’s not too difficult to play a few licks and get a feel for how it works.

The Steel Guitar Lab continues to be very popular and the class is always full.

### Artisan Lap Steel Info

For more info on the Artisan Lap Steel model that Mike Ihde refers to, go to [www.artisanlapsteels.com](http://www.artisanlapsteels.com) or write Artisan Lap Steels, 2444 Winona Circle, Byron, Mass 02446

### It’s Dues Time Again!

Remember, HSGA’s membership year begins on July 1, 2006. Dues are \$30 and all issues go out ‘Air Mail’. Use the Renewal form in the insert that was mailed along with this issue.

I see the future as bright for lap steel. Many more artists are using it in the pop/rock/blues world. Students continue to fall in love with the sounds it can make, the personal expression that one can create with it, and I feel it will always be a part of our musical culture because of its versatility and uniqueness.

Shown left is a photo of Bill that was taken in 1989. I have more formal ones but this is Bill in his glory, smiling, playing his Fender in his office where he loved to teach and play steel guitar.

Bill wanted to put his arrangements into a book and Mel Bay was interested, but because they were all standard tunes, Mel Bay didn’t want to deal with all the royalties they’d have to pay. That’s why I have all 70-plus arrangements for sale to those who are interested.

[ED: If you don’t have internet, you can order Mike’s CD “A Different Slant” by calling him at (617) 747-2241 or dropping him a line at Mike Ihde FB 446, Berklee College of Music, 1140 Boylston St., Boston, MA 02215

The cost of the CD is \$15 and you can order a tablature book for all 10 tunes for another \$15. Contact Mike or go to the Steel Guitar Forum link cited for more information. You can also email him at [thephotodoctor@comcast.net](mailto:thephotodoctor@comcast.net). Looks like shipping is free for domestic orders.

Included on the CD are: “Satin Doll,” “Misty,” “When You Wish Upon A Star,” “Have You Met Miss Jones?” “Someday My Prince Will Come,” “Where or When?” “Moonlight in Vermont,” “Tenderly,” “The Girl From Ipanema,” and “Blue Hawai’i.”

As mentioned, Mike offers 70+ arrangements of Hawaiian tunes and standards in the Leavitt tuning. You can order them at \$3 per selection. Contact Mike for details.] ■

## ‘Jerry Byrd Course’ Update

We have more details for those who have requested information about Jerry Byrd’s Steel Guitar Course. Yes, it is still available. The book has 333 pages and comes with two CDs. You can place your order directly with Scotty’s Music. The price is \$107 plus \$10 shipping. Scotty also carries the Jerry Byrd DVD Instruction Course priced at \$65 plus \$6 shipping. “Jerry set those prices,” says Scotty. To place orders, contact Scotty at:

Scotty’s Music  
9535 Midland Blvd.  
St. Louis, MO 63114  
Tel: 314-427-7794 Fax: 314-427-0516  
Email: [scotty@scottysmusic.com](mailto:scotty@scottysmusic.com)  
Website: <http://scottysmusic.com>

# Dick Sanft Named As Joliet 2006 Honored Guest

From Wally Pfeifer

Your Joliet Convention Committee is pleased to announce that Dick Sanft of Palm Harbor, Florida will be our Guest of Honor at the 2006 Joliet Convention on October 12, 13 and 14.

Dick was born in 1929 on the island of Tonga in the South Pacific. He grew up in New Zealand and was inspired by his Uncle Charlie to learn to play the Hawaiian steel guitar.

While in his teens, he organized his own group of musicians and appropriately named the group 'Dick Sanft and the Hawaiians'. It wasn't long before the group was featured on radio broadcasts in New Zealand.

Later on he spent time in Hawai'i and California where his Hawaiian steel guitar heroes were Jules Ah See, Pua Almeida and David Keli'i.

Starting around 1970, Dick performed with the Disney Polynesian Show in Orlando, Florida where he played for twenty years before retiring.

He recorded two LP albums for the Viking label, which were released in the late 1970s. The LPs, "Hawaiian Paradise" and "Totally Hawaiian," are very good but have been out of print for a number of years.

When Dick called to accept our invitation to be the Guest of Honor this year, he and his wife Ruth were very excited about coming to Joliet after an absence of about 13 years. I believe the last time they were here was 1993. They said, "We can't wait."

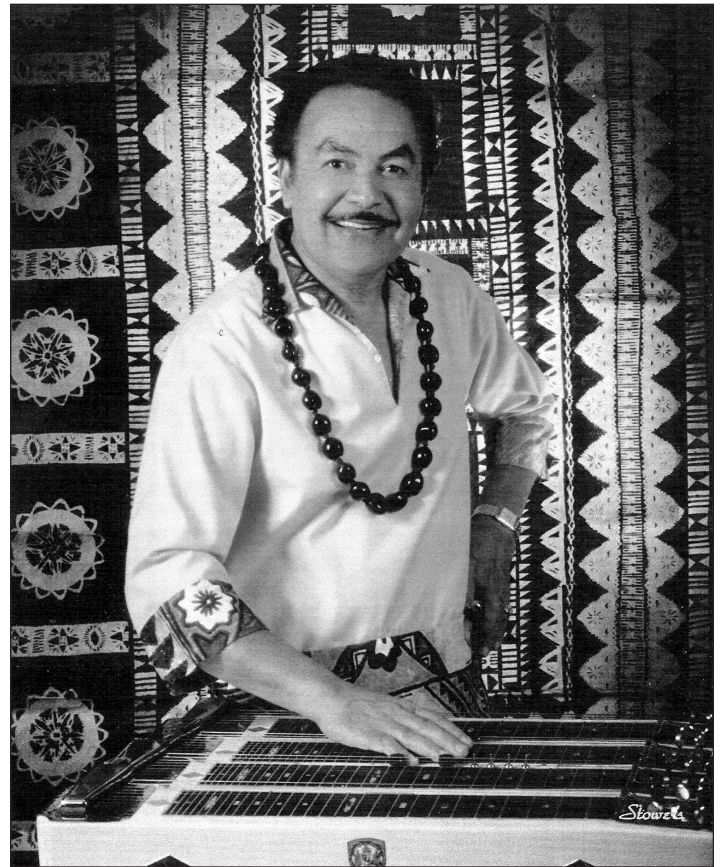
Dick can play a jazzy upbeat arrangement of an old standard such as "Whispering" and turn right around and play a beautiful "Mapuana." He can do it all!

This year's convention will be the perfect opportunity for old friends to renew acquaintances with Dick and Ruth. Younger members will have a chance to meet one more of the best Hawaiian steel guitarists around. See you all in Joliet in October.

