

# HSGA QUARTERLY

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by the Hawaiian Steel Guitar Association

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*Joliet is about steel guitar, friends, and fun! Here's Joliet fave and cut-up Kay Koster, donning a very 'sheik' get-up, demonstrating her knowledge of her steel guitar tuning.*

## Joliet 2006: Bigger Is Better!

By Lorene Ruymar

Art and I just flew in from Chicago to our nest high in a maple tree, and I know I should get to work restoring our daily routines, but all I can think of is to talk about our Hawaiian Steel Guitar Convention at the Holiday Inn in Joliet, Illinois.

Our attendance was up considerably from former years, and we had so many new players show up, all of them excellent. And young! Of course, in our circles, anyone under 50 years old is a kid, right?!

I hope the day will come when every one of our HSGA members will get to the Joliet Convention, or our upcoming Hawaiian Convention, which is

held in April on odd years. I promise you will have fun, meet many lovely people, and hear some fabulous music. Here's how it went.

### Thursday – Day One

Opening ceremony. It began with a Hawaiian *pule* (prayer) by our president, Kamaka Tom, who has great knowledge of Hawaiian language and culture. At the same time, it brought back to us our dear departed Bob "Pulevai" Waters and his wife Julie, who could not be with us. Beautiful people we will never forget.

Players on the morning playing session were: Kamaka Tom, Akitomo "Tom" Tohma, Ernie and Helen Coker,

*Continued on Page 2*

## HSGA QUARTERLY

Volume 22, Issue 84



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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!*

*JOLIET 2006 Continued from Page 1*

Gene McGowan, and Maurie Junod. Hey, did I see right? Was that really Setsuko Tohma playing electric bass? Last year she played the 'ukulele and here she was, backing her hubby on steel guitar with the smallest electric bass I've ever seen. Tom and Setsuko came all the way from Japan just to attend our convention.

And the team of Ernie and Helen surprised us. It was their first time on our stage. What a team! He's been playing the dance band circuit most of his life, with Helen strumming perfect tempo with her big band era style of guitar strumming.

The afternoon program included John Plas, Mae and Art Lang, Charles Buttner, Ron Simpson, Bill Creller, Dale Nightwine, Marshall Looney, Art and Lorene Ruymar, Kiyoshi "Lion" Kobayashi, and our Joliet Honored Guest, Dick Sanft.

I must explain about Art and Mae. She's the steel player; he's her faithful backup man. And it's the same with Art and Lorene. She (that's me) plays the steel, and he plays the backup. Lion Kobayashi, Japan's foremost steel guitarist,

came all the way from Japan just like the Tohmas. It is such an honor to have these top-level musicians give of their time and expense to share their great musical talent.

After dinner Howard Reinlieb told us about the custom Fender single-8 steel guitar built especially for Jerry Byrd in the hope that he would take to playing it. Turns out he did not, but it was an entertaining story and we got to see the guitar. L.T. Zinn did some "monkeying around" on it with Gerald Ross on backup.

### Friday – Day Two

We started with the general meeting. Morning players were David Kolars, Chuck Lettes, Ivan Reddington, Wanda Bruening, and Tim Filson. How many were first timers on our Joliet stage? All but Ivan and Wanda.

I was particularly excited to hear Tim "the Kid" Filson, the youngest player on our stage for as far back as I can remember. He has perfect pitch and has been taking lessons from Grand Ole Opry star, Kayton Roberts, using a C6 and F minor tuning. His C6 is tuned (top to bottom) ECAGEC#AA. Yes, you're right, that C# doesn't belong in

*Making a splash at Joliet, Vice-President Tom Tohma all the way from Tokyo and wife Setsuko making her Joliet debut on bass guitar with Gerald Ross on rhythm guitar.*







*From Nashville, Tennessee, new member Tim Filson treats the Joliet crowd to some great playing with Chris Kennison on bass.*

a C6 tuning, but it sure is close to the Jerry Byrd C6+A7 tuning, ECAGEC#CA. And Tim's two low strings are AA, an octave apart. Interesting. And what's more, he's like a born-in-the-wrong-place Hawaiian, and speaks and sings in the Hawaiian language. He studies Hawaiian in the islands and continues his instruction after he gets back home on the mainland. Looks like we do have a few next-generation players: first, Al Greene, Jr., then Hale Seabury-Akaka, Jeff Au Hoy, Derrick Mau, and now Tim Filson.

Friday afternoon players were Jim Bungard, Bernice Honold, Kay Das, Mike "Malihini" Scott, Chris Kennison, Duke "Kaleolani" Ching, Art and Lorene Ruymar, Terry Miller, and Dick Sanft.

Bernice may be the most senior steel guitar player of the event, but you'd never guess it by her playing. She is so positive, so full of joy and expression when she plays. I do admire that lady. This time the Art and Lorene show was reversed. He was on steel, and she played backup.

Dick Sanft surprised us with his mastery of the weird and way-out chords. When he gave the talk in the evening that is customary for guest artists, someone asked him what

### **Joliet Fraud Alert!**

We are sorry to report that—just as we were going to press—a sting operation revealed that our Joliet Holiday Inn and other area hotels may be guilty of selling credit card numbers. If you attended Joliet this year *or even last year* and used your credit card, be aware of possible credit card fraud. Contact your credit company immediately and advise them of the situation. Watch your future statements for any discrepancies. Check the website and future newsletters for updates. Don't delay... Credit card fraud and identity theft are insidious crimes.

tuning he plays in. Dick wasn't sure, so Lion Kobayashi stepped up to the plate. He plucked each string separately and immediately identified the pitches: upper neck (top to bottom), F#EDBGEGC; lower neck, ECAGECBbC. Can any of you name the upper neck tuning? (Answer next issue!) Kobayashi did it. Jerry Byrd's C6+A7 is a two-chord tuning. Dick's is a mix of three.

### **Saturday – Day Three**

On Saturday morning we heard Rick Aiello, Kay Koster with singer Sharon Angello, the Williams twins (Janis and Joanne), Dick Sanft, Dick Lloyd, Don Woods, and Gerald Ross. Kay Koster always has us in stitches with good jokes added to her show, and she chose an all-girl backup crew, including that cute little "Tin Lizzie Zinn." The Williams twins truly are twins, with Janis on rhythm guitar and Joanne on steel, and they sang in harmony.

Gerald Ross put on a fabulous show, with so much young talent in the backup team, and his own great skills on 'ukulele and guitar. He's called "King of the 'Ukulele, and King of the Steel Guitar" and if he wants to be "King of the Universe of Music," I'd go along with that, too.

The Saturday afternoon was cut short to give the stars of the lū'au show time to rehearse. The players in this final segment were Doug Smith, L.T. "Pilikia" Zinn, Wade Pence, and Frank Brandenburg.

