

HSGA QUARTERLY

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by the Hawaiian Steel Guitar Association

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Review



At the Waikīkī-Kapahulu Library show, (bottom, l. to r.) Don Kellett, Jim Hassall from New Zealand, Jade Louie, and Tom Tohma; (top, l. to r.) Derrick Mau, Bobby Ingano, Don Keene, Art Ruymar, Dick Lloyd, Ronald Kanahele, and Lorene Ruymar.

Honolulu 2008 'Off-Year' Highlights

By Lorene Ruymar

I'm here to tell you how things went in Hawai'i, this year of the "no-convention."

First of all, who was there? Well, aside from Art and me: Hal and Aina Smith, Gloria Umbarger, Jim Hassall of New Zealand, Don Kellett, Dick and Donna Lloyd, Tom and Setsuko Tohma of Japan, Don and Lynn Keene, Roger and Rose Shackelton, Frank and Donna Miller, and Naydeen Rajotte. I hope my feeble brain didn't forget anyone.

The grand old Queen Kapi'olani Hotel has been cleaned up and redecorated, and we didn't need to qualify for group rates. They have a senior rate that worked just fine for us. The Peacock

Room is closed; it's for big event bookings only. So we HSGA keeners dined in the common folks area. I'm sorry for the food concession fellow; business is not booming for him. Their food is excellent and their prices are low. They load the plates beyond "enuff." The atmosphere is lovely with a view of Diamond Head and a gentle breeze flowing through. No screaming loud racketryacket—I should call it music but I won't—like we heard in so many other places along Kalākaua Avenue. But it seems the guests of the hotel have to be *somewhere* for dinner, and back at the hotel is not exciting. Too bad.

We played in three events that our President Kamaka Tom set up for us

Continued on Page 2

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Volume 24, Issue 91



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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. Articles and photos can also be emailed directly to the editor at johnelly@hawaiiansteel.com. Photos are welcome and will be returned on request. Quality original prints or high resolution digital camera output, please. Mahalo!

HONOLULU 2008 *Cont. from Page 1*

with help from Wayne Shishido and Isaac Akuna. First, the Lei Day show in Kapi'olani Park on May 1. Second, a concert at the Waikiki-Kapahulu Public Library on May 3. Third, on Mother's Day, the Steel Guitar Sunday Concert in the Shorebird Restaurant at the Outrigger Reef, which is under reconstruction, but that didn't keep the diners from filling the restaurant to capacity. It was Alan Akaka who made the deal with the hotel to host this series, and it must be well advertised because it sure does draw a crowd. I wish their stage space was larger, because this might be a better location for our Ho'olaule'a. Yeah, no room for the morning's practice either. Too bad.

Some Hawaiian steelers played in the three shows, too, like Bobby Ingano, Derrick Mau, Wayne Shishido, Isaac Akuna, and Kamaka Tom. Alan Akaka took his turn on the stage and introduced a new young player who may turn out to be the next steel guitar sensation. He is Evan Tom from Fremont,

California, who sings, plays rhythm guitar, 'ukulele, and has made a six-month beginning on the steel guitar. I'll tell you more about him in a separate article. Oh, I forgot to say Jade Louie and her Uncle Ronald Kanahale played in the three shows, too!

Howzit going for the on-island steelers? Let's start with Thursday night at the Marriott Hotel where the Genoa Keawe show continues with Genoa's granddaughter Mandy singing just like Grandma did. Gary Aiko still plays bass. Alan Akaka is the main steel player and Paul Kim replaces him. It's a nice friendly show just as Aunty ran it. A petition is making the rounds for signatures, asking that the Marriott showplace be named after her.

On Sunday nights at the same venue, you can catch George Kuo and Martin Pahinui on slack key with Aaron Mahi on bass and none other than Bobby Ingano giving the show its steel guitar sparkle. Man! He can do a train imitation like nobody else.

Also on Sunday if you have wheels you could hear Paul Kim play at the

At the Halekulani Hotel's House Without Key, (front) Setsuko Tohma and Jim Hassall; (back, l. to r.) Donna Miller, Lynn and Don Keene, Frank Miller, Lorene and Art Ruymar.





Genoa Keawe's granddaughter Mandy, onstage with her son, continues the Keawe tradition at the Waikīkī Beach Marriott.

Ko'olau Golf Course Restaurant near Kaneohe with Eddie Kamae and Ocean Kaowili, 3:30-7:00 PM.

On Friday evening we heard Kaipo Kukahiko at the House Without a Key from 5:30-8:30 PM, and from 7:00-9:00 PM it was Derrick Mau in a show group at the International Market Place.

While we were running between the House Without a Key and Derrick's show, we caught Isaac Akuna at the Royal Hawaiian Shopping Center with Ipo Kumakahi from 6:30-8:30 PM. Great show but hard bumpy rocks to sit on, which inspired us to jump up and run to the Derrick show. Little secret: Derrick Mau is one fine singer and backup guitar player. We caught him at it on the Ward Warehouse stage playing for a private party.

So, what about the Halekulani Hotel's 'House Without a Key'? It's from 5:30-8:30 PM with Kaipo Kukahiko playing steel with Pa'ahana on Sunday, Monday and Friday; Greg Sardinha with the Po'okela group on Tuesdays (but Eddie Palama replaced him on the night we went there) and it's Isaac Akuna with the Sunset Serenaders on Wednesday, Thursday and Saturday. Wayne Shishido is in that group and surprised us all with the great voice he has. We didn't know.