*[ED: 1993 was my first Joliet convention—Dick's playing was one of the highlights of that get-together. Dick played and sang with an ease and infectious exuberance that you find among the very best players of his generation. Don't miss it, folks.]* ■

## Joliet Registration Reminder

*Don't forget to send in your Joliet 2006 Convention Registration form AND Hotel Reservation form that were inserted with your newsletter... the earlier, the better. Both forms must be received by September 1, 2006, so don't delay! Mahalo.*



*A dapper Dick Sanft posing at the Disney Polynesian Show where he performed for 20 years. Jolieters, you're in for a treat!*

## Board Election Results

A big *Mahalo* to HSGA members and nominees who participated in our Board elections this past quarter.

We are please to welcome the following members to our HSGA Board for the upcoming two-year term, which starts on July 1, 2006.

Rick Aiello  
Gordon Freitas  
Pete Kahele  
Dick Lloyd  
Gerald Ross  
Lorene Ruymar  
Tom Tohma  
Kamaka Tom  
Don Weber

A special welcome to Gordon Freitas, Pete Kahele, Dick Lloyd, and Rick Aiello who will be "first-timers" on our Board. Next issue we'll try to get them to write a little blurb about themselves by way of introduction.

Thanks again to every nominee who offered to serve, and mahalo to all who voted. ■

## Jerry Byrd Wins in the HMA Steel Guitar Category

Congratulations to the winners of the Ninth Annual Hawai'i Music Awards, which were held on March 16, 2006 at the Lau Yee Chai restaurant in Waikīkī.

The award for Best Steel Guitar CD went to none other than **Jerry Byrd** for his Cord International release, "Master of the Steel Guitar," which came out last year following Jerry's passing. A must-have, which we reviewed in the Fall 2005 issue. Second most votes were garnered by HSGA's **Kay Das** for his "Lei of Crimson" release.

HSGA continues to sponsor the Steel Guitar category. We're hoping to energize this award with many more entries for the upcoming year. Go to [www.hawaiimusicawards.com](http://www.hawaiimusicawards.com) for rules and submission deadlines.

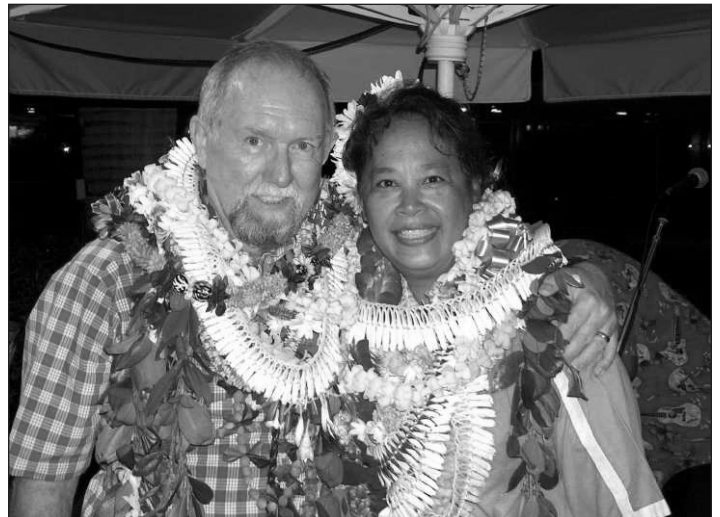
The Best 'Ukulele award went to Brittni Paiva for "Hear." Second Place went to Herb Ohta, Jr. and Daniel Ho for "'Ukuleles in Paradise" and Third Place was taken by Ohta-san for "Misty."

The Best Anthology award went to Keali'i Reichel for "Kamahiwa: Keali'i Reichel Collection One." Runner-up: Cord Int'l's "Andy Cummings and His Hawaiian Serenaders" (see our review on page 14).

Other winners of possible interest to HSGAers include: Best Slack Key Guitar, "Kiho'alu" by Ledward Ka'apana; Best Inspirational/Gospel, "Hymns of Hawaii, Volume 2" by George Kahumoku, Jr. and Daniel Ho; Best Polynesian, "Mama" by the Mt. Vaea Band;

"He 'Olu" by Holunape won for Best Traditional Hawaiian CD; the Governor's Fine Arts Award went to George Naope; the Mayor's Performing Arts Award went to Don Ho; and "Maui" by Hapa won Album of the Year. ■

*Singapore member Kay Das shows the Joliet 2005 audience how to turn an electric guitar into a steel guitar.*



*Keith and Carmen Haugen, longtime performers at the Royal Hawaiian Hotel and promoters of all things Hawaiian.*

## 'K&C' Honored at the HMAs

Keith and Carmen Haugen, who slipped into semi-retirement last year after more than 30 years of entertaining in Hawai'i and around the world, were honored March 16 by the Music Foundation of Hawai'i.

The husband and wife duo were among the first recipients of the foundation's First Annual Legacy Awards in honor of their lifetime achievement as a musical group in Hawai'i. The foundation presented the award as part of a Ninth Annual Hawai'i Music Awards ceremony at the Lau Yee Chai restaurant.

Keith's involvement in Hawaiian music began in 1960 in Japan when he put aside his brass valve instruments in favor of singing and playing 'ukulele with a Hawaiian combo called The Islanders.

Carmen's involvement began in 1970, when Keith would call her up to sing and dance at his shows. In 1972, when she was studying hula under Kumu Hula Hu'i Park at Auntie Genoa Keawe's Hula Studio, Carmen joined Keith in performances at the old Kuhio Hotel, then the "in" spot for Hawaiian music, now the Hotel Miramar.

They opened as a duo at the Hawaiian Regent Hotel in 1975. Over the next 30 years, K&C performed as a duo, trio, and quartet in Waikīkī, and during that time performed in neighbor island venues, mainland cities, and abroad, including engagements for cruise ships, radio, and television in half a dozen countries.

Carmen, a longtime HSGA member, is one of the few living Hawaiians to have performed for royalty. In 1977, she was chosen to dance for HRH Queen Sirikit of Thailand in the Bangkok Palace, on the occasion of the Queen's forty-fifth birthday.

*Continued on Page 20*

# Remastered Jerry Byrd Rhythm Tracks

Here's some info on a project Rick Aiello has been working on for quite some time. For more information, you can contact Rick at [leilo@shentel.net](mailto:leilo@shentel.net). Here's Rick.

I am almost finished with my restoration of the Jerry Byrd rhythm tracks that he issued back in the '80s to accompany his pro arrangements. I was able to remove the noise from tape hiss and correct pitch variation due to faulty tape speed. I will give them to any HSGA member who had bought them.

Simply put, it was a tremendous undertaking and I'm proud of the results (though I'm no Bruce Clarke). I wish to make zero dollars on it. I just want to get these things out to people who may enjoy them. So all I ask is return postage and all 8 cassettes—80 songs in all—can be had with no tape hiss or pitch variation.

