

# HSGA QUARTERLY

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by the Hawaiian Steel Guitar Association

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*One of the many highlights of the 2007 Honolulu Convention, jamming at the Kona Canoe Club during the traditional neighbor island trip, held this year on the Big Island: Dick Martiny on rhythm (left), KonaBob (Bob Stouffer) playing acoustic steel guitar and his wife Shirley playing his amazing invention, the ultra-compact, 3-string WalkingBass.*

## Record Turnout at Honolulu 2007

*By Lorene Ruymar*

### **1987–2007... Was this our Eleventh Hawaiian convention?**

Wow, the time does fly! There just is *no* comparison between our first meet in 1987 and the great 2007 event. Our attendance this year was in the 150 ballpark, but there were one-day walk-ins as well. In early years we had a few beginner level players who we encouraged and helped along, but now those beginners are sizzling. I guess we did help them after all.

Another way I measure the success of the Hawaiian convention is by the number who came from distant lands at great expense. We had people from

Holland, Norway, England, Wales, Northern Ireland, New Zealand, Australia, and most of all from Japan. It was Golden Week in Japan, which means everyone is on holidays and travel rates are reduced. What fun! I must say now, that *all* the Japanese players were excellent. Oh, let's not forget those who came from the U.S. mainland, from Canada, and best of all, the resident Hawaiians.

The grand old Queen Kapi'olani Hotel has not changed much. Yeah, she's old, and she's grand only in her keeping to Hawaiian history and tradition. She's nice and close to the bus stop, the park, and to a swimming beach. One thing has changed though. It's noisier.

*Continued on Page 2*

## HSGA QUARTERLY

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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!*

HONOLULU 2007 *Cont. from Page 1*

Everywhere you go. Tourists are flocking to Hawai'i as a safer place to travel to. And they bring more mainland influence, especially in music. I'll talk about that later on.

Back to the three-day session in the Ākala Room of the Queen Kap. In my usual way, I'll just list for you the players of each day. I don't like to compose a comment about each person's performance. They were all great.

### Day 1—Wednesday, April 25

After the opening ceremony and announcements were made, those who took turns on stage showing what they can do on the steel guitar were: Lorene Ruymar, Masakatsu Suzuki, Hideko Kobayashi, Tim Filson, Warren Slavin, and L.T. Zinn. After the buffet lunch: Don Kellett, Jim Hassal, Susumu Sasaki, Va'alulu Tavui, and Ayako Matsufuji. Tim Filson is the young lad who is immersing himself in the Hawaiian language and history. Don Kellett was a first timer. Jim Hassal and Va'alulu Tavui, a Samoan, are from New Zealand.

So, where did everyone go in the evening? Well, a walk down Kalākaua Avenue is a must... so much to see. First, we checked the Sheraton Moana. It's for sure, no steel guitar playing there. Then on to the 'House Without a Key' to hear Paul Kim playing.

### Day 2—Thursday, April 26

Playing steel guitar were: Hal Smith, Ron Carter, Dick Lloyd, Doug Smith and Barbara Kuhns, the Williams Twins, Kimiko Ohta and "The Birds," Yukitsugu Sakasegawa, Frank and Donna Miller, Tom Tohma, Art Ruymar, Bernice Honold, Terry Miller, Motoyuki Suzuki, and Akira Saito. Three students of Lion Kobayashi performed: Hideki Ida, Yoshikazu Kosaki, and Toshihiko Kuwabara who lives in Los Angeles and takes instruction by internet. Do you know how to tell the

Williams twins apart? Janis is the rhythm guitar player. She wears the flower on her left side, meaning "taken." Joanne plays steel and wears the flower on her right side, meaning "looking." One day they wore flowers on the same side and threw us all into a flap. It was "The Birds" who stole the show. Six energetic and beautiful Japanese ladies playing with great power and skill. They got the standing ovation of the day.

In the evening? It was off to enjoy Auntie Genoa Keawe's show with Alan Akaka playing steel and many guests sharing their talents.

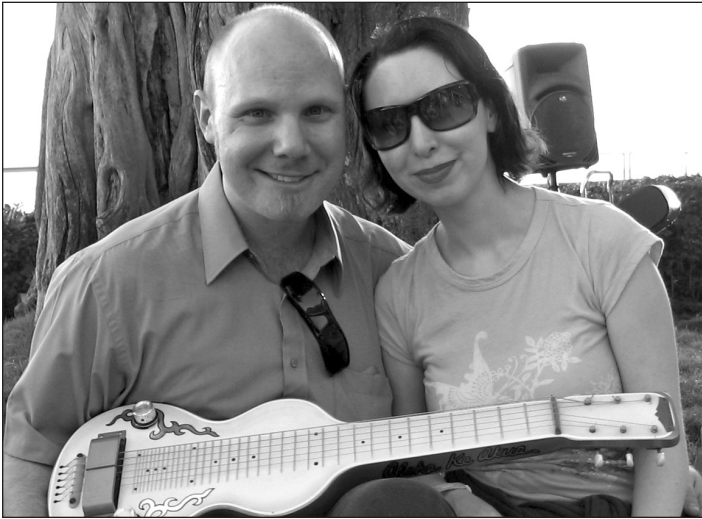
### Day 3—Friday, April 27

On stage: Don Woods, Don Keene, Duke Ching, Mike Scott, Yuichiro Seki, Yukinobu Ujiiie, Chris Kennison, Yoshiaki Ohtake, Kunihiko Anzawa, Lion Kobayashi, Jade Louie, Kay Das, Ichiro Kawakita, and Herbert West.

I believe this was Herbert West's first time on our stage, but he was cool and calm. Nobody guessed.

Another newbie was Jade Louie, a beautiful young Hawaiian who is a student at the University of Hawai'i majoring in Hawaiian music. There are only two students studying in that field. She has to study slack key guitar, classical guitar, and voice. On her own time she learns to play the steel guitar from Ronald Kanahale who is of the famous Rogers family. Because she is also of that family, she has the privilege of learning the secret Rogers family tuning which is A,B,C,D,E,F,G,H (just kidding!)

Have you heard of the rock group, the Tragically Hip? A young guitar player from that group—who recently joined another rock group, the Barenaked Ladies—came to the Ākala Room to hear our sweet steel guitars a-playing. Would you believe it? Tim Mech loves Hawaiian music and is learning to play the steel guitar in order to play it in his own private band. Now I believe the end of the world *is* coming. He hopped



*Noted Toronto rock guitarist, Tim Mech, a recent victim of that vintage steel guitar bug, relaxes with his wife Amy in Honolulu.*

up on stage and gave Kamaka some help with the sound system. We later walked to the Halekulani Hotel so Tim and his wife could hear Jeff Au Hoy, and on the way he got his leg tattooed and bought another steel guitar.

### **Saturday, April 28**

No more music in the Ākala Room. Some went on the Arthritis Foundation fundraising hike up Diamond Head. Some went to the Waikīkī-Kapahulu Library where our members entertained for three hours. Art and I didn't hear it, but others told us of (and raved about) the performance of Motoyuki Suzuki who played a 6-string steel guitar tuned to A minor (ECAECA). The song they liked best was "Tsunami," a Japanese pop song.

### **Sunday, April 29**

We walked over to the Ala Wai Golf Course Clubhouse for the traditional Ho'olaule'a which was started by Jerry Byrd over 20 years ago, and now it's named in his honor. Who played? Duke Kaleolani Ching, Paul Kim, L.T. Zinn, the Williams Twins, Yoshiaki Ohtake, Tom Tohma, Jeff Au Hoy, Yoshikazu Kozaki, Kiyoshi "Lion" Kobayashi, and Alan Akaka. The back-up musicians were Dennis Ka'olulo, Danny Kiaha, and Tau Greig.

