

# HSGA QUARTERLY

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by the Hawaiian Steel Guitar Association

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Isaac "Doc" Akuna (left) at a recent commemoration for Queen Kapi'olani at Iolani Palace, pictured with Ipo Kumukahi, James "Kimo" Stone, and Joey Winchester (right).

## Isaac Akuna Joliet 2007 Honored Guest

We're pleased to announce that HSGA favorite, Isaac Akuna, will be our Guest of Honor at the 2007 Joliet Convention on October 11-13.

As most of you know, Doc served tirelessly on the HSGA Board and generously hosted our Hawai'i office during his term as HSGA Treasurer. What many who have not regularly attended Joliet may *not* know is that, despite a serious career as dentist on O'ahu's windward side, Doc manages to play a full schedule of music jobs playing steel guitar and just about everything with strings on it. And a smoother singin' steel guitar player you will not find.

'Ike' is another of those Jerry Byrd students who took the ball and ran with it. He has climbed quickly up the "food chain" in Waikiki and is now one of the most in demand steel guitarists and vocalists for anything from ocean-side

hotel gigs to Waikiki conventions to high-profile trips to Japan.

Joliet Convention Chairman, Don Weber, says Friday evening will be "talk story" with Isaac. And I'm sure he'll field all your questions...Say, Ike, how long does it take to get those 6-pack abs? (Sorry, I couldn't resist.) Thursday evening's seminar has yet to be determined.

This also from Don: "Make your hotel reservations *directly with the hotel*. Reserve early for both the convention and the hotel." Just fill out the forms included with your newsletter and send them in ASAP. It's all spelled out on the forms.

It should be a great convention this year. Doc mentioned to me that Wayne and Brenda Shishido are going to try to make it. Yeah! Next issue we'll post a detailed schedule. See you there! ■

## HSGA QUARTERLY

Volume 22, Issue 86



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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!*

## Happy Ending to Joliet Fraud Case

By Don Weber

On February 3, 2007 the *Herald News* printed what promises to be the final article on the Joliet hotel fraud story: The headline reads, "**All Charges Dismissed.**"

A judge dismissed the criminal charges filed against the remaining six motel owners and employees who were accused in November of stealing guests' credit card numbers during the police's sting operation.

It appears that the police informant in the sting operation was involved in questionable activities at the hotel and was using his role as informant to deflect attention away from him.

Jolieters will no doubt breathe a little easier now that the case appears to be at an end. The Joliet Holiday Inn Hotel and Convention Center, where we hold the HSGA convention, is in the clear. ■

## Dick Sanft Update

For those of you that don't already know, word reached us that Joliet 2006 Guest Artist, Dick Sanft, suffered a heart attack last January. He was in critical care at a hospital in his hometown of Palm Harbor, Florida. We understand that Dick is doing much better.

Kay Das posted the following to the Steel Guitar Forum on January 31: "I just spoke with Dick this morning. He is well and is just back home from hospital—the prognosis is good. He is resting and watching his cholesterol intake levels! He is in good cheer and all seems well. He even talked of coming to sunny California to see his son and to pay me a visit.

We know Dick would love to hear from well-wishers. You can write him at: Dick Sanft, 386 Buckingham Place, Palm Harbor, FL 34684.

*Dick and Ruth Sanft, and Gil O'Gawa (right) at last year's Joliet Saturday Night Lū'au.*



## Scotty's Big Footprints

Thanks to Lorene Ruymar for cranking out the following story on steel guitar icon, DeWitt Scott, known to all of us mere steel guitar mortals as 'Scotty'.

How many of you have never heard of Scotty? Raise your hands. Just as I thought. I do not see one raised hand. Evidently, everybody in the steel guitar world knows of Scotty and they all think they're best friends with him. That's because they're right. That's Scotty's nature, friendly and open to all, generous with his time and his money, and dedicated to the advancement of the steel guitar.

I was able to find huge amounts of information on all his publications, his annual get-togethers known as "Scotty's Bash," and the honors that have been bestowed on him. Just like Jerry Byrd. So much to tell—it's a book-full. I'll get to a very condensed listing of all that at the end. What interests me more is *who* is Scotty? Where does he come from? How did he get to where he is now? And don't forget as you read this that he is not *just* a pedal steel man—he also plays the sweetest Hawaiian-style steel, due to the friendship and influence of Jerry Byrd.

It wasn't hard to track Scotty down. He makes big footprints. I found out he was born in Amarillo, Texas on April 10, 1932 but grew up in Yukon, Oklahoma. Does that explain the southern drawl? Charming!

The earliest story I could get was told to me by Scotty himself when I asked him if any of his kids or grandchildren followed him musically. They play rhythm guitar, trumpet, and trombone. Scotty said, "At least one of them is following in my footsteps. I played trombone all through high school and played second-chair trombone in the Oklahoma City University Symphony Orchestra. When I played at the Municipal Auditorium in OK City with several groups from the Grand Ole Opry, a picture of me standing behind my steel guitar was put in the campus newspaper. Professor James Neilson saw it, called me into his office, and had that picture. He asked me what I intended to play—that Hillbilly crap or be a serious musician? I chose to play the Hillbilly crap. He promptly told me there was no place for me at the university and kicked my @\*\*#%# out! As it turned out, it was the best thing that could have happened. I might be teaching music in some small Oklahoma town for a meager salary."

In 1950 after that graduation, Scotty moved to St. Louis and worked for a moving company. He was the lucky one who had to get there early to start all the trucks. In the severe cold, some had to have a jump start from another truck. By the 1960s he was teaching steel guitar at Nash Music in the evenings, and by day he worked in the company's freezing warehouse. He drove the forklift to carry the heavy air conditioners out to the trucks and carry products



Scotty sitting behind his Fender 1000 pedal steel. Beauty, eh?

into and out of the building. He was the only one in the building all day and had lots of spare time plus a small room to warm up in. So it makes sense to us, doesn't it?? That he would take his Fender 1000 in there. Shot Jackson had converted it from 8 to 10 strings. That's where Scotty wrote the first instruction book for pedal steel guitar on the Nashville E9th tuning.

The book was entitled "The New Sho-Bud Pedal Steel Guitar Course" with a picture of Jeff Newman on the cover, taken on stage at the Grand Ole Opry. It was published by Sho-Bud in 1969. I'm sure you all know that Jerry Byrd was *not* a pedal steel guitar man, but evidently at a get together at Little Roy Wiggins' store, he announced that if anyone were to write a book for that instrument he, Jerry, would be willing to endorse it. Scotty spoke up, claiming to have already written one. Jerry said, "Bring it to Nashville next week and we'll see Shot Jackson." Then the walls of the little room at the warehouse saw a blazing pen take action like never before. The book was written in one week! Shot liked it and Jerry wrote his endorsement on the inside front cover. That book, written for the Maverick (Sho-Bud's student model), is still selling today!