For those who want to follow some of the evolution of this project, here is the thread I put up on the Steel Guitar Forum so that my friend Mike Neer who has the most incredible "bat ears" on earth could listen to the tracks and offer suggestions—which he did and I applied. Just go to: <http://steelguitarforum.com/Forum2/HTML/008324.html>.

If you have previously ordered the Jerry Byrd cassettes and want Rick's remastered version, contact Rick at: Rick Aiello, 329 Longmarsh Road, Berryville, VA 22611; Email: [leilo@shentel.net](mailto:leilo@shentel.net). ■



Instrument builder and new Board member Rick Aiello polishing up one of his Dustpans at Joliet this past year.

## Coco Wire

Tania Sevesi, daughter of Steel Guitar Hall of Fame member **Bill Sevesi**, sent us the following via HSGA members Ernie and Helen Coker: "Dad has a website ([www.billsevesi.com](http://www.billsevesi.com)) that has been up for a couple of months and would like to let you all know about the Polynesian music available there as well as other pages of interest, including song licensing for use in movies and commercials and a timeline showing the history of Bill Sevesi. Just wanting to pass on this information for anyone that might be interested. Any queries, feel free to email us directly or from the website."

We received the following item from a friend of **James Efantis**. "James played many years with the Meyer Davis Group in Washington, D.C., the Mahina Bailey Group in the Alexandria, Virginia and Atlantic City areas, and with the Chief Sotoa Samoan Group in Atlantic City in 1969. He also worked with Kalanai Kamai and with Arthur Godfrey."

"Mr. Efantis is interested in preserving Polynesian, South Sea music. He plays a non-pedal steel guitar and has a fine singing voice with a large repertoire of older material. He needs a good guitar man for backup on his steel work."

"Could HSGA find some way to circulate his name? I know it would give him a kick to hear from colleagues that he has played with over the years."

[ED: You can contact James at: 3809 Lake Worth Road, Apt. 123, Greenacres, FL 33463; Tel: (561) 963-3371; Email: [boho@bellsouth.net](mailto:boho@bellsouth.net)]

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# Territorial Airwaves Alert

Thanks to Cy Bridges for forwarding the following item to us. You may remember that Cy was one of the organizers and performers at the Dover, New Jersey Joseph Kekuku event last year.

Many of you Hawai'i goers know that Harry B. Soria's radio show called "Territorial Airwaves" is the preeminent broadcast of traditional Hawaiian music anywhere, now in its 27th year. We just received word that this prized broadcast can now be heard over the internet 24 hours a day, seven days week, at your convenience!

Just click the 'Listen Live!' link on the Territorial Airwaves home page at [www.hawaiian105.com](http://www.hawaiian105.com), and you'll hear the latest show. There's a new show every week. The following is a sample of what you can hear, taken from a show that aired last January:

- "Na Moku Eha" (Kalama Quartette)
- "Palolo" (Sol Ho'opi'i)
- "Tahuwahuwahi" (Andy Iona)
- "Hawaiian Vamp" (Lani McIntire)
- "Tomi Tomi" (Dick McIntire)
- "Ukulele Lady" (Hilo Hattie)
- "My Wahine and Me" (Ray Kinney)
- "Ho'oiipo Hula" (Lena Machado)
- "Lei Of Stars" (Royal Hawaiian Serenaders)
- "Ebb Tide" (Alfred Apaka)
- "Keawaiki" (Mahi Beamer)
- "Pretty Red Hibiscus" (Buddy Fo and the Invitations)
- "Tiny Bubbles" (Don Ho)
- "Mauna Loa" (Gabby Pahinui)
- "Sweet Lei Mokihana" (Genoa Keawe)

Host Harry B. Soria, Jr., "The Albino Blahlah" draws from 10,000+ recordings in the Territorial Airwaves archives covering music from every decade from the 1920s through the 1960s.

The show focuses on Hawaiian entertainers who have not only been stars in Hawai'i, but have also become world famous. Territorial Airwaves is Hawai'i's longest continuously running radio broadcast and is sponsored by Cord

## Winter Issue Correction

Thanks to Mae and Art Lang who informed us that the donation credited to them in the Winter issue in memory of Dick Honold should have included Virginia Grzadzinski and Jim Bungard who also contributed. Our apologies to Virginia and Jim, and thanks to the Langs for informing Bernice Honold of this omission.

## HSGA Donations

*Mahalo nui loa* to all HSGA members who donated to our General Fund and Scholarship Fund this past winter.

Thanks again to **Michael Cord** for another generous \$100 donation. **Don and Lynn Keene** and **Greg and Sandy Sardinha** also contributed \$100. Awesome! We continue to receive wonderful contributions from members who wish to remain anonymous. You know who you are!

We cannot fail to acknowledge **Julie Haunani Waters** for her contribution of \$200 on behalf of her husband **Bob Waters**, who we lost this past January. Bob's contribution to our club can never be measured or repaid.

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

- Doris B. Atkinson, Winnipeg, MB Canada
- Gary Boyett, Arvada, CO
- Myrel Carr, Anthony, KS
- Jerry Cotterell, Idaho Falls, ID
- Donald R. Fullmer, Mechanicsville, VA
- Solomon M. L. Kam, Honolulu, HI
- Dick and Donna Lloyd, Glendora, CA
- Dennis McBride, Plano, TX
- Tani Nakamura, Kailua, HI
- John and Joanne Plas, Wellington, OH
- Capt. Ivan and Doris Reddington, Lakeland, FL
- Rhett Riggs, Beaver Creek, OH
- Harold L. Sampson, Chicago, IL
- Timothy Smith, Jamaica Plain, MA
- Roger Ward, Sheffield, England
- Paul Weaver, Jr., Mission Viejo, CA

International featuring vintage Hawaiian music on the Hana Ola label. The show is broadcast on AM-940, "All Hawaiian All The Time," every Sunday from 5-6 PM (Hawai'i Time), and every Friday from Noon-1 PM.

## The Soria Tradition

There have been Sorias in island radio for most of its eighty-year history. "I guess I was born into radio," said Harry B., the Soria family's 3rd-generation radio personality. Harry B.'s grandfather, Harry G. Soria, the "Dean of Hawaiian Radio", had a long involvement with KGU Radio. His father, Harry B. Soria, Sr., was known as the "Voice of Hawaii" during his radio career, which spanned the 1930s through the 1950s.

In 1990, Harry B. Soria, Jr was recognized by the Hawaii Visitors Bureau with a Kahili Award at the first annual

*Continued on Page 20*

# Notes On This Issue's Steel Guitar Arrangement

By Craig S. Prior

## “Mrs. Puff’s Boating School March”

Here’s my first submission. It’s a zany little polka from the SpongeBob SquarePants cartoons [ED: check out Gerald Ross’s blurb on SpongeBob in the Winter 2003-04 issue]. I know nothing about who performed it or what it’s called, but I love this tune so I’m calling it the “Mr. Puff’s Boating School March.” One of the most entertaining scenes from the SpongeBob SquarePants cartoon show is set to this little ditty (SpongeBob is doing wonderfully during his driving test thanks to his best pal Patrick giving him instructions via a radio in his head... Too hard to explain—you’ll have to watch the program).