Doug played his dobro and I was so glad to hear it because we tend to forget that electric steel guitar didn't come out until the early 1930s. There is something so clear and clean about the tones of the acoustic steel guitar and Doug sure knows how to play it. But let's not forget his 'ukulele playing buddy who put fiddle to chin and showed

*Continued on Page 20*

*The Williams Twins, Joanne Parker (left) and Janis Crum. I wonder if they switched name tags on us? Wouldn't put it past 'em!*



# Announcing Honolulu 2007

From President Kamaka Tom

Members, mark your calendars for our biennial Honolulu Convention, which is always held on odd years. The dates are **April 25-27, 2007**. Just like Joliet, we take turns strutting our stuff on stage, only you're in the Ākala Room at Waikīkī's Queen Kapi'olani Hotel, where we'll all be staying at the HSGA discount rate.

Opening ceremonies at the Queen Kap on Wednesday morning, April 25, will usher in three days of performances in the hotel by HSGA members and hopefully some local pro guests. Several public concerts are scheduled after the convention, including HSGA performances at the Waikīkī-Kapahulu Public Library on Saturday, April 28, 1-3 PM.

## Discounted Rooms at the Queen Kap

Rooms at the Queen Kapi'olani Hotel will be available to HSGA members at a discounted rate from April 22 through May 5. Please request the special HSGA rate when making your reservation—the group name is '2007 Hawaiian Steel Guitar Convention'. Don't delay. The hotel is anticipating a high demand for rooms during the week of our convention. Fill out the Hotel Registration Form included with your newsletter, and get it to the hotel before March 22, 2007. Or better yet, call the hotel using the toll-free number listed on the hotel form, and do it all by phone.

A one night's deposit is required within 10 days of confirmation of your reservation. This deposit will be forfeited if cancellation is not received 72 hours prior to check-in. Reservations without advance deposit are subject to cancellation without notice. Deposits may be paid with a check, money order or with the following major credit cards: AmEx, MasterCard, Diners Club, and Discover.

Guest rooms are available at US \$70 per night (Standard accommodations) and \$80 per night (Superior room rate). For more information, go to [www.queenkapiolani.com](http://www.queenkapiolani.com) or contact the hotel using the information given on the hotel reservation form.

## Honolulu Convention Registration

To pre-register for the convention, complete and mail the Convention Registration Form included with your newsletter along with payment to the address listed on the form. Both forms will also be made available on our website at [www.hsga.org](http://www.hsga.org). Note that the Queen Kapi'olani does not handle our convention registration. If it is more convenient, you will be able to pay the convention fee at the Ākala Ballroom after you arrive.

The convention registration fee includes a buffet luncheon served each day in the Ākala Ballroom from approx-



Hawaii Convention regular "Lion" Kobayashi from Japan playing at Joliet 2006 with Ontario's Ian Ufton on rhythm guitar.

imately 11:45-12:45 PM. A traditional Hawaiian luncheon will be served on Friday, April 27. Tickets will be provided at the door to registered guests.

Players, don't forget to sign up on the convention form for a performance slot at the Ākala Room playing sessions. Please indicate your scheduling preference in the area provided on the form.

## Jerry Byrd Steel Guitar Ho'olaule'a

Don't miss this annual concert, 1-5 PM on Sunday, April 29th at the Ala Wai Golf Course Clubhouse in Waikīkī, featuring the world's best Hawaiian steel guitarists. Admission is free, with a suggested donation of \$10 to help offset the many costs of producing the concert.

## May Day Is Lei Day!

On Tuesday, May 1, the free HSGA Lei Day Concert will be held in Kapi'olani Park featuring member performances from 10 AM to 2 PM. There are lots of Lei Day activities going on, like the display and judging of flower leis, the procession of queens and princesses to view the leis and present the awards, *plus* the Royal Hawaiian Band playing in the big bandstand, not too near our bandstand, we hope.

A fundraising walk to the summit of Diamond Head Crater is being planned by Cincinnati member Carol Jung to raise money for the National Arthritis Foundation. Pledges and donations accepted. Date and details, TBA. [ED: You can write Carol at the address shown on page 20.]

## Neighbor Island Trips

We always do a neighbor island trip following the convention. We are working on a trip to the Big Island of Hawai'i and a trip to Kaua'i way on the other side of the Hawaiian chain! Email or phone us ASAP if you are interested. For the



## HSGA Donations

Mahalo nui loa to all HSGA members who made contributions to our General Fund and Scholarship Fund. Special thanks to Carol Odom of Plano, Texas for her generous contribution of \$100 to our Scholarship fund.

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

Dr. John W. Aldrich, Seattle, WA  
Frank and Mary Brandenburg, Largo, FL  
Myrel Carr, Anthony, KS  
Frank Elizares, Oakland, CA  
Earl Farnsworth, Tyler, TX  
Paul Kim, Kailua, HI  
Edwin K. Maunakea, Jr., Killeen, TX  
Rhetta Riggs, Beaver Creek, OH  
Walter and Gaynell Rudstrom, Milwaukee, WI  
Richard Schenk, Bulan, KY  
Robert Carl Schenk, Simi Valley, CA  
David R. Siemens, Shoreline, WA  
Warren J. Slavin, Southampton, PA  
William H. Tom, New York, NY



Another wartime romance! This photo was taken in a Waikiki hotel in 1946. Can you identify the person(s) in this picture??

## Garden Isle Music Alert!

By Jess Montgomery

FM radio station KKCR, Kaua'i Community Radio, has begun transmitting a signal on O'ahu at FM 104.7. Until now the station could only be picked up on certain parts of O'ahu's north and west shores. While many types of music and talk programs are featured, there is probably more Hawaiian music than anything else.

From midnight to 7 AM *commercial-free* Hawaiian music is played. Then, from 7-11 AM, Monday through Friday, several disc jockeys add their own particular slant to their Hawaiian programming.

Of special interest to club members will be Noel Brooks' "Nā Mele 'O Hawai'i" program, which is aired on Mondays and Thursdays from 7-9 PM. Noel is very knowledgeable about vintage Hawaiian music and his show features lots of the good, old stuff.

### KKCR on the Internet!

For those who don't live in Hawai'i these broadcasts are also streamed live over the internet. Point your browser to [www.kkcr.org](http://www.kkcr.org), follow the instructions, and you can listen to 11 hours of Hawaiian music per day. Depending on your time zone, our overnight programming could be going on during your daytime hours.

A full program schedule is available at the website as well as a toll-free phone number to the studio deejay. Imagine being able to call and request or *dedicate* your own island music favorites from anywhere in the country!

*Awesome news, Jess. I checked the website, and it seems to work fine. Members with dial-up, does it work for you?* ■

Big Island tour, email Lorene Ruymar at [ruymar@shaw.ca](mailto:ruymar@shaw.ca) or call (604) 263-8944. For the Kaua'i tour, email Kamaka Tom at [hsga@hsga.org](mailto:hsga@hsga.org) or call (808) 392-4593. Note: All of the events mentioned here are subject to change or cancellation. Please check our official website for updated 2007 Honolulu Convention information or wait for final details in the next *Quarterly*, which is due out in January. ■

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# Oahu Publishing Company, Part 2

From Lorene Ruymar

Did you read Part 1 of this story in the *Summer Quarterly*? I'll try not to repeat too much of it.

One of Harry G. Stanley's famous sayings was, "Music has to be fun." He instructed his dealers and teachers to keep their shops clean and decorated with amusing, pleasing designs, and the annual conventions and competitions that he sponsored were highly successful because he followed his own advice.