Much credit goes to the backup crew who began rehearsing with each player at 9:30 AM, then played backup until end of show at 5 PM. I must tell you, we are not allowed to charge admission because that hall is operated on a non-profit basis. In the past we were allowed to pass the hat for donations. Not so this time. But the musicians were being paid on union scale, which meant big expenses for us. I'm proud to report that most of our HSGA members who performed did not accept their pay. They donated it to the cost of the event. And Lion Kobayashi donated \$500 from his

Tradewinds School of Hawaiian Music. Thank you, thank you, thank you!! You are all most generous.

### **Tuesday, May 1 (Lei Day)**

A lovely shaded stage was set up for us in Kapi'olani Park with free snacks for the steel players. The show went from noon to 4 PM, and we had 20 minutes per soloist. Lots of good music. Happy audience. Beautiful day. Only one sad note. Our two kiwi steel guitarists (from New Zealand, that is) were being saved for the last of the show (save the best for last!) and hadn't gone on stage yet when the grounds crew came along a bit early and announced that they'd be collapsing the stage whether we were on it or not. They wanted to be on their way home by 4 PM. So sorry, my kiwi friends! Next time we'll put you on first.

For some general impressions, we found that Hawai'i is more crowded, more noisy with more going on everywhere, but it's also in danger of losing its Hawaiian culture. My humble opinion. We didn't hear much traditional Hawaiian music, whether it had steel guitar or not. And in the music stores and book stores where our visitors from far-off lands were hoping to find recordings, Hawaiian song books, bars and picks, even steel guitars, the stock was almost non-existent. We'll have to find a way to help our members through our newsletter, our website, and email contact to find the treasures that aren't sold in their native land.

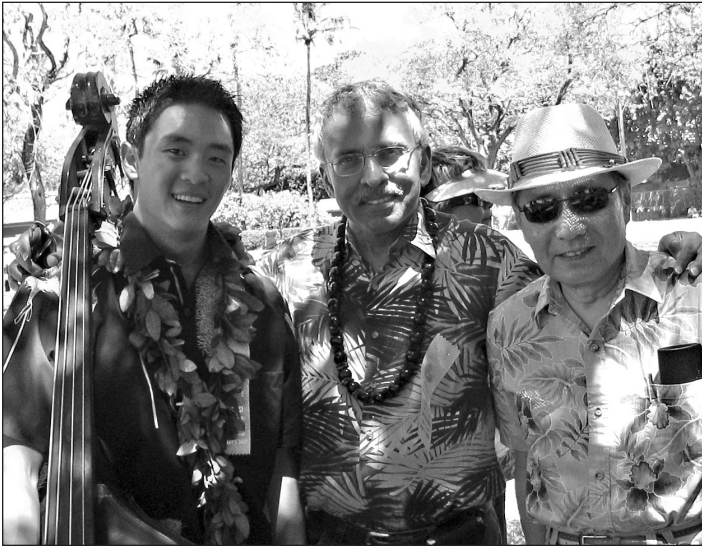
Art and I spent our last week on the Big Island of Hawai'i, joining a group of good friends from the club for the traditional post-convention neighbor island trip. We searched for the four steel guitarists we know of: Al Greene Jr., Kalei Bridges, Iaukea Bright, and Jamieson Wong.

There had been earthquake damage (how many months ago?) and the hotels where they had been playing were

*Continued on Page 4*

*Sensei Kiyoshi "Lion" Kobayashi (left) with student Yoshikazu Kozaki at the 2007 Jerry Byrd Steel Guitar Ho'olaule'a.*





A super shot of Hawaii's Jeff Au Hoy (left), Kay Das, and HSGA Vice-President Tom Tohma at the Honolulu Convention.

HONOLULU 2007 Continued from Page 3

closed for repairs. We did find Al Greene and Kalei Bridges taking turns at the Hapuna Prince Hotel in Hapuna Beach, except Kalei was about to hop on a plane for a holiday on the mainland. We heard that Iaukea and Jamieson were only doing casuals for now.

We had great help from KonaBob (Bob Stoffer) and Shirley, who booked the open-air Kona Canoe Club restaurant for our mini-ho'olaule'a. For the whole evening, while we took turns playing steel, KonaBob played backup for us on his own invention, the WalkingBass. It's a long narrow fretboard just wide enough to support three strings, and telescopic for easy carrying. This amazing bass sounds as good as any I've heard, and it's *so easy* to carry and to play. The strings are tuned GBD.

### Prince John Auna

The main reason we chose to go to the Big Island was to visit Prince John. I'd like to explain to new members that Prince John has been with HSGA since its early years. In our visits to other islands, he's always been the one who set up our performance places and supplied the amps, the back-up instruments and the players, too, if needed. On top of that Prince John would supply the cars to get us there. On every island he had contacts. He'd stay the whole time with us and together we'd have a lot of fun. He'd even come to the Hawaiian and Joliet conventions, all at his own expense.

He and Duke Ching and Bernie Endaya formed a music fun group for our parties. Because there was a Duke in that trio, we named the other two Prince John and Emperor Endaya. Often Chief Fatiaki joined them. Prince John was proud of the name and kept it. So you see, we had lots of love and appreciation for that man and his dear wife Ginger.

During WWII he had served overseas and came home with cancer. Long after his buddies went heavenward, Prince John remained the miraculous exception. So it was that we chose to go to the Big Island hoping that he might be well enough to just come and sit with us like in old times.

After several phone calls that weren't answered, we finally got to talk to a family member who informed us that he and Ginger had been rushed to the Tripler General Hospital on Oahu. We have not heard how he's doing, but we pray that he will be spared one more time.

This club has some beautiful memories. From our earliest days, we had three Hawaiians who were always there for us. Prince John Auna was one. Merle Kekuku was another. Our President Kamaka Tom was the third, and he still goes the extra mile for us. None of us can imagine how much effort it took to arrange this Hawaiian convention and then to round up all the sound equipment and lug it around from place to place, to set it up and break down each day, while we all had another great Hawaiian music adventure.

Thank you, thank you, *mahalo nui loa*, President Kamaka Tom!

A funny little story about convention fave, L.T. Zinn. I told Scotty about our Hawaiian convention and he said, "I don't know how L.T. does it! He's 96 years old and he goes running around to every steel guitar meet and puts on a great show with all his humor and energy. I'm not nearly that old and I cannot keep up with him." So I told Scotty, "When L.T. was 39 years old he had himself cloned. Everybody knows that clones do not age, so while the real L.T. has put on the years, his clone has remained young. You can tell it's the clone when he does a show, always cloning around on the stage." "Well then, where's the real L.T.?" asked Scotty. I replied, "His grandma tells me he spends a lot of time up in her attic searching through the boxes for his yo-yo." ■

Jamming at the Kapi'olani Park Lei Day show, Kamoe Fatiaki (left), L.T. Zinn, and former club secretary, Wayne Shishido.



# Honolulu Mahalos

*From President Kamaka Tom*

Aloha! It was a great pleasure for me to take part with you in our Honolulu Convention last April. I enjoyed meeting you and sharing in fellowship through our common interest in Hawaiian steel guitar. A record number of around 120 people attended our Ākala Ballroom sessions on Thursday, April 26th. On behalf of HSGA's Board, I would like to thank all of you for your participation.

Special thanks to convention volunteers Frank and Donna Miller; Tom and Setsuko Tohma; Andy and Elaine Barlow; stage manager Dick Martiny; videographers Paul Weaver and Rudi Ocampo; Wayne and Brenda Shishido; Isaac Akuna; Duke Ching; program emcees Don Woods, L.T. Zinn and Warren Slavin; audio technical advisor

Tim Mech; stage and sound advisor Ivan Reddington; and the countless others who helped to keep our convention running smoothly. My appreciation goes out to all performers who freely shared their time and professional talent on stage and at our community performances.