I forgot to say that on Tuesdays at the Moana Banyan Veranda, Isaac Akuna, Wayne Shishido, and Tau Greig play from 6-8 PM. And when you're arriving or departing at the Honolulu airport you may hear the steel guitar stylings of Greg Sardinha. I believe it's inside the secure area, but haven't heard the dates or times.

The best is always saved for last, yeah? So how would you feel about sneaking behind the police station down on the beach? Here's how Vic Rittenband tells it.

"You would enjoy the 'Kanikapila' behind the Waikīkī Police Station. Imagine Ernie Lissy and Gertrude from Austria singing in the Hawaiian language. Then there's me

New HSGA Officers Set

Late-breaking news as your newsletter went to press: The HSGA Board is pleased to announce the new officers for the 2008-2010 term:

President: Paul Kim
Vice-President: Don Keene
Secretary-Treasurer: Don Weber

Kamaka Tom will continue to operate the Honolulu office so our mailing address will remain: 2434 Waioma'o Rd, Honolulu, HI 96816-3424. Tom Tohma continues as Japan Coordinator.

Stay tuned for more in the Fall issue. We'll also include more information about our new president, O'ahu resident Paul Kim, a great guy and a heck of a steel guitar player and falsetto singer.

on 'ukulele and vocals. We always have foreign guests, mostly Japanese hula dancers who are very good. Also occasional steel guitar players and then our "regular" local friends. It's 8 to 10 PM Sundays and Thursdays, everyone welcome. It's Aloha Spirit and good for the soul!" Wouldn't ya know it, Art and I never got there.

But we did get out to the Polynesian Cultural Center (PCC) which is a great experience no matter how many times you visit there. We wanted to meet at least one of Steve Cheney's sons and hear him play. It was Ben that we met. Good looking, excellent steel player, nice personality. Couldn't ask for more. Steve is a very successful teacher and a good dad. ■

At the annual HSGA show at Kapi'olani Park on May Day, Bobby Ingano on steel cuttin' up with Isaac "Doc" Akuna.



Joliet 2008 Preview

From Joliet Committee Chairman, Don Weber

We are looking for a few good men and women to fill up the seats at the Joliet 2008 Convention. Don't let your summer activities keep you from sending in your registration. You can pay your registration fee at the door, but you must get your registration form to us now.

Joliet Honored Guest

This year's guest of honor is Steve Cheney. Steve learned how to play Hawaiian steel guitar from Benny Rogers as a teenager and played his first professional job with the Cheney Family band at age 14. Today he plays on average five nights a week at the Polynesian Cultural Center Ali'i Lū'au in La'ie on the island of O'ahu. Besides steel guitar, Steve plays bass and conga drums. He used to play brass, primarily jazz trombone, and tuba doing Dixieland and rag-time music.

Steve writes, "In my mid twenties, I lost substantial portions of my middle and index finger on my left hand so I had to somewhat re-learn the steel guitar to adjust. I have taught four of my sons to play steel guitar. Two of them are currently playing at the Polynesian Cultural Center."

Steve will be playing the closing set each day of the convention, and will also take center stage at Saturday's Lū'au Show. It doesn't get any better than this, folks.

Convention Registration

The Joliet committee needs your help in planning our convention. In order to set up playing schedules, we need to know if and when you are coming. *Don't wait!* Fill out and submit the convention registration form included with your newsletter. You can also download it from the website at www.hsga.org.

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 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.

Please send in the hotel reservation form included with your newsletter *or* call the hotel directly at 1-815-729-2000. Make sure you tell them you are with HSGA to get the special discounted room rate, which is good from October 6 through October 12.



Joliet 2008 Honored Guest, Steve Cheney, with his three steel guitar playing sons. (l. to r.) Sam, Steve, Michael, and Ben Cheney.

Room Rates

The room rate for this year has not increased. It is still \$66.99 plus tax. The 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.

Member Playing Slots

Playing time is 25 minutes *including setup* and will be strictly enforced. Failure to comply will result in lost time for other players. The Program Committee will assign playing times. If you are a first time or a longtime attendee, *we need your registration*. We can't make up a program list if we don't know who's coming and who wants to perform. If Wally does not get your registration, you *will not* have a playing slot. We cannot guarantee which day or time you will appear on the program, but we will honor preferences where possible. When all playing slots are filled, you will go 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 and save money. 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 percent. Additional charges apply after 10 PM and before 5 AM.
- **Plainfield Limousine Service** – Tel: 815-436-1713. Cash recommended. Additional charge for credit cards. Additional charges apply after 11 PM and before 4 AM.

If you need more information, call the limousine companies at the numbers listed above. We don't know the current rates, but look for increases from last year due to rising fuel costs.

Vendors and Seminars

Vendor information was not available by press time. There is no seminar on Wednesday evening; just eat, talk story, rest from travel, or jam. On Thursday evening, Gerald Ross will conduct a beginner level steel guitar class using the C6 tuning. Everyone can learn something at this one. On Friday evening, it's 'Talk Story' with Steve Cheney. These up close and personal gatherings with the guest of honor are always popular. Steve discusses his background and approach to steel guitar. Everyone enjoys the 'Q and A' part of the evening.

On Saturday afternoon about 3 PM, between the last slot of the music sessions and the cocktail hour, there will be a beginner level 'ukulele class. The class will be taught by Chicago's premiere 'ukulele instructor, Terry Truhart. This is a good opportunity to learn the basics of this important instrument in any Hawaiian band.

Convention Sound

The sound system will again be provided and run by Fred Campeau and Paul Watkins. After last year's great sound, these guys have got a job for life. To Paul and Fred we say, "Mahalo!!!"