As I said before, he opened his first music studio in 1926. By 1931, he had 32 music studio-stores, which needed instruction material and steel guitars. So he formed the Oahu Publishing Co. in 1930 to provide those things. Over the years from 1931 to 1938 he held annual three-day conventions for all his teachers and dealers at the Carter Hotel in Cleveland, Ohio. We have a picture of the eighth annual convention held on August 27-29, 1938, and a big long scroll picture of the ninth annual dealers' and teachers' meet held on August 26-28, 1939. Same place.

Where am I getting all this information from? Well, when Harry Stanley's daughter Kitter cleaned out her mother's home and disposed of the last items of the company, she mailed to me a box full of the most beautiful pictures of the many get-togethers her parents had promoted, along with quite a few of their publications to teachers, dealers, and students. I've spent many hours sorting through the material trying to figure out what year, what city, what hotel, and I imagine I've done it to perhaps 90 percent accuracy. How I wish I had been there!

I love those pictures. The best thing I figured I could do with them was to find a museum to donate them to. I suggested that to Kitter and she replied,



*Twelve very young students from the Ebeling Studios in Berea Ohio, joining the Tots group at the IGL meet in 1947. Who says it can't be done? I'd love to have heard them!*

"No way! I want those pictures to go to the people who shared in those great adventures. Take them to your next convention and *give* them." That's beautiful, Kitter! The pictures will go to the museums of the heart. [ED: our Board is currently working on a way to make some of these photos available to *all* our membership. Stay tuned for details in the next issue.]

OK, now back to the story as far as I could figure it from the little publications and the beautiful pictures. In 1942, Harry Stanley started the International Guitar League to include Spanish guitar instruction and materials, and I notice a few banjos and mandolins slipped in, too. In 1950 Stanley expanded the operation to include accordions under the name of International Music League. Before 1942 it was all about the steel guitar. Here's the story as I see it from the pictures.

## 1943

Convention in Cleveland, Ohio at the Carter Hotel on August 8-10. Fun day at a beach resort near by.

## 1944

Third national meet at several hotels in Cleveland on August 13-16. The attendance was too huge for one hotel only. Ernest Ka'ai attended this one.

## 1946

Convention in Cincinnati at the Hotel Gibson on August 13-16.

## 1947

Pictures of district festivals in Biloxi, Mississippi, Cleveland, and St. Louis, July 23-27. A Tiny Tots group picture (see above) shows little ones that I'd guess to be six to ten years old.

## 1948

Sixth national meet at the Hotel Statler in Buffalo, New York, August 16-20.

The annual meets all began with a luncheon for teachers and dealers only. There were contests, a Mardi Gras ball, presentation of awards and trophies at a banquet, a bus tour to Niagara Falls, and an evening cruise somewhere. For the first time, I see someone called



'Pancho' being the emcee at the Mardi Gras ball. From then on, he appears as emcee in many annual events. Some of the contests I see listed are for bands, orchestras, junior and senior categories, solos, and a "vod-vil" contest.

It got better each year. In later years I see pictures of costume dance parties with some groups acting out skits. All annual events started with the serious business, including the performances and contests going on in many different rooms. The evenings were filled with social events, and the final day or two with sightseeing tours, beach parties, and whatever the area provided. Many parents and siblings also attended these events, not just the students.

### 1949

International Guitar League convention in Chicago at the Congress Hotel and several others on August 15-20. They never mentioned a 'King' being crowned along with the Queen and Princesses, but in the pictures from 1949 there definitely is a crowned King.

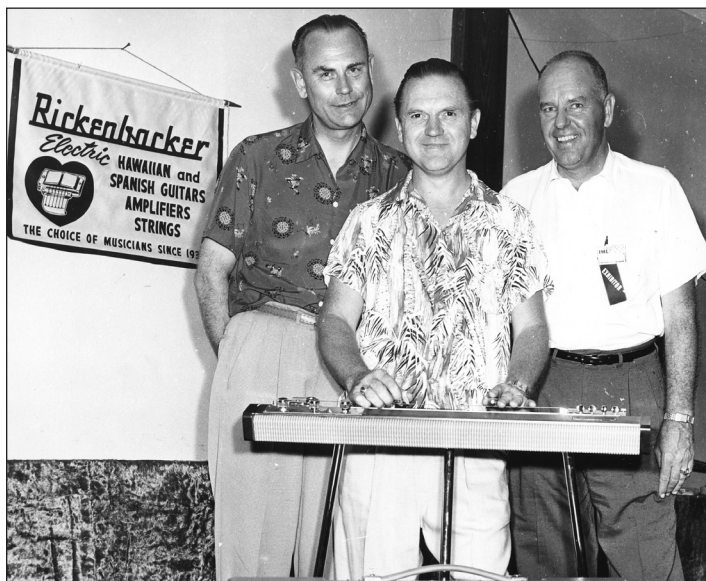
The Twentieth Chicagoland Music Festival was held on August 19 in the Grand ballroom of Palmer House, where other fretted instruments appeared along with the steel guitar. There's a picture of a "Plectrophonic Orchestra".

On August 20, the festival continued at Soldier Field where winners of contests included a massed accordion band of 1,000, a Salute to Hawai'i dance with 2,000 IGL students involved, and baton twirling event featuring 1,000 students! The winning band was a guitar band.

### 1950

The Ninth National IGL convention at the Hotel Statler in Cleveland on August 21-25.

*Who's the strapping lad in the middle? Could it be the young Byrd who flew to the very top? (Photo taken at the 1957 IGL meet.)*



*It took five buses to bring the students of the Pratt's Music Studio from St. Louis to the IGL convention. How many did it take to drive the whole assembly of thousands to the beach for a day?*

### 1951

First pictures of the International Music League at Bowling Green State University on August 12-17. We have pictures of the Queen and little Princesses at the crowning ceremony. They held a genuine Hawaiian lū'au with Hawaiian Ernest Ka'ai supervising the cooking, and accordions appear in the pictures.

### 1955

Listed as the Fourteenth National meet at Baldwin-Wallace College in Berea, Ohio. Pictures of the contests include the chosen Queen, age 15-21; Princesses, age 5-10; and members of the Court, ages 11-14. The thousands of students slept in college dormitory rooms. One of the rules was: No visiting between rooms. The event was so huge, they had special rooms for tuning guitars, for rehearsals, for exhibits, a little kids' play room, and a baby sitters room. Church services were provided for five or six different denominations. Accordions were present in the events.

### 1956

A Regional Accordion and Guitar Festival with late HSGA member, Elmer Ridenhour, as International Music League President. The festival was held at the Manger Hotel in Cleveland, Ohio, beginning January 22.

Also, on June 20-24, an International Music League meet at the Breakers Hotel in Cedar Point, Ohio. The hotel enforced a few rules. I'll tell you why later. All Quiet by 11 PM. Lights Out by midnight!

For the first time, I see an Adult category added to the event, with pictures of the Mother Singers group and a Gay Nineties group. Were you there? I envy you.

