

# HSGA QUARTERLY

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by the Hawaiian Steel Guitar Association

Volume 23, Issue 88

Fall 2007



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*Big Island resident and fledgling student, 10-year-old Mariah Byrd—great niece of Jerry Byrd—gets a some pointers from her steel guitar instructor, Vic Becker, of Hilo.*

## Another Byrd Takes Flight

*By Margaret R. Byrd*

We are happy to share the news that our 10-year-old daughter, Mariah Byrd, is beginning to learn steel guitar here in Pahoa on the Big Island of Hawai'i. Mariah is Jerry Byrd's great niece and granddaughter of Jerry's brother Jack Byrd.

In 2006, Mariah asked for a steel guitar for Christmas and we were able to get one from Vic Becker in Hilo. Vic and Danny Toft are her teachers.

It's difficult to explain Mariah. Like most ten-year-olds she will practice when reminded and is catching on quickly. Currently Mariah is working on the "Steel Guitar Rag" and has figured out how to make her steel cluck

like a chicken, moo like a cow, and other interesting sounds.

So many people have been encouraging her including Scotty (DeWitt Scott), who sent her one of his own music courses along with Jerry's course, Lorene Ruymar, Ray Montee and, of course, her Grandpa and Grandma Byrd.

Though we just moved to the Big Island in 2006 from Montana, we do have Hawaiian roots. My mother, Lani R. Ryan, AKA Ida Rose Sanford, is a descendant of Lulu Kupihea. She was born and raised in Kaneohe, Oahu and went to live with her older sister in California in 1948 when her mother Rose O'Sharon Johnson Sanford passed

*Continued on Page 2*

## HSGA QUARTERLY

Volume 23, Issue 88



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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 Road, 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!

MARIAH BYRD *Continued from Page 1*

away. In addition, Mariah's grandfather Jack Byrd was stationed at Hickam Air Force Base in the late '50s, so Mariah's father, John Byrd, spent his early years in Hawai'i.

Our move to Hawai'i was brought on in 2003 when we joined my mother and sister at the annual 'Ainahau O Kaleponi Hawaiian Civic Club convention in Kaua'i. My mother spoke of returning home to Hawai'i but mentioned "not having anywhere to go." Her favorite son-in-law laughed and told her he would move his family to Hawai'i so she would have us there to take care of her. Oh, break his arm! So here we are meeting the *ohana* (family) a little at a time and learning about our ancestors.

Mariah attends Pahoia Elementary where she is learning to play the 'ukulele, too! Her older brother is at the high school and several older siblings live on the mainland as well as 'Tutu', her grandmother, who hasn't made the move yet! Hopefully Mariah will agree to play her song when some of them

arrive to celebrate their dad's birthday later in September.

Currently the family is collecting steel guitar CDs, tapes, and even some old vinyl in the hope that there is talent in the genes and that Byrd II will spread her wings and continue with what her great uncle so greatly contributed to.

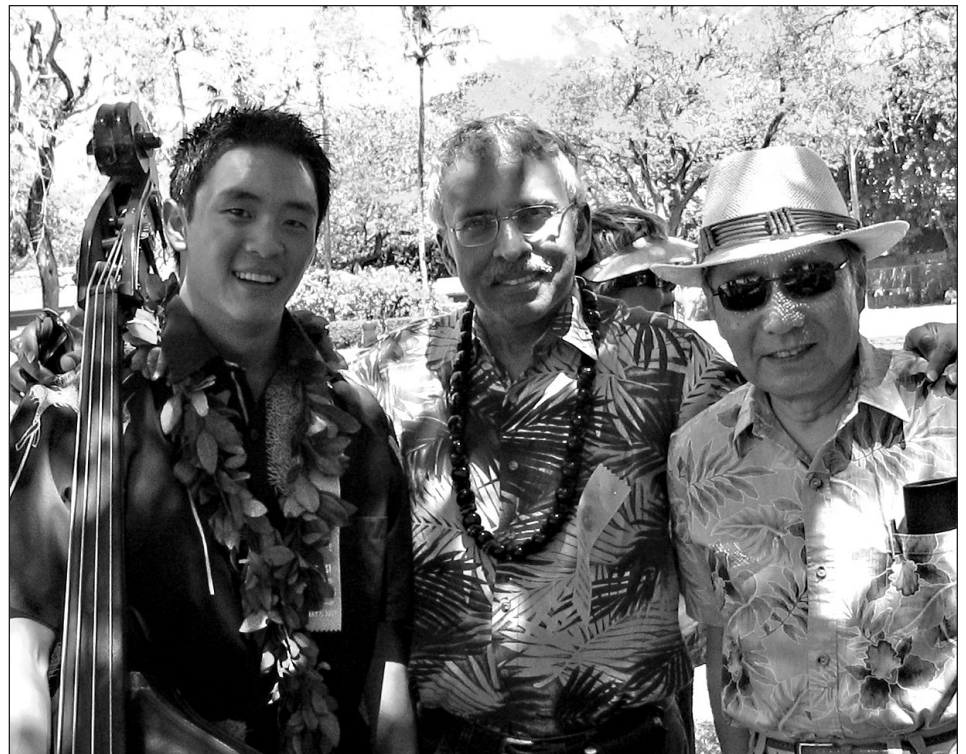
A funny side note... Lorene Ruymar saw the picture of Mariah playing with a Stevens bar, and of course she scolded us! I will be ordering a Dunlop bar soon. Mariah did start with a rounded bar but it was too heavy and slippery. With the Stevens she is building her hand strength and is more comfortable.

*Good stuff, Margaret. Thanks for sharing this story with us. We look forward to updates on Mariah's progress!* ■

### Mahalo, Members!

*Mahalo for the great articles and photos. Please send news, comments, and photos to: HSGA Quarterly, 2434 Waiomao Rd, Honolulu, HI 96816-3424. You can also e-mail us at [hsga@hsga.org](mailto:hsga@hsga.org).*

*At the Honolulu Convention last spring, (l. to r) Jeff Au Hoy, Kay Das, and Tom Tohma.*



# 'Mahalo Nui Loa', Joliet

From Joliet Guest Artist, Isaac "Doc" Akuna

The membership ranks of the HSGA are filled with some of the finest people I know. I want to thank all of the participants and attendees who made it the wonderful experience that it was.

To the organizers of the event: the Pfeifers, Webers, Langs, and Millers for all the time and effort you put in throughout the year to keep this fine tradition going. Has it really been twenty-one years? Thanks also to Elaine Barlo for working with Donna Miller at the reception area.

You can't have a musical event without sound reinforcement, so thanks go to Fred and Paul for their equipment and hard work throughout the week. Dick Martiny deserves thanks for making sure all the performers were on line and ready to go.

To all the fine performers on stage, thank you. For me, Joliet is just as much a learning experience as anything else. It was great to see and learn from all the terrific players this year. Terry M., Gerald R., Dave G., Dave K., Frank D. P., Mae Lang, Kay Koster, Duke C., Doug and Barb, Bruce E., Dr. Gil, Captain Ivan, Virginia G., Chris K., Kay Das, Kamaka T.—too many to print here. To everybody and anybody who let me sit in—mahalos. Thanks to Rick Aiello for letting me road test his newest frypan-like creation, the "Dustpan." It's an awesome testament to his creativity, persistence, and craftsmanship.

Thanks to Lorene Ruymar, Chris K. and Kay Das for their respective seminars. If you're hungry for information, Joliet is the place to be. Thanks also to Rick Alexander and Paul Weaver for the video coverage. I'm looking forward to experiencing all the performances again.

Thanks for your hospitality, Frank and Donna, Wally, and Don and Lynn Keene. I didn't go hungry!!

Speaking of food, I want to thank Harry D., Craig S., Jeff S., Gerald R., and Big Rick for the White Castle "Experience." I wonder if it's a good idea to have people watch you make 'em??!!

I certainly want to thank my Milwaukee *ohana* for making the long drive to Joliet. They are an enthusiastic and supportive bunch. I understand that they all had a wonderful time.