Step back a few years now. In 1963, with the help of his beautiful wife Mary, they started Scotty's Music store in the

*Continued on Page 4*



*Scotty, pretty much as you would find him at his store in the 1980s, frypan in hand and picks within hailing distance!*

*SCOTTY Continued from Page 3*

basement of their house. In ten years they were doing business worldwide and the shop took over three floors of their house. Exchanging emails with Scotty not long ago, I asked him if he'd promise to continue stocking items that are hard to find in music stores today. That would be the Jerry Byrd Dunlop steel bar, not the huge one used by pedal steelers, but our size; plus the metal nut we need to convert a wooden acoustic guitar into a steel guitar. It's been called a converter nut, adapter nut, extension nut, and any other name anybody cares to give it. Steel guitar is like that. Anything goes. So, remember—you can always buy it from Scotty's Music in St. Louis.

Evidently he didn't have enough to do, so Scotty started his annual steel guitar conventions, which we call "Scotty's Bash." The first was in 1968 at the Parkway Motel with Maurice Anderson as first performer and 75 people in attendance. Through the years to the present day these annual events have moved to the Ramada Inn,

the Chase Park Plaza Hotel, then to a downtown hotel which went through many name changes, now called the Millennium. They now go for four days with over 100 players performing and over 4,000 in attendance. Peavey sound systems have carried the events for all 38 years.

Still with time and energy to spare, Scotty formed Midland Records in 1973 and soon had over 45 artists on his label. That makes Midland the largest steel guitar label in the world. I count 92 recordings that he has either played on himself or arranged and produced for just about every star of steel guitar—on LPs, cassettes, and now on CDs and DVDs.

Just to keep idle hands from making mischief, Scotty has written 36 instruction and song books for the steel guitar, plus served as editor, writer, and publisher for Little Roy Wiggins' solo book "Memory Time," Jerry Byrd's instruction course, and "Your Cheating Heart," a solo book by Don Helms.

1978 must have been an "off" year for Scotty because all he did that year is to start the Steel Guitar Hall of Fame. I'm sure you've heard of it. The plaques and mementos are on display in the same hotel where the annual bash occurs, and it draws up to 7,000 visitors who come just to read the inscriptions and learn some steel guitar history. One of Jerry Byrd's steel guitars is on display there.

To be inducted, a steel guitarist must have been an outstanding musician and must have contributed to the world of steel guitar, regardless of what style the person played. After a player is nominated, there's a committee that makes the final decision. The very first to be inducted were Jerry Byrd, Alvino Rey, and Leon McAuliffe in 1978.

Naturally the day came when people demanded that Scotty's contribution to the world of steel guitar be recognized, so the committee members plotted it in secret. Let's get the story from Scotty.

"About my induction into the Steel Guitar Hall Of Fame. I was inducted in 1992. I had fought the induction for many years. The induction was to be a surprise and I didn't suspect anything until my sister and brother showed up at the convention. Wheels began to turn in my head and that was when I began to suspect something. Several players that could not be there sent congratulations messages by either a note or on a cassette tape that was piped over the PA system. One telegram was sent to the home of our staff guitarist, Bobby Caldwell, and as he was already at the hotel, he didn't see it until after the convention was over. It read something like this, "I will gladly move over to make room for your plaque on the Hall of Fame wall." I am glad now that this telegram did not reach me sooner. I know I would have lost it, as it was from Jerry Byrd. Wow!"

I guess the idea took hold, because since then Scotty has been named to five Halls of Fame:

- The Steel Guitar Hall of Fame, St. Louis. (Tom Brumley was inducted at the same time.)
- The Country Music Hall of Fame, St. Louis. (Fiddler Wade Ray was inducted at the same time.)
- The Texas Music Association Hall of Fame, Dallas. (Herb Remington was inducted at the same time.)
- The Western Swing Society Hall of Fame, Sacramento. (Curly Chalker was inducted at the same time.)
- The Southwest Western Swing Society Hall of Fame, Yukon, Oklahoma (Albert Talley was inducted at the same time.)

Scotty tells me he is just as proud to have his name associated with these great names as his own induction. And he's especially proud of the award in Yukon, as it was his hometown and a few of his old classmates and two of his old teachers were present to see him receive his award.



Scotty, “travelin’ light,” playing Hawaiian style at the Texas Steel Guitar Jamboree, which is held every March in the Dallas area.

Closest to his heart, he received the Steel Guitar Hall of Fame Lifetime Achievement Award presented by Jerry Byrd in 2000.

Should I list all the musicians Scotty has played with and big-time shows he’s performed in, on TV, in nightclubs, with Grand Ole Opry groups, and so on? Only if our editor wants to turn this issue into a phone book. But I do want to say that his work, his musicianship, and his personality won him acclaim. For example, he’s performed as guest artist and given workshops at steel guitar festivals in Norway, Denmark, Holland, Germany, France, England, Ireland, Switzerland, Canada, Hawai’i, New Zealand, Australia, and Japan. He even performed with the St. Louis Symphony Orchestra with Miss Hawai’i, Cathy Foy, at Queeny Park in St. Louis.

As a result of these travels, Scotty was or is now, President, Honorary Member, or Board member of 46 associations and events promoting steel guitar, in the same way that he is an Honorary Member of HSGA. The Scott home must be jammed with over 69 awards presented to Scotty, ranging from World’s Greatest Friend, to Duke of Paducah, to Keys to the City, to a Proclamation from the United States Senate. I don’t envy Mary having to dust them all.

I asked Scotty who his steel guitar heroes were, and he listed them like this—Early years: Jerry Byrd, “Little” Roy Wiggins, Don Helms, and Speedy West. Later influences: Buddy Emmons, Lloyd Green, and Doug Jernigan.

I asked him, too, about his kids and family. Here is the story the way only Scotty could tell it.

“About my family, Mary and I had six kids. At least we refer to them as ‘kids’. They all tell me we didn’t have kids; we had workers! We didn’t want our kids to be idle after school or during the summer break so I would find work for

them in our store, and every one of them worked at the yearly Steel Guitar “Bash.” A couple of our kids *might* have missed one or two out of the 35 conventions we’ve held to date! We have ten grandkids and most of those were with us in their younger years and a few still work at the convention. We now have two great grandkids, but they are too young for us to expect them to attend. Maybe later.”

Thanks, Scotty. That’s the ticket. Keep ‘em busy.