*Continued on Page 8*

**1957**

Same time, same place as in 1956. 1500 teenagers performing and 1500 teens in the audience. Don't ask me why. I'm just telling you what I read. They were extremely well behaved. IML President Elmer Ridenhour said, "There are two major forces to combat juvenile delinquency. The first is religion. The second is music." HSGA member, the late Norm English of English Sales, Inc., had an exhibit there and took charge of the Presentation of Awards Schedule. I also see the Leonard T. Zinn Studio listed in attendance. You all know member L.T., right?

**1958**

At the Breakers Hotel in Cedar Point, Ohio on June 22-26, the third year at this location.

**1962**

Listed as the Twenty-Fourth meet at the Breakers Hotel in Cedar Point, Ohio on June 24-29.

Now I'll choose just one publication to give you a different slant on the events. This one is typewritten, five pages long; it might be for dealers and teachers only, and is edited by Harry Stanley himself. The header reads: "327th edition,



*King and Queen of the ball with Princesses at the 1949 IGL meet. Were they chosen for popularity, beauty, or talent? I do not know.*

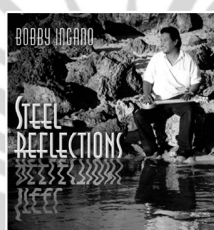
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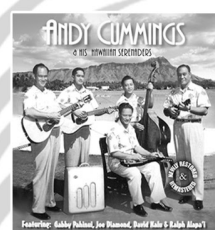
**Hawaiian Luau Party**



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**Bobby Ingano**



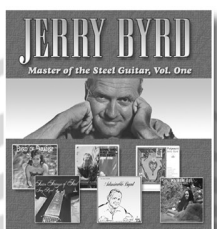
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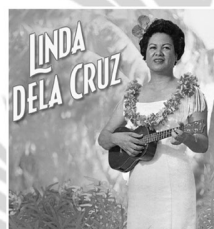
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August 18, 1944. Oahu Guitar News. Published since 1926.” The title reads: “Third National IGL Festival Draws Largest Crowd Ever” even though the war was on and travel conditions were affected.

The main event was in the Carter Hotel with overflow in five other hotels. I’m just picking out bits and pieces of the story. Maybe you know some of the judges, so I’ll name them here: Norm English, Mort Searles, Chester Gould, Homer Beach, and John DePaul. Roger Filiberto was absent, having joined the Port Security Branch of the U.S. Coast Guard. [ED: Readers may know that Roger created one of the early classics of steel guitar instruction put out in two volumes by Mel Bay Publications.]

Next, the award winners were listed as First, Second, and Third in the following categories: Soloists, Junior Division, Senior Division, Junior and Senior Ensembles, Orchestras, Guitar Bands, Best Director, Best Costumes, Best Vaudeville Act, Largest Band, and Coming Farthest Distance. Ernest Ka’ai won the last one, having brought the Miami Guitarettes from Florida. Ernest said they’d made the trip by train and “travel was quite difficult and some of the meals served were so small as to be almost transparent.”

Among other events of the evening, Jay Kraus, President of the IGL, gave one of the finest speeches, “Music Versus Juvenile Delinquency”. I love it!

Under the heading Festival Flashbacks, here are some priceless tidbits verbatim: “Bill Young, the Massachusetts hillbilly losing his purse and railroad return ticket in the hotel lobby, only to have it returned by some honest IGL’er...” “Al Brennan of Youngstown kept busy chaperoning his youthful proteges who were registered in three different hotels because of the large crowd attending. Unable to find a taxi to make the rounds, Al hoofed it, with the result that the final trip found him footsore and weary...” “Several youthful masculine contestants letting off steam by indulging in a baseball game in the third floor corridor of Hotel Carter early one morning. After a hurry-up call for help by the hotel, the IGL staff called off the game in the sixth inning, with two men on base and one out, confiscating the ball and bat and issuing a friendly reprimand to the umpire...” “The hotel telephone lines kept so busy all night long by IGL’ers visiting with their friends in other rooms that the operators were unable to find time to waken other guests who had left calls to enable them to catch their trains, etc...” Well, Harry Stanley *did* say they were to mix music with fun, didn’t he?

Well, that’s about it. I just want to add that lessons were given to absolute beginners in the ‘A Major’ low bass tuning, with note reading, chord construction, and basic music theory. Kids as young as 7 were started that way, playing in groups mostly with 6-string acoustic guitars. As the years passed and students progressed, they were put onto electric



Cool shot of performer check-in for an IML world championship.

instruments and advanced to the ‘A Major’ high bass tuning, and then to more complex tunings. Once they knew the basics and understood music notation, they were allowed to play from tablature.

Advanced students took lessons as soloists. The Oahu Publishing Company had many top-level musicians writing arrangements. They also kept up with the hit parade. When a new song made the Top Ten, you could count on finding it arranged for steel guitar in your local music store.

In his 1944 newsletter, Harry Stanley announced that if a teacher wanted special arrangements for his or her guitar band or orchestra, they could request a special ‘for-them-only’ arrangement from staffers Belva Dickerson, Helen McCree, and Pvt. Clarence Williams. Aside from Ernest Ka’ai, another Hawaiian mentioned as being on their staff was Alex Hoapili. There were, of course, many, many more people employed as music writers and arrangers.

All of the above seems to have applied to mainland USA and Canada, but I don’t see any evidence that it extended to Hawai’i. I believe people on other continents had limited access to Oahu materials, but I’d sure like to hear from members about this. One thing is for sure: there would have been very little steel guitar playing on this continent if it hadn’t been for the Oahu Publishing Company and HSGA would probably not exist. ■

# Rainbows Over Paradise

(Mel Peterson)

Bill Leavitt Tuning

Arrangement by Bill Leavitt

Transcribed by John Ely

Ballad  $D\flat$

$D\flat$

	$D\flat$								
D									
C									
B $\flat$									
G									
E									
C $\sharp$									
TAB	10	10	10	9	9	9	9	10	10
A	10	10	10	9	9	9	9	10	10
B				9	9	9	9		

let ring ———

		$B\flat_9$		$E_{m7}$	$E\flat_{m7}$			
D								
C								
B $\flat$								
G								
E								
C $\sharp$								
TAB	10	10	10	9	8	8	8	8
A	10	10	10	9	8	8	8	8
B			10	9	8	8	8	8

let ring ———

	$E\flat_7$	$A\flat_7$	$D\flat$	$E\flat_7$	$A\flat_7$				
D									
C									
B $\flat$									
G									
E									
C $\sharp$									
TAB	3	5	5	1	3	12	12	9	8
A	3	6	5	1	3	12	12	9	8
B	3	6	5	1	3	12	12	9	8

let ring ———      let ring ———      let ring ———

	$A\flat_7(\sharp 5)$	$D\flat$		$A_7$				
D								
C								
B $\flat$								
G								
E								
C $\sharp$								
TAB	6	10	10	10	9	9	9	9
A	6	10	10	8	10	9	9	
B	6			7	9	9	9	

let ring ———      let ring ———



Listen to audio version by Mike Ihde at:  
[www.hsga.org/Lessons/QuarterlyAudio.html](http://www.hsga.org/Lessons/QuarterlyAudio.html)