This march sounds as if it were performed on a small steel-string acoustic guitar with a nut raiser and real skinny strings. I love the zany sound of this instrument. Proof positive that getting a good sound doesn’t always mean having the most expensive gear money can buy.

We’re using the C6 tuning on a non-pedal 6-string instrument. The tune is arranged as three choruses. The


“Boating School March” is fun and easy to play but it does have a couple of tricky spots.

In the second measure of the first A major chord, watch for the reverse slant (an F# on the 4th string, 11th fret played with a D on the 1st string, 10th fret). As slants go, this is not difficult to play, but it recurs throughout the tune.

The phrase over the C#7 chord sometimes requires sliding upward to the first note (an F played on the 1st fret, 5th string). That first fret doesn’t allow you a lot of room for sliding. This could be re-phrased at a different position to allow a more expressive slide, but the simplicity of the recording convinces me it was played as transcribed.




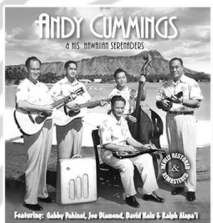


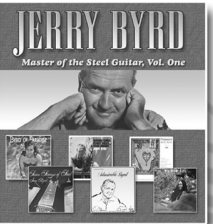
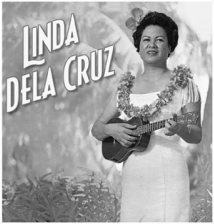


The diminished chords are phrased differently in each chorus. In particular, the third chorus begins with a fret rake and then a very dissonant section over the F#dim7 chord. I’ve indicated this as “approx.” rather than break out the spectrometer and try to determine the exact notes (just kidding, I wouldn’t know what to do with a spectrometer if I had one).

In general, the tune is stated in two-note 6th harmonies but don’t feel you have to stick exactly with the transcription. The tune was performed with lots of feeling and an occasional extra harmony note would inevitably creep in every now and then. Experiment and enjoy! [ED: Internet users, you can go to our web site and listen to the arrangement at: [www.hsga.org/new\\_design/quarterly.htm](http://www.hsga.org/new_design/quarterly.htm)] ■



## Cord International and Hana Ola Records...


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# Mrs. Puff's Boating School March

C6th Tuning

Transcribed by Craig S. Prior

A E<sub>7</sub>

E  
C  
A  
G  
E  
C

7 8 9 9 8 9 10 9 8 9 16 16 14

7 8 9 9 8 9 11 9 8 9 16 16 14

sl. sl. sl.

E<sub>7</sub> A

16 16 16 16 14 9 8 9

16 16 16 16 14 9 8 9

C<sub>#7</sub> F<sub>#dim7</sub> A<sub>dim7</sub>

1 1 1 9 9 9 11 12 12 11

1

sl.

A E<sub>7</sub> A

9 9 10 9 8 7 9 8 9 15 15 15

9 9 11 9 8 7 9 8 9 15 15 15

sl.

A E<sub>7</sub>

sl.

E<sub>7</sub> A

sl.

C<sub>#7</sub> F<sub>#dim7</sub> A<sub>dim7</sub>

sl. sl. sl. sl.

A E<sub>7</sub> A

sl. sl.

Listen to audio version at:  
[www.hsga.org/new\\_design/quarterly.htm](http://www.hsga.org/new_design/quarterly.htm)

**A** **E<sub>7</sub>**

9 8 9 10 9 8 9 16 15 14 15 15 15

*sl.*

**E<sub>7</sub>** **A**

16 16 16 16 15 14 8 9 7 8 9 9 9

*sl.* *sl.*

**C<sub>#7</sub>** **F<sup>#</sup>dim<sub>7</sub>** **A<sup>dim</sup><sub>7</sub>** **A**

1 1 1 7 7 6 6 3 0 9 9 8 9 9 9 8 9

*sl.* *sl.* *sl.* *sl.* *sl.*

**E<sub>7</sub>** **A** **E<sub>7</sub>** **A** **A<sub>6</sub>**

10 9 8 9 9 8 9 10 9 8 7 9 7 8 9 9 7 8 9

*sl.* *sl.* *sl.*

# Cumquat Records Inside Out

By Bruce Clarke

Cumquat Records came into being in the early seventies when, after some twenty years of musically directing my own TV and radio, film music commercial production house, I felt the need to showcase our non-commercial creative activities. The first release “Vichyssoise” won the Australian record industry’s awards for the best musical and best production of 1972, and for the next four years, each release added to our prestige. Then in 1976, due to upheavals in the industry, I abandoned both Cumquat and the studio scene and returned to my second love, jazz guitar—my first love, way back in 1941, had been the steel.

In the early '80s, just as an after-hours interest, I returned to the steel and, in '82 with a group of buddies, was booked to open for, and then accompany Jerry Byrd in concert. After listening to our opening set, which included Sol’s “Twelfth Street Rag” and other early classics, Jerry walked in and said, “Smart arse!” and a twenty-year plus stream of communication began between us: A stream of talk-tapes that re-awakened my interest in the library of classic Polynesian music I had accumulated back in those grass-skirted forties – a library that, after 1982, was considerably enhanced by contributions from Dirk Vogel and John Marsden.

When the internet exploded into our lives, my son Dallas, a technological nerd of the highest order, suggested that we resurrect the Cumquat label and create a website to merchandise my many jazz albums, broadcasts and teaching materials, and maybe, a few of the early Hawaiian steel masters from that library. Once the jazz catalog was established and proved that it could financially support the site, (tutored by Dallas) I focused my attention upon the sonic restoration of what I considered to be the most important yet the most erratically documented period in the music’s history—1928 to the early 1950s—when the best Hawaiian artists were ‘international household names’. An era that evaporated as the mass media took to discouraging individuality!

My burgeoning restoration skills proved to be a low-profit, time consuming hobby—just the thing for an eighty-year-old to whittle away the hours! Yet emotionally rewarding, because I was enabling a limited clientele to discover, or re-discover an important area of music—one that the major record companies had tossed into the ‘no money to be made here’ bin. Of course, a few independents had released compilations of early players, but from my point of view their value was diminished by tossing hillbillies and sundry non-Hawaiian style players into the mix.

Until Cumquat got into the act there had been nothing of Dick McIntire on LP or CD—only one 10-inch LP of Andy Iona released in the mid-‘50s and a few LPs of Lani McIntire



## *Moonlight In Kalua*

*Ray Kinney - Volume One*

released after his death, many of which were not Lani Mac recordings at all, but wrongly named and badly assembled compilations of Eddie Bush or Bernie Kaai. And none offered a true picture of the enormity of their achievement.