Special thanks go to the young ladies of Halau Hula O Maile Lei who graciously gave of their talents to the lū'au show and to my solo set.

Big mahalos to Wayne and Brenda Shishido for traveling the many miles to take in the "Joliet Experience." Wayne performed journeyman's duties on stage.

Most of all, I'd like to publicly thank my wife and creative partner Gloria. With the schedule of performances and



travel over here I seriously considered not attending, but with her encouragement and support, it worked out great. She organized the group from Milwaukee, helped to arrange their travel, accommodations and ticket purchases. She also arranged for her halau to perform. I think it really added to the show this year. She took care of the CD sales for the Hawaiian Music Hall of Fame. Gloria also had fresh Hawaiian leis and chocolates flown in for the performers and VIPs. She accompanied me on all my sets and made sure I didn't get on stage with my usual blue jeans, rubber slippahs, and surfer tank top. Thank you, Keioli'a .

For me Joliet has always been a wonderful pilgrimage for the sake of musical experience and fellowship. I do hope the producers and organizers of this event choose to continue this tradition for many years.

*Mahalo nui loa, Isaac Akuna* ■

## Joliet 2007 Videos!

As has been done in the past, HSGA photographer and videographer Paul Weaver is offering DVDs of Joliet 2007 Convention member performances. If you're interested, contact Paul for details at: Paul B. Weaver, Jr., 25462 Classic Dr., Mission Viejo, CA 92691-3830; Tel: (949) 830-0197. E-mail: [pandsvideo@cox.net](mailto:pandsvideo@cox.net).

# Adolph Rickenbacher, Part I

*The following is installment 1 of an article written for Rolling Stone (Germany) by Swiss journalist Bänz Friedli on the achievements of Swiss immigrant and guitar builder, Adolph Rickenbacher. Where would steel guitar be without him?*

John Hall, 56 years of age, the owner of Rickenbacker Int'l Corporation, is on a first-name basis with rock stars, and at L.A.'s Hollywood Bowl in 1965 he got to do something every teenager in America was dreaming of doing: he shook hands with the Beatles. "Plus I gave Paul McCartney a special left-handed bass guitar made to order for him."

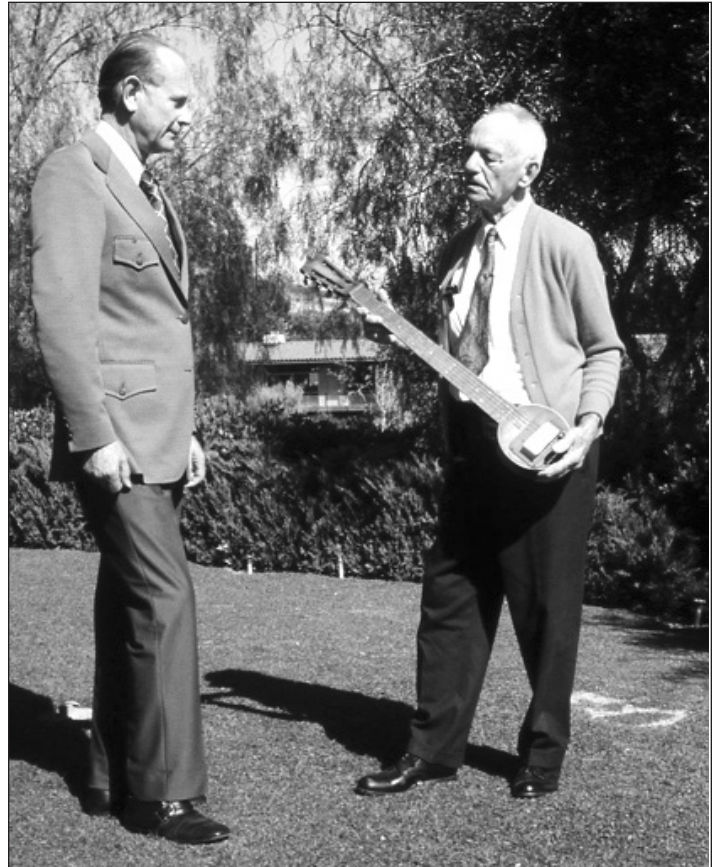
Hall claims he can pick a Rickenbacker out of a hundred guitars. It simply transmits the energy of the strings better, he says. His father bought the firm from Adolph Rickenbacher, a Swiss immigrant who created the world's first electric guitar 75 years ago. The original, known as the frying pan for its round wooden body and too-long neck, hangs in the anteroom to Hall's office. It has an insured value of \$1.25 million.

So the electric guitar, the prototypical rock instrument, was invented 75 years ago—by a Swiss? Yeah, man.

He was a character, they say. "Mister Adolph gave everyone a calling card printed with the words 'Adolph Rickenbacher, Father of the Electric Guitar,'" recalls Margarita, veteran member of the cleaning staff at the Atria Acacia Senior Living Group, a pretty colonnaded building at the corner of Acacia and Chapman in Fullerton, California. Early on March 7, 1976, Rickenbacher, who had been suffering from cancer, succumbed to acute circulatory failure at the Gordon Lane Convalescent Hospital. Rickenbacher was the embodiment of the American dream, the one that still had a chance of coming true for immigrants arriving between 1890 and 1924. He had come in 1891 as a poor kid, and he died a wealthy man.

As the "father of the electric guitar," however, he lives on. Far from being "Born in the USA," the electric guitar, perhaps the number one icon of American pop culture, would have been unthinkable without the work of this Swiss immigrant. And although many people were tinkering away at electrically amplified guitars in the early 1930s, and Rickenbacher's partner George Beauchamp may have been indispensable to the invention of the pick-up, which turns the oscillations of the steel strings into electrical energy, the company that first patented and manufactured the electric guitar still bears Rickenbacher's name, ever so slightly Americanized as 'Rickenbacker'.

It was a home birth. Adolf Adam Riggenbacher—as his last name was originally spelled—first saw the light of day on April 1, 1887. He was born into a poor family living at number 7 Gernsberg Street in the middle of Basel, according to an



*Adolph Rickenbacher holds his priceless prototype "frypan," pictured here with Rickenbacker Int'l Corporation owner, John Hall.*

entry at the local registry office. His parents rented their apartment in the rambling half-timbered house, built in 1291 and known as the Sign of the Chamois, from a bookbinder. Adolf senior ran a small business as a cabinetmaker and model-builder; his wife Elisabeth, née Wyss, had brought a child from a previous marriage into the family, Adolf junior's half-brother Oscar. While the economic gloom of the 1870s had lifted, the rich had fled the inner city for the suburbs, leaving the narrow, crowded old town to the have-nots.

On October 1, 1891, the family left Basel for the promise of a better life in the New World, drawn by rumors and letters sent home by the many relatives already living in the U.S. (the family's ancestors had been emigrating since 1734). The Rickenbachers put to sea from Le Havre on the La Bretagne and arrived in Castle Garden, New York, on October 12, 1891: Adolf senior; Elisabeth, entered in the passenger list as "Louise"; and the children, Oscar (age 11), Emma (age 7), Adolf junior (age 4, although erroneously registered by the immigration authorities as a two-year-old) and the new-born, Robert. One daughter had died before the departure from burns sustained when she fell into an open campfire.

Those who made the week-long crossing recalled it later as a time of deprivation at the mercy of a brutal crew. "The livestock on the ship was treated better than the people,"

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one of Rickenbacher's nieces reported. When the ship docked at the south end of Manhattan, its passengers were met by a dispiriting sight. Unseasonably cold weather (40 degrees) had practically obscured the Statue of Liberty, which had been standing on Bedloe's Island for just five years at that point. The new arrivals were given tomatoes to eat, which Adolf senior warned those near him not to touch, saying they were poisonous, "forbidden love apples." It was all a ruse, of course: he collected the discarded tomatoes and was thus able to see his family through the days of customs formalities and medical checks.