Chords:  $D_b$   $B_{b9}$   $E_m7$   $E_{b m7}$

let ring      let ring      let ring

Chords:  $E_{b7}$   $A_{b7}$   $E_{b m7}$   $E_{b9}$   $A_{b7(b9)}$

let ring

Chords:  $D_b$   $G_m7(b5)$   $C7(\#9)$   $F$   $D_{b7}$

let ring      let ring      let ring      let ring

Chords:  $F$   $D_9$   $A_{b m7}$   $G_m7$

let ring      let ring      let ring

G7 C7 F G7

let ring — let ring —

C7 C7(#5) E7 F D<sup>b</sup>7

let ring — let ring — let ring —

F D<sup>9</sup> A<sup>b</sup>m7

let ring — let ring —

G<sup>m</sup>7 G<sup>9</sup> C7 G<sup>m</sup>7

let ring — let ring —

G<sup>9</sup> C<sup>13</sup> F E<sup>7(b9)</sup> E<sup>b9</sup> D<sup>7(#9)</sup> G7 C<sup>7(#9)</sup> F<sup>Maj7</sup>

rit. let ring —



## Hawaii Music Awards Update

From Johnny Kai and Lorene Ruymar

The deadline for entering a steel guitar recording for the Hawai'i Music Awards is fast approaching. You must register your CD by November 30, 2006 even if your CD is not completed until December. Here is a boiled down version of the rules: 1) The CD must have been recorded and completed during the year 2006. 2) The CD must include over half (51%) newly-recorded material. 3) The music on the CD must be Hawaiian style!

This from Lorene: "Our entries only need to be professional in quality—not necessarily produced by a big time record label. We can produce our own as long as we include a cover, credits, and a professional mix and presentation. In other words, a good quality recording."

Voting will be done via the internet and anyone with an internet connection is eligible. Voting won't start until early next year. Stay tuned or check the website.

The Awards Show will be held on Friday, March 23 at an as yet undetermined Waikīkī hotel. The nominees party will be held at the Willows restaurant on Thursday, March 22. Pro-player members, get crackin'!

## BUY & SELL

### Instruments Wanted

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

### Steel, 'Uke, and Bass Lessons!

Member Richard Hanson is offering steel guitar, 'ukulele, guitar, and bass lessons in Colorado Springs, CO 80916. Home: (719) 596-8163; Cell: (719) 229-5419. ■

## Bill Leavitt Arrangements

We hope you enjoyed our little excursion into the Bill Leavitt tuning over the past couple of issues. It is remarkable how much harmony is available without slant bar. If you'd like more of these, Mike Ihde has plenty of material available as we mentioned in the last issue—over 50 Hawaiian tunes and many more standards. Contact Mike at: Mike Ihde, 68 Houston Avenue, Milton, MA 02186; Email: thephotodoctor@comcast.net.



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# Some Joliet 'Mahalos'

By Don Weber

We have enjoyed another convention, and it was successful thanks to a lot of behind-the-scenes people. Thanks especially to Wally and Alma Pfeifer, Frank and Donna Miller, and Art and Mae Lang. Alma and Donna skillfully ran the registration desk, Alma, Mae, and Art put the program together, Frank took charge of decorating the room, and Wally did the roughly one thousand other things all year that are required to have a great convention.

Thanks to Dick Sanft for being our Honored Guest this year. It was great seeing Dick and Ruth back in Joliet again. Thanks to Gerald Ross for keeping the website up to date with the convention news we provide.

Our raffle this year raised \$269 for the Scholarship Fund. Thanks again to Vivian Bangs and Myrel Carr for selling tickets. There were so many people who donated items. We didn't get all the names, so rather than leave anyone out, we'll just thank all of them at once. You all know who you are and how much we appreciate what you do. Also, most of all, thanks to all of you who bought tickets.

Thanks to Wally Pfeifer, we raised \$535 for the Joliet convention from the sale of CDs and T-shirts. This merchandise was donated by Cord International, Dancing Cat, Hula Records, Mountain Apple, and Cumquat. Wally spends a great deal of time corresponding with them and requesting their donations. Remember these fine companies when you make your CD purchases during the year.

The Billy Hew Len Archives CD, produced by Chuck Wilson, Hal Smith, and Andy Volk, was sold at the convention. On behalf of the others, Chuck Wilson presented a check for \$110 to the Scholarship Fund, which was a portion of their Joliet sales.

Cash donations were made to the HSGA General Fund in Honolulu. Howard Reinleib donated \$88, Kay Das, \$15, and Vern Cornwall, \$25.

We must acknowledge one final donation. This donation has been going on for 15 years. During all that time, we have enjoyed our music being played over a fantastic sound system. That is due to three outstanding people, Doug Smith, Barb Kuhns, and Floyd Alexander. Every year they pack everything up, haul it from Ohio, set it up in Joliet for the convention, run it, tear it down, pack it up, and take it all back home. It's impossible to put a monetary value on this. They have done it on a voluntary basis, because that is what dedicated people do. We can't thank them enough. This year of 2006 has been their final year to provide this service. The convention will continue on, but let me say on behalf of everyone, it won't be the same. Doug, Barb, and Floyd deserve a standing ovation.



Joliet's Ohio-based sound production crew these past 15 years. Kudos to Doug Smith (left), Barb Kuhns, and Floyd Alexander.

It may not occur to you, but those of us on the Joliet committee don't take much time off from the job. All of us are already working on the 2007 Joliet convention. It's a job that continues all year long. See you next October.

## More Thank Yous

Wally and Alma Pfeifer wanted to add a couple of late-breaking thank yous: "In addition to our regular HSGA Joliet Convention Committee, Alma and I would like to thank some special volunteers.

"For the first time in 20 conventions, we were offered and accepted help from Mike Scott and Jim Steinkraus in setting up the convention room. Mike and Jim did a lot of climbing, etc., and our old bones really appreciated their help. Thank you both very much.

"Not to be forgotten is our lū'au ticket taker, Millie Tipka, and lei greeters, Betty and Bo' Bahret. Mahalo!

Last but not least, thanks to our Joliet Committee Chairman, Don Weber, who among other things works with the hotel during the year to smooth out any "discords" or "sour notes" that might occur. We have a good relationship with the hotel owners and staff so we'll try to stay "on key" and see you all next year. Make plans now for October 11, 12 and 13, 2007. Mahalo to you all!" ■

## Coco Wire

From Lorene Ruymar: "Today, October 28, is John Auna's 77th birthday. John was just stepping out of the shower when we phoned, so you could say we caught him in his birthday suit on his birthday. About the earthquake, Ginger said, "Our house did the hula. It really rocked. I just stood there and watched the dishes fly out of the cupboards and smash all over the floor." Aside from that, they're doing as well as can be expected.

## Meet The Board: Member Pete Kahele

*Three down and one to go in our continuing series on our newly elected HSGA Board. Here's Pete to tell you a little about himself.*

I was born in the district of Waimanalo, on the island of O'ahu. We later moved to Kapahulu, which borders the Waikiki area. I attended Waikiki Elementary School and St. Augustine School, then on to Kaimuki Intermediate and High School.