Jam Sessions

Same as always... Play 'til you drop. ■

Did You Pay Your 2008-2009 Annual Dues?

This is your FINAL issue if your mailing label still shows "X 6/08" under your address. Dues are \$30, which includes First Class delivery (Air Mail overseas). Renew today! Don't miss out on the latest information on Hawaiian Steel Guitar, including news, instruction, and lots of photos.

Joliet Schedule

Wednesday, October 8

Check in, talk story, have dinner, sleep or *jam*.

Thursday, October 9

9:00-9:30 Opening ceremonies

9:30-12:00 Music sessions

12:00-1:30 Lunch (on your own)

1:30-6:05 Music sessions

8:00-???? Seminar with Gerald Ross – Beginner C6th Steel Guitar. Jam session follows.

Friday, October 10

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 Steve Cheney. Jam session follows.

Saturday, October 11

9:00-11:55 Music sessions

11:55-1:30 Lunch (on your own)

1:30-2:45 Music sessions

3:00-???? Seminar with Terry Truhart – Beginner 'Ukulele

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

HSGA Forum Advisory

From Forum Administrator, Rick Aiello

Because of recent "cyber-attacks" on our forum, the auto-registration feature has been disabled.

If you are not yet a registered user and wish to participate, please send me an email at leilo@shentel.net with the following information:

1. Your full name
2. Home address
3. Telephone number with area code

Upon verification, I will hand-register you. If you have other questions about the forum or comments, just email me. *Mahalo!*

A Night at the Hōkūs

From Isaac "Doc" Akuna

Sometime during the summer of 2007, the president of the Hawaiian Music Hall of Fame, James Stone, approached multi-award winning Hawaiian musician Kuuipo Kumukahi about possibly engaging in a project that would help to publicize the work of the organization. She suggested that their group consider financing a recording project that would highlight the compositions of the last ruling family of the Hawaiian Kingdom.

The recording, "Nā Lani Eha" (The Royal Four), would feature songs that were written by King David Kalākaua, brother Prince Leleiohoku, and sisters Queen Lili'uokalani and Princess Likelike, members of an extremely talented family that ruled Hawai'i during the waning days of the sovereign kingdom. I can't think of any instance where the First Family of any country, before or since, has demonstrated such gifts in the area of musical composition.

After she agreed to head up the project, Kuuipo contacted me to enlist my involvement. She and Karen Aiu would select the songs and we all would work as producers to create arrangements that would honor the composers and reflect the style of the late 1800s.

Kuuipo performed the lead and harmony vocals, rhythm guitar, slack key guitar, and electric bass. I added harmony vocals, 'ukulele, upright bass, slack key guitar, and steel guitar, both acoustic and electric. We recorded at Greg Sardinha's Sma' Kine Studio with Steve Kramer serving as sound engineer.

The recordings and post-production were completed by early September 2007, and the album was released in early October. We were informed last April that the CD had been nominated in four categories by the Hawai'i Academy of Recording Arts (HARA). These included: Best Graphic Design, Best Performance Using the Hawaiian Language, Female Vocalist of the Year, and Album of the Year. Winners are awarded the Nā Hōkū Hanohano award, also known as the Hōkū award.

Last night [June 17] we attended the awards ceremony held at the Hawai'i Convention Center. By the end of the evening we had won in two categories: Best Graphic Design and Album of the Year. It is the latter that is the last award bestowed that evening and is considered the major award. I am so fortunate that Kuuipo was kind enough to list me as a co-producer. The Album of the Year is considered a producer award and so I was eligible to receive my first Hōkū award. Equally as exciting for me was the fact that my wife Gloria was able to be with me to share in the excitement (and stress) of the evening.

A hui hou, Isaac



At the Hōkūs, 'Album of the Year' recipients, Joey Winchester (left), Karen Aiu, Ipo Kumukahi, Isaac Akuna, and James "Kimo" Stone.

Treasurer's Report

From Treasurer Don Weber

This is the first of the Treasurer's reports, which will appear quarterly showing the financial status of HSGA. The following is a one time informational report showing where the accounts are located.

HSGA has accounts in Honolulu, Tokyo and Joliet, Illinois. These are as follows:

- The HSGA General Fund checking account and Scholarship Fund checking account at First Hawaiian Bank in Honolulu.
- CDs in HSGA's name at the Oahu Transit Services Employee Federal Credit Union in Honolulu.
- A Joliet convention checking account in HSGA's name at National City Bank in Joliet.
- An ordinary deposit account in HSGA's name for the collection of Japan member dues at the Bank of Tokyo-Mitsubishi UFJ, Ltd. in Tokyo.

Here is the financial report as of June 30, 2008:

General Fund Checking	\$26,761.15
General Fund CDs	\$5,405.77
Scholarship Fund Checking	\$8,631.81
Scholarship Fund CDs	\$10,811.54
Joliet Account	\$3,031.65
Japan Account	\$1,707.46
Total	\$56,349.38

Submitted, Don Weber, Treasurer

The Duke Ching Scene

By Lorene Ruymar

I don't suppose there are any members of HSGA who haven't heard of Duke Ching, the great steel guitarist who is there wherever there's need to promote the steel guitar and serve our club. Duke has been attending both our Hawai'i and Joliet conventions for almost as long as the club has been operating. Every year when we meet in Joliet, Duke's the man who organizes the big lū'au show on the last night of the event. What would we do without him?!