Thanks to all the Ho'olaule'a performers who donated their honorariums to the HSGA, and especially to "Lion" Kobayashi for his sizable monetary donation of \$500 from his Tradewinds school of Hawaiian music and steel guitar. ■

## Members with Email!

*Please check our email directory and let us know if your email is NOT correct. Go to: [www.hsga.org/online/directory.html](http://www.hsga.org/online/directory.html). Please email any corrections to [johnely@hawaiiansteel](mailto:johnely@hawaiiansteel) and [hsga@hsga.org](mailto:hsga@hsga.org).*

## 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.

### For Sale

Remington Steelmaster double-neck 8-string with solid case. Four years old, \$700. Reason for selling: arthritis. Email: [LouisZ@usadatanet.net](mailto:LouisZ@usadatanet.net); Tel: 585 671-9864.

### Wanted: Steel Teacher in Oahu

Please contact new member and eager student Makaanani Marcusson at: 1545 Kalakaua Ave, #909, Honolulu, HI 96826; Tel: 808-947-4180. Mahalo!

### Lap Steels for Sale

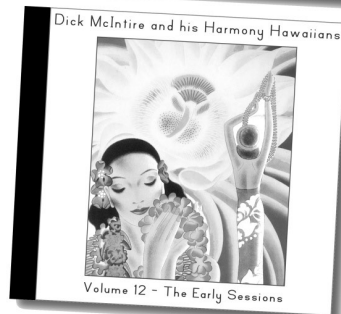
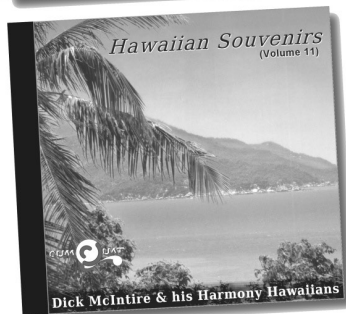
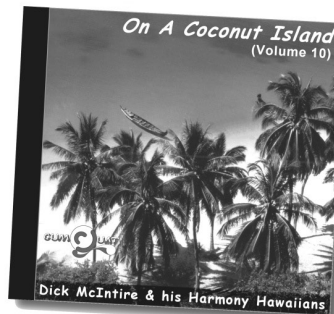
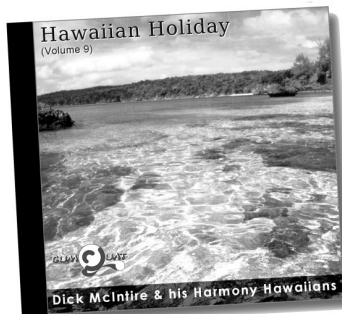
1949 Oahu lap steel, 6-string, sand-colored pearloid, very clean, \$275; 1950 Fender Champion lap steel, 6-string, yellow pearloid with case, \$400; 1951 Supro "Console" lap steel, double neck 6-string, beige pearloid, great guitar, \$450. Email for photos at [classic\\_co@hotmail.com](mailto:classic_co@hotmail.com) or call Wayne at (541) 997-7561.

### Steel Guitars for Sale

Convention regulars know that the late Leo Rajotte from Vancouver had a super collection of steel guitars. His widow Naydeen, a current member, is now offering them to members. For a list of instruments, prices, and details contact Roger Rajotte at: Tel: (604) 685-5331; Email: [roger@millerCanada.com](mailto:roger@millerCanada.com). The collection includes several Rickenbackers and other quality instruments. ■

## Please Contact Us!

*Send news, comments, and photos to: HSGA Quarterly, 2434 Waiomao Rd, Honolulu, HI 96816-3424. Email us at [hsga@hsga.org](mailto:hsga@hsga.org).*



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# Joliet '07 Convention Preview

By Convention Chairman, Don Weber

We know all of you are involved in many Summer activities, and here's one more thing to squeeze in. Make your plans now to attend the 2007 HSGA Joliet Convention. The dates are October 11-13. Don't wait to act—more than half of the playing slots are already gone.

Our Honored Guest, and former HSGA director, Isaac Akuna, has not been to Joliet in a number of years. Aside from being a well-known dentist on Oahu, he is one of Hawaii's best steel guitarists. "Doc" Akuna may not be giving away toothbrushes, but he will be providing you with a memorable weekend of the greatest music of the Islands. We have also heard that Wayne and Brenda Shishido are planning to attend.

The Joliet committee needs your help now as we plan this year's activities. In order to set up playing schedules, we need to know if and when you are coming. *Don't wait.* Fill out, and submit, your Convention Registration Form and Hotel Reservation Form included in your last newsletter. Forms are also available on our website at [www.hsga.org](http://www.hsga.org).

## Convention Registration

The Joliet convention fee is \$25 per person. Please send it, along with your registration form, by September 1 to: Wally Pfeifer, 1110 Sheila Drive, Joliet, IL 60435.

## Hotel Reservations

Make your hotel reservations directly with the hotel, not through the Joliet committee. Your reservation must be received by the Holiday Inn Hotel and Joliet Convention Center before October 1. After that date the rooms being held for HSGA will be released to the general public, and are no longer guaranteed to be available. Send in the hotel reservation form *or* call the hotel directly at (815) 729-2000. Make sure you tell them you are with HSGA to get the special discounted room rate, which is good from October 8 through October 14.

## Room Rates

The room rate for this year is \$66.99 plus tax. This rate no longer includes breakfast. A full breakfast menu is available at your own expense in the restaurant. If you haven't been to Joliet recently, you will find the new restaurant and bar located adjacent to the lobby.

## Lunch and Dinner

All lunches and dinners are on your own. They are *not* included in your registration fee. No group dinners are planned except for the Saturday Night Lū'au.



Joliet 2007 Honored Guest, Isaac Akuna, at a recent Joliet meet.

## Member Playing Slots

Playing time is 25 minutes *including setup* and will be strictly enforced. Failure to comply results in lost time for other players. The program committee will assign playing times during the day leaving the evenings free. If you are a first time or long time performer or attendee, *we need your registration.* We can't make up a program list if we don't know who is coming and who wants to perform. If Wally does not get your registration, you will not have a playing spot. We cannot guarantee which day or time you will appear on the program, but we will honor preferences where possible. When all playing spots are filled, you will be put on a stand-by list. Last minute registrations will *not be guaranteed a playing time.* We cannot just squeeze you in somewhere. Don't wait. Register now!!

## Limousine Service

Reserve your limo from the airport to the hotel in advance. You can schedule your return trip at the same time or get a group together during the convention to share the ride back to the airport. When reserving, give them your airline, flight number, arrival time, arrival airport (O'Hare or Midway), and the number of people. When you arrive at the airport, *get your luggage first.* Then call the toll-free number provided by the limo service for further instructions. The following limo companies provide good service:

Cox Livery Service—Tel. (815) 741-0583. Cash is recommended. Credit cards add 5%. Additional charges apply after 10 PM and before 5 AM.

Plainfield Limousine Service—Tel. (815) 436-1713. Cash is recommended. Additional charge for credit cards. Further additional charges after 11 PM and before 4 AM.

If you need more information, contact the limo companies at the numbers listed above.

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## Vendors and Seminars

Vendor information is unavailable at this time. There will be no seminar on Wednesday evening, which is appreciated by tired travelers, and those who just want to talk story. Those who want to jam can start anytime. The Thursday seminar will be Talk Story with Lorene Ruymar. "HSGA and Joliet" is the topic. Friday evening you can talk story with Isaac Akuna. However, don't expect him to give away all his playing secrets. This Q&A time is always popular.

## Sound System

Last year was the final year for Doug Smith, Barb Kuhns, and Floyd Alexander to provide our sound system. As we thanked them for all the years of volunteer service, we asked ourselves, "Where do we go from here?" Never fear!! You will not have to shout to be heard at Joliet. The Joliet committee, with the gracious help of John Hatton, were able to solve the problem. Sound for 2007 will be provided by Fred Champeau and Paul Watkins.