So, helped along by Dirk and John and Ferris Ross, I set out to create an ‘as complete as possible’ portrait of Andy Iona and the others in the best possible sound. The Iona project is now completed; and the Dick McIntire [project] will be laid to rest with the release of volumes 8 and 9 later this year. Now that the final four Lani McIntires are ready and should appear on site around August, I have resumed work on some rare Sol Ho‘opi‘i and what will be a total survey of Ray Kinney’s various groups.

Sol (Vol. 2), a double CD set, which contains the first six episodes of his 1935 “Memories Of Hawaii” radio broadcasts, is now available with a further six episodes to follow later. “Moonlight in Kalua” (Ray Kinney, Vol. 1) is perhaps my ultimate restoration achievement: After working six to eight hours a day for some eight years, I believe that sound-wise I’ve finally hit the jackpot with this one! Our June release will feature Volume 2—Ray’s Lexington Hotel outfit, The Hawaiian Musical Ambassadors—and Vol. 3 which covers his Coral Islanders period.

But that old joke about, “How do you make a million dollars with Hawaiian music?” really says it all: “You start with out with two!” ■

### **It’s Dues Time Again!**

*Remember, HSGA’s membership year begins on July 1, 2006. Dues are \$30 and all issues go out ‘Air Mail’. Use the Renewal form in the insert that was mailed along with this issue.*

## HGSA History Update

From Jack Byrd

I am Jerry Byrd's brother Jack. I received the Spring 2004 issue of the *HSGA Quarterly* yesterday and read where you needed information on the 1986 Ho'olaule'a. Jerry had sent me a box full of his memorabilia since I am the unofficial historian of the family. In it were all the programs from the Ho'olaule'as. The players for the 1986 show in order of appearance are:

Herbert Hanawahine  
Harold Hakuole  
Freddie Tavares  
Tony Ohtsuke  
Alan Akaka  
Kiyoshi Kobayashi  
Billy Hew Len  
Casey Olsen  
Barney Isaacs  
Jerry Byrd

It was held on Sunday, May 4, 1986 at 7 PM in the Garden Lanai of the Ala Moana Americana Hotel. ■

## The 'State of Steel' in Hawai'i

By John Ely

I just completed a two-week tour of O'ahu to grab some instruments I had in storage (mahalo nui, Ike) and play a few jobs (thanks again, Ike and Ha'a!) just to get the blood flowing again. I'm happy to report that the island is really hopping and that musicians are very busy.

I noticed right away that traditional Hawaiian music is back on the radio front and center. 940-AM is very similar to the old KCCN with a lot of the same bumper music and a very similar play list of traditional Hawaiian.

The island itself is just slammed with tourists and conventions—very good news for local entertainers. Post-9/11 caution seems to have evaporated among mainland and asian tour groups. And the cost of housing in O'ahu has really skyrocketed—*whew!* Rents appear to have doubled since the year 2000.

Steel guitar, happily, is still thriving at the Moana and Halekulani hotels. I briefly caught Harold Haku'ole's trio while playing a job for a Japan group at the Haleku. They sounded great. My one regret: I got sick shortly after my arrival and couldn't hang out with some island buddies I hadn't seen in a few years. ■



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## DISC 'N' DATA

### “Andy Cummings and His Hawaiian Serenaders” (Hana Ola Records)

This recent, digitally remastered offering from Cord International features Andy Cummings and his band at the height of their abilities featuring Andy on guitar and lead vocal; Ralph Alapa'i on 'ukulele; Joe Diamond on bass; and David Nalu on steel guitar. Gabby Pahinui is on some of the tracks as he joined the group later on playing both slack key and steel guitar.

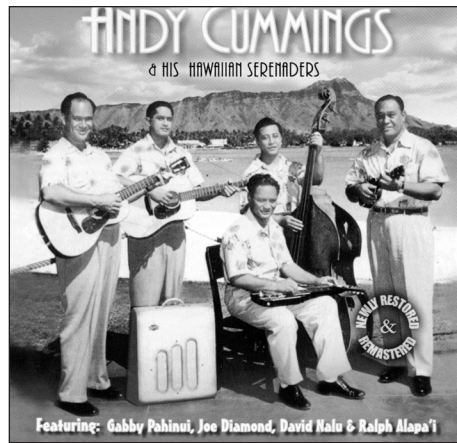
The CD is expertly put together by Harry B. Soria and his liner notes are meticulous and voluminous—ten pages in all. And Andy's falsetto singing throughout this CD is strictly of the “chicken skin” variety with great supporting vocals from the band.

The steel guitar playing is superb with lots of fill-in style playing and plenty of tasty intros and a few solos. I'm not familiar with David Nalu's playing but I'm guessing that most of it is David, not Gabby... The tone and style reminds me of David Keli'i.

I'm not sure that I've heard upright bass any better than on this CD. Very unusual to hear this kind of clarity on this old a recording.

There are 17 selections on this CD including many of the tunes you hear in Waikiki today. You get the feeling this group set the tone for how groups play these songs today.

The CD opens with a terrific version of “Kawika.” Andy is credited as the first to set this chant to music and it's done in a very dramatic style with alternating major and minor key sections that are rhythmically very different. “Maui Girl” is done in a very swingy style followed by beautiful falsetto and harmony work on “Mauna Loa.” “Lei Ohu” features a gorgeous steel guitar intro and “My Island Paradise” is full of great harmonic work. “Kaua'i Beauty” features low, rich vocal harmonies that give way to



sky-shattering falsetto—an amazing effect in this arrangement. “Wahine U'i” also has some great ensemble singing. “Henehene Ko Aka” is a great example of how Hawaiian upright bass players create motion in a track by mixing double time and straight time within the same section.

The CD includes a great version of Andy's signature tune “Waikiki” and a classic version of “Kimana Hila,” which was an instant hit around Hawai'i. Downtown Honolulu record shops had to reorder hundreds of copies at a time. One day, Andy signed 600 copies at Sears alone.

It's hard to hit on all the high points of this CD—they're far too numerous to mention in a little review. This is one terrific CD.

Other tracks include: “Alekoki,” “Coconut Island” (not to be confused with “On a Coconut Island”), “Ka Ipo Lei Manu,” “In Spite of All” (a typical hapa haole-type standard), “Do I Really Deserve This of You?” (a popular country song of the day), “Hola E Pae” (also called “5 O'Clock Hula”), and “Get Hep to Swing,” a fun off-the-cuff tune composed on the spot to fill out a B side on one of their recordings.