I want to tell you now what a little bird told me. Duke has just finished working on a new Hollywood movie due to be released at Christmas time. The movie is called "Bedtime Stories" and stars Adam Sandler, Keri Russell, and Courtney Cox to name a few. Duke has a role in the film playing the steel guitar with other musicians from the Hawaiian Islands. He told me, "We did thirty hours of lū'au scenes, working ten hours a day."

This story gets even better. In the early stages of shooting, Duke was asked if he had any original music that could be used as part of the film score. So he took a song he had previously composed and recorded, "Sweet Hawaiian Memories," and submitted it to the studio along with fully copyrighted, "in-the-Library-of-Congress" kine sheet music. He was called immediately by the Disney people who presented him with a contract for an "undisclosed" amount for permission to use the music in the film. I asked Duke, if he got more than a billion dollars for the use of his song in the movie, would he take all of us on a cruise to Hawai'i? He's



On the set with Adam Sandler, (back, l. to r.) slack key great, George Kahumoku, kumu hula Kealii Ceballos, Adam Sandler, George's son Keoki Kahumoku Jr, and an unnamed guitarist. (front, l. to r.) producer Daniel Ho, and Duke Kaleolani Ching. Stah powah!!

thinking about it. Maybe he'll just get us all parts in the next Hollywood movie that he stars in!

The recorded version of "Sweet Hawaiian Memories" features Duke singing and playing all the instruments—steel guitar, rhythm guitar, bass, and 'ukulele.

There's more. This is the second movie Duke has made with Adam Sandler. The first one, produced three years ago, was "Fifty First Dates" co-starring Drew Barrymore. He appeared in that movie strumming a 'ukulele in a beach scene. Duke did the drumming on both movies.

Chee! What a guy! ■

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Members' Corner

Bernie Magness, Auburn, CA

It all started at a carnival in Waukegan, Illinois in 1933. I saw and heard a Hawaiian musician playing a National tri-cone with a hula girl singing "Aloha 'Oe." It took seven more years and a paper route and all the Dick McIntire records and Andy Iona records I could find. I just kept listening and trying, and I am still trying. I'm a 'haole boy' who wants to be a Hawaiian in every way!

Meet New Board Member...

Chris Kennison

I've been a member of HSGA since 1998. I grew up in Denver, Colorado in the '50s through 1971. After an unsuccessful first attempt at a degree from Fort Lewis College in Durango, Colorado, I enlisted in the Navy and was stationed in Honolulu from '72 through '76. That's where I got the Hawaiian music bug.

I was more influenced by slack key and contemporary music back then. I did not play steel during those years. (If only I had gotten the steel bug then. Darn!) So the music of Keola Beamer ("In the Real Old Style"), Kalapana, Olomana, Cecilio and Kapono, the Gabby [Pahinui] Band, and Melveen Leed was what I was absorbing then. I was also absorbing lots of "Primo" beer and sun as well! I lived in a house on Keaka Drive in Aiea Heights and ran computers for the Naval Weather Service in a secret off-base location. Went to work in my 'civees'.

After returning to Colorado in 1977, I attended Colorado State University and finished a degree in computer science and worked for Hewlett Packard for 26 years in the information technology business. I left HP in 2005 to pursue music fulltime and run my recording studio business. Since then I've been playing both Hawaiian steel and pedal steel professionally in a number of bands. One is Book 'em Danno, which I founded and keep active with. We play all sorts of Hawaiian music and work with hula halaus here in Colorado. The other band was Doug Kershaw's (the "Ragin' Cajun") band here in Colorado. We toured a little in 2006 and 2007. We're not playing with Doug much anymore, but the band stayed together and works often.

Continued on Page 20

New Board member Chris Kennison playing steel at Joliet 2005 with Gerald Ross and Bill Leff (right) on backup.



New Board member Ivan Reddington playing steel at Joliet 2006 with Floyd Alexander on bass and Dick Martiny on guitar.

Meet New Board Member...

Capt. Ivan L. Reddington

I started playing the steel in 1945 when I was ten years old. I studied under the Oahu system in Western Nebraska. After taking courses in the A tuning and E tuning, then C# Minor and a few in A Minor 7th (C6th), I started taking lessons on Spanish guitar. I completed the course but never got a chance to play lead guitar because the groups always need a rhythm player and I was it.

I was in a few different groups from trios to five or six players and we usually played for dances and other functions playing what I have always called western music.

I finally got to play steel when a sugar beet farmer brought three of his children to me and wanted me to teach them to play some music for him. So I had an accordion player, a steel player, a rhythm player and tried for several months to get them to work together. Finally I asked the steel player if he would like to try playing bass and he agreed. So I taught him how to play bass using the conventional guitar and I started playing steel all of the time. I worked with this group for about three years before I went off to college in St. Louis.

I tried to play with some school friends and finally worked in a bar in Maplewood, Missouri playing steel with a young group. I did that until I graduated from college with a B.S. in aeronautical engineering. Meanwhile, during my last year of college, I worked as a technician at McDonnell Aircraft in St. Louis and worked on the aircraft they were producing at the time.

After graduation, I was commissioned in the USAF and went into USAF pilot training. I played some music for V.A.

Continued on Page 20

Waikīkī Community Center Jams Sessions

The following item comes to us from Waikīkī Community Center organizer Susan Wiess (pronounced 'wise'). Contact Susan at (808) 922-2810 for more information.