## "No Sleep" Jam Sessions

No Sleep says it all. Evening to late, late! ■

## Joliet Schedule

### Wednesday, October 10

Talk story, check in, go to dinner, JAM!

### Thursday, October 11

9:00-9:30 – Opening ceremonies

9:30-Noon – Music sessions

Noon-1:30 – Lunch (on your own)

1:30-6:05 – Music sessions

8:00-???? – Talk Story Seminar with Lorene Ruymar: "HSGA and Joliet." Jam session afterward.

### Friday, October 12

7:00-8:45 – Board of Directors meeting

9:00-10:00 – Annual membership meeting

10:00-12:05 – Music sessions

12:05-1:30 – Lunch (on your own)

1:30-6:05 – Music sessions

8:00-???? – Talk story with Isaac Akuna, Jam afterward

### Saturday, October 13

9:00-11:55 – Music sessions

11:55-1:30 – Lunch (on your own)

1:30-2:45 – Music sessions

5:30-7:00 – Cash bar and social time

7:00-8:30 – Lū'au Dinner

8:30-???? – Lū'au Show and time for Aloha

## Honored Guest, Isaac Akuna

*Thanks to 'His Ikeness' for writing a few lines about himself for those who have not yet been anointed.*

I was born and raised on O'ahu, and I am of Hawaiian-Chinese ancestry. My father's family hails from the Island of Maui with family names such as Kuhaulua and Kaholokula. I also have ancestors from China. In fact, I am a descendant of the nomadic warrior tribes of northern Asia who swept across that continent during the 12th century A.D., pillaging, plundering, and terrorizing the populace. I continue that practice to this day.

I attended the Kamehameha School in Honolulu and fell under their strong influence and encouragement to pursue the study of Hawaiian music.

When I was very young, my father, Barney, informed me that the life of a full time musician can be economically challenging. Not wanting to believe him, I actually began performing music with the expressed desire to become financially independent. In short order I discovered for myself that heads with gray hair may possibly contain significant amounts of wisdom. As a result, I became a dentist and have maintained a full time practice for a number of years, all the while pursuing fame, glory, and the riches of Solomon performing music on a part-time, professional basis.

Twenty years ago I attended a private party and witnessed a steel guitarist having his way with his "frypan". Immediately after their set I walked up to him and trying to sound knowledgeable, asked him how his guitar was tuned. He promptly told me to forget trying to learn this instrument because, in his words, "It's too complicated for you!" Of course, I was deeply offended. Also, it occurred to me that he must think that I am as stupid as I look. In fact, I am only half as stupid as I look, and the stupid half was looking to seek satisfaction. It was for that reason that I approached the legendary Jerry Byrd, seeking a course of professional one-on-one instruction. At my initial consultation with him I was informed by Jerry that I had to be half crazy to even consider learning this instrument. I then advised Jerry that I was, indeed, half crazy and therefore, well qualified to give it a go.

Long story made only slightly shorter, I can now confess to having the time of my life performing all over Honolulu. In addition to a regular club gig at the Kahala Mandarin Oriental Hotel, I perform regularly for booking agencies, wedding services, and casual jobs. It keeps me busy most nights of the week. In addition to visiting Winchester this year, I am scheduled to travel this year to perform in both Japan and Las Vegas (Baby!).

I am deeply indebted to both my father Barney and my teacher Jerry for having given me the guidance to do what I truly enjoy. —Ho'omanawanui, Isaac Akuna ■

# Oahu Publishing Co. Notes

By L.T. Zinn

My association with the Oahu Publishing Company began in the late '30s with my first lesson at the Pratt Music Studio in Hanover, Pennsylvania [ED: See more on L.T. in the Fall 2005 *Quarterly* cover story]. My first recollection of the Hawaiian steel guitar was when I heard steel guitar recordings at age 13. When I later heard some teenagers playing steel at a local strawberry festival and learned that they were students at the Pratt studio, that's all it took. It remained only to scrape up the dollar lesson fee to begin a lifelong endeavor. And I do mean scrape!

The first song given me to learn was "Nearer My God To Thee" in the A tuning. They gave me the Oahu student model guitar and one thumb pick, and boy did I do a lot of strumming. As time went on I advanced to other tunings through the Oahu lesson system. I practiced on an average, 20 to 24 hours a week.

At age 16, my teacher, Clarence Williams, saw how eager I was to get ahead and learn, so he used to bring me into the studio and have me work with 10- and 12-year-old students to give them some help. Becoming a student teacher gave me a lot of experience. I was so wrapped up in steel guitar that I never thought about girls until I found out they were not boys!

Clarence was associated with Oahu Publishing as a music advisor and he was one of the early presidents of IML. I personally owe so very much to Mr. Williams for his firmness in making sure that when playing Hawaiian music, that it sounded like Hawaiian music. An interesting side note, Clarence was teaching at Harry's Music Store in Hawai'i along with Jerry Byrd quite a few years before his passing.

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*Clowing around at an IML meet in Cedar Point, Ohio circa 1969, Denton Reef of Muncie, Indiana (left), and L.T. on his "toilet-caster" guitar, and Norman English on his homemade 2x4 steel!*



*Seventeen-year-old L.T. (right) and his first batch of students as a professional teacher at Pratt Studio, Frederick, Maryland in 1941. On the left is L.T.'s teacher, Clarence L. Williams.*

In 1942, Harry Stanley started the International Guitar League All Guitar Music Festival. The first contest was held in April that year at the Mishler Theatre in Altoona, Pennsylvania. The program consisted of competitions in various categories such as solos, duos, trios, and concert bands. I won First Place in the Senior Solo competition with a performance of Sol Ho'opi'i's arrangement of "Twelfth Street Rag." I learned at Oahu that 'practice makes perfect' and spent countless hours at home and at the studio until everyone was sick of hearing me play it.

When we played our solos, it was without backup musicians, so our work on the instrument really stood out. But Oahu was also big on group performances, and that was perhaps Oahu's greatest gift to upstart players—bandstand experience. I knew many a player who had great technique but froze under the bright lights! Forcing students to play in groups at the Oahu events was the best antidote for stage fright and shaky timing.

The second IGL festival was held in Cleveland on August 22-24, 1942. After winning First Place in Cleveland, Harry Stanley had me demonstrating Oahu guitars at various places in Cleveland. After a Cincinnati festival, Mr. Stanley booked me on several shows including the Midwestern Hay Ride. I was 17 years old at the time. After completing the Oahu professional teaching course, I continued on as a full-time teacher at the Pratt Studio for years.

After 15 years of touring with the 101 Ranch Boys and various Nashville recording artists, I was ready to settle down. In 1960, I opened up my own music store and again became affiliated with the Oahu Publishing Company.

My students attended the International Music League (IML) festivals—the name was changed from IGL to IML when accordion playing was incorporated into the Oahu



program. Working with Tom and Betty Glynn of the Oahu staff gave me the opportunity to make music arrangements for Oahu and assist at the ML festivals. Betty Glynn was an unsung hero at Oahu and was responsible for a huge body of Oahu arrangements.

In 1966, I was voted in as president of IML. We had many successful years until Mr. Stanley decided to dissolve IML. Store owners and teachers tried to get Mr. Stanley to allow us to keep IML going in his memory, but he would not allow it. Some of the studio owners who had been affiliated with IML got together and formed a new organization called the International Music Association (IMA). Some of the organizers were Kay Koster, Norm English, Lucy Athya, Denton Reef, Chuck Spires, and myself. We had very successful festivals at Cedar Point, Ohio. As the years went on, it was hard to get students to play in a group as things change and they wanted to do their own thing.