Whether you're a steel guitar nut or Hawaiian music fan, “Andy Cummings and His Hawaiian Serenaders” is the ticket. The liner notes alone are worth the purchase price. A great job by Harry B. Soria and the sound engineers and remastering crew. ■

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### Oahu Publishing Music Wanted

This from new member J. Whitby: “Looking forward to receiving your newsletter. Let me tell you about myself. I lost most of my hearing at the age of 5 and learned to read lips in the third and fourth grades. I started taking lessons on the steel in 1948 and learned to play the plectrum guitar. I took lessons for 5 years and received the Oahu managers-instructors course of study as presented by the Honolulu Conservatory of Music in 1953.

I taught guitar in Oklahoma and then moved to Washington in 1965, where I taught for just a while. The Oahu Publishing Company went out of business in 1985.

What I hope to receive from your association is to find someone somewhere that has the Oahu Publishing lessons on steel and plectrum guitars (the best in the world), someone who would sell me the lessons so I could teach again.

Best wishes, J. Whitby  
[jenterp@cablone.net](mailto:jenterp@cablone.net)

*Buy & Sell ads are free for current HSGA members. Send us your ad by email or 'snail mail' at least two weeks prior to the beginning of the quarter; so, to place an ad in the Summer issue, just get the ad to us by June 15. ■*

### Moving?

*For uninterrupted delivery of your HSGA Quarterly, please keep us informed of any address changes. Notify us at: HSGA Quarterly, 2434 Waiomao Rd, Honolulu, HI 96816-3424.*

# Greg Sardinha Recordings Update

From Wally Pfeifer

Greg Sardinha wants everyone to know he's busy working to bring us the music that we all love. He has given me permission to pass this note along, so here is what he sent us after I inquired about the "Aloha Festivals, Vol. 1-6" CDs that are available from Hula Records. Here's Greg:

Our studio did all of it. Here are some other artists from Hula Records that have used steel: Sam Keli'ihō'omalū (two CDs), Paul Shimomoto, Moana Chang (two CDs), and Auntie Ida Keli'i Chun (a new release with Alan Akaka playing steel guitar).

Also a new release for which I was hired to do steel and ended up doing 'ukulele and guitar is "Aloha from Hawai'i" with steel drum players Greg and Junko McDonald. This is an all-

instrumnetal CD [and won the Best Non-Hawaiian Instrumental category at the Hawai'i Music Awards].

Try listening to "He Wehi No Ke Kai," an all-acoustic track on Mike Ka'awa's latest CD "Hawaiian Groove." Mike has some rearranged "oldie" Hawaiian songs. Check his website for a live clip with us at Border's.

One of my favorite CDs (if you can still get it) was also done at my Sma' Kine Recordings (pronounced 'small kind'), Lei'ohu Ryder's "Kukuipuka" CD, beautiful new Hawaiian songs with lots of steel. [ED: to check out Mike's and Lei'ohu's CDs, go to the Booklines Hawai'i website at [www.booklineshawaii.com/music/MVH.artists.html](http://www.booklineshawaii.com/music/MVH.artists.html) and search by artist.]

Another new release is Sean Na'auao's "Ka 'Eha Ke Aloha." I'm on that, along with his last four or five or

six CDs. I like his use of Hawaiian music in a contemporary style. [ED: go to the Mountain Apple website and do a search by artist name or title.]

For something really unique, pick up on "50th State of Mind" by Renn Loa, who has roots here but grew up in Norway. He actually inquired at some studio about Hawaiian musicians with a flare. So whoever... I gave'm the names of those on this CD. All original exotic stuff utilizing Hawaiian instruments. [ED: do a search on Amazon.com to listen to some of the tracks.]

The latest project we have done for a Japan company (Geneon) has just been released in Japan, which includes a six-CD set with words to all 100 songs. I made sure we had steel on ninety percent of the project. Steel was done by me and Casey Olsen.

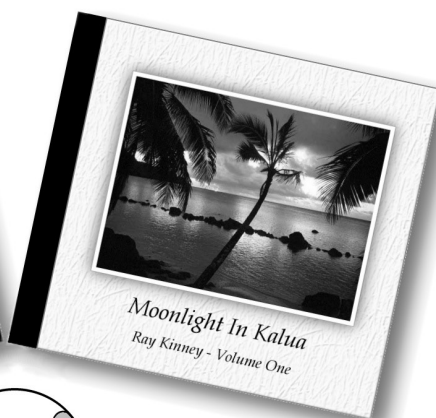
My three personal CDs still "sit" in my computer due to other projects again getting ahead of my own. As of today, I've been hired to do a steel guitar instrumental CD featuring popular hapa haole songs. I'll be using Alan, Casey, Paul Kim, maybe Bobby [Ingano] and hopefully Eddie Punua. Then I'm off on a Japan tour on July 29 for three weeks for 13 shows to promote the Japanese "E Komo Mai 100 Songs" CD. And lastly another huge project from Japan toward the end of the year, a 280-song project. To think I still wanna do a "Hawaiian Steel, Vol. 4!"

Well Wally, that should bring things up to date... kinda... There's one more project I just finished with Kapono Beamer—don't quite know what it was, though. Some producers from Germany hired us. Anyway, pass this along I guess so everyone knows I'm not hiding... ■

## They'll never be forgotten...

(not if we have anything to say about it)

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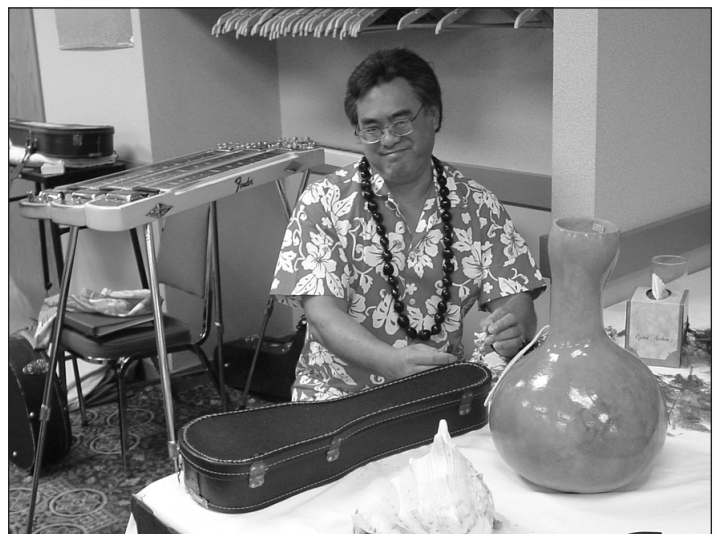
### Members with Email!

Please check our website email directory and let us know if your email is NOT correctly listed. Please email any corrections to [johnely@hawaiiansteel.com](mailto:johnely@hawaiiansteel.com) and [hsga@hsga.org](mailto:hsga@hsga.org). Mahalo!