We hope HSGA musicians will consider participating in the Wednesday jam sessions in support of the Waikīkī Community Center (WCC). All musicians and all instruments are welcome. The jams will be held at 310 Paoakalani every Wednesday from 2:30-4:30 PM in the WCC Auditorium. Set up is at 2 PM. There is a nominal fee to participate in the jam (see below).

We would very much appreciate HSGA musicians and steel guitarists taking the lead in this gathering. A Shure microphone for vocals and a Peavey amplifier with one extra jack for

a steel guitar is provided. An eclectic mix of music with Hawaiian and Island tunes is favored. The Community Center calls it a "Jam Session for Experienced Musicians." There is free parking on-site with entrances on both Ohua and Paoakalani streets.

There is a one-dollar fee for members, \$3 for nonmembers for the two hours. *This would apply to any of our participating HSGA musicians as well.* Senior membership rates are \$25 per year or \$15 for six months only. For non-senior membership rates please call (808) 923-1802.

Membership puts you on the WCC's mailing list for weekly classes and activities. You don't have to live in Waikīkī or in Hawai'i to be a member.

It's a beautiful place for good fun! Please come! ■

HSGA Donations

Thanks to HSGA members for some awesome donations to our General Fund and Scholarship Fund this past spring.

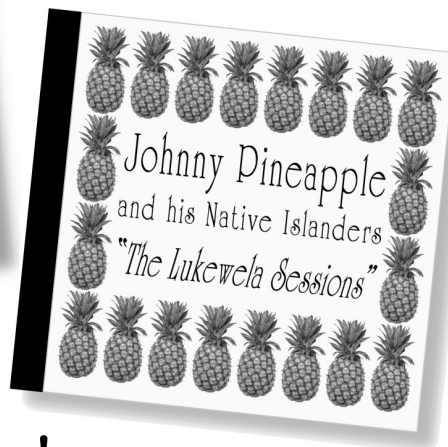
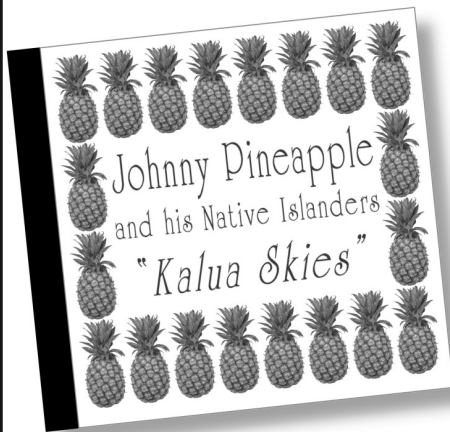
Contributing \$200 each were **Capt. Ivan L. Reddington, Greg and Sandra Sardinha, and Julie Haunani Waters!** Julie's donation was made in memory of her husband **Bob 'Pulevai' Waters.** **Kris Oka** of San Francisco donated a generous \$170 and Escondido, California member **Dee Ryan** gave \$120. Mahalo nui loa for these wonderful donations.

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

Robert Abbott, Santa Barbara, CA
Clifford & Barbara Adams, Huntington Station, NY
Leon and Libby Jo Brannan, Royal Palm Beach, FL
Bobby J. Brown, Fort Walton Beach, FL
Pat & Harlan Brunner, Franklin, IN
Wendell E. Dennis, Franklin, OH
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Flower Lei

(Sol Ho'opi'i Solo from Cumquat CQCD-2826)

Easy Waltz – C6th Tuning

Transcribed by John Ely

D C#7 D B7

E
C
A
G
E
C

12 10 9 9 10 9 8 3 3 6 6

Em B7 Em

7 5 7 5 6 6 7 7

A7 D Bm

9 7 9 10 11 9 10 10 10 9 9

C#7 F#m A7

9 8 8 9 8 8 9 7 9 11 12 8 8 8 8 9 7 9

Listen to audio version courtesy of Cumquat Records at:
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D7 **G**

12 10 9 8 6 7 7 7 10 11

11 9 8 7 6 7 7 7

E7 **Gm6** **A7**

14 12 10 12 14 16 12

9 11 14 16

D **C#7** **D** **B7**

12 10 9 9 10 9 8 3 3 6

11 9 8 8 9 9 8 6 6

E7 **A7** **D**

14 13 14 14 10 9

11 11

Uncle Ronald Kanahale

By Lorene Ruymar

The biggest surprise of our Hawai‘i trip was, for the first time, hearing “Uncle” Ronald Kanahale play his steel guitar and getting to know him better. “Who’s Uncle Ronald?” you ask. Well, I think it was two newsletters ago that we announced the decision to give Scholarship Fund support to Jade Louie’s instruction with her Uncle Ronald as the teacher.

We met him in Hawai‘i and spent hours listening to him tell the fascinating story of the Rogers family and his connection to them. If you’re a bit of a historian, you’ll know that the Rogers men were great steel guitar players in their day. I’m sure most of you have heard recordings of Benny Rogers, Feet Rogers, and George Rogers.

When Uncle Ronald stepped onto the stage and played his first tune for us at the Waikīkī-Kapahulu Library concert, it was like zipping back in time to hear live performances of those great players. Uncle Ronald was playing exactly in the style of his family. Playing like them and looking like them. Why did I miss writing about him in my book? Why haven’t we heard of him in all our trips to Hawai‘i? We thought we knew all the professional level steel guitarists. When he played at the Shorebird Restaurant, the audience went wild.

None of us could guess his age, he seemed so much a part of the old days, but still he is totally “with” the present day. I dared to ask. “Fifty-nine,” he said. He could have said seventy-nine, or forty-nine or thirty-nine. I would have accepted any of those. He seemed timeless.