Since Scotty is still strong and healthy, I must tell you how to contact him for steel guitar business. Write him at: Scotty’s Music Store, 9535 Midland Blvd., St. Louis, MO 63114-3314; Tel: (314) 427-7794; Email: scotty@scottysmusic.com; Website: www.scottysmusic.com.

Now that I’ve told my story of the man who just wouldn’t quit, I want to end with a very significant statement. What would that be? Please send me your “Significant Scotty Statement” and we’ll choose the ten best ones, then ask the members to vote on the best, 2nd best, and 3rd best. Send to Lorene at 2090 West 44th Ave., Vancouver, BC V6M 2E9 Canada; E-mail: ruymar@shaw.ca.

It was fun writing this story. Wow! What a man!! ■

### **Mahalo, Members!**

*Keep those great letters and photos coming! YOU are the heart of our association. If possible, send original photographs or output from a digital camera. We cannot use grainy or washed out photos. As always, photos will be returned on request. Please send news, comments, or photos to: HSGA Quarterly, 2434 Waiomao Rd, Honolulu, HI 96816-3424. Email us at hsga@hsga.org. Mahalo!*

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# Noel, Noel...

By George "Keoki" Lake

I found this old pic while browsing through my music photo albums. It shows yours truly (with hair) and the great Noel Boggs [ED: Hall of Fame steel player, known especially for his chordal style of playing with western artists such as Spade Cooley and Tex Williams].

The pic was taken in 1954 at our home when I invited Noel over for a home-cooked meal. He was in town playing with Hank Thompson's Western Swing Band. At the time, I was working at a music store and found out the name of the hotel where he and the band were staying. On a whim, I thought it would be a good opportunity to meet him if I were to introduce myself on the phone as a steel guitarist who admired his playing, and ask him if he would care for some good old home cooking. I was quite certain he, as with most any traveling musician, would be fed up with the grub he was eating while "on the road."

I was able to reach him at his hotel room and made the invitation, which he gladly accepted! Wow! After work, I drove over to the hotel and picked him up. He enjoyed a great meal prepared by Mary's mother.

After dinner, I brought out my brand new triple-neck Fender Custom guitar which was only about two months old at the time. (I still have the beast!) Noel and I got into a jam session with me playing rhythm on my Epiphone cutaway guitar, which I also still have.

He played so many great songs. Of course, nothing was recorded as the cassette tape recorder had yet to be invented. I recall in particular his beautiful rendition of "Tenderly" in which we put a high string in the bass section of one of the necks of my steel. Like a total idiot, a few weeks later I removed the high string and changed the tuning back to what I had at the time. I did make a note of his tuning, but as things go, I lost the slip of paper. Gads, how stupid can a person get?

Noel made an offer to me that evening before I returned him to the hotel regarding his guitar and mine. He was willing to swap his black four-neck Stringmaster with serial number '0001' for my brand new blond triple-neck Custom, plus I would be required to pay him an additional \$100.

Now you have to appreciate, back in 1954, \$100 was akin to almost \$1,000 in today's currency. Mary and I were newly married, struggling like crazy to get ahead while at the same time I had splurged and purchased the new triple-neck Fender along with the [Fender] Pro amp (15" speaker) shown in the photo. To spend yet another \$100 would create quite a financial burden on us. Plus the fact his guitar was not sparkling new like mine, and had his name scrolled across the front in white, which I would have to cover some-



*Keoki Lake with great western swing steel guitarist, Noel Boggs, at Keoki's home after Noel's show with Hank Thompson.*

how, probably with a sheet of plastic. Also, it had a few knocks from being on the road. In retrospect, I should have gone with the deal as that guitar with that great serial number (and even greater name) would prove to be a fantastic investment in the years to come. However, how was I to know at the time?

I corresponded over the years with Noel via snail mail, as email and computers were yet to be invented. A few letters came fairly regularly, but then they just stopped coming. I figured he was too busy and had far better things to do than to spend time writing to guy like me, and just let it go at that. Then, in 1974, I ran across an article in the American Federation of Musicians magazine and discovered to my dismay that Noel had passed away many months earlier. News traveled slowly in those days.

Of course, over the span of some 50 years, I have had a plenty of time to regret not accepting the swap "deal." But as the saying goes, "There is no point crying over spilled milk." But, gee, wouldn't it be nice to know you actually own the very first four-neck Stringmaster Leo Fender made and presented to the great Noel Boggs? Talk about a missed opportunity! Oh well, life goes on.

Hard to believe the time has fled by so quickly since that memorable meeting. I had a gig the same night Noel and Hank Thompson were playing and, to my lasting regret, never did get to see Noel in real action! As for the pic, he will be forever young, while I have aged considerably, lost most of my hair, and gained a few pounds. The guitars we are playing have aged gracefully. They look much the same today as they did 50 years ago. ■

## COCO WIRE

This tidbit from **Lorene Ruymar**: “A new museum is being built next door to the Polynesian Cultural Center in La‘ie. The C.E.O. of the construction project told me they will be in full construction this year, and plan to have the job complete in 2008.”

**Jeff Au Hoy** got some “buzz” from a recent gala performance of the Brothers Caz’ at the Hawaii Theatre. *Honolulu Advertiser* writer Wayne Harada raved about the show: “Robert and Roland dusted off *hapa-haole* treasures... and gave the oldies new substance and appeal...” Way to go Jeff!

Hey, all. Check out **Gerald Ross’s** cool steel renditions on his website. Go to [www-personal.umich.edu/~gbross/](http://www-personal.umich.edu/~gbross/) or just Google ‘Gerald Ross’. Then click the Listen button. Smooth!

You all know about Carol Jung who has put together the Diamond Head fundraiser for the Arthritis Foundation at the Honolulu Convention. Well, she changed her name to **Carol Hidy** and she has the following news regarding the event and HSGA member **Don Fullmer**. Here’s Wally Pfeifer to fill you in: “Carol Hidy says that Don Fullmer wasn’t feeling well, had a CT scan and another brain bleed was discovered, so now he’s back in the hospital in Richmond. He and Carol will not be going to Hawai‘i for the convention even if Don does get better. It would be too soon after the scare to take a chance.” Keep Don in your prayers. As Carol says, “He’s not out of the woods, yet.” ■

### It’s Dues Time Again!

Remember, HSGA’s membership year begins on July 1, 2007. Dues are \$30 and all issues go out ‘Air Mail’. See the insert included with your newsletter for details. Also, if you have internet, you can renew using our website’s new PayPal feature. Just click Memberships in the left sidebar and select from the drop-down menu.



*Art Ruymar playing some fine steel guitar at Joliet last year. Love that stand!*



*Wade Pence of Euless, Texas playing on the Joliet 2006 convention stage.*

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# The Texas Steel Guitar Show 'Hawaiian Room'

Every March one of the bigger steel guitar conventions is held in the Dallas metro area. Leave it to HSGA "instigators" to create a little 'straight steel' stage for fans of steel guitar without pedals. Thanks to Ivan Reddington and Wade Pence for the following story.