In 1893 the family reached their destination, Columbus, Ohio, a short-lived paradise. Elisabeth died shortly after their arrival; Adolf senior lost both his legs in a train accident and began to drink away his pain and grief. Soon he could no longer care for the children, who roamed about, hungry and neglected. Emma rescued her younger brothers from an icy death when she found them, covered with snow, asleep in a doorway. With her rudimentary English, and barely out of childhood herself, she found work as a maid with a wealthy family in the southern end of town, and got permission to lodge Adolf junior and Robert in her room as well. For seven years Emma raised them there.

With a mixture of skill and luck, young Adolf Rickenbacher was able to escape his family's fate. A frail man with sloping shoulders and ears that stuck out, he made up in brains what he lacked in looks. The vertical furrow in his forehead gave his young features a serious cast, although there was a twinkle in the eyes that peered out alertly from beneath heavy eyebrows. He was a charmer. While still in Ohio, young Adolph (as he was now writing his name) fell in love with Charlotte ("Lottie") Kammerer, the daughter of German immigrants to Pennsylvania who had grown rich in the oil business. Lottie, herself, worked in Columbus as a secretary at another oil firm. Later on, Rickenbacher's financial fortunes were said to have changed with the marriage. The couple lived in Illinois until 1918, when they moved to California for good. Their earliest recorded abode there was at 4910 Angeles Vista Boulevard in Los Angeles, not a particularly fashionable address.

But the 'Father of the Electric Guitar' would end up living high on the hog. In the 1950s he had a villa built on a prestigious hillside site in Fullerton, high above Los Angeles, paying what was then the hair-raising sum of \$200,000 for the spread at 1801 Vista Lomitas Drive, complete with guesthouse and swimming pool. Rickenbacher designed the place himself, special modern touches and all. He dreamed up a ventilation system that purified the air and later liked to boast that he hadn't dusted in 20 years. The property featured a garden with an orange grove, which Rickenbacher worked himself on the back of a tractor. On fine days—and there are no shortage of these in Southern

California—he could see the ocean from his perch. Because his Lottie was crazy about one-armed bandits, he used to drive her through the desert once a month in his 1965 Ford LTD to play the slot machines in Las Vegas. The childless couple could afford such luxuries.

Eddie Rickenbacker, Adolph's famous second cousin, was the hero of American aviation par excellence. He shot down 26 German fighter planes in the First World War, came to be known as the "Ace of Aces" and was awarded the Congressional Medal of Honor. During his career as a race car driver in the nineteen-teens he set a new speed record of 134 mph in Indianapolis behind the wheel of a Blitzen-Benz before going on to found Eastern Airlines. His life story was filmed and a military airfield in Columbus, Ohio, was named in his honor. Until Eddie's death in 1973, he and Adolph were in frequent contact. It was said that Adolph, ever the canny businessman, changed his name to Rickenbacker in the late 1930s in order to profit from his cousin's renown. Others believe that the original spelling was simply "too German" for him, an impression he was eager to avoid as the Second World War drew ever closer.

Nevertheless, the name change was purely for the office: he still spelled his name with a "ch" in personal correspondence. Rickenbacher evidently remained closely connected to Switzerland until his death. There is proof of this in the last remaining token of his residence on Vista Lomitas Drive: when his home was torn down in 2002 to make way for three new houses, the wrecking crew left a ten-foot tall, cast-iron sign, half covered by underbrush and palm leaves, emblazoned with the name "Rickenbacher".

Iron, die-casting, metal parts: that was Rickenbacher's trade. He must have been reminded of his father's workshop in Basel when in 1920 he set up the Rickenbacher Manufacturing Company at 6105 South Western Avenue in Los Angeles—except that, like everything in America, it was a whole lot bigger. Soon he was turning out compression moulds, tools and screw threads, casting metal parts and punching out plastic components—and making a great success of it. His first major client was the National guitar company, for which he produced housings and aluminum parts for use in its legendary "National Steel Guitars," metal instruments with built-in aluminum resonators. Rickenbacher held shares in National, and company brochures from the 1920s list him as an engineer.

Meanwhile, the Texan guitarist George Beauchamp, the originator of the National's design, was not happy. Frustrated by the failure of his instrument to make itself heard over the combined sound of a whole orchestra, he was tinkering away at a louder guitar. Together with Paul Barth, Beauchamp used copper wire and a couple of horseshoe magnets to create what he called a "pick-up," an electromagnetic transmitter that

*Continued on Page 18*

## COCO WIRE

From HSGA President Kamaka Tom: a thank-you plaque made by members **Ron and Nancy Simpson** was sent to **Kitter Stanley**, daughter of Harry Stanley of the Oahu Publishing Company, who donated generously to HSGA when she cleared out her mum's house of remaining items from the family business. Mahalo, Kitter (and Ron and Nancy!).

This from Erin James of the Hanover, Pennsylvania newspaper, *the Evening Sun Reporter*. "Under a picnic pavilion in Hanover on Sunday, three octogenarians proved that youth has nothing to do with creating good music." Who was she writing about? None other than our own **L.T. Zinn** who performed at his family reunion again this year with the other surviving members of the 101 Ranch Boys, **Smokey Roberts** and **Rocky Riedel**. It was only their second performance in more than 50 years since the band's heyday in the '40s and '50s. ■



*Leonard T. Zinn (left) receiving an honorary plaque from the Pedal Steel Guitar Association in 1991, pictured here with Hall of Famers, Herb Remington, Alvino Rey, and Speedy West.*

## Hawai'i 2008, Anyone?

*From Lorene Ruymar*

You're right, there is no convention next year in Hawai'i. But there are some dedicated members who enjoy going there in the "off" year as well. So, let's get together and try for the group discounted room rates at the Queen Kapi'olani Hotel.

I pulled a ticket "out of the hat" and came up with the following dates: **Friday, April 11 to Monday, May 12**. That would include Lei Day, Thursday, May 1; two Steel Guitar Sundays at the Outrigger Reef; and Mother's Day, May 11. And you'd get home in time to plant the cabbage. Try to bring your buddies along so we get more rooms, better chance. Let me know as soon as possible so we can talk about it. Email me at [ruymar@shaw.ca](mailto:ruymar@shaw.ca) or phone 604-263-8944.

## Steel Arrangement Audio

My apologies for the delay posting the audio for the Summer steel arrangement of "The Hukilau Song." I'm nearing the point where I'll be able to create audio for all my steel guitar arrangements. I should have it up on our website shortly after you receive this issue. Thanks much for your patience.

Meanwhile, keep those letters and photos coming. We'll have the rundown on Joliet in the Winter issue along with plenty of photos. *Mahalo*, John Ely

## HSGA Donations

Thanks to HSGA members who donated to our General Fund and Scholarship Fund this past summer.

California member **Ted Kuwabara** contributed \$170 to our Scholarship Fund. **Greg and Sandy Sardinha** of Kailua, Hawai'i donated \$150 including \$50 for our General Fund. And new HSGA Board member **Don Keene** along with his wife **Lynn** gave \$100 to the Scholarship Fund. Mahalo for these generous contributions!

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

John Bell, Lawrence, KS  
Leon & Libby Jo Brannan, Royal Palm Beach, FL  
Bobby J. Brown, Fort Walton Beach, FL  
Wanda Bruening, Allen Park, MI  
Jerry Croom, Hemet, CA  
Janis B. Crum, Williamston, MI  
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Dick and Donna Lloyd, Glendora, CA  
Edward J. Meisse, Santa Rosa, CA  
Bill Rhyne, Sebastopol, CA  
Bill and Kay Rickles, Poway, CA  
Rhetta Riggs, Beavercreek, OH

# "Steel Guitar Sunday" Is Here!

If your travel plans include Hawai'i this winter, here's a hot tip. The Shore Bird Restaurant at the Outrigger Reef Hotel has launched their "Steel Guitar Sunday" series held on the second Sunday of each month from 2 to 4 PM.