One of my biggest influences at Oahu was Alex Hoapili who gave me a lot of help and drilled into me "to always play with feeling." Alex was extremely well known and well liked by young and old. An arranger and composer for the Oahu organization, he was also a featured member of the "Oahu Serenaders," who broadcast for several years over NBC and CBS hookups.



*Honoring Oahu Publishing Co. "top brass" for years of faithful service at the 1967 IML Silver Anniversary convention in Cleveland. (standing, in black and white, l. to r.) Betty Glynn, Oahu President Harry G. Stanley, IML President L.T. Zinn, and Tom Glynn.*

Alex, a beloved member of the Oahu family for more than a decade, passed away on March 18, 1942 in Hanover. His death was a sudden blow to all who knew him as a friend and associate. ■



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(Jack Owens)

C6th Tuning – Medium Swing

Arrangement by John Ely

Intro    G    B<sup>b</sup>dim    Am7    D9    G    B<sup>b</sup>dim    Am7    D7

E	0	0	0	0	0	0	0	0	0	0	0	
C	2	2	1	1	0	0	0	0	2	2	2	
A	2	2	1	1	0				2	2	2	5
G					1	0						6
E							2					
C												

A    G    B<sup>b</sup>dim    Am7    D7

E					0	0	0	0	0	0	0	
C	7				2	2	2	1	1	0	0	
A	7	5	6	7	7	7	7	2	2	2	1	1
G								0				0
E												7
C												8

D7    B<sup>b</sup>dim    G

E					0	0	0	0	0	0	0	7
C	8				0	0	0	1	1	2	2	
A	9	5	6	7	7	7	7	0	0	0	1	1
G												2
E												
C												

E7    A9

E					7	7			7			
C	10	10	9	8	7	10	9	8	7	9	7	5
A								8		9	7	6
G						7	7	9	7	4	9	
E										9	7	
C												

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

G E7 D7  $\emptyset$  G

7 7 8 9 10 10 8 7 5 7 4 5

7 5 6 7 7 7 9 9 7 7 5 7

B G D7

7 7 7 9 9 5 4

7 7 7 7 4 5 6 7 7 9 9 5

Am7 D7 A7 D7 *D.S. al Coda*

5 7 5 6 7 7 7 5 6

5 7 7 6 7 6 7 7 7 7 5 5 6

$\emptyset$  G D7 G Cm G F F#G

6 7 8 9 9 8 7 7 6 5 5 4 3 7 3 3 5 6 7 7 7 7 7

6 7 8 9 9 8 7 7 6 5 5 4 3 7 3 3 7 5 6 7 7 7 7

P.H.

# Unchained Melody From Shanghai

*We got very touching emails a few months ago from Mainland China native, Du Ying, who is now a member of HSGA, our first China member. Du Ying's family history has been touched by wartime tragedy, loss, and illness that would be incomprehensible to most of us. To some, steel guitar is just an instrument; to others, a way of life. To Du Ying it has been a kind of emotional salvation. To us at HSGA, it is yet another link to what is at heart a human story. And now our family is that much larger. Here are some excerpts from emails Art and Lorene Ruymar and your editor received from Du Ying in November and December of last year.*

Your email gave me an unexpected delight. I am now replying with a smile on my lips. You probably know an old Chinese saying, "It is enjoyable to receive friends from a faraway place." Now that you are my new friends from across the vastest ocean in the world, how happy I am!

As for my situation, it's really a long story: My parents were still young when the Second Sino-Japanese War broke out in 1937. Father was killed in the fighting, leaving Mother to raise two daughters and a son (now, I have only my sister). We children were raised inside disease-infested prison cells and later in hospital wards, and so we lost our opportunity to enter school as normal kids. Our mother "home schooled" us mostly by the side of our ward beds. She also taught me how to play the piano and taught it so well that I was later enrolled into a Chinese music academy as a special candidate.

During her years studying abroad, our mother excelled in playing the piano and the accordion. Still not content as an accomplished coloratura soprano, she was also devoted to the Hawaiian steel guitar. When we were all sick, struggling kids, Mother used to sit by our bedside playing the uniquely smooth and sweet Hawaiian steel guitar sounds to distract our pain. I fell in love with the steel guitar for that reason. But since we were constantly ill, she never had any chance to teach us how to play it.

What caused me to learn Hawaiian steel guitar three years ago was to better remember our mother who had passed away five years prior. My good memory in learning the tablatures, and the fact that the bar never once slid from my palm quite amazed my instructor, for he was aware of my age and my health condition. I had to acquire enough skill within barely half a year to be able to release a little steel guitar album of my own in dedication to Mother's anniversary.

I sent out the little CD to my relatives and friends at home and abroad, giving them something beautiful to remember our mother by. It was also a good way to conse-



*A sweet pic of Du Ying (right) and sister Du Yi in Hong Kong (2005)*

crate our father. There were four pieces in the CD: "Dim Profile of a Plum Flower Tree" (a friend's composition based on an elegy I wrote for our mother), an Indonesian song entitled "Butit," "La Paloma" and "Hula Blues." Having lost my health, I can never truly achieve on any front. But the problem is that I still want to learn everything and to try everything.

I attribute this little success to my passion for music, hard work and above all, my endless love and remembrance to Mum. A special musical dedication was held on her birthday. She was honored to be buried side-by-side with our "National Mother" Soong Ching-ling, Madame Chiang Kai-shek's elder sister and wife of the Founding Father of the People's Republic, Dr. Sun Yatsen, who was President Chiang Kai-shek's mentor. This special cemetery is famous for its large area, tranquil and picturesque grounds, and its rigid requirement in accepting those buried inside. My mother was the only woman accepted, apart from Soong Ching-ling. On that anniversary day, the four pieces of steel guitar music of mine wafted above my mother's tomb; those green trees, white flowers and flying doves made this place even more solemn, with some touch of sadness. There were many invited friends and relatives as well as some passers-by who stopped to read the epitaph on her tombstone. Many of them were moved to tears...

I was born in Xinjiang near Kazakhstan, grew up in Shanghai, and now reside in Hong Kong. Hawaiian guitar was already very popular in Shanghai in the 1930s. Since it was such a graceful art, those players were often gentlemen and elegant ladies. At that time, the grandest of all dance halls in China was the Paramount with a Hawaiian band consisting of seven college students. The "Paramount Seven" were all from great Chinese families, and they

enjoyed playing their Hawaiian guitars at home or inside the Paramount Dancing Hall. Their shows were in vogue throughout Shanghai at that time. Hawaiian steel guitar continued to be popular in mainland China until the 1960s. In the 1980s, it was rediscovered in China by music fans. My first tutor was a champion in a national steel guitar competition in those days.

For some reason still puzzling me, the sweet sound of Hawaiian guitar was gradually hushed once again. Maybe the market economy in China is so competitive, and the pace of life is so quick? Anyway, our local Hawaiian guitar association still exists. Personally, I think the electric steel guitar has a unique mellow sound, which can help relax people's nerves and sooth their vexation in this restless world.

In 2003, I funded a Hawaiian guitar program in a reputable middle school, hired a full-time instructor, and purchased dozens of guitars for the kids. Now many kids from grade 7-11 can play fairly well. Last year, there was a great art festival called "Shanghai Spring." Many little ones from Shanghai and neighboring provinces came to show their music talents. I felt my efforts were not in vain when a duet by a boy and a girl in my program won Second Place. Our instructor also won an award. He comes from Xiamen (A.K.A. Amoy), a so-called "musical city" in China, and he is the one who is currently teaching me.

These days, the Chinese government is busy transforming a garden mansion of my father, Du Zhong-yuan, into a patriotic base in Shanghai. On December 6, they held a grand nameplate unveiling ceremony. Friends, relatives, and dignitaries both local and foreign came to witness the event and extend their congratulations to us in person. Even the Chinese President and Premier sent flower baskets. As his daughters, we were greatly touched.