Here's Ivan: "I was contacted by Chuck Lettes when he determined that I would be attending the convention. He asked if I would play lap steel during the sessions and join the others he had on a list. I told him that I intended to be there but was not planning to bring a guitar due to the difficulty I have flying with carry-ons as an American Airlines non-revenue passenger.

Longtime Texas Steel Guitar Association member Wade Pence offered me his Rickenbacker 6 to use in the sessions as it could be tuned to my A6th tuning. Also Carroll Benoit offered to let me play one of his resonator guitars, and I picked an 8-string model that had terrific sound and played it during my session.

Later I met Mike Auldridge of Beard guitars and had a very nice visit with him while he offered instructions for playing various styles of resonator play on his brand of guitar. He seemed to like my Hawaiian flavor playing on their 8-string Beard guitar, which also had an excellent sound and was beautifully constructed. I sat in the Adams booth and played his guitars as well. They are all fine instruments.

I believe that Margie Mays started off the lap steel sessions using her Excel 8. Margie always does a nice job playing Hawaiian and western swing. Wade Pence played his

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*Gerald Ross and dobro legend, Mike Auldridge amaze onlookers in an off-the-cuff jam session at the Texas Steel Guitar Jamboree.*



*Ivan Reddington performing for the TSGA audience on a Benoit resophonic steel guitar with Gerald Ross playing backup.*

Rickenbacker 8, using his E7th tuning on some Hawaiian and sang "Sweet Memories" and Roy Rogers' "In Another Lifetime." Gerald Ross played several Hawaiian songs on his Rickenbacker 6 [and also played guitar behind dobro legend Mike Auldridge. This from HSGA member Howard Reinleib: "Mike and Gerald... They should cut a CD, just archtop and resophonic. They played so beautifully... the touch and tone of the two!"]

Chuck Lettes had Scotty join him and they played some Hawaiian with a duet on "Harbor Lights," I believe. Chuck is a fine player who started on pedals and "converted" to lap steel. Each played some songs alone as well.

Scotty played his newly constructed frypan with the 'Scotty' label, a wooden copy that uses a similar pickup style as the original frypan. Bill Stafford played his 14-string Excel in the big pedal steel guitar room and as always did a fine session. Wade Pence also played in the "big room" with the other pedal players. [Wade's set was a first for him at the Texas show and he said it looked to be the largest turnout ever. Sweet!]

Wade and his wife Shirley constructed the signs that greeted the players for the special lap steel segment. It was a pleasant room with theater-type seating that allowed the audience a good view of the playing. A few of the players even offered some instruction on their tunings and methods of playing lap style guitar. Some had double and quad-neck steel guitars. ■

## Joliet 2007 Convention Reminder

*Remember, our Joliet convention will be held on October 11-13, 2007. Please send in the forms included with your newsletter as soon as you can. Mahalo and see you there!*





*Margie Mays from Mesa, Arizona, well-known among Joliet regulars, playing her Excel steel guitar at the Texas Steel Guitar meet.*

### **Changed Email?**

*Please send email changes to both our office ([hsga@hsga.org](mailto:hsga@hsga.org)) AND to John Ely ([johnely@hawaiiansteel.com](mailto:johnely@hawaiiansteel.com)). Mahalo!*

## **William Cheorvas's Donation**

President Kamaka Tom recently received \$2,500 from the estate of the late William Cheorvas, reflecting a portion of proceeds from sale of his musical instruments and audio equipment. William's desire was that the funds be used to teach youngsters interested in learning the Hawaiian steel guitar. Mr. Cheorvas's donation has been deposited in the HSGA Scholarship Fund.

Thanks to HSGA member Ron Simpson of Darien, Illinois for taking charge of disposition of the remaining equipment donated. And special thanks to HSGA co-founders, Art and Lorene Ruymar for conveying Mr. Cheorvas's initial request to HSGA a number of years ago.

Says Kamaka about the donation, "I, along with many others who attended the Honolulu 2005 Convention, had the pleasure of meeting Bill personally at that occasion. I will surely remember him as a kind and compassionate gentleman who exemplified the spirit of giving and sharing."

Mr. Cheorvas also donated his substantial Hawaiian music collection to the University of Hawai'i at Manoa Hamilton Library.



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# Ho'i Mai Malihini

(Paul Beam)

C6th Tuning

From L.T. Zinn's "Aloha, Hawaii" CD

Transcribed by John Ely

**Intro**

Slowly with Feeling G

D

D<sup>dim</sup>

E<sub>m</sub>7

A7

E  
C  
A  
G  
E  
C  
B<sub>b</sub>

6	7	5	6	7	10	9	11	11	10	9	6	7
6	7	5	6	7			11	11	10	7		

**Verse**

D

G

D

A7

9	10	9	11	11	9	10/11	10	9	6	7	6/7\6	1
9	6	7	10	9	9				7			

D

G

D

2	6	6	7	8	9	10	9	11	11	9	
2				9	9	6	7		10	11	9

A7

D

D7

10/11	10	9	7	6	7	6/7\6	1	2	2	2	0	5	4	5
								2	0	2	2			

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

**Chorus** G D Ddim D A

7 6 7 10 9/10 9 7 7 9 8 11 9 8 9 6 7 7 9

E7 A A7 D G

9 7 9 10 9/10 9 7 9 7 6 7 9 10 9 11 10

D E7 D A7 D

11 13/14 15 16 9 10 7 8 9 10/11 12 13 14

**Tag** A7 C9 C#9 C#6 D6

9 10 7 8 9 7 9 8 7 12 10 10 11 12 13 13 14  
 7 8 9 7 9 8 7 12 10 10 11 12 13 13 14  
 9 8 7 12 10 10 11 12 13 13 14

## MEMBERS' CORNER

### Chuck Wilson, Longmont, Colorado

We just got a doozy of a storm here in Colorado—two to three feet of snow; Marguerite and I shoveled a 125-foot driveway by hand. The snowblower broke. Ouch!

Anyway just wanted to thank John for putting the Billy Hew Len archives in the newsletter. We got another 13 sold. So I will be sending another check to the HSGA Scholarship Fund for \$130 by year's end. I have about 6 or so left from the batch I printed up, so I think it's about what we expected.

I must say some of the correspondence has been great. Keoki Lake told me some tales and also sent me another picture of him and Billy playing with Billy's brother.

I am looking forward to traveling to the Big Island in March. You betcha! I have been rebuilding a few instruments: a 1939 Kalamazoo KEH, a Fender Stringmaster and a 1972 Gibson SG.