While growing up, it was only natural for us to be at Waikiki Beach, swimming, surfing, diving, playing music, etc. My uncle managed a beach concession called "Hale Au Au" (Bath House), which provided locker rooms with showers, beach chairs, surfboards,

and canoe rides, etc. At the end of the workday, the beach boys would get their 'ukuleles and guitars, which included some spirits! With the sunset in view, sweet Hawaiian music being played and sung, the tourist strolling the sands of Waikiki Beach and stopping to take in the entertainment. This was my Hawai'i!

In part, this is where I got some of my music influences. About a hundred yards away was the Moana Hotel, where the radio program "Hawai'i Calls" was broadcast. I would watch the program only because my uncle Sam Kapu was one of the entertainers. This is where I first heard the steel guitar being played—Barney Isaacs and Billy Hew Len were the musicians. Those sweet but haunting sounds stayed with me.

Like many Hawaiian families in Hawai'i who gathered for various fam-

ily functions, music was also part of it. Typically, this "backyard music" and pot luck event was filled with talent. My uncles and aunts played guitars and 'ukuleles, while some of my aunts and cousins danced the hula. These functions lasted late into the night and early morning hours.

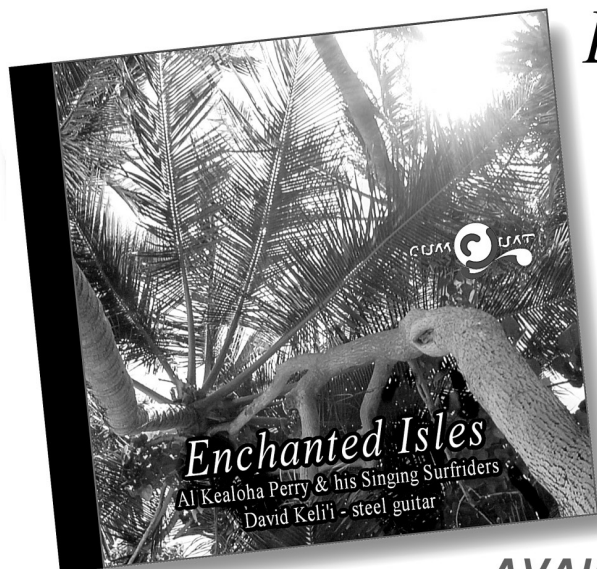
My aunty Lena Guerrero taught hula and performed professionally throughout the islands and abroad as well. At her home where she practiced, I watched and listened to the hula music. She had good looking hula girls, too! Today, I prefer playing steel guitar to hula music.

My grandfather, Bill Kahele, was a professional musician with the Royal Hawaiian Band during the '20s and '30s. He learned and was schooled by bandmaster Henry Berger, who was appointed by King David Kalakaua. Many Hawaiian musicians learned from Henry Berger, including Andy Iona, composer of the song "Sand," the signature song for all Hawaiian steel guitar players. I'm very fortunate to have one of Andy Iona's steel guitars, a 1950, double-neck Rickenbacker.

After serving in the U.S. Air Force, I attended Northrop Inst. of Technology in Inglewood, California. I worked and retired from retail industry as a Senior Consumer Electronics Buyer for a major retailer in So. California.

I'm married to my high school sweetheart, and we have three children. I'm very active in the Hawaiian community here in Southern California, performing weekly, doing side gigs, lū'aus, parties, etc. I perform at our annual Ho'olaule'a and E Hulu Mau Hula Competition.

Also, I've been active with the Southern California 'Ukulele Festival as an advisor and I belong to the "Da Hawai'i Senior Club" in the city of Cerritos, California. I'm self-taught on the steel guitar. I'm very proud of my Hawaiian heritage and honored in keeping our Hawaiian steel guitar legacy alive and well! ■



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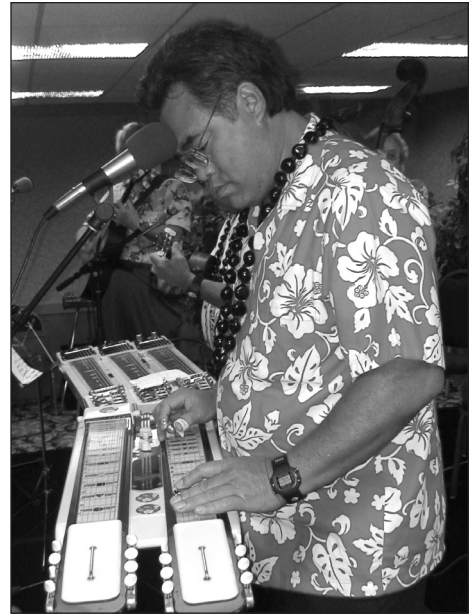


## Joliet 2006 Photos

*(Clockwise from upper left) Terry Miller, one of our fine new players with Ian Ufton on guitar; smilin', stylin' Wanda Bruenig from Michigan playing pedal steel with Virginia on 'doghouse'; "Supply guy" John Hatton of Cleff'd Ear Productions who is also folk music coordinator at Michigan State University; HSGA Photographer Paul Weaver with Ashkum, Illinois member Terry Cass; and last but not least, longtime club member Marshall Looney (left) and friend, part of the group 'Country String Band' from Ohio.*

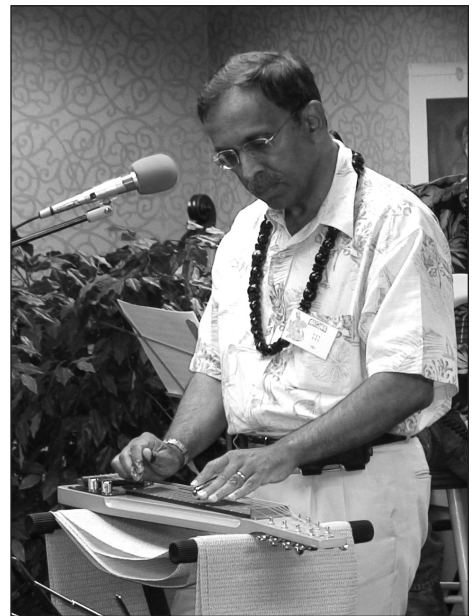






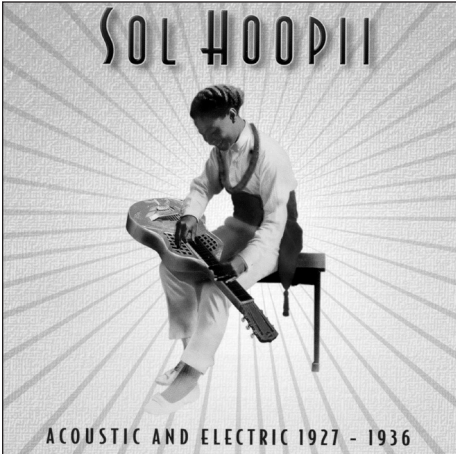
## More Joliet 2006 Photos

*(Clockwise from upper left) Steel “heavyweight” L.T. Zinn in a gravity-defying stunt; Bernice Honold playing a sweet set with Virginia Grzadzinski on bass; “National” performer, da Prez, Kamaka Tom; a super shot of Joliet Honored Guest, Dick Sanft with wife Ruth; Kay Das, now living in Irving, California; the man from Steel Acres, Lü‘au Show Director, Duke Kaleolani Ching; and the man who shocked Jolieters—you’d have to see him in person to get the full effect—Jerry Byrd “Doppelgänger”, Ed Brenner from Wisconsin. Spooky...*