## More Joliet 2005 Pix

*(Clockwise from upper left) Lorene and Art Ruymar playing good stuff on the Joliet 2005 stage. Agriculture research expert Dennis Gonsalves from Hilo (left) with Sally and Ray Montee from Portland, Oregon at the Saturday Lū'au; another cool shot of Guest Artist Paul Kim trading licks with Duke Ching with Ian Ufton on guitar backup; a "GQ" pose from "da Prez" Kamaka Tom; and the mandatory grand finale singing of "Hawaii, Aloha" after the big lū'au and show.*

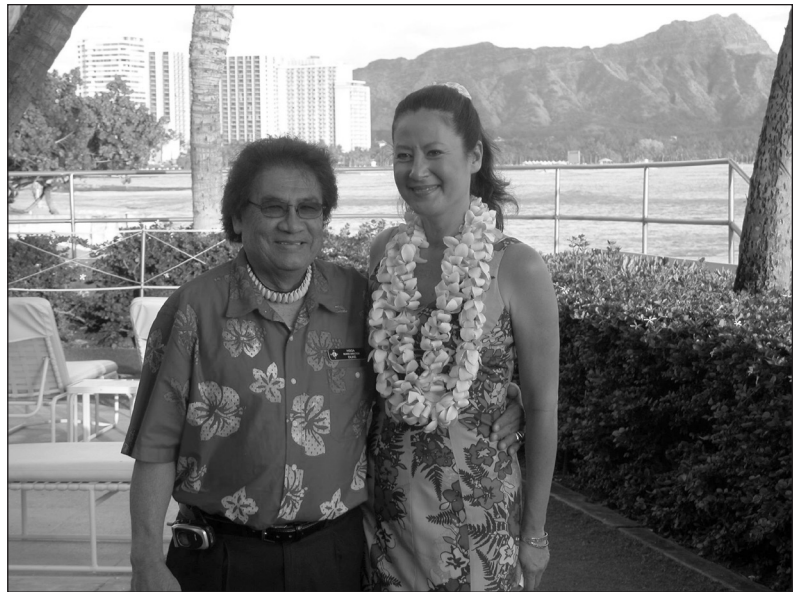






## Honolulu 2005 Encore

*(Clockwise from upper left) Tokyo's Ayako Matsufuji showing her stuff on steel guitar; mainstay Barb Kuhns from Medway, Ohio playing sweet fiddle; lovely Katsuko Kiogata treating the crowd to some hula; a postcard-perfect shot of Duke Ching with our favorite former Miss Hawai'i dancer, Kanoë Miller; Honolulu's Derrick Mau showing great progress on steel guitar; Yoshiaki Ohtake from Sapporo, Japan; and Teruo Ishiyama from Tokyo with "Lion" Kobayashi on uke. What a turnout from Japan!*



## CLOSING NOTES

### Aloha, Bob “Pulevai” Waters

#### A Message from HSGA President Kamaka Tom

Aloha, to all: I share with you in great sadness of the news of the passing of longtime HSGA member and Joliet Convention show performer Bob “Pulewai” Waters of Independence, Kentucky. On behalf of HSGA and it’s Board of Directors, I would like to express my heartfelt sympathy to the family and friends of Pulewai. Special condolences to his wife, Julie “Haunani” Waters, the immediate family, as well as extended family.

Part of the enjoyment of attending our past few Joliet Conventions has been for me to sit down and “talk story” with Pulevai and Haunani, Duke and La Verne Ching, Mike and Vera Scott, and all the longtime members of the club. I’ll always remember Pulevai’s story of how he performed in all those clubs in his younger days, and that Hawaiian fashion designer Mamo Clark (Mamo Howell) was a hula dancer for his group while on tour. Bob always had great stories to tell, and I really enjoyed his way of sharing them as much as he enjoyed reminiscing.

Pulevai and Haunani were regular performers at HSGA’s annual outdoor jam session at Kapi‘olani Park in Waikīkī at the old bandstand when Lorene Ruymer organized the first jam sessions and later at the City and County of Honolulu’s Lei Day Celebrations, which is where I first met Bob and Julie in the mid-1980s.

Bob embodied the spirit of the true entertainer. With his crisp, booming voice, he would call across the field to me, “*Aloha! Pehea ‘oe, Kamaka?*” (trans. ‘How are you, Kamaka?’) upon seeing me and offer up a warm handshake and Hawaiian-style embrace. You could always count on Bob and Julie to carry the show, with Pulevai serving as emcee and backup rhythm guitarist while Haunani shared her beautiful vocal and ‘ukulele stylings onstage. We would all just sit back and enjoy!

What impressed me most was their professionalism on and off the stage, and the warmth and humility they showed to all. There would often be hundreds of people in line for the Lei Contest exhibition while we performed.

The first year, Parks and Recreation gave us a horn and a single mike for the show. That’s when I started bringing my sound system on May Day. Great musicians like Walter Mo‘okini, Duke “Kaleolani” Ching, Alan Akaka, George “Keoki” Lake, Mike Scott, Sonny Kamahale, Buddy Hew Lew, “Uncle” Jacob Kaleikini, Dennis “Kuki” Among, Ian Ufton, Art and Lorene Ruymer, April Chock, Ipo Kumukahi, Don Woods, and countless others graced the stage and shared the aloha for



*A classic shot of Julie and Bob Waters at Joliet 2003. An indispensable performance team at HSGA events for so many years.*

music and hula. I just couldn’t see all these fine musicians be shortchanged by a lack of decent sound equipment! I would call up Uncle Randy Oness, ‘ukulele virtuoso and renowned composer and member of the Harry Owens Orchestra, to come down and he would play backup on ‘ukulele and clarinet while we jammed for the audience’s immense enjoyment.

Many of us who were at those jam sessions, or became acquainted with him during his lifetime, will remember Bob “Pulevai” Waters as a true gentleman, a *keiki o ka ‘aina* (child of the land), and a friend who embodied the spirit of aloha to all who were fortunate enough to be a flower in the lei of his life.

He Po Kane, he po ‘uli‘uli, po‘uli o uka  
Kukulu a hulu i ka Waimaka  
He ‘ua loku o Hanalei  
‘Eha‘eha a konikoni i ka pu‘uwai  
Lele ka manu ‘ali‘i

Ke ‘Ua mai nei o Lilinoe e nihi i na pali  
Na pali e lele koali  
I mehana i ka hikina  
Aia no i ka la‘i a mau  
Ua ho‘i, ua ho‘i no.

– He Mele Kanikau no Pulewai.

Darkened is the night, cloudy are the uplands  
By the Tears that Enshroud the eyes of all  
Like the drenching rains of Hanalei  
Throbbing with sorrow in our hearts  
At the great one’s departure.

While the gentle Lilinoe mist covers the cliffs  
Ancient resting place of the esteemed  
Comfort arrives from the Sacred East  
Bringing Warmth to the soul  
Eternal peace, He has returned indeed.