My sister and I therefore have a dream. Once our father's residence in Shanghai is restored to its former splendor, we will found a Hawaiian guitar club in it, with state-of-the-art equipment, first class catering and top-flight live Hawaiian steel guitar music.

Clubs of today, especially bars, are notoriously bustling and noisy. What we want to have in our club is a graceful and quiet corner for friends to meet and chat, even for business discussions. Anyway, it shall be one of a kind in town. We also want to recreate the feeling of Shanghai in the 1930s when Hawaiian guitar first became popular here. We also want to deepen people's feelings for our motherland. One day, when we really make it, HSGA members would be most welcome to visit, enjoy, and play inside. May this beautiful dream come true!

How I wish that the yearly Joliet steel guitar event of yours would be held in Shanghai once just for a break! I guess I am not in good enough condition to travel that far, so I look forward to your arrival to our city one day. Great



*Du Ying's father, Du Zhong-yuan and mother, Hou Yu-zhi.*

changes have taken place in Shanghai, and to me, it is now more prosperous even than Hong Kong.

Though I began on a 6-string acoustic steel guitar, I now play an electric 8-string steel guitar. In addition, my good American friend Scotty sent me a precious double-neck 10-string pedal steel guitar, but I never really have time to begin with that instrument. It stands in my little music studio just like another pretty doll—there are dolls, flowers, and guitars everywhere in my apartment. Another obstacle is that without tablature, I can play nothing. I know that some musicians can improvise and play by ear. But with just a brief educational background, two clusters of clumsy fingers, and very limited practice time, how can I? Pressured by time, I learned to play the steel guitar so as to record some truly sentimental but technically easy pieces to remember my mother by. But afterwards, I felt deeply in love with such a hobby.

I am now listening to Bobby Ingano's versions of "Yellow Rose" and "Blue Hawaiian Moonlight." They are fabulous and I am trying my best to imitate him. Jerry Byrd is the *one* I admire most, and I once read his "It Was a Trip on Wings of Music." It gave me great pain to learn of his passing, but his renditions like "Kawohikukapulani" and "Pa'au'au Waltz" shall always linger beautifully in our memory.

I feel lucky to join HSGA, and wish to learn more about Hawaiian steel guitar, its music and history, and its explanations and techniques. ■

### **Did You Pay Your 2007-2008 Annual Dues?**

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## DISC 'N' DATA

### “Ray Kinney and his Hawaiian Music Ambassadors,” – Ray Kinney, Vol. 2 (Cumquat CQCD-2793)

Review by John Ely

This CD delivers more of that Ray Kinney soft orchestral presentation with some of the better ensemble steel guitar I've heard with Tommy Castro blending in perfectly with tightly arranged section work. The audio quality is superb. The CD was recorded at the Lexington Hotel during Kinney's extended engagement there and features a beefed up brass and reed section and a hard to beat vocal line-up including a young Alfred Apaka, George Kainapau, and Henry Paul.

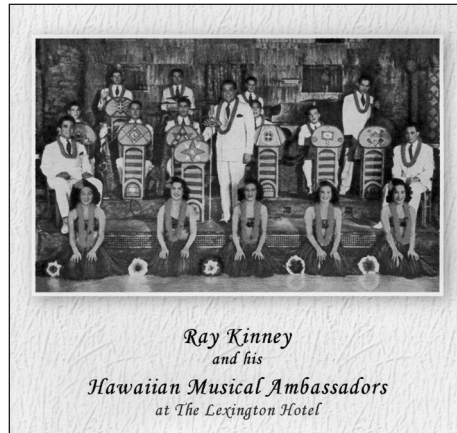
Kainapau does a bone-chilling “Pua Makahala” with beautiful harmony singing and spot on fill-ins by Castro. Kainapau also joins Ray Kinney on “Just For You And Me.”

The arranging is so tight on this CD; Tommy Castro must have been reading from a score. A rarely cultivated, lost art in steel guitar, no? Listen how he navigates in and out of horn lines on the intro to “Ke Ka Upu.” The solo may have been written out. Pretty sophisticated stuff. “The Night We Met in Honolulu” and “Not Pau” are more stellar examples of Tommy Castro playing superbly in an arranged setting.

The band sounds just great on “My Tane” with classic Ray Kinney stylings and amazing, though sparse, work by Castro. Tommy lets his hair down a little and rips off a super nice solo on “Uhe Uhene.”

Alfred Apaka is the featured vocalist on “Blue Shadows and White Gardenias,” “Moon Over Burma” and “Blossoms of Bali.”

Some tracks show wear and tear on the masters; Bruce Clarke did a good job making these cuts sound decent.



There's a real nostalgic quality to this recording that's hard to describe. “Coral Sunset” comes out of that wartime tradition of lyrical melodies that here are adapted perfectly to an island theme. If you love big band music, steel guitar in an ensemble role, and great all-around singing, you can't go wrong with this CD.

Other selections include “Marcella Vahine,” “Song of the Islands,” “Island Serenade,” “Kaneohe,” “Analani E,” “Palolo,” “A Million Moons Over Hawai'i,” “Blue Seashells,” “Sing Me a Song of the Islands,” “Honolulu Harbor,” and “Leimana.”

### “Across the Sea” – Ray Kinney, Vol. 3 (Cumquat CQCD-2794)

Review by John Ely

“Across the Sea,” volume three in Cumquat's Ray Kinney series, features more of that classic Ray Kinney sound, tightly arranged orchestral accompaniment, and tasty steel by Barney Isaacs and Tommy Castro.

Barney plays steel guitar on the first twelve tracks. I'm not sure if I've heard him sound any better. If you want to learn how to “fill in” around the vocal line, this is your ticket. “Across the Sea” is an example of Barney in top form, switching often between B11th, E13th, and C6th tunings. Give “Little Brown Gal” a listen for classic shimmering E13th strumming! Barney's B11th playing on “Mapuana” is simply gorgeous.

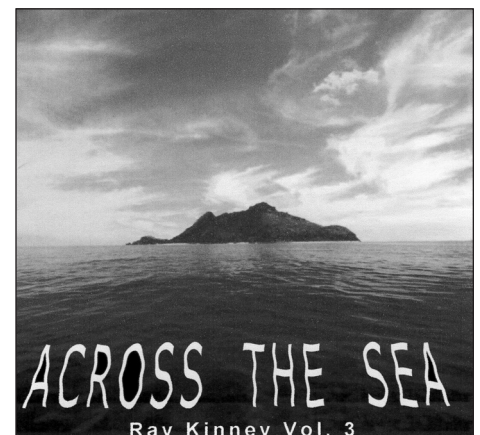
There are some real sweet vocal arrangements as in Alvin Isaacs's “Nani.” Barney proves he can play his dad's tunes as well as anybody.

Some of the tunes feature a reverb that sounds a bit odd by today's standards. In those days, engineers were getting their feet wet with multi-track recording, which opened up new worlds. For example, in “Ke Kali Nei Au” Ray Kinney sings harmony with himself to great effect.

“My Sweet Sweet” is a gorgeous arrangement with chicken skin vocal harmony and some real sweet B11th from Barney. Listen to Barney's single note phrasing on “Akaka Falls.” Keep your dog out of the room when he hits those ultra-high harmonics!

Barney really excels in the baritone register where his Magnatone sounds so lovely when strummed. There are some nice examples of his use of the volume knob to achieve violin-like delivery. Barney is also featured on “Lovely Hula Hands,” “The Cockeyed Mayor of Kaunakakai,” “Remember Waikiki,” and “Old Plantation.”

The last half of the CD was recorded a decade after the “Ray Kinney, Volume 2” CD and yields more highly arranged orchestral versions of classic hapa haole tunes. Tommy Castro's playing is tight and on the money. He has solos in “Little Brown Gal,” “Aloha 'Oe,” “Song of the Islands,” “Lovely Hula Hands,” “Hawaiian Paradise,” and “To You Sweetheart Aloha.”