To all, be well. Keep playin' on!

### George "Keoki" Lake, Edmonton, AB

The amazing Bob Brozman was in town last week and did an awesome one-man, two-hour show to an audience of some 200 people. We have been good friends for over 20 years. As I drifted into total obscurity, Bob went on to world-wide fame! Check him out on the internet at [www.bobbrozman.com/biography.html](http://www.bobbrozman.com/biography.html).

Anyway, I thought you might enjoy a photo of 53-year-old genius Bob (see page 14) and a photo of Mary and I performing. I'm shown playing my new Canopus double-neck received a week ago from Japan. Sure is nice!

*George "Keoki" Lake playing his new Canopus steel guitar at an Edmonton nightclub with wife Mary Lake performing solo hula!*



*Another gem from Keoki Lake circa 1991. (left to right) Keoki on bass, a great shot of Billy Hew Len on steel, legendary band leader Andy Cummings, and Buddy Hew Len at Queen Kapi'olani Park.*

Last night we did a Hawaiian gig at a small nightclub, which was also Mary's big debut performing solo hula. She is not a "hootchie-cootchie" dancer. Mary has the greatest respect for the art of modern hula and constantly endeavors to interpret it properly. Her greatest regret is not knowing the lyrics or the meaning of authentic Hawaiian language songs, which restricts her to dancing only the hapa-haole hulas and songs (lyrics in English).

Those of you who have a copy of our "Cane Fire" CD, which features my dear friend Toutai Pasi, will be interested in the following:

Yesterday, we received a very interesting and exciting e-mail from Toutai which I would like to share with you. Toutai possesses a beautiful voice and is highly talented in all things Hawaiian—the hula, the 'ukulele, guitar, percussion, as well as Polynesian dancing and the fire dance. Here is a portion of his e-mail:

"I have a special assignment to launch a half-hour Polynesian floor show for President Bush on June 16, 2007 in Washington, DC. The suggested place is the Convention Center. I flew there last week for an observation of the hall, stage size, lighting and sound system, etc., and came back to Sacramento for a day, and then flew to Los Angeles for the weekend to check out a few potential Polynesian entertainers for the event.

"This is a big time assignment as well as the opportunity of a lifetime to do something of this nature. There's still lots more to do—trips, rehearsals and organizing before the week of June 16."

I consider the above to be a great honor for Toutai and well deserved. I only wish I could be there to see the event in person!

## Lorene Ruymar, Vancouver, BC

Our HSGA old timers will be delighted to hear that Dwight Harris is still in good health and sassy as ever. It's true he kind of left the group many years ago. "Gone fishing" I think is the way he put it. Well, he's still out there fishing somewhere in Florida, but he does remember every one of you that attended the conventions in those early years. He was a very good friend of Jerry Byrd's and was so sad to hear that Jerry has left us.

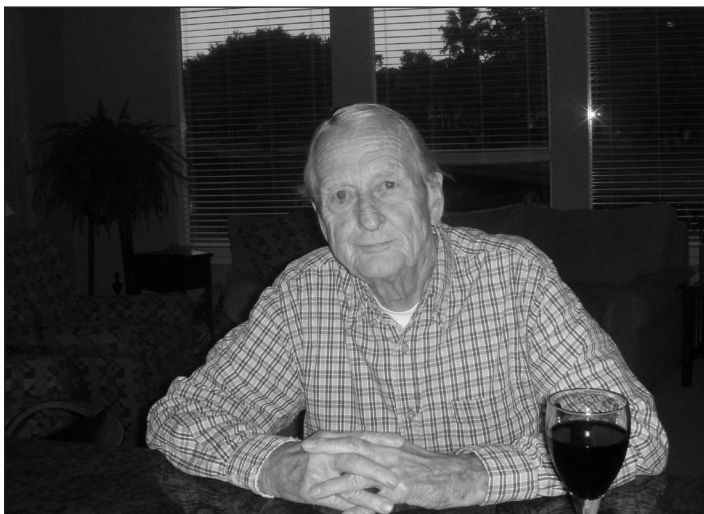
I have an email chat now and then with a friend of Dwight's who says, "I ran into Dwight here in Florida and we have become friends. He talks a lot about playing steel guitar in and around Detroit years ago and about many of the people he knew. Most of them are now deceased. But he is still in relatively good health and seems to have his "wits" about him. He has plenty of stories, and not just about his music background but about serving in World War II, etc."

I met Dwight only once—at the Winchester convention—so I know of the wit and sense of humor that he has. When I was writing the HSGA newsletter I used to print his jokes in every issue. He's one of those special people that make this club more than just a promotion of the steel guitar. It's closer than family.

If any of you have a special message for Dwight, please pass it along to me and I'll see that he gets it. I know that he wants to stay "gone fishing" so, although I can contact his friend, I do not know how to contact Dwight.

Gerald Ross, you sure are bringing this club out of the past century into the future. Do you ever think about how this club runs and rests on some *very* dedicated workers? Like you, Gerald, and Don Weber and Wally and Alma Pfeiffer. Total dedication. And Kamaka, he's been with us since 1987, the first convention in Hawai'i. Always there to help us with backup instruments or an amp or whatever is needed to set up a performance here and there. We never

*A recent photograph of "way back" HSGA member, Dwight Harris.*



*At Winchester in 1978 (l. to r.) Dwight Harris, guest artist Jerry Byrd, Al Stotler, and Winchester club president, Charlie Moore. Jerry was awarded a plaque; we're not sure who got the other one.*

give enough credit. When I wrote the article "History of HSGA" for our newsletter I ended by remembering those who helped the most, like Merle Kekuku and John Auna, and I had Kamaka Tom's name in there, too, but for some reason it didn't get printed. And it's bugged me ever since—Kamaka not being properly thanked. So I do it now, just among us friends.

And I thank God, too. Amen! ■

## A Tereble and Bass Story

*From Lorene Ruymar*

My friend Al Segno, the dominant 7th child of his family, walked in with the fair Mata holding his arm. She, mother of triplets, waltzed straight to the piano. "A poco! a poco!" shouted the customers. She strummed a chord, "Dis pianissimo outa pitch", she moaned, "I no can play poco, fortissimo outa pitch den evah." "Triad least," shouted the customers, "no slur on da piano".

Meanwile, Al Segno marched up to the barre and ordered a Fin and Tonic. "Measure it carefully," he said to the argumentive and dimented barre tender. In seconds he had diminished the drink, and ordered a Rum and Coda.

"You got pay?" asked the barre tender.

"Ain't got no do-re-mi, if you get what I mean. Maybe tenor so, but dat's all," said Al Segno.

The barre grabbed him by the tie to hold him.