After hours of telling the family stories, he told us more about himself. Why haven’t we heard of him? Because he is a demolition engineer. Spent all his adult life preparing huge buildings for demolition. His special area was the elevator shaft. Can you imagine going down inside the shaft fixing dynamite to the supports, and connecting all to the computer so that the shaft collapsed just seconds before the total building fell? Would you be comfortable with that? And if you think Hawai‘i didn’t have enough such demolition projects to keep a man busy, you’re right. He traveled with the crew to thousands of locations around the world doing the job they were renowned for.

Is that enough to impress you? Well, add to it his *underwater* demolition work. Just like his dad, Ronald has Underwater Demolition Team (UDT) certification. If Uncle Sam had reason to send huge sea-going vessels into remote places, quite often there was no access to the would-be docking area. There were shoals and reefs and other underwater impediments that had to be blown away. Uncle Ronald was “the man.”

During all those years of precarious adventure, Ronald did not marry. His wife, his sweetheart, his constant com-



At the Waikīkī-Kapahulu Library show, Uncle Ronald Kanahale playing it strictly “Rogers style” with Derrick Mau on backup.

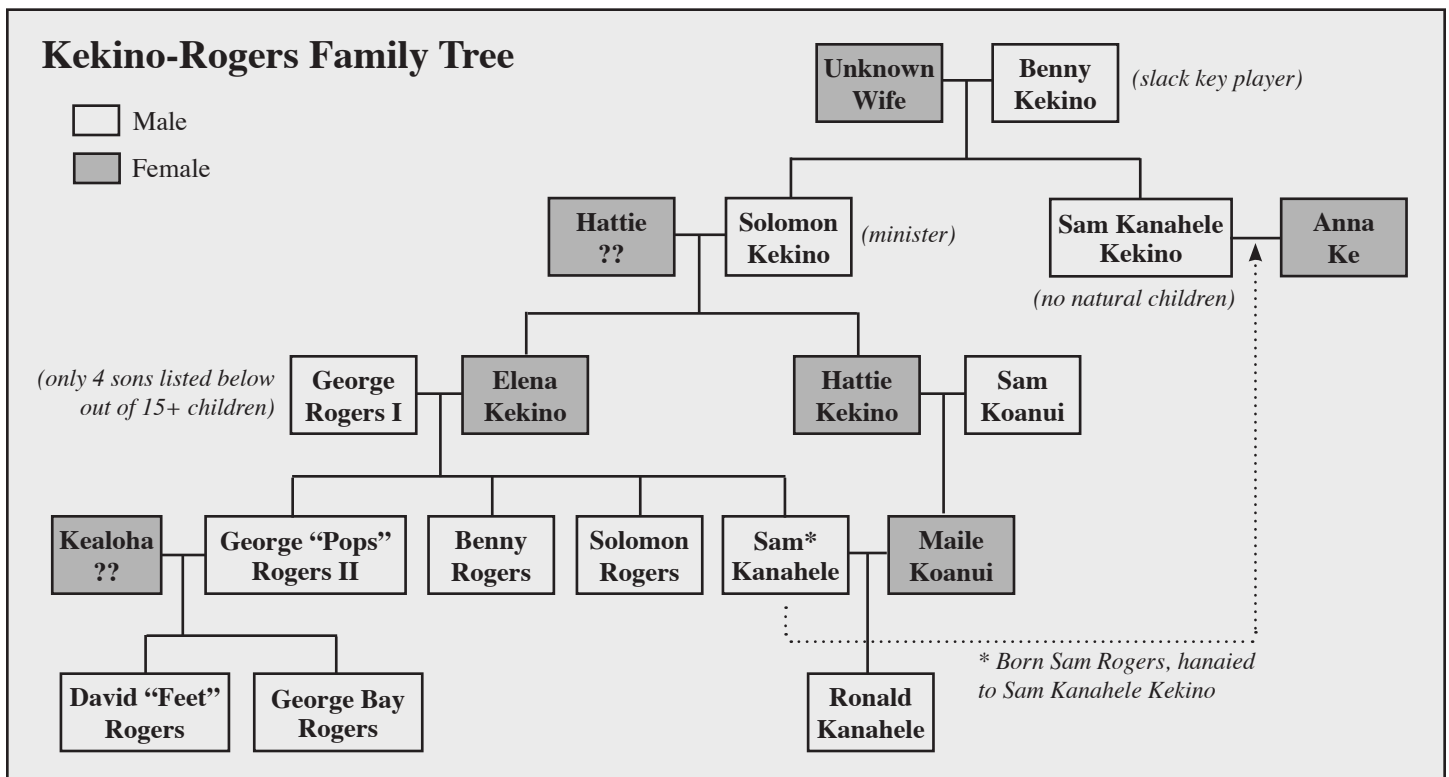
panion was Suzie, his 1927 Rickenbacher bakelite steel guitar. And she still is. Often people pointed out to him that being so attached to his music might be a sad mistake, should his fingers or his hands be destroyed. Let your imagination pick up on that. Uncle Ronald knew he was tempting fate to work any further into his senior years. So he retired and came back to Hawai‘i. When he hits 65 his pension and medical care will be effective, but in the meantime it’s tough sledding. He does odd jobs and keeps playing his beautiful steel guitar and singing.

There surely are many Rogers Family fans among you, so I shall now give you the who, what, when, and where of the Rogers family as Uncle Ronald told it. It gets a little complicated along the way, so please refer to the family tree diagram shown.

There were *three* George Rogers. Although each had other sons and daughters, I list below only those involved with the steel guitar.