## DISC 'N' DATA



### “King of the Hawaiian Steel Guitar, Volume One” – Sol Ho‘opi‘i (Hana Ola HOCD-A682817)

Review by John Ely

“Sol Ho‘opi‘i, King of the Hawaiian Steel Guitar” is a very well put-together collection of classic Sol from 1927-1936 on both acoustic and electric steel guitar. The awesome historical liner notes were assembled by none other than Harry B. Soria, a real treat to read. Just one of many tidbits included—this one about his work in Hollywood firms—“Mary Pickford, the famous Hollywood silent film actress, could summon waves of tears during her crying scenes, with Sol Ho‘opi‘i playing ‘Roses of Picardy’ just off camera.”

The very first thing I noticed about these recordings was how much the original background ‘hiss’ had been reduced and how clear the backup instruments sound. Very sweet. There are no doubt some who would prefer the brilliance of the original recordings, but I was amazed at how clear everything came out with minimal loss of sound from Sol’s guitars. The rhythm guitar clarity is striking on “Uheuhene” and “Pidgeon English Hula.”

There’s not much you can add to what’s already been written about Sol’s playing. It’s great to get classic

performances like the two versions of “Hula Blues,” one from 1927 and the other from 1934, and to get them with such clarity.

“Royal Hawaiian Hotel” is a beautiful track vocally and instrumentally, with awesome playing from Sol with amazing twists. “Hanohano Hawai‘i” features Sol’s steel with lush saxophone section work by Andy Iona.

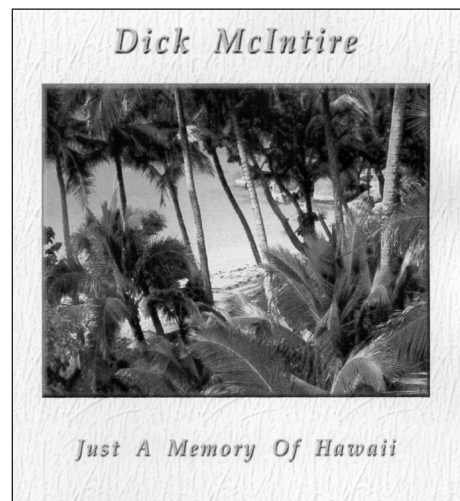
Sol plays beautifully on his own “Ka Mele O Ku‘u Pu‘uwai.” For me, it brought back memories of Benny Kalama singing that tune at the Haleku back in the ‘80s.

The jazzy side of Sol’s playing with a seemingly endless bag of musical ideas and tricks comes through on “Hapa Haole Hula Girl” and “I Like You,” both recorded in 1933. He combines wild slides, tremolo, percussion effects, and that blinding fast triplet style he made famous.

Classic versions of “Palolo” and “Tomi Tomi” appear on the CD as well as “E Mama E,” “Hilo Hattie,” a sweet “Akaka Falls,” “King Kamehameha,” and “To You, Sweetheart, Aloha.”

A dynamic glissando intro to “Hula Breeze” seems to announce that the new era of electric steel guitar is here to stay, although most of the selections on this CD are acoustic.

Finally there are a couple of obscure tunes nicely done, a swingin’ “Ten Tiny Toes, One Baby Nose” and “The Lei Vendor.”



The packaging and wealth of info included with this CD is impressive, to say nothing about the performances. Kudos to Harry B., Michael Cord, and the production team for this top-shelf effort. A must-have.

### “Just a Memory of Hawaii” – Dick McIntire, Volume 8 (Cumquat CQCD-2792)

Review by John Ely

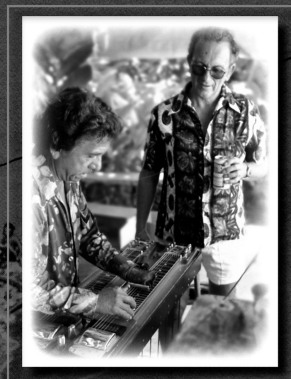
Cumquat’s latest Dick McIntire release is a real jewel. Comprised of 11 previously unreleased radio transcriptions and 8 tracks from commercially released 78s, this volume will astound Dick McIntire fans who are used to nothing short of flawless execution and unparalleled Hawaiian touch. Plus the CD is full of Dick McIntire compositions, arrangements, and examples of his singing.

Listen to his vocal renditions on “Moon Over Burma,” “Night of Tropic Love,” and “Tropic Trade Winds” and compare it to the smooth vibrato of his steel guitar playing. On a similar note, listen to how closely his backup playing matches the style of his band’s vocal arrangements on “Drifting Back to Dreamland,” and “A Song of Old Hawai‘i,” both of which feature Bing Crosby on lead vocal.

Dick McIntire compositions on this CD include “In a Shack on the Island by the Sea”; the title track, “Just a Memory of Hawai‘i,” which features some haunting steel backup on the last bridge; “My Lei Nani,” featuring Dick’s use of lush vibe-like strum effects and his mastery of using the volume knob to simulate the sound of a violin; “This Magic Night of Love,” and a classic version of Dick’s beautiful “Forever and Ever.” His solo on ‘Magic Night’ demonstrates his rare gift of remaining faithful to a melody while making it completely his own. “Drums of Hawai‘i” is superb example of that sweet McIntire touch.



## Billy Hew Len: The Hal Smith Archives



1980 & 1981 recordings made on location in Hawaii

*Includes more than 8 hours of material including discussions, lessons, and live performances!*

Brother Lani McIntire is featured on “The One Rose” and Ray Kinney lends his soaring tenor vocal to “My Hula Lady” and a humorous “Little Brown Gal,” where you can hear Dick playing harmonics way up the neck in “no man’s land.” And those high notes come out so fat sounding!

On “South Sea Island Honeymoon” and “At Waikiki I Met Her” you can hear beautiful solo playing and backup featuring Dick’s inimitable way of mixing chords, single note runs, and octave playing.

The opening track, “I’ll Do The Hula For You” is phenomenal and alone worth the purchase price.

There are a couple of quirky tracks: “In the Royal Hawaiian Hotel,” is sung blandly by Prince Leilani but then rescued by the entrance of the Harmony Hawaiians, who finish out the tune. An odd but entertaining orchestral version of “I Wonder Where My Little Hula Girl Has Gone” closes out the CD, one of two tracks featuring Sol K. Bright and His Hollywaiians.

The sound quality of the CD is excellent. Chalk another one up for Bruce Clarke and the boys at Cumquat! I continue to be surprised at how much unreleased Dick McIntire material is out there. All I can say is, Bruce, keep ‘em coming!

## “Billy Hew Len: The Hal Smith Archives” (created by Hal Smith, Chuck Wilson, and Andy Volk)

If you were at Joliet this year, you probably saw this CD of archived recordings of Billy Hew Len taken from tapes recorded by member Hal Smith of BC, Canada between 1980 and 1981. There are over 8 hours of talking and playing.