– A Dirge for Bob “Pulevai” Waters

This from former HSGA President, Alan Akaka: “My heart goes out to Julie. Bob was a wonderful person full of aloha and smiles. If there was anyone I would’ve chosen to be with me on that Joliet convention stage it would’ve been Bob. His gentle spirit on stage and background in Hawaiian music made me feel at ease—*always*. Some of my favorite times in Joliet were being together with Bob and Julie both on and off stage. They would make me feel as if I was back in Hawai‘i. I love that man and he has truly touched my life as well as many, many others. He will be sorely missed. One consolation is that he is up there with JB and I’m sure they are talking about old times. Imagine—Bob can meet all his *aikane* and have a perpetual Hawaiian jam session. Aloha to my brother Bob Waters.” *Ke aloha mai*, Alan Akaka

Wally Pfeifer emailed us the following: “John and Millie Tipka, Doug Smith, Janis Crum and Joanne Parker attended the funeral services. A nice HSGA representation. The services included a full military service at the cemetery complete with honor guard and bugler. Bob’s body will rest in a mausoleum.

“Maybe I should leave this note for John Tipka to tell you but I’ll tell you anyway. John had copied all the tribute notes that were on the Steel Guitar Forum to give to Julie. Julie showed them to the minister and asked him if he would read some of them, especially Alan’s and Kamaka’s. The minister looked at them and said, “Better yet, John, why don’t you read them during the service.” Consequently, John did the tribute to Bob. I think John is pretty proud and happy that he did it. And rightly so.”

From members Ron and Nancy Simpson: “I have been passing along the news for the past few days hoping for a happy ending for this topic, yet knowing that it might not be. Nancy and I are very fortunate to have known and learned so much from Bob. Pulevai taught us much about Hawai‘i and Hawaiian music. For many, many years Bob and Julie have organized the lū‘au shows for the Aloha International and HSGA clubs. Bob helped keep Hawaiian music going through for many years via his Paradise Islanders group, who played throughout the Cincinnati area. Our condolences go out to Julie and family. We will miss him.”

From Bill Stafford: “Another sad day in our music circle with the passing of Bob. He was one of my very favorite *icons* in the beautiful Hawaiian music field that I love so much. Having him on stage with me the few times I was



(left to right) Alexander “Alika” Kaneakua, Anna Kamaka, Genoa Keawe (so young and beautiful), Naughtie Abbe Ah Mook Sang, and Jimmy Tseu. Kneeling is Robert “Lucky” Luck.

able to be in Joliet was a big event in my life. What a man! Julie, our Heavenly Guard is now in the best of hands. Condolences to you and family for this loss here on earth. The memories I have of Julie and Bob Waters will always be in my heart.”

From DeWitt “Scotty” Scott: “I had met Bob several time in Honolulu and I found him to be a “walking vocabulary” on Hawaiian music and culture. I learned a lot from Bob and I am proud that Bob and Julie were in St. Louis at one of the International Steel Guitar Conventions. He will be sadly missed. My condolences to Julie and family.” ■

## Alexander “Alika” Kaneakua

We received the following from Eric Keawe, son of Auntie Genoa Keawe and Vice-President of Genoa Keawe Records: “I would like to share with you the passing of another of Hawai‘i’s best steel guitarists who played with mother in the early ‘40s and ‘50s. **Alexander “Alika” Kaneakua** passed away on Tuesday, February 14, 2006. He was born on July 1, 1918 and was a refuse worker for the City and County of Honolulu until he retired.”

Wally Pfeifer, who forwarded this news to us, comments: “Alika must go a way back because George Lake doesn’t even remember him and never backed him up. Most of us never knew him.” Thanks to Wally for the photo of Alika shown above.

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

*Is your address correct? Please notify us!*

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*HAUGENS Continued from Page 5*

Both Keith and Carman have devoted most of their adult lives to research, writing, composing, translating, teaching Hawaiian language, music and hula, and producing and hosting radio and television shows devoted to the traditional music of Hawai'i. Now "semi-retired," they continue to host the award-winning "Music of Hawai'i" program on KIPO, promoting the many artists who record authentic Hawaiian music, and writing a Hawaiian music column, "Ke Mele Hawai'i" for Oceanic-Time Warner.

Carmen is now a member of Ka Pa Hula Hawai'i, under Kumu Hula Kaha'i Topolinski, and Keith still teaches Hawaiian language part-time, while writing a book on the history of Hawaiian music.

"Ke Aolama," the first-ever Hawaiian language radio newscast, and "The Hawaiian Word of the Day," were both started in 1994 by Keith on Hawai'i Public Radio. Both award-winning radio features are still heard Monday through Fridays on HPR. Keith hosted such shows as "60 Seconds of Hawaiiana" on KITV News, the "Hawaiian Renaissance" on KHVH Radio, "The History of Hawaiian Music," which aired on about a dozen local stations in the 1970s, and other Hawaiian music programs that were aired by NPR and PRI on hundreds of stations all over the country.

Keith sang as a soloist on the original "Hawai'i Calls" program, and the

Haugens were the last act to perform in the old Honolulu Stadium.

Some of Keith's original compositions have been recorded by such notable artists as Led Ka'apana, Ohta-san, Pierre Grill, John Rowles, The Lim Family, Rhonda, The Patriots, Diana Aki, Japan's Agnes Kimura, and many more. Two of his compositions have been performed as theme songs in Aloha Bowl half-time shows.

The Hawai'i Music Awards were presented on March 16, 2006, at the Lau Yee Chai Restaurant, 2250 Kalakaua Avenue. Portions of the proceeds went to benefit the Music Foundation of Hawai'i's Scholarship programs. ■

*A leftover photo from Lorene Ruymar's "History of HSGA" piece. In 1990, John Auna brought the three kupuna from the Big Island to Joliet: Ululani Visser, Amy Freitas, and Ulalia Berman, daughter of Ernest Ka'ai. Pictured here are (left to right) Merle Kekuku, Ululani Visser, Julie Haunani Waters, Ulalia Berman, Amy Freitas, and John Auna.*



"Keep It Hawaii" luncheon. The Hawaii Academy of Recording Arts has recognized his work with seven Na Hoku Hanohano awards in the "Liner Notes of the Year" and "Anthology of the Year" categories.

"Territorial Airwaves" audio specials are a feature of Hawaiian Airlines' in-flight channel system. Vignettes of "Territorial Airwaves" were also spotlighted in the 1997 Merrie Monarch Hula Festival television broadcast. As the off-camera-announcer, he was known as the "Voice of Emme's Island Moments" television specials.

Harry B. emcees a full slate of events including corporate banquets, award ceremonies, roasts, auctions, fashion shows, and parades, and he regularly emcees Hawaiian music concerts and hula festivals in Japan.

When asked to describe the youngest Soria's familiarity with a mic, radio legend Ron Jacobs said, "Harry B. could emcee a moped wreck, and make it memorable." ■