In came the police, D.C. Al Capo (District Captain) said, "You got treble here? I poggiatura hoosegow."

It's "cut" time. Past midnight. My story is fine.

# Digital Nirvana Just Ahead For Collectors?

*Compiled by John Ely*

Wouldn't it be great if you could log on to your computer and have access to thousands of precious legacy Hawaiian music recordings? Well, that's a ways off, no doubt, but some exciting developments in archiving classic Hawaiian music collections should pique the interest of all of us "retro" nuts with computers (oxymoron?). Here's another story Wally Pfeifer pried loose.

For our purposes, the story begins with an article in the April 14, 2007 *Honolulu Star-Bulletin* by staff writer, John Heckathorn. Here's John:

"My last column mentioned that UH's Hamilton Library lacked the money to process the 10,000-item collection of Hawaiian music purchased from Mainland collector Dirk Vogel. That drew a flurry of unhappy e-mails from Hawaiian music buffs around the country. [Wally, take a bow!]

"Now the good news. UH's music librarian Gregg Geary, who's already been experimenting with digitizing the collection, is negotiating with Alexander Street Press (ASP), a major provider of online collections to libraries, to put all the music up on the Web, including sheet music, photographs and other materials from the library's vast Hawaiian music holdings."

"Access will depend on whether your library pays a subscription fee to ASP. 'It's good that the online provider charges for access', says Geary. 'That means they can pay royalties to the musicians, many of whom are still alive.'"

Well, as you can imagine, Wally went straight to the source. Here's the reply Gregg Geary sent Wally:

---

*George "Keoki" Lake all smiles with longtime friend and resophonic ace Bob Brozman at a recent show Bob did in Edmonton.*



*At Joliet Convention Lū'au Night, part of our "core" team, (left to right) Myrel Carr, Vivian Bangs, and Alma and Wally Pfeifer.*

"Aloha, and thank you for writing. I, too, am excited about this development concerning our Hawaiian music holdings. I have been wanting to see these materials become available to patrons for years. There are some librarians who tend to be more conservative and prefer to keep things hidden for generations yet unborn. I tend to take the view that we acquired these collections for people to use and learn about the rich heritage of Hawaii's music. The initiative we started last year in Sinclair Library (where the music collection is located and where I am the Department Head) really put us in a great position to work with Alexander Street Press. Let me provide you a little background information on that.

"What we did was to cobble up some innovation funds and purchase some digitization equipment last year. This was due thanks to the vision I shared with our Head of Library Information Technology, Dr. Robert Schwarzwalder. He has been a great help to this project. At the time our media specialist, Alexis Weatherl, was pretty nervous about the project because she did not have much expertise in the field of digitizing music. We said that it was a lab situation and that we wanted her to learn and not to worry. She is a talented and hardworking lady and, sure enough, she has done us proud. She has learned a great deal in the past six months and she can now take an old 78 rpm record that has lots of surface noise and scratches, and clean that recording up to make it sound like the artist is performing in person for you. By the way, we also keep the original version for those purists who like the surface noise and scratches.

"When I was at a conference in Pittsburgh in early March, I got to talking with the folks from Alexander Street Press about their products. I made several suggestions to them and one thing led to another and soon they were very serious about us working with them on the development of my dream, which I call the "Hawaiian Music Archive." The interesting

thing was that they said they were not interested in doing the actual digitization of the music. Thankfully, we had already solved that problem in-house, thanks to the work of Ms. Weatherl, so we were well poised to do business.

“I am so gratified to hear that you, and other Hawaiian music lovers out there, are interested in this product. We are only in the development stages right now and have a number of issues to discuss. Since I now know that individuals may be interested in accessing this product I will see if ASP has any individual pricing options in mind. I am familiar with their [library] subscription costs and they run between \$1,000 and \$3,000 per year depending on the product. This would be too expensive for most single users and I would hope a different price could be offered for such cases. I know that the Grove Dictionary of Music and Musicians has such a pricing structure so I know it can be done. We do not expect to have anything ready for the market until 2008 but that is not really too far off.

“Do keep in touch let me know of any questions you may have. It is great to hear from you and feel free to share my name with any of your colleagues who love Hawaiian music. We welcome your interest and input.”

-- Gregg S. Geary, Head of Sinclair Library and Music Librarian, University of Hawai'i at Manoa; Tel: 808-956-5425; Fax: 808-956-5952; Email: geary@hawaii.edu.

Wally Pfeifer adds, “It sounds like Gregg is really going to get something done with the collections that have been sitting around for several years. HSGA members should let him know that we support him—by moral support, encouragement or however we can. He says anyone is welcome to call or write (see the contact info above).”

Here are some final thoughts from John Heckathorn: “Here’s my understanding: The material will not go on UH’s website. It will be available online to libraries that subscribe to it through Alexander Street. Those libraries will set up their own access policies. (I know that at UH, anyone with a current ID can log on from any computer.)

“Alexander Street has to charge because much of the music has rights and royalties that must be paid (not to mention the cost of maintaining the infrastructure).

“You can go to Alexander Street Press on the web. They are a major provider of digital databases (print, music, drama, film) to libraries.

“The deal is still in the preliminary stages, but we are not talking about just the Vogel collection. UH’s Hamilton Library has a rather large collection of Hawaiian music on its own, plus some other notable collections.”

We can only hope that this project moves forward in a timely manner and gives all of us affordable access to this amazing resource. ■

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## Joliet 2006 Reprise

*(Clockwise from upper left) Oak Forest, Illinois member Maurie Junod showing his stuff; a sweet shot of HSGA Vice-President, Tom Tohma with wife Setsuko; Trusty bassist Virginia Grzadzinski and Ontario ace Ian Ufton back up Toronto favorite Mike "Malihini" Scott (center) on a Multi-Kord guitar, one of the early pedal steels; Wellington, Ohio member, John Plas stepping up; and, last but not least, on pedal steel, Dale Nightwine from Kansas City, Kansas. What a convention it was, the biggest and best yet!*





## 'Legends of Hawaiian Slack Key Guitar' Wins Grammy

*Kudos to our own Bobby Ingano and Derrick Mau who played on this year's Grammy-winning album in the new Hawaiian music category.*

The compilation "Legends of Hawaiian Slack Key Guitar—Live From Maui" was the winner of this year's Grammy award for best Hawaiian music album—the third year for this brand new award category.

Receiving the Grammys were producers Daniel Ho, George Kahumoku Jr., Paul Konwiser and Wayne Wong. Ho, Konwiser and Wong won last year's best Hawaiian music album Grammy for the compilation "Masters of Hawaiian Slack Key Guitar, Vol. 1." All three Grammys winners have been slack key guitar compilations.