Says Marylou Foley, head of public relations at the Outrigger, "Over the past few years there has been a lot of attention to the slack key guitar and not much about the steel guitar. So we felt it was important to celebrate the steel guitar with this monthly series. The Shore Bird Restaurant is the perfect Plantation-style open air, oceanfront setting to bring back nostalgic Hawai'i and the melodic sounds of the steel guitar. Alan Akaka has been instrumental in helping us connect with the players and organize this event. Cord International will be providing some great steel guitar CDs for prize giveaways and we hope steel guitar players will join us when they are in Hawai'i."

Alan Akaka and Greg Sardinha performed at the inaugural event in August, and the September show featured Alan, Greg, Bobby Ingano and Casey Olsen. Bobby was featured at the October show.

Alan says that the show format includes a little lecture and demo from the featured artist followed by a jam session. Steel guitarists, bring your steels!



Alan Akaka performing at the Steel Guitar Ho'olaule'a last spring.

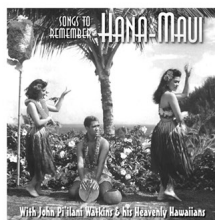
The Outrigger Reef is by the Halekulani Hotel at 2169 Kalia Road. If you're in the islands, call (808) 923-3111 for show details. *Members with hi-speed internet:* Catch the video of Bobby Ingano, Casey Olsen, Greg Sardinha, Alan Akaka, Gary Aiko, and Hiram Olsen at the September show at [www.alohavideo.tv/steel1.htm](http://www.alohavideo.tv/steel1.htm). ■

♪ Cord International and Hana Ola Records...

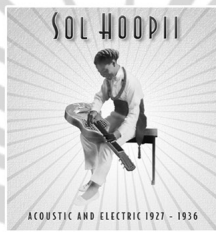
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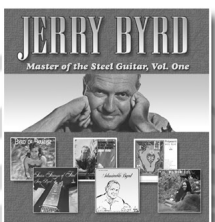
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# Cerritos 'Ukulele Festival

By Pete Kahele

Aloha everyone! We had our sixth annual Southern California 'Ukulele Festival on October 6 here in the city of Cerritos. Workshops, 45 in all, were presented hourly at all playing levels covering 'ukulele, slack key guitar, Hawaiian steel guitar, hula, and Hawaiian language. Areas of study included strumming and picking techniques, chord enhancement, and playing by ear, blues, Hawaiian songs, *hapa haole* songs, and even lei making, to name just a few.

I did the Beginning Steel Guitar Workshop where I introduced the history of steel guitar and its inventor Joseph Kekuku. Alva West brought a demo of his 6-, 7-, and 8-string steel guitars for those who wanted to order one. Order forms were also available for Lorene's steel guitar course and her book "The Hawaiian Steel Guitar and Its Great Hawaiian Musicians." Of course, I always refer to the HSGA website for a wealth of additional information.

Duke Ching spearheaded the intermediate and advanced segment, demonstrating a Rickenbacker bakelite and Fender triple-neck steel guitar. Duke's playing a song in multiple tunings really got their attention!

The main show rooms provided performances every thirty minutes throughout the day. Duke Ching gave the audience a great performance. I got to play, too, with the group I normally perform with. We got a standing ovation and a *hana hou*.

At the lū'au we were entertained by a local hula studio. Topping off the evening, we also had a sold out concert. This year's featured guest artist was Bill Tapia, the world's oldest living performer at 99 years old! He'll be one hundred on January 1. He was Accompanied by Byron Yasui, a professor of music composition and theory at the University of Hawaii and Benny Chong on jazz 'ukulele, who was Don Ho's lead guitarist. Their performance was awesome. It's worth mentioning that Bill is also a steel guitarist. I visited with him recently and he took out a six-string steel and played "Paradise Isle." He tore that song apart and then said to me "I'm out of touch!" He claimed to be one of the fastest steel guitarists back in his day, playing "Twelfth Street Rag." Bryan Tolentino and Asa Young closed out the concert with a brilliant performance. ■

## Attention, Members with Email!

Nearly two thirds of our membership now have e-mail. A real cost saver and a quick way to get the word out! 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). Email corrections to [johnely@hawaiiansteel](mailto:johnely@hawaiiansteel) and [hsga@hsga.org](mailto:hsga@hsga.org).



HSGA Board member Pete Kahele shows his stuff at the 2007 May Day bandstand show with L.T. Zinn and Wayne Shishido (right).

## Joliet By-laws Amendment

From Don Weber

At the Joliet membership meeting in October, the membership voted 48-8 to approve a by-law amendment to Article XI. The amended article now reads:

"The majority of the Board of Directors, voting at an official meeting, shall have the power to add to, alter, amend, or repeal the by-laws of the HSGA, provided that such addition, alteration, amendment, or repeal is communicated to the membership through the official HSGA publication, and also in writing at the annual meeting of the membership."

Following discussion, it was decided that future additions to this article will be made to allow a system of checks and balances to the full membership, not just to those members attending an annual meeting.

Copies of the by-laws will be available upon request. In addition, steps are being taken to provide a downloadable copy of the by-laws on the HSGA website. ■

## Buy & Sell

### Instruments Wanted

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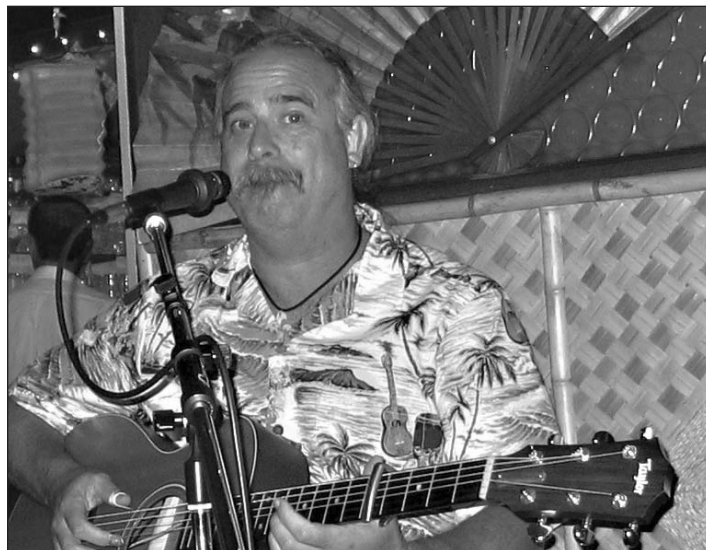
# Ken Emerson "Tour Stop"

By Lorene Ruymar

Our summer would not be complete without a visitor from Hawai'i. This year it was the great slack 'n' steel player from the island of Kaua'i, Ken Emerson himself. He was on a playing tour that included towns and cities where some of his relatives live, which I figure was pretty smart planning.

Did I say "slack 'n' steel player?" I don't think anyone else on this planet does it like Ken does. He carries a simple 6-string wooden acoustic guitar to his gigs. You see him on stage strumming and singing, playing a little bit of slack key music and if you are not spot-on with your eyeballs, you'll soon be blinking because next you see him with the guitar flat on his lap and he's playing the steel guitar. You didn't see him change guitars? He didn't. He just flips the guitar from one playing position to the other and produces a steel bar and he does it without missing beat in the middle of a song. The tuning he uses works for both slack key and steel. The strings are low-down, close to the frets, so the steel bar he uses has to be *very* light weight so as not to push the strings against the frets and cause a buzz. He uses the hollow cylinder that slide guitar players use. Pretty clever!

As luck would have it, Ken's brother Phil lives about 55 miles from here, in Bellingham, Washington. He owns Phil's Music Store. Their mum and dad were both musicians, and all six kids are, too, except one has left this earth. So, amazing and delightful as Ken's playing is, imagine the effect when his brother played guitar backup for him! Those two, they say they have just one brain between them and I believe



Ken Emerson playing "slack 'n' steel" in Vancouver, Canada.

it. They played the "Hawaiian War Chant" which included cows mooing, chigs and pickens clucking and grunting, the odd goose call, and a good bass solo tossed back and forth between the steel and the rhythm guitar. How did they know *when* one would stop and the other take over? I was so sorry I hadn't brought the camcorder along. I had put the call out to all the steel players and wannabes in Vancouver, so there was a nice happy crowd there and the later the evening went, the hotter the jam got. Ken is one of the very few musicians in Hawai'i who do not have a day job. His music *is* his job, so he has to be good or be hungry.