George Rogers I (1888-1930) was married to Elena Kekino and was a motorcycle policeman for the Honolulu Police Department. His sons included George Rogers II (aka “Pops”), Solomon, Benny, and Sam. Sam was the fifteenth child at the time of his birth and Elena Kekino’s uncle Sam Kahahale Kekino had no children, two facts to keep in mind for later in the story.

George “Pops” Rogers II was father of George Bay Rogers, who didn’t play steel, and the famous David “Feet” Rogers who got his nickname from being a great barefoot football kicker. “Feet” first played in Ruth Manu’s band at age 16, then played with the Maile Serenaders featuring Gabby Pahinui, and then made his big splash with Eddie Kamae’s Sons of Hawai‘i starting in 1960. He was a merchant seaman and once went off to sea for six straight years.



The other steel guitar giant of the Rogers family was the aforementioned Benny Rogers, one of the many children of George Rogers I. Benny played two songs in a movie, “Tiger Rag” and “G Boogie.” Ronald couldn’t recall the name of the movie. Benny was a fisherman, was deaf in one ear, and played steel guitar for Aunty Genoa Keawe starting in 1925. His work on Genoa’s “Party Hulas” LP is legendary along with a host of recording sessions for 49th State Records. He was also steel guitarist with Lena Machado.

Benny’s brother Sam Rogers was born in 1923 and was a *paniolo* (cowboy) before World War II and a demolition worker after the war. He was father to Ronald Kanahele, the ‘Uncle Ronald’ of this story.

Ronald was born in 1951 on the island of Moloka‘i, and his family moved to O‘ahu in 1954. Ronald has played on three CDs: “Paradise Polynesian Show” with Billy Gonzales, “Anuheha”, and “Hama Kua ‘O Molokai,” which was released in Japan. “Pops,” Benny, and “Feet” were his teachers. Oh, I almost forgot... That photo of Ronald playing is not a reverse image; he plays the steel guitar left-handed!

If you question Ronald closely, he’ll let you in on a little secret. Although, his uncle Benny and cousin ‘Feet’ attained more success and fame in the music business, “Pops” was his biggest influence and had a sweet touch that no one else had using slurring with the bar hand. Why was “Pops” not as well known? Ronald explains. “Pops” served in the military and had no time to participate in the local music scene. Benny, on the other hand, had damaged hearing from his lifelong love of sea diving, and could not serve in the mili-

tary. So he had plenty of time to play and flourish in the music business. Sadly, when “Pops” did eventually have more free time he was beset with illness. Ronald spent every moment he could soaking in the musical wisdom and style of his uncle before he passed away.

You might be wondering why Sam Rogers had a son named Ronald Kanahele. Here’s where the story gets complicated. You’ll definitely need to refer to the diagram.

Recall that before Sam was born, his mother Elena Kekino had already had 14 children. Since her uncle, Samuel Kanahele Kekino, didn’t have any children of his own, he asked Elena if he could have her next child and she agreed. When Samuel was 2 days old, Samuel Kanahele Kekino came and took him to raise him as his own. This is the tradition of Hawaiian-style adoption called *hanaie*—so Sam Rogers was *hanaied* to his great uncle. Another wrinkle: After being hanaied Sam Rogers took the name ‘Kanahele’, his hanaie father’s *middle* name, eventually omitting the last name ‘Kekino’. That explains why Ronald’s last name was Kanahele.

Yet another wrinkle. You can see from the diagram that Ronald’s paternal grandmother and his maternal grandmother were sisters. So his mother and father were first cousins! But they didn’t know it until it was too late: his maternal grandmother was married to Sam Koanui, so his mom carried the Koanui name, not Kekino; and his dad carried the middle name Kanahele as a surname, leaving off the name Kekino. He didn’t know he was hanaied until after he returned from the war. Got it? ■

COCO WIRE

We are happy to report that **Wally and Peg Pfeiffer** were married on June 14. And then off to Hawai'i honeymooning on June 18. Some of us were scratching our heads, but Wally cleared things up: "Since Peg is the widow of my deceased brother, she doesn't even have to change her last name." Whew!! Here's the notice we got from the Internet: "On Saturday, June 14, 2008, Peg and Wally celebrated their wedding day with family and friends in Dwight, Illinois. They were happily married at Saint Patrick's Catholic Church and joined their guests at the Dwight Country Club for the reception."

George "Keoki" Lake emailed us just before press time. Ubiquitous, ageless entertainer **Jacob Kaleikini** just turned 94. Says Keoki, "I sincerely hope someone in Hawai'i takes the time to go over to Jacob's home in Papakolea, tote a cassette tape recorder or digital recorder [to record for posterity four generations] of Talk Story." Amen.

This from **Duke Ching** about his latest project: "Sandy Sardinha from Kailua just sent me 120 copies of my CD, which was recorded in Hawai'i last year and released on Keala Records." The CD is called "Hawaiian Steel, Vol. 5," featuring Duke Kaleolani Ching on steel with **Greg Sardinha** on bass and rhythm, **Klyde Kaimana** on bass, **Rick Rickard** on guitar, and **Dennis "Bla" Keohokalole**.

Oh, and while you're at it check out a video on Hawaiian steel guitar that aired on Indiana local television around the time of the Winchester convention. Duke Ching and other members are featured as steel guitar makes its way into Indiana homes. Cool! The video is at www.newslinkindiana.com. Scroll down the page for the Winchester story.

Hot tip for **L.T. Zinn** fans—he launched his new website at: www.LTZinn.com. Check it out!