Other tunes on the CD from this session include “Hawaiian Hospitality,” “My Isle of Golden Dreams,” “Blue Hawai‘i,” and “Sweet Leilani,” Lots of cool arrangements and singing from Ray Kinney’s Hawaiian Maids.

Cumquat’s Bruce Clarke has lots to say in the liner notes about what may have been an unfortunate development for true Hawaiian music fans—the endless recording of the same 30 or 40 tunes popular with tourists. With the advent of multi-track recording, small labels proliferated, and most of them wanted their own versions of Hawaiian classics. Still, the best players found a way to make these tunes distinctive and to make them “their own” as Barney and Tommy do on this CD. Big thumbs up! ■

## Members’ Corner

### Bernie “Pelenalako” Magness

I love HSGA and all things about it. I have never been to Hawai‘i, though I try to play Hawaiian style. Dick McIntire, Andy Iona, Danny Stewart, and David Keli‘i were my inspiration. I was fortunate to meet and talk with all of them. They were fine, warm people like most Hawaiians. I’d like to thank HSGA for doing such a fine job. We, the extended members, love you and your untiring efforts to keep steel guitar alive.

### Sig Vogel, Grover Beach, California

That was a great convention end of April 2007. That Japanese group “The Birds” was surely fantastic. Such talent.

### John Ely, Virginia, MN

Thanks to George “Keoki” Lake for that touching glimpse of Noel Boggs and that lost opportunity to purchase Noel’s priceless Fender Stringmaster (see the Spring 2007 issue). I can’t resist chiming in. Yes, we shouldn’t cry over spilt milk, but if it’s any consolation... Many Fender players, myself included, have lauded that early Stringmaster as one of the better sounding steels Leo Fender ever made. However, it was a *bear* to play. The string spacing was unbelievably narrow and the scale length (26”) was unbelievably long! Slant bar work below the fifth or even seventh fret? Forget it! Ever wonder why Noel made you such a deal? I can’t prove it, but I have heard from sources that Noel simply couldn’t continue playing this model. In addition, that early Stringmaster didn’t allow you to adjust the blend between the two pickups, which was a strong point for the later models. So, quite possibly, Keoki, that instrument, however valuable, may have gathered dust??

## COCO WIRE

Wally Pfeifer has been in contact again with Greg Geary regarding the project to archive the music collections of Dirk Vogel and Jimmy Cathro at the University of Hawaii. Not too much has been done yet, but Greg has built a test site that will give us an idea what is being planned. It still looks like you will have to be a student of U.H. to be able to access the collection. That could possibly change. This is going to be a big project that will take time. Check out the test site: <http://digi-coll.manoa.hawaii.edu/music/index.php>.

On a related note, Art and Lorene Ruymar were at Harry’s Music in Kaimuki looking for an old Hawaiian song. Says Lorene, “Finding nothing in the racks, we complained to the clerk who went to their computer and asked Art to name the song we wanted. He came up with it, asked us if we wanted to buy it. Art paid \$3.50 and he printed out the four pages for us.

“I imagine that’s what the future holds. Any music dealer who wants to be part of the scheme can download any song for a price, and pay royalties to the company that’s done all the entries. I imagine Harry’s is not the only dealer that has subscribed to that service. Maybe the dealer in your town has joined it, too.”

As we went to press with this issue, Gerald Ross was teaching intermediate ‘ukulele and beginning Hawaiian steel guitar at the Augusta Heritage Center in Elkins, West Virginia. In the middle of the Appalachian Mountains spreading the word about the Hawaiian steel guitar! ■

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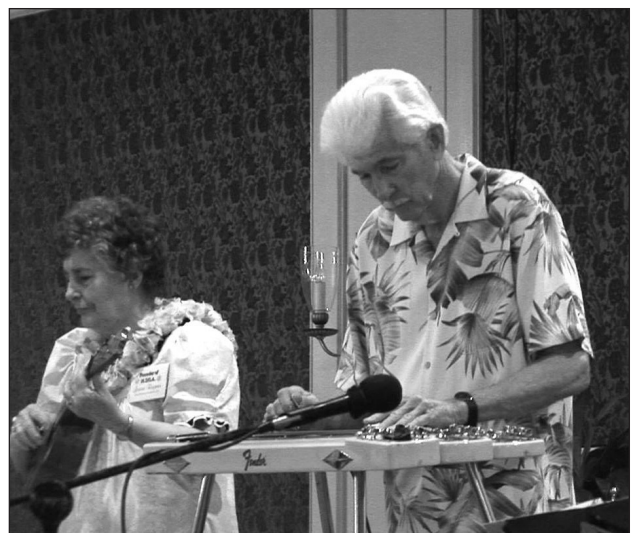
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## Honolulu 2007 Pix

*(Clockwise from upper left) a real sensation from the Japan, the Birds, featuring Nana Aoyama (left), Kimiko Ohta, Toshiko Uehara, Sanae Kato, and Kimiyo Misho; at the 2007 Jerry Byrd Ho'olaule'a, Yoshiaki Ohtake from Sapporo, Japan; New member Jade Louie, a Hawaiian Music major at the University of Hawaii; a recent addition to the HSGA Board, Don Keene from Cambria, California with Lorene Ruymar on backup; and a classic shot of members relaxing at the House w/out a Key: (l. to r.) Verna and Terry Miller, Don and Joan Woods, with dancer Kanoë Miller in the foreground.*







(Above) Another blast from the past, Leonard Zinn playing his first professional gig with the Hawaiian Sharps: L.T. on steel, Rita Auman on rhythm guitar, Virginia Pratt on bass, and Harold Pratt, owner of Pratt Studios. (Right) Hot dawgin' as ever, convention faves, the Williams Twins, pose in front of Diamond Head during our 2007 Honolulu Conven-tion this past spring. You can usually tell them apart; Joanne Parker plays steel and Janis Crum plays rhythm. But, look at those smiles... I don't trust 'em!



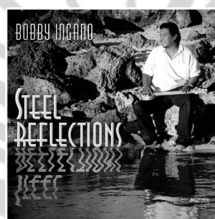
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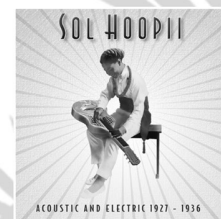
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**Bobby Ingano**



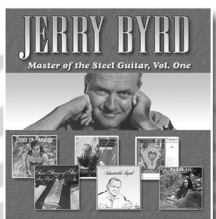
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## CLOSING NOTES

Very sad news for HSGA and especially Joliet and Honolulu convention regulars: HSGA member **Alma Pfeifer** passed away on Thursday, May 3, 2007 at Joliet Area Community Hospice Home.

Alma was born on June 21, 1929 in Streator, Illinois to Roy Daniel and Anna Dovin Cook. She married HSGA member Wallace G. Pfeifer on May 28, 1949 in Newbern, North Carolina.

Alma has left behind one daughter, two sons, six grandchildren, and two great grandchildren. She was the last surviving member of a family of eight, including five sisters and a brother.

In addition to HSGA, she was a member of the Old Sleepy Eye Collectors Club, the Blue and White Pottery Club, and the Aloha Int'l Steel Guitar Club. She was a homemaker and a graduate of Streator High School.

Gerald Ross writes, "Alma was a kind and gracious woman who generously donated her time and love to the HSGA Joliet conventions. She was the smiling face and heart of aloha who first greeted attendees at the registration and greeting table; and she worked to organize the registration of attendees behind the scenes. Her beautiful presence and contributions will be sorely missed."

From Lorene Ruymar: "Art and I were in Hawai'i attending the HSGA convention when we got the word that Alma had left us. How sad we were to hear it. Somehow we always expected Alma would recover and be there for us next October in Joliet. We are so used to relying on her to be there to help us in any possible way, with her warmth and positive personality. She and Donna at the registration desk were our greeting to the convention. Like coming home to our family.