I asked him if he ever enters the awards contests, and he said it's all listed on his website, [www.kenemerson.com](http://www.kenemerson.com). What I got from that is, he took part in the first Hawaiian Grammy award-winning album, "Slack Key Guitar, Vol. 2," as one of the slack key guitarists, and this year he branched out into mainstream music and played on Donald Fagen's Grammy-winning "Morph the Cat" album. Ken recently received the prestigious Kahili Award for perpetuating Hawaiian culture, along with Nona Beamer and Uncle George Naope.

I wonder if there's a special award somewhere for the best or the most joke telling. Along with the music, Ken has crammed into his brain a truckload of jokes, which kept the time flying as we sat chatting by the hour. No matter what the topic, Ken had a joke to fit the scene, and he never told the same joke twice. Pretty amazing! The four days flew by and we never got to put him on the Capilano Suspension Bridge. What joke would he tell half way across while the bridge swings and sways over the deep canyon... Hmm!?

If I had to describe Ken in a few words, I'd say, "Very entertaining musical genius. He can take any simple song and play it as a symphony in four parts, on any stringed instrument in our house, on a moment's notice." That's genetic! ■

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(Jack Pitman-Randy Oness)

L.T. Zinn solo from his CD

"Aloha from Hawaii"

Transcribed by John Ely

Ballad – C6th Tuning

E7 Bm7 E7 A Eaug A Cdim

E  
C  
A  
G  
E  
C

Bm7 E7 A Eaug A

Em6 F#7 B9 B7

E9 E7

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

B<sub>m</sub>7                      E7                      A                      E<sub>aug</sub>                      A                      C<sub>dim</sub>

B<sub>m</sub>7                      E7                      A                      E<sub>aug</sub>                      A

E<sub>m</sub>6                      F#7                      B9                      B7

B<sub>m</sub>7                      E7                      A

F.H. \_\_\_\_\_

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# Dutch Steel Guitar Great, Theo Ehrlicher

*Here is the next offering on Dutch steel guitar from our trusty Holland correspondent, John Schaaphok. Sadly, we just learned that Theo Ehrlicher passed away in July. Theo was a big part of the Kalima Hawaiians legacy, which cemented a 50-year musical relationship between Hawai'i and the Dutch-speaking world.*

A while ago I wrote about the influence of Hawaiian steel guitar in the Dutch-speaking countries. There have been so many Dutch Hawaiian groups, most of them originating in the Dutch East Indies, today called Indonesia. Dutch interest in Hawaiian music began prior to World War II when Ernest K. Kaai visited the Dutch East Indies while on a tour throughout the Far East.

As I mentioned before, the Kilima Hawaiians employed around nine Hawaiian steel guitarists over the years including a long stint by Coy Pereira. Theo Ehrlicher was another notable steel guitarist among the Kilima alumni.

Theo Ehrlicher was born on April 4, 1916 in Menado, which is located in the northern part of the island of Celebes (now called North Sulawesi) just east of Borneo and south of the Philippines. His father worked for the Dutch shipping company KPN. When Theo was 12 years old, his father passed away and his mother soon decided to return to the Netherlands.

Theo distinguished himself early as a violin player. His lessons began at the age of eight, and he quickly advanced under the tutelage of music academy member, Jos Madlener, eventually performing concerts with an orchestra at local churches. Mr. Madlener urged Theo to pursue a career in classical music, but Theo refused. He did not relish the prospect of studying and practicing violin ten hours a day. He was an excellent student with amazing agility in his fingers, but he gravitated much more towards the piano, 'ukulele, and guitar.

While in secondary school, Theo heard fellow students playing Hawaiian music in a group called the Kohalo Trio. He was very impressed and invited the group to play at his home. The group featured Frans Brouwer on steel guitar, Dick ter Beek on guitar, and Bas Groenendijk on 'ukulele. Theo loved the sound of this band. Shortly thereafter, Dick put together a new band with himself on steel guitar, Theo on 'ukulele, and René Elias on guitar. The new ensemble was called "The Three Indianas."

After a couple of playing sessions it became clear that Dick ter Beek was unable to keep up on steel guitar. Theo thought he might be able to do better, so they made a bet. If Theo could learn new material within a couple of weeks, he



*A super promo shot of the Kilima Hawaiians, bassist Wim van Herpen, Bill and Mary Buysman, and Theo Ehrlicher (bottom).*

would get the job and a pack of cigarettes to boot. Of course, Theo won the bet since he had good musical training on classical violin. Dick was a good loser and they agreed to change instruments during their appearances. In the meantime, René Elias also studied steel guitar so there were three steel guitarists in the band. The Three Indianas quickly became the biggest attraction in The Hague.

## **The Kilaueas**

The Three Indianas were together from 1933 until 1935. After that, Dick ter Beek signed on with the military and René went to law school. Theo was still studying economics in Rotterdam but felt restless without a band to play with. He soon found a 'ukulele player, three guitar players, and a string bass player who was in one of his students' bands, the Hawaiian Kings. Together they formed the Kilaueas in 1936, featuring Huug van Neden, Joop Sletering, and Walter Menne on guitar; Charles Ham on uke; Hans Mol on bass; and Theo Ehrlicher on steel guitar.

In 1938, the Kilaueas won a prestigious Hawaiian band contest in The Hague. After the contest, a Mr. Appontoweil asked Theo to teach his six daughters. After some lessons, the girls formed a Hawaiian group called the Honolulu Queens, and in the 1939 contest they beat out the Kilaueas for First Place! Theo later found out that their father was on the competition's board of directors and had stacked the jury! In the end, one of the jury members "confessed" and the award was given back to the Kilaueas.

## **The Golden Years**

The period between 1935 and 1940 was very profitable for musicians in the Netherlands. There was a ton of work. Theo

was asked to play with several jazz groups, including the Wonderers Hot Club, the Moochers, and the combo of Gerard van Krevelen, a very well known orchestra leader with lots of contracts with Dutch radio stations. Theo played violin, guitar and steel guitar with the Moochers in 1939 and the group won a big competition in Le Palais des Beaux Arts in Brussels. Theo said, "I knew we would win since a fortune-teller had made the prediction."

In 1939 the Kilaueas expanded and became a full-blown Hawaiian troupe as they added a female dancer, a male singer, plus musicians from another band called the Matapuas. A highlight for the Kilaueas was a tour they did in Germany with German movie star Eveline Kühneke. She required a big stage production and the Kilima Hawaiians were too small a group, so the Kilaueas got the job.

### Music During World War II

During the war, the Nazis forbid the playing of American music such as jazz and Dixieland. Hawaiian music continued for a short time until the authorities realized that Hawaiian music had an American influence. But if the lyrics were translated into the Dutch, Hawaiian music was allowed. So Hawaiian music was very popular during the war.

If you were a musician during the occupation, it was very important to stay on playing, since if you didn't work you were sent to labor camps. Many wanted to play Hawaiian music, so Theo had a lot of pupils during World War II.

During wartime performances many American songs were played instrumentally to hide their origin. Some were translated into Dutch like "Lady Be Good," which became "Meisje Wees

Zoet." In this way, Theo and others co-founded the German Kulturkammer (cultural board) who were unable to prove that American music was being played. At concerts, Theo made a habit of posting lookouts at the door to watch for incoming Nazi officers.