Tracks on "Legends" (and last year's winning "Masters" disc) were compiled from live performances dating back to as early as 2003 at George Kahumoku's weekly Masters of Hawaiian Slack Key Guitar concerts at the Ritz-Carlton in Kapalua, Maui. **Bobby Ingano** had a track all to himself, playing his rendition of "Hula Blues." Awesome!

Other musicians on the winning album include, in part, Daniel Ho, George Kahumoku Jr., Keoki Kahumoku (George's son), Richard Ho'opi'i, Led Ka'apana, Cyril Pahinui, Martin Pahinui, Dennis Kamakahi, Ozzie Kotani, and our own **Derrick Mau**.

*To listen to Bobby Ingano and others on this CD go to Auntie Maria's website at <http://www.mele.com>. Then do a search on 'Bobby Ingano' and scroll down the search results to the "Legends" CD and click on it.* ■

*Texas members Ernie and Helen Coker take a break from world travel and treat the Joliet audience to some fine steel and rhythm.*



*'Cool Cats' Derrick Mau, Bobby Ingano, and Jeff Au Hoy making themselves at home in Yokohama during a recent Japan tour.*

## Ho'olaule'a 2007 Mahalos

Here's a word from President Kamaka Tom about the 2007 Jerry Byrd Ho'olaule'a Steel Guitar Concert, which was held on April 29 at the Ala Wai Golf Course Clubhouse in Honolulu.

"The Ho'olaule'a was great. I'd say about a hundred people attended. First time performers were the Williams Twins (Joanne Parker and Janis Crum), Yoshiaki Ohtake, and Yoshikazu Kozaki (the youngest student of Kiyoshi "Lion" Kobayashi)."

Special thanks go to the following Ho'olaule'a performers who donated their \$75 fee to HSGA:

- Duke Kaleolani Ching
- Paul Kim
- Leonard T. Zinn
- Joanne Parker
- Janis Crum
- Yoshiaki Ohtake
- Tom Tohma
- Yoshikazu Kozaki
- Kiyoshi "Lion" Kobayashi
- Alan Akaka

Thanks also go to our super backup musicians, Dennis "Bla" Ka'olulo, Danny Kiaha, and Tau Greg; receptionists Wayne and Brenda Shishido; Kaleo Wood; Frank and Donna Miller; and Isaac "Doc" Akuna. Big, big mahalos go to President Kamaka Tom who did the work of ten all throughout the convention. We'll cover the convention events in much greater detail in the Summer issue.

## CLOSING NOTES

### Ed Kuchenbecker

We got some sad news from Karen Dickens, daughter of Ed and Ginny Kuchenbecker, that Ed passed away this past December. Ed was well-known at HSGA and was an avid performer and supporter of Hawaiian steel guitar and all things Hawaiian. Karen sent a very heartfelt tribute to her dad, which we are printing here in its entirety.

#### *A Tribute to Ed Kuchenbecker*

“Ed and Ginny Kuchenbecker lived most of their lives together in Elmhurst, Illinois. Upon retirement, they moved to Mesa, Arizona where they had 24 terrific years together. They [performed at nursing homes and] brought smiles and enjoyment to many, many people from the mid ‘80s to 2001. In 2002 they met a guy named Bob Myers, who joined them for a short while; they called themselves Two Hits and a Miss.

“Dad’s steel guitar interest began in the early ‘30s when he first heard Hawaiian steel guitar music on the radio. At that time he was about 14 years old and lived with his parents in Lombard, Illinois. He somehow tracked down a steel guitar teacher and learned to play. After lessons, he began teaching himself different songs and had a repertoire of over 60 songs. One of his last accomplishments was the song “Tiara No Tahiti.” It was gorgeous.

“But in January of 2004, I had to move them closer to me in Pinehurst, North Carolina due to medical problems. Dad’s Jerry Byrd 8-string frypan moved along with him from Mesa. Shortly after he moved into the Pinehurst Nursing Home, he asked me to bring in his guitar. I did and he tried playing it, but his Parkinson’s had progressed so much that he couldn’t play it to his liking anymore and gave up. His words were, “Sell it. This era is now over.”

*Another photograph of Ed and Ginny Kuchenbecker in a typical performance at a local nursing home in the Mesa, Arizona area.*



*Ed Kuchenbecker in Lombard, Illinois while on Navy leave in 1941.*

“I placed an ad in the HSGA newsletter and soon heard from Michael Cord. He purchased the frypan and has it in his home. But dad continued to sing Hawaiian songs for the nursing home talent shows and also serenaded the nursing staff sometimes when they came into his room.

“A year or so after his guitar was sold, dad asked me if I could find him a real cheap steel that he could mess around with. He just couldn’t get the urge to play Hawaiian music out of his system, even though he was burdened with many medical problems. I purchased one from the *Musician’s Friend* catalog, and he again tried to play a guitar, but this was to no avail. He could, however, listen to many Hawaiian CDs in his room, including Jerry Byrd’s, Barney Isaacs’ and several cassettes that Donna and Frank Miller made for him. Micheal Cord even sent him several complimentary CDs when he purchased dad’s guitar. Thank you, Michael!

“Dad attended many of the HSGA conventions in Joliet over the years and [recently performed on the Joliet stage]. He was still able to perform very well. Mom and dad took two trips to Hawai‘i over their years together, and of course, one trip was for their 50th anniversary, where they got called up on stage at the Royal Hawaiian Hotel for lū‘au night. They were serenaded and given leis. It was great for them!

“Whenever I start to think of Dad and miss him so much, I think maybe Jerry, Barney and dad are sitting around jamming up in Heaven. This gentle man and super dad, Ed Kuchenbecker, passed away at 86 years of age on December 22, 2006. At his memorial service recently I said to those attending, ‘Dad was as close to being a Hawaiian without being born one as anyone could possibly be. It was truly in his heart.’ Aloha, dear Dad, until we meet again.”

-- Your loving daughter, Karen

## Ronnie Kekuku

This from Lorene: “Sad news! I just got a phone call from son-in-law Boogie Lu’uwai on Maui that Ronnie Kekuku passed away. I guess that’s why I couldn’t get an answer the last two times I tried phoning there.

“Just to make sure you all remember her correctly, she was married to Merle Kekuku who passed away about ten years ago. Merle was nephew of steel guitar inventor Joseph Kekuku and the only other steel guitarist with that famous name. Joseph had no children.

“For quite a few years Merle never missed coming to our conventions, and usually Ronnie came, too. We have lots of pictures of her dancing the hula in our Joliet lū’au, often with Julie Waters.