Hal used to stand on the beach at the back of the stage at the Outrigger Lū‘au and record the performances. The positive result was the recordings got less singing and more of Billy’s amp in the mix. Sometimes Jerry Byrd would show up back stage after finishing at the Royal Hawaiian.

Billy, unlike so many players, was happy to share information about his steel guitar tunings as these recordings show. Hal mentioned that this was his first exposure to the different tunings and to please excuse the naïve questions. We, the listeners, are better for it since we get to hear things we would never have heard! Lorene Ruymar comments, “The tape is unique in that we get to know Billy better, have the opportunity that we didn’t have when he was living.”

Says Hal, “Billy became a good friend and spent hours with us and once picked me up at the YMCA where I briefly stayed, arriving in an old pickup truck with an amp in the back. We went to Ala Moana Park and sat on the grass and played. That is the kind of guy Billy was. I would like to put this recording out in memory of Billy.”

“Barney Isaacs, who can be heard in the last recordings, was another who spent a lot of time with us and took us around and shared his Aloha. We used to go to the Kahala Hilton and he would put us in a front table to the show and drive us around. They will be sadly missed.”

The CD includes Hal speaking with Billy at the Outrigger’s Blue Dolphin Room, Billy talking and playing exam-

ples of various tunings, a couple of Outrigger shows with Billy playing Jerry Byrd’s 8-string and a 6-string Frypan, a series of tuning talks at Billy’s house and elsewhere, a private party for Japanese travel agents, and Barney Isaacs playing at the Reef.

Member Chuck Wilson helped put together the CD and made the decision to release the 8 plus hours of content in MP3 format on a single CD rather than release it in normal format on 8 separate CDs since the tapes were mono and weren’t of the most pristine quality. Chuck was able to clean up a lot of the clicks and background noise with his experience in mastering and mixing as an archivist. And Andy Volk was gracious enough to donate his time designing the cover.

This from Chuck regarding the sale of the CD: “What we decided to do was charge \$20, \$10 to cover the details, postage and such, and \$10 for the HSGA Scholarship Fund. Since it’s over 8 hours of talks in hotel rooms, tunings and some shows along with an extra hour of Barney Isaacs, we didn’t think it fair to put too low a price. The material is all audio, no video, and contains 79 files in 4 folders.

“I volunteered to be manufacturer, printer, stuffer, and mailer. You can mail me a check or money order for US \$20, which includes domestic or overseas postage and handling to: Chuck Wilson, P.O. Box 2622, Longmont, CO 80502.” Any questions, write Chuck for details or email him at wilsonsound@hotmail.com. ■

### Delivery Problems?

*If you are having problems related to the delivery of your Quarterly, please contact our office immediately. If you are moving, let us know as soon as you can for uninterrupted delivery. Please write us at: HSGA Quarterly, 2434 Waiomao Rd, Honolulu, HI 96816-3424. Email us at [hsga@hsga.org](mailto:hsga@hsga.org).*

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

*Is your address correct? Please notify us!*

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MARTIN J. CURNAN, 2090 Hanalima St. Y-4, Lihu'e, HI 96766  
TERRY FARMER, 1723 Blake Rd SW, Albuquerque, NM 87105  
THOMAS HAMMERMAN, 3101 W. Chase Ave., Chicago, IL 60645  
CAROL L. JUNG, 7499 Somerset Rd., Mason, OH 45040  
TOSHIHIKO KUWABARA, CPA, 3555 Voyager St. #204, Torrance, CA 90503  
JOHN C. MCAULIFFE, 8208 Lake Crest Dr., Ypsilanti, MI 48197  
DAVE MORAN, 8501 N. 95th St., Longmont, CO 80504-7768  
MAT RHODES, 5314 Saxon Dr., Houston, TX 77092  
RICHARD & CAROLE SHAFFER, 371 East Mardonna Way, Salt Lake City, UT 84109  
DR. MARSHALL L. SMITH & DOMINIQUE LEPOUTRE, 539 Ulumalu St., Kailua, HI 96734  
DUANE E. SOLLEY, 6311 Willow Hill, San Antonio, TX 78247  
BILL THOMSON, P.O. Box 192, Ocean City, MD 21843  
JACK WALSH, 710 Castlereia Lane, Des Plaines, IL 60016  
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### CANADA AND OVERSEAS

DON KELLETT, #9-1190 Falcon Drive, Coquitlam, B.C. V3E 2L1 Canada  
SETSUO YAMAZAKI, 4-6-1-2702 Kounan, Minato-ku, Tokyo 108-0075 Japan

*JOLIET 2006 Continued from Page 3*

us why she's won championships all over the states. "Play on, play on, Barb. You're great!" Acoustic steel master Frank Brandenburg stayed on electric steel this year.

If you haven't seen or listened to Leonard T. Zinn do a show, you've missed something. He is a great steel player, but aside from that he's an incurable clown. He always has a costume, a gimmick, or a joke. You never know what to expect.

Dr. Gilbert O'Gawa played backup for L.T. and sang the comedy songs he's famous for. What a team! I asked him, "Are you really a doctor?" and he said, "Yes, an eye surgeon, retired." Wow!! I wonder if he sang those naughty hula songs as he drove the Cadillac (cataracts) out?

### **The Lū'au**

The hotel ballroom was crammed with tables. The food was excellent, as was the pre-lū'au music from Terry Miller, Mike "Malihini" Scott, Gerald Ross, and Chris Kennison.

Duke Ching is amazing. The instant he arrives, he begins making the plan for the lū'au show. He has to make use of the talent that walks in the door with almost no time for rehearsal. Yet, he produces a first-class show complete with Doug Smith's roping act!

Michael Beeks has never let us down, the best male hula dancer I've ever seen, and the two lovely *wahines* Leigh Belle and Pat Roman (AKA Maka'ala) told us the meaning of the meleles with their hands, their eyes, and their lovely hula hips. We are so lucky to have that kind of talent in the Chicago area.



*Hula dancers Pat "Maka'ala" Roman and Leigh Belle brightening our convention.*

To sum up, this was one of our greatest conventions. I know we're all about the steel guitar in every form, but it seems to me we're also about friendships. Many of our members are at that age—maybe they had to miss this year because of health, maybe they came with much difficulty because of health, and maybe this was the last event they will ever attend. It's so obvious that we're more than just friends. We're family. Every member is precious to all of us. We missed Bernie Endaya this year. Virginia Grzadzinski worked so hard to cover for the acoustic bass work Bernie would have been doing. Thanks so much, Virginia.

And, did you know we had a for-real *doppelgänger* (ghostly double or counterpart) among us? Everyone was talking about it. Some said they saw Jerry Byrd, but didn't we lose him last spring? He looked like Jerry, walked like Jerry, smiled like Jerry, made the same gestures as Jerry did. If it really was Jerry, he was going by the name of Ed Brenner (see photo, page 17) of Maiden Rock, Wisconsin. Next year we'll put a steel guitar in front of him and see what happens. I always think of things too late. Darn! ■