### The Kilima Hawaiians

After World War II, Theo started teaching Hawaiian music again. In November of 1945, Bill Buysman, the leader and owner of the Kilima Hawaiians, asked him to join the band since Jo de Gast was retiring as steel guitarist. Theo refused since he already had his own band with twelve musicians and Bill Buysman worked only with a quartet. However, after repeating his offer several times, Bill got him to sign a four-month contract. Theo lived in The Hague and the Kilimas were based in Rotterdam, so he had to make countless trips between the two cities with a full repertoire to learn in between. He first appeared with the Kilima Hawaiians on January 20, 1946 at the Rembrandt Theatre in Utrecht, a city in the middle of the Netherlands.

Just about the time Theo had mastered the new material, Bill Buysman dropped a bombshell on the band. They were going to add western music to the show. Well, Theo was not a fan of cowboy music and had signed on to play Hawaiian music only. He threatened to resign but his wife said, "What's the difference? Either way you'll earn a lot of money." She was right. The Kilimas were a gold mine. Said Theo, "We were only playing twice a day, twenty minutes each." The rest of the day the members of the band were sitting on a train or traveling by car.

Theo continued with the Kilimas until 1959 *without* a contract — Bill and Theo had a very harmonious working relationship.

In 1957, the Kilima Hawaiians were in Austria performing when the producers of the movie "Der Kaiser Und

*Continued on Page 14*



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Das Wassermädel” came to them with an offer to appear in their movie. Said Theo, “We were needed in a scene where a young couple would have to decide whether to honeymoon in Paris, Rome, or Hawai’i. After they decided to go to Hawai’i, the Kilimas were to chime in, but the music had yet to be written. Luckily, the producers found someone who wrote it all in a single evening. Over the next month we rehearsed the tune and finally, one day, the scene was shot from 9 AM to 5 PM—all that for about two minutes on film!” Many years later one of Theo’s students ran across the movie and bought it for 80 Dutch guilders (around \$50 USD) and presented it to Theo.

Theo Ehrlicher made his final appearance with the Kilimas on December 30, 1959 in Dortmund, Germany. Broer Arends, one of his students, took over the job. Theo knew that the pop and rock festivals would take over the Hawaiian music market.

Theo joined the Kilima Hawaiians once more in 1974 for the band’s Fortieth Anniversary celebration on Dutch radio Station NCRV (Nederlands Christelijke Radio Vereniging or Dutch Christian Radio Society). All the current Kilima

members and most former members were present such as steel guitarists Frans van Oirschot and Coy Pereira. Steel guitarists Vic Spangenberg, Jo de Gast, and Broer Arends were not present.

Theo wrote a lot of music for both the Kilaueas and the Kilima Hawaiians and also created arrangements for his students. While reading a book or lying in bed, he would often get a musical idea and then get up and sing the melody into his tape recorder. Later he would write out the entire tune and keep a copy in his archives.

In 2004, the Stichting Hawaiianmuziek en Cultuur Nederland presented Theo Ehrlicher with a special charter honoring his musical achievements with the Kilaueas, Matapuas, and the Kilima Hawaiians. As a modern steel guitar stylist he helped bring the Kilimas to the apex of their popularity. The charter also describes his role as innovator and inspiration to a generation of students who, themselves, developed into musicians of note.

Theo was a straight shooter and had a firm grasp of his art. And like most great teachers, he was a real taskmaster. Theo Ehrlicher made an important contribution to the continued existence of Polynesian culture, music and dance in the Netherlands and beyond. ■



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## DISC 'N' DATA

### “Slack & Steel Kaua’i Style” – Ken Emerson (Hanaola, HOCD-97000)

Review by John Ely

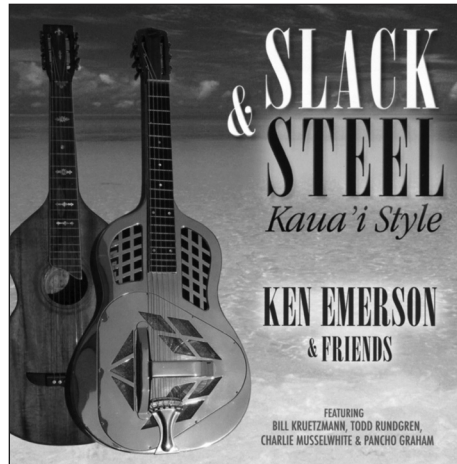
Ken Emerson’s latest “Slack ‘n’ Steel” effort really surprised me. I knew he had tons of range as an instrumentalist, but he really came through with some awesome vocal performances and some really interesting compositions. This is the full package, folks. To boot, Ken is joined by some real music industry heavyweights including Todd Rundgren, the Grateful Dead’s Bill Kreutzmann, and Charlie Musselwhite. Kauai bass whiz Pancho Graham plays on most of the tracks.

Ken is at ease and *himself* whether playing classic Sol-style resophonic, or contemporary slack key rhythms, or the blues, and with more than a touch of ‘60s folk-rock sensibility.

The CD is expertly recorded and packaged; you can hear lots of subtle playing effects and trail-offs on Ken’s acoustic steel guitar, which generally has a deep tone, shimmering in the upper register, that is different from what you usually hear. Compare the classic Sol Ho’opi’i sound Ken gets on “Feelin’ No Pain” and “Sassy Hula” to what he is gets on the rest of the CD. From what I can gather (see Lorene’s article on page 9), he is playing steel using his slack key guitar on a lot of these tracks by lightly placing his bar on the guitar strings, taking care to avoid fret buzz. And he can switch back and forth between slack key mode and steel guitar mode. A really unique sound.

“Miloli’i Slack Key” is a dreamy composition by Ken that features his slack key and acoustic steel and a beautifully written bridge.

“Nani Kaua’i” is an example of Ken’s unique arrangement of a Hawaiian standard, reminiscent of the way Gabby would play with a classic.



Rock legend Todd Rundgren joins Ken on vocals.

Ken sings great on “Lei Nani” and shows how he can use the bar and fret with his fingers in the same measure.

“Sand” is beautifully played and recorded. Ken makes it his own with interesting twists at the end.

“Small Axe” is a slack key remake of a Bob Marley reggae classic. Ken considers this the “true Hawaiian” sound. Well, we wish all reggae-based Hawaiian music were this Hawaiian sounding. Don’t worry. You’ll dig it.

“O Akua” is a contemporary tune written by John Lincoln with a plaintive message about the plight of modern day Hawaiians.

In Santo and Johnny’s classic “Sleepwalk,” acoustic steel and slack key engage in subtle conversation trading roles back and forth from lead to backup. You have to hit those harmonics perfectly on acoustic steel—electric steel has a lot more sustain—and Kenny does!

“Ulili E” features a kind of rolling slack key jangle with a rootsy Sons of Hawai’i kind of feel. Ono! Yet another example of how much musical range Ken has.

“Too Much Kava Kava” is a cool blues tune Ken co-wrote with Charlie Musselwhite, who plays great bluesy harmonica on the track.

“E Lei E” is one of my favorite hulas and Ken shines on vocals, steel, and slack key. “Endless Summer” is an inter-

esting Hawaiian treatment of the theme of the hit surf film of the same name.

On the Noble classic “Manuela Boy,” check out the ad-lib verses written and sung by Ken! I like his modern slack key feel on this track.

“Ka Loke De Mi Corezon” is a Ken Emerson composition almost classical in delivery, a tribute to the influence of Portugal on Hawaiian music. A kind of steel guitar sonata... Very nice.

The final track of the CD, “E Kalihiwai,” is an awesome Ken Emerson composition about his home district in Kaua’i. An ethereal exploration of textural overlays with a little exotica-meets-‘60s-folk-rock-psychedelia. Well, I tried. You’ll have to check it out.

Ken has definitely carved out a niche for himself that is Hawaiian and relevant—that is, not merely retro or nostalgic. He has brought many traditions together to create something new. That’s how most great Hawaiian music came about, wasn’t it? Major kudos, Kenny. A must-have.