“Art and I traveled together with Ronnie and Merle when they went to St. Louis to Scotty’s “Bash” when Joseph Kekuku was named to the Steel Guitar Hall of Fame. Jerry Byrd was there, too. Before that, Ronnie and Merle plus her daughter Vi and Boogie visited here, and we had so much fun together. Ronnie was a great gal. Lots of spirit, lots of fun, and lots of energy. Boogie says she was like that until nearly the end.

### *From President Kamaka Tom*

Many of us in HSGA came to know and love Auntie “Ronnie” Kekuku as person full of life’s enjoyment and a friend to all. I believe she was the first and only wife of Merle Kekuku. Her lineage derives from the ‘Opunui family, a number of whom are from Maui.

Ronnie and Merle were a most gracious couple, worldly, sociable, and skilled in the art of entertaining and keeping good company. They were longtime members of the Pearl Harbor Hawaiian Civic Club and involved in the local community. Merle was a regular fixture as a backup musician at our jam sessions in Kapi’olani Park in the early 1980s. To say that music was a passion for him is truly an understatement. An accomplished player of rhythm guitar, bass, and steel guitar, his years growing up in Honolulu and rubbing shoulders with greats like Alfred Apaka and Jules Ah See made him a valuable link to the “The Golden Years” of Hawaiian music and Hawaiian steel guitar of the Territorial days.

Merle performed in a number of Jerry Byrd’s Ho’olaule‘a Concerts, usually opening the program with obscure Hawaiian favorite tunes deftly played on his tiny Teisco Japanese-made steel guitar in D9th tuning. I recall how he would laugh and refer to it as a “toothpick,” and often compared it jokingly to Duke Ching’s multi-neck Fender Stringmaster “five acres of steel guitar.”

Merle could list countless names of the Hawaiian musicians of the era he grew up in, and could recount endless details and tidbits of information about Territorial-era Hawaiian musicians gone by. He had traveled to Japan



*At the 1993 Joseph Kekuku induction into the Steel Guitar Hall of Fame in St. Louis. Accepting the award is Merle (left) and Ronnie Kekuku. Holding the plaque is Scotty’s son DeWitt, Jr.*

numerous times for Aloha Airlines, where “the Japan steel players often were most curious about his use of the novel D9th six-string tuning. While aboard cruise ships, he often entertained fellow passengers with music.

It was also through the Kekukus and HSGA that I was exposed to the musical stylings of such accomplished Island musicians as Sonny Kamahela, Roy Piena, Randy Oness, “Keoki” Lake, Kuki and Bev Among, Alec Among, John Auna of Kailua-Kona, and Henry Allen of Lahaina.

At the time I became acquainted with Auntie Ronnie and Merle, they were living at their townhouse apartment in ‘Aiea, O‘ahu. I would pick Uncle Merle up there to do a gig, and would bring him back home afterwards. Uncle Merle always had time to talk story, and at the apartment after gigs we would “cool our jets” and watch steel guitar videos while Ronnie served up cold beverages and good cheer.

Merle was the kind of guy who could talk story and strike up a friendship with you in a minute. He also had a very sharp memory for people, names, and places. On stage an in-your-face taskmaster, off stage he was a pussycat. When Merle became over-excited or temperamental, Ronnie could always bring him back in line. She was truly the proverbial backbone behind a very good man. They were a perfect match, a duality of yin and yang, besides being “truly Hawaiian.”

I remember Ronnie telling me how she met him at the Tops Restaurant where she worked as a waitress. Merle would often come in to the restaurant after a music job. He always sat at the table where she served. “You know, the kind of guy he was, so sociable!” and that was the start of

*Continued on Page 20*

# The HSGA Online Forum

From Rick Aiello

Ever wish you could just chat with one of your friends that you only see once a year at a HSGA convention? Sure, you can pick up the phone or send them a letter. But now there is a much more efficient and easier way to do it. And it costs *nothing*.

Just come over to the HSGA Forum and you'll have access to all your "buddies" with just a click of the mouse.

I know you can just send emails. But that's just communication between you and one other person (or a few with the 'cc' function).

Using our forum will give you the opportunity to meet with old friends and make a slew of new ones from all over the world.

So please, go to the HSGA homepage at [www.hsga.org](http://www.hsga.org) and click Links & Forum in the left sidebar. Continue those conversations you started in Joliet or Waikīkī.

So many visitors would love to hear from experienced fans and players of Hawaiian steel guitar. It's just a 'no brainer'. Come on over.

Plus, it's safe. Don't be afraid to post something. Gerald Ross and I keep it a very user-friendly environment and as the kids say, "We got your back!"

### PayPal Now Available

Yes, folks... You can now pay for memberships or make donations electronically using PayPal right from the HSGA website. Check it out! Click Memberships in the left sidebar of any of our webpages and select a payment type from the drop-down menu. You'll be routed to a web form where you can fill out payment details. No muss, no fuss! Kudos to Gerald Ross and designer Amy Pace for bringing our website into the Third Millennium. ■

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*Note: Buy & Sell ads are free for paid-up HSGA members. Just send your ad to the HSGA Quarterly via email or snail mail to: HSGA Quarterly, 2434 Waiomao Rd, Honolulu, HI 96816-3424; Email: [hsga@hsga.org](mailto:hsga@hsga.org).*



Board member and HSGA Forum administrator, Rick Aiello, playing at Joliet last year with Floyd Alexander (left) and Gerald Ross.

### CLOSING NOTES Continued from Page 19

their relationship, which lasted until Merle's untimely passing from pancreatic cancer in the '90s.

When my father picked me up at the Kekuku apartment one evening, I introduced my father to Merle. It turns out they knew each other already. My dad worked for the Honolulu Rapid Transit bus company, and Merle used to arrange for charter bus rentals through my father. Honolulu was a small place in the '40s, and today, in many ways, it still is.

Although she has passed, I'll have many fond memories of Aunty Ronnie and her family. *Ke Akua Pu A Hui Hou Aku* (God be with us all until we meet again.)

### Yozo Endo

Our office received the following note from Dorothy Liu of Honolulu about Big Island member Yozo Endo. "Our dear friend Yozo Endo passed away peacefully on December 6, 2006. He was ninety-two years old and lived a full life. He loved God and served him well with humility and compassion. He was a ham operator, a lover of classical music, and a musician who played the organ, the keyboard, and the steel and regular guitar. He was a master cabinetmaker who crafted the handsome desk that is still used by the state governors of Hawai'i. He loved to drive and often took his late, beloved wife for rides around the island. We loved him for his quiet humor, his thoughtfulness, his kindness and generosity. He was a good friend whom we will remember all the days of our lives." ■

### It's Dues Time Again!

*Remember, HSGA's membership year begins on July 1, 2007. Dues are \$30 and all issues go out 'Air Mail' (see insert).*