From Donna Miller: "Alma, though on the shy side, truly had the aloha spirit. She enjoyed what she did for HSGA and was thorough in seeing everyone was treated fairly. The candy dish was always full with most everyone's favorite flavor. She made sure a thank-you note was sent to raffle contributors who couldn't be present. Tallying out at the end of the day was worrisome, but almost always came out okay. But worry, she really did! Her cheerful ways were special and her aloha traveled far and found a home in many a distant heart. We are going to miss that gal."

A special thank you from Wally Pfeifer: "I would like to thank everyone for cards of encouragement that Alma received while in the hospital and the cards of sympathy on her passing. Also, thanks to the Aloha International Steel Guitar Club and others for their generous donation to the Joliet Hospice Home in memory of Alma. It is a comfort to know that she had so many friends and was so well thought of. I know she loved you all.

Aloha and Mahalo, Wally Pfeifer



A great shot of Alma and Wally Pfeifer at a recent Joliet convention.

### *Gone From My Sight*

*I am standing upon the seashore.*

*A ship at my side spreads her white sails to the morning breeze and starts for the blue ocean.*

*She is an object of beauty and strength.*

*I stand and watch her until at length she hangs like a speck of white cloud just where the sea and sky come to mingle with each other.*

*Then, someone at my side says;*

*"There, she is gone!"*

*"Gone where?"*

*Gone from my sight. That is all.*

*She is just as large in mast and hull and spar as she was when she left my side and she is just as able to bear her load of living freight to her destined port. Her diminished size is in me, not in her.*

*And just at the moment when someone at my side says, "There, she is gone!"*

*There are other eyes watching her coming, and other voices ready to take up the glad shout;*

*"Here she comes!"*

*And that is dying.*

*—Unknown (submitted by Wally Pfeifer)*

## Theo Ehrlicher

We just heard from our Netherlands correspondent, John Schaaphok, that famed Dutch steel guitarist Theo Ehrlicher passed away on July 11 at the age of 91. Theo played with the Kilima Hawaiians from 1946 to 1959. Stay tuned for John's extensive article on Theo in the Fall issue, which sadly Theo will not be able to enjoy. Says John Schaaphok, "Theo Ehrlicher was a tough teacher, but a good one. I took lessons with him from February 2006 till this past June. I regret that I didn't take more lessons with him."

## George Xanthos

This from Cumquat Records' Bruce Clarke: "Goerge Xanthos—for most of his working life, one of the mainstays of steel guitar in Australia—passed away on June 27. He was a friend of Jerry Byrd, Scotty, Buddy Emmons, and you name them. Throughout the late '70s and '80s, George ran a yearly steel guitar convention that drew many of the world's finest players to Melbourne. While his heart was in the islands, country music was his livelihood. He'll be sadly missed."

## Linda Dela Cruz

A great loss to the Hawaiian community, famed falsetto singer Linda Dela Cruz, 77, passed away on Thursday morning March 15, 2007 in her Pana'ewa home in Hilo.

In addition to her singing voice, she was also a voice of the people in Hawaiian affairs and headed several community organizations. She won a seat on the Office of Hawaiian Affairs (OHA) Board of Trustees in 2000 and was re-elected in 2004. Her term was to end in 2008.

Lillian Leialoha "Linda" Keawe'ehu Dela Cruz began her singing career in the 1940s, when she performed with friends as the Halekulani Girls. She was honored in 2003 by

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*Theo Ehrlicher posing with the Kalima Hawaiians. (l. to r.) Bill Buysman, Theo, Mary Buysman, Wim van Herpen.*



## HSGA Donations

*Mahalo nui loa* to all HSGA members who donated to our General Fund and Scholarship Fund this past winter and spring. We're catching up after database problems that prevented us from listing winter donors in the last issue.

Big mahalos to **Kiyoshi "Lion" Kobayashi** for his generous donation of \$500, proceeds from his Tradewinds school of Hawaiian music and steel guitar. Wow!

**Capt. Ivan L. Reddington** and **Dee Ryan** donated \$200 to our General Fund! Deerfield Beach member, **Leo Kopsachilis** gave \$120. **Michael Cord** and **Julie "Huanani" Water** contributed \$100. Mahalo to these perennial donors!

Thanks to **Don** and **Lynn Keene** who were unable to attend the 2006 Joliet convention and donated to the Joliet Fund the convention registration fee they had previously paid.

Thanks to Williams Twins, **Joanne Parker** and **Janis Crum** who, along with Janis's husband Dick, made nice donations to our Scholarship Fund in memory of **Alma Pfeifer**. Special thanks to Pennsylvania member **Sam Laba** for donating a complete set of Oahu Publishing Company steel guitar instruction sheets to HSGA. He wanted to pass them along to some aspiring new player.

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

Clifford & Barbara Adams, Huntington Station, NY

Alan L. Akaka, Kailua, HI

Frank D. Brandenburg, Largo, FL

Pete Burke, Shell Beach, CA

Rex Churcher, Honolulu, HI

Jan Claussen, Norway

Rick Collins, Claremont, CA

Wendell E. Dennis, Franklin, OH

Roger Fletcher, Sandy, Bedfordshire U.K.

Donald R. Fullmer, Mechanicsville, VA

Margo L. Klundt, Sherrard, IL

Mae and Art Lang, Shelby Twp., MI

Bernie "Pelenalako" Magness, Auburn, CA

Edwin K. Maunakea, Jr., Killeen, TX

Dennis McBride, Plano, TX

Ryoji Oguri, Toyohashi, Japan

John and Joanne Plas, Wellington, OH

Stanley Polanski, Lowell, IN

Naydeen Rajotte, Vancouver, BC Canada

Walter and Gaynell Rudstrom, Milwaukee, WI

Harold L. Sampson, Chicago, IL

David R. Siemens, Shoreline, WA

Warren J. Slavin, Southampton, PA

Charles E. St. Germain, San Lorenzo, CA

Lindon O. Stoddart, Miami, FL

Sig and Jean Vogel, Grover Beach, CA

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

*Is your address correct? Please notify us!*

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*CLOSING NOTES Cont. from Page 19*

the Hawai'i Academy of Recording Arts with a Nā Hōkū Hanohano Lifetime Achievement Award.

"Raised in Papakolea, Linda Dela Cruz was making a name for herself with her soaring falsetto even as a teenager," said Hawaiian music historian Harry B. Soria Jr., who wrote the CD liner notes for "Linda Dela Cruz, Hawai'i's Canary," a 2005 anthology of her musical highlights. Soria said Dela Cruz got the nickname 'Hawai'i's Canary' because she was inspired by and sounded somewhat like Lena Machado, the Hawaiian music legend known as the Hawaiian Songbird.

Soria wrote that Dela Cruz had incredible vocal range. "As quickly as Linda could unleash a stormy bluesy power, she could also caress with a gentle and subtle teasing," he said. "With an angelic smile on her lips and a naughty twinkle in her eye, her voice climbed the peaks of any soprano register in one moment and descended to the deep guttural chants of her ancestors in the next."

Dela Cruz retired from the music business at 41 and, in 1975, she and her late husband, John, moved their family to a 10-acre guava orchard on homestead land in Pana'ewa.

Governor Linda Lingle ordered Hawai'i state flags at state and county buildings to be flown at half-staff from sunup to sundown in her honor. ■

### **Did You Pay Your 2007-2008 Annual Dues?**

*This is your FINAL issue if your mailing label still shows "X 6/07" in the upper right corner of your address label. Dues are \$30, which includes First Class delivery (Air Mail overseas). Please consider renewing with us today! Don't miss out on the latest info on Hawaiian Steel Guitar, including news, instruction, and lots of photos. Mahalo nui loa!*