*For ordering details, contact Cord International (see the Cord Ad on page 7 for contact information).*

### “Stranger Here” – Bobby Ingano (Get-Your-Own-Band, GYOB-1003)

Review by Honolulu Star-Bulletin writer, John Berger

Steel guitarist Bobby Ingano makes a welcome return with this album recorded with support from Sean Thibadeaux (guitar/vocals/ukulele) and Milan Bertosa (bass). Almost all the songs are originals by either Ingano or Thibadeaux, and while some showcase Ingano’s instrumental wizardry, others demonstrate Thibadeaux’s interest in vintage American pop and hapa-haole music.

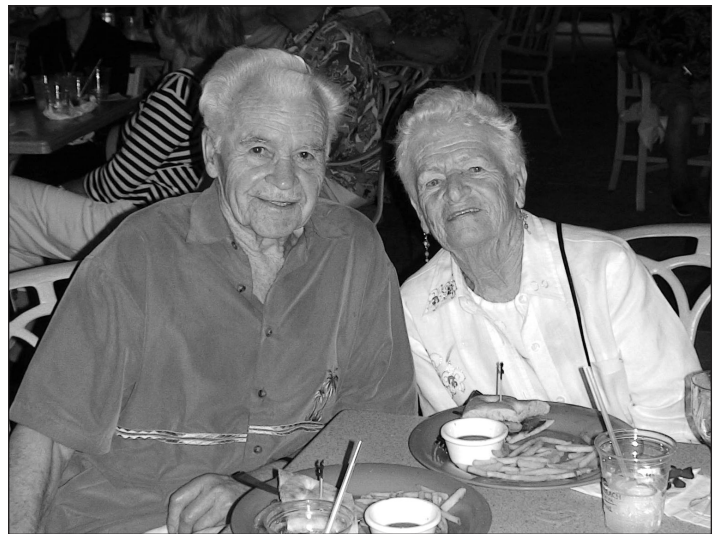
Thibadeaux steps forward as the vocalist on “Three Fools” and “What’s

*Continued on Page 20*

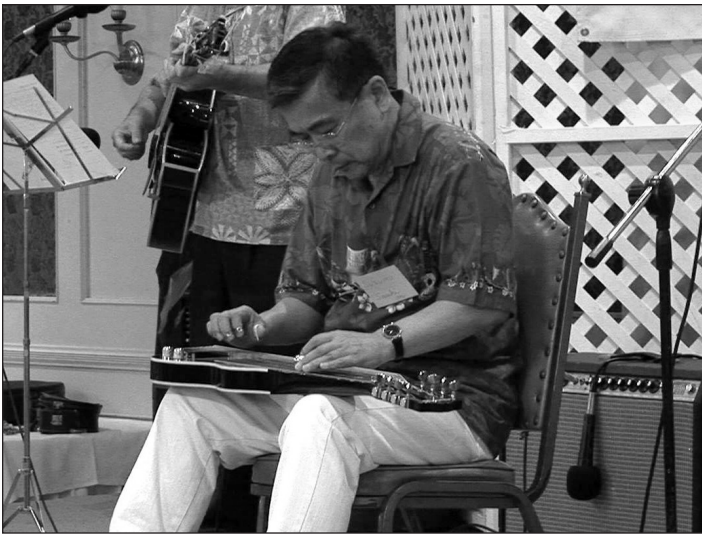


## Honolulu 2007

*(Clockwise from upper left) A familiar sight at the Halekulani House w/out a Key, Board member Dick Lloyd with wife Donna; House w/out a Key dancer Kanoe Miller chats with Bo' and Betty Bahret; at Auntie Genoe Keawe's show, Duke Ching kneels at her majesty's feet, (standing, l. to r.) Joanne Parker, Jim Hassall, Auntie Momi, Warren Slavin, and Janis Crum; longtime HSGA members Ray and Adina Harrett from BC; and a super shot of Kamoe and John Fatiaki with Wayne Shishido (right).*







## More Hawai'i 2007

*(Clockwise from upper left) From Hokkaido, part of a phenomenal convention turnout from Japan, Susumu Sasaki; Hawai'i member Derrick Mau performing at the May Day bandstand show with L.T. Zinn and Kamoe Fatiaki on bass; Paul Kim playing his Fender steel guitar at the Steel Guitar Ho'olaule'a; on the customary neighbor island trip following the convention, Don Keene plays steel with Kona Bob in Kona; and, also on the Kona excursion, HSGA favorite Bernice Honold playing steel.*



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# Meet Ho'oulu Cabrinha!

By Lorene Ruymar

I'm sure you haven't forgotten the amazing success Steve Cheney has had with training steel guitarists. Here's a new one: Ho'oulu Ammon Cabrinha. Steve told me his son Sam taught Ho'oulu to play in just eight lessons with no previous experience on the steel guitar. Believe it!! In May of this year Art and I went to the PCC where we heard Ho'oulu playing in a four-piece band during the dinner hour show, playing as smartly and skillfully as any steel player at the PCC. And he's good looking, too!!

The exciting part of this story is that Ho'oulu is of the Joseph Kekuku family line. Well, the real last name of Joseph Kekuku is Apuakehau and that's the family line I speak of. "Kekuku" is the short form of Kekuku'upenakana 'iaupuniokamehameha Apuakehau. There is a search of records going on in Hawai'i right now to learn whether or not that great name is true. If so, it would mean the family was *ali'i*—not of royal blood but in the service of the king. So, to find descendants of that family line we must look to the name of Apuakehau.

Ho'oulu is the grand nephew of Joseph Kekuku. He is a freshman at Brigham Young University, and he sings in their choir, which just came back from a tour of China and Mongolia. He's not sure yet what direction he will take, but he's interested in being an airplane pilot or a law enforcement officer. Totally by chance, the table we chose to sit at to enjoy Ho'oulu's performance was next to the table where his mum and great aunt sat. So we had a great get-to-know-you time, and I was particularly impressed with his great aunt Flora who is 89 years old and sharp as a tack. I think she'll have the answer to the Kekuku name puzzle.

Steve Cheney will begin lessons for Ho'oulu's older brother Pononui next year. Steve is now teaching Halem Ah Quin—another member of the Apuakehau line not related to Ho'oulu. By the way, one of Ho'oulu's brothers won the annual Frank B. Shaner (a Hawaiian radio personality) falsetto singing contest a few years ago, the same contest won by Cy Bridge's brother Kalei in years passed. ■

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ADOLPH RICKENBACHER *Continued from Page 5*

paved the way for the electric guitar. In 1931, with Rickenbacher in his studio, the three men assembled the wooden prototype of an electric Hawaiian guitar to be played held in the lap. It was the original frying pan. "It was Beauchamp's idea, and Rickenbacher carried it out—as well as financing it," says Hall.

And Rickenbacher would need to be a very patient patron. Barth, Beauchamp and he founded the Ro-Pat-In



*"Quick study" Ho'oulu Ammon Cabrinha, student of Sam Cheney.*

company and began readying their "frying pan," now with an aluminum housing for mass production. But musicians were skeptical. "All the bands were afraid to use it," remembered Rickenbacher, "because they thought a tube might blow in the middle of a show." And wouldn't you know it, during a live stage show a technical glitch had the KHJ radio station out of Los Angeles suddenly being broadcast through the speakers instead of guitar sound. Rickenbacher and Beauchamp were howled out of the theater. Sales were nowhere: in 1932 Ro-Pat-In sold only a dozen of its electric Hawaiian guitars, for \$140 apiece. Rickenbacher's tool factory underwrote the guitar company's losses. "After about two years of hard work and spending about hundred-fifty thousand dollars we were ready to give up," Rickenbacher was later to recall.

But then, out of the blue, a Hawaiian orchestra ordered a complete line of electrical instruments, steel and Spanish guitars, mandolin and bass. Rickenbacher and his staff worked around the clock for two months to get the instruments ready, only to have the whole shipment stolen the night before delivery. Rickenbacher figured it was an inside job. Work began from square one, and this time the pieces were delivered. But they were never paid for. Was this the end? It only looked like it. Thanks to a guitarist with a job at a radio station, who used the airwaves to stir up listener enthusiasm for the new invention, the company was able to make a breakthrough, and when an order for 500 instruments came in from Chicago, the "Rick" was on its way. Soon Rickenbacher was supplying the world with instruments. [ED: *Stay tuned for the second and final installment in the Winter issue.*] ■

## CLOSING NOTES

### John Auna

[ED: This from Lorene Ruymar on the passing of HSGA icon John Auna at the age of 77 this past August.] The word has gone out by email to our members that John Auna died recently. Many of you might have said, “So?” because you didn’t know him. So I will try to put you on best friends terms with the man we called Prince John.

First of all, how did we get to know him? I’d have to start with Cindy, the Hawaiian girl who sang with our Kona Serenaders group in Vancouver. She told us of John Auna on her home island, and so in 1989 just before our second HSGA convention in Hawai‘i, Art and I went to the Big Island to introduce ourselves to John. Because we were coming to his home, he called together all the steel players in his area to play for us. Then he came with us to be part of the convention, and go with us to Kamehameha School where we presented to Dr. Chun a memorial plaque honoring Joseph Kekuku who invented the steel guitar while he was a student there over a hundred years ago.

John was hooked. From then on he never missed a convention, including Joliet where he faithfully attended without any funding from HSGA. In those days the hotel had a bar room where we socialized in the evening. Duke Ching, Bernie Endaya, and John became a best-buddies trio, playing for us, getting us to sing along, and keeping us howling with laughter. And so they earned the title “The Royals” consisting of Duke Ching, Emperor Endaya, and Prince John.

When our conventions were held in Hawai‘i (every second year) Prince John would be there, too. After the convention week, a large number of us would hop over to another island where we’d do public performances, meet the local steel play-

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*“Chief Talking Bull” after taking charge of a group of tourists, impressing them with his knowledge of local flora and fauna!*



*HSGA “Royals” ‘Emperor’ Bernie Endaya (left), ‘Duke’ Ching, and ‘Prince’ John Auna at one of the early Joliet conventions.*

ers, and have so much fun together! We were like a group of teenagers, driving from here to there on the island in convoy, with special ribbons tied to our U-drive aerials. Prince John and his wife, Princess Ginger, came along.

On every island we visited, John pre-arranged for amplifiers and rhythm guitars and bass instruments to be there for our use, and for the hotel or the shopping mall or the high school auditorium where we’d be doing a show, all prepared and ready for us. That man was a miracle worker! He could make things happen like nobody else that I know. On top of all this, he would arrange for us to be *paid* for doing the show. That was just too much! Nobody would accept the money, so we put it in a special account until there was enough for Prince John to pay the expenses for three lovely ladies to come to Joliet from Hawai‘i to dance hula and teach lei making, hula dancing, etc. Do you remember? Ulalia Berman, Ululani Visser, and Amy Freitas.

Now I want to select a few stories to tell in detail, to teach you to love him like we all did. Let’s take the 1991 Hawaiian convention when a huge group of us went over to the Big Island, John’s home island. Even Jerry Byrd and Kaleo went along. John arranged a lū‘au at Hulihe‘e Palace and many other places, but I’ll tell you about one evening when we were having fun poolside at our hotel. Prince John was playing steel guitar for us and he remarked something like, “I’ve always wished I could play like Jerry Byrd.” So Jerry sneaked up behind John, reached around him, and began playing so it might look to the audience like Prince John was playing just like Jerry Byrd.

But a side-view picture shows you that there were *two* jokers in the deck that night.

My last story is from 1994 when Prince John and Emperor Endaya were hired to come to Vancouver to play in a lavish Hawaiian lū‘au. They stayed at our house and we took them

*Continued on Page 20*

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

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MIKE NEER, 310 Harris Ave., Middlesex, NJ 08846  
JUDE REINHARDT, 116 Elizabeth Way, South Point, OH 45680-7490  
DARRELL URBIEN, 194 Del Mar Ave, Costa Mesa, CA 92627  
DAVID S. WEIR, 2821 S.E. 47th Terrace, Okeechobee, FL 34974  
KALINA WONG, 777 Old Canyon Road, Fremont, CA 94536-1729  
BILL WYNNE, 43 Lopatcong Drive, Ewing, NJ 08638

### **OVERSEAS**

PHILL WALKER, 57 Croudace Street, Lambton, New South Wales 2299 Australia  
MICHAEL KIENHOFER, 276 Pickard Rd, Goulais River, ON P0S1E0 Canada  
DIETER BAUER, Struvestr. 21, Mannheim, D-68199 Germany  
HOLGER RICHTER, Am Buchenkamp 2, Syke, 28857 Germany  
YUKIO KATAGIRI, 20-4 Miyashinden, Oi-cho, Aisai-shi, Aichi 496-0921 Japan  
DAVID L. DONALD, 11/15 Moo 4 Bophut, Koh Samui, Surat Thani 84320 Thailand  
IAIN CARMICHAEL, High Quarter Farm, Northfield, Denny, Stirling FK6 6QZ U.K.  
DAVID FISHER, The Walk, Birdwell, Barnsley, South Yorkshire S70 5UA U.K.  
TREVOR SCOTT, 1d Broxburn Drive, South Ockendon, Thurrock, Essex RM15 5PE U.K.

### *CLOSING NOTES Cont. from Page 19*

sightseeing for a few days after the show. We took them to the Capilano Suspension Bridge park where it took some courage to cross the deep chasm on the wooden swaying bridge. Prince John did his very best imitation of a Hawaiian turning blue from fright. On the other side were gardens and fish ponds where Prince John took charge of the tourists milling about, until he had quite a crowd. He spoke with great authority and charm about the flora, the fauna, the fish, and the folk tales about the place. Not having seen it before and knowing nothing about it, he was well qualified to speak (??) and the tourists were well pleased.

Then we came to a display place where a First Nations carver was demonstrating as he worked at carving a

totem pole. Prince John engaged him in "Brudda from-da-heart" talk. We thought they'd take the carving knife to exchange blood. Last of all we passed a huge native-carved killer whale backed by an enormous thunderbird. Prince John sat on the whale's back to pose for our cameras and it was at that moment, inspired by the activities of the past hour, that we knew at once that this man's true name is, was, and ever shall be, Chief Talking Bull!!

I won't speak of the years that Prince John served his country during WWII nor of his decorations, nor of the many years he fought the health problem that finally took his life. He had the True Aloha Spirit like none other. If you listen carefully on a very clear day you will hear laughter and song coming from Up Above and you'll know who is inspiring it. ■

### *DISC 'N' DATA Cont. from Page 15*

the Big Idea," two of his new old-style compositions, and interprets them as straight love songs. The mood edges into comedy on a third, "I Love You 'Cause You're You," which describes a relationship that includes slashed tires and a TRO. Fritz Hasenpusch takes things over the top as guest vocalist on "When You Fell Into My Arms" and earnestly informs the object of his affection that "when you fell into my arms, I fell out of my tree."

Despite the immediate impact of the comic numbers, Ingano's wizardry on steel ties everything together in exquisite style. Steel guitar fans will love "Stranger Here."

Ingano celebrates the legacy of western swing as he works around the various vocalists, and as featured soloist on the instrumental tracks. An imaginative Hawaiian-style arrangement of "Rhythm of the Rain," the Cascades' big hit from 1963, is a surprising change of pace that fits in perfectly.

*Bobby's CD "Stranger Here" is available at Amazon.com, iTunes and CD Baby.com. Or you can buy it directly from Get-Your-Own-Band Records at US\$18 per CD. This price includes shipping and handling within the USA. Send a check or money order to: Get-Your-Own-Band Records, Inc., 575 Cooke St. #A-201, Honolulu, Hawai'i 96813. For overseas shipping info, write the above address or email milan@getyourownband.com. Please include your shipping address, phone number and email address with your order. You can also pay via PayPal to: milan@getyourownband.com. ■*

### **Members with E-mail**

*Please advise us of email changes. Send corrections to both our office email (hsga@hsga.org) AND to John Ely (johnely@hawaiiansteel.com). Mahalo!*