At the Waikiki-Kapahulu Library show, Lorene Ruymar on steel, with Bobby Ingano, Art Ruymar, and Isaac Akuna on backup.



At a restaurant in Osaka, Isaac Akuna posing with a group of women in kimonos on a recent Japan trip with Ipo Kumukahi.

This from **Isaac "Doc" Akuna**: "It has been kind of crazy. Two trips to Japan in May, finishing up a CD for HSGA member **Ha'alilio Heyer**, **Danny Kiaha**, and 'Bla' **Keohokalole**. Now Bla wants to do a solo CD, and Ha'a is finally going to be recording his own solo CD. I'm going back to Japan the beginning of July. Tokyo this time. By the way, **Rick Aiello** just sent me a whole new pickup for my J.B. Frypan. It was a simple, drop-in replacement and it sounds great. That axe is now gigworthy—no kidding, nice full tone."

And from **Lorene Ruymar**: "Just in case anyone is following the flash that trails across the sky and goes by the name of **Ken Emerson**, Master of Slack 'n' Steel, here's his latest report as of July 9, 2008: "In Paris, after Germany and the Slovakia Dobro Festival. Steeling around Europe! Hope to be up there in October. Aloha, Ken." 'Up there' means in Vancouver, where we hope to collect all the silly steelers into one huge fan flush, to witness the great show Ken will put on. Last year he was here, joined by his brother from Bellingham, Washington and several other friendly musicians and it was a total blast... and I forgot my camcorder!! Next time, I'll be waiting. With the lens cap removed."

From the editor: Big mahalos to those who stepped up, offering to donate missing newsletters to our office! We now have duplicates of every HSGA newsletter ever produced, our greater goal being the creation of electronic versions of every newsletter every produced at HSGA. Donors include **Dirk Vogel**, **Jess Montgomery**, and **Margaret Elizares**. Thanks also to **Paul Weaver**, **Jerry Croom**, and **Capt. Ivan Reddington** for taking the time to write, offering to donate their newsletters. Many thanks to all others who responded! ■

Introducing Evan Tom

From Lorene Ruymar

We were so pleased to hear this new steel guitarist playing ever so nicely on stage at the Shorebird Restaurant. Yes, Evan and his parents came to Hawai'i at the request of Alan Akaka just to play in the Steel Guitar Sunday series at the Shorebird Restaurant, part of the Outrigger Reef Hotel. It's a lunch-hour event.

Evan Tom lives in Fremont, California. He began playing 'ukulele, Spanish guitar, and bass six years ago, but only six months ago he started taking steel guitar instruction in the A6 tuning from member Charlie St. Germain who lives in nearby San Lorenzo. His steel guitar is a Magnatone six-string, circa 1950.

In his own words, "I play all genres of music but Hawaiian is my favorite. I have a band with three other members: my sister, my uncle, and a friend. We started performing in public last year at local Hawaiian festivals, Hawaiian restaurants, and at parties. Besides music I am a basketball fan."

I am saving the best part for the finish. This very promising young man is *fourteen* years old! What were *you* doing



At the Shorebird Sunday steel show in May, (l. to r.) Alan Akaka with California steel guitar prodigy Evan Tom, Evan's dad John Tom, and HSGA Past President, Kamaka Tom.

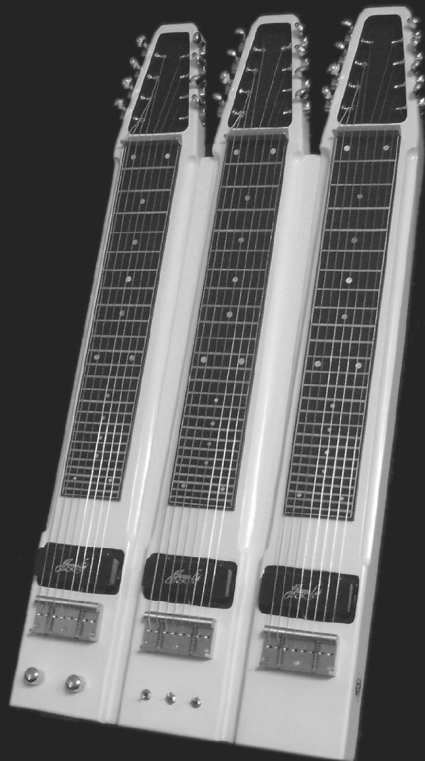
musically when you were fourteen? We wish you the very best, Evan, and we'll be keeping track of your progress. We are so proud of you. ■



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Japan Coordinator, Tom Tohma

For those of you who don't know, Akitomo Ikehata Tohma ("Tom" to us!), who just completed his four-year term as club Vice-President, is a vital link to our Japan membership. He collects dues, gets the word out about special events, and provides an invaluable Japanese translation of our newsletter for our 60-plus Japan members. And if that wasn't enough, he heavily promotes HSGA and *recruits* for us in Japan!

Tom was born in 1936 and is married to Setsuko, who many of you have met at recent conventions. Between 1970 and 2000 Tom served as President of Japan operations for bigtime international companies including Wrigley, Eastman Kodak, and Spalding to name just a few. And Tohma-san has time left over to play pedal steel guitar Hawaiian style. Too much!

Well, if you're getting the idea that Tom is indispensable to our club, you're right! But he had a scary moment earlier this summer. Here's Tom to tell you about it:

"At around midnight on June 1, I felt dizziness and numbness in my left hand and left toe right after I took bath. An ambulance showed up within 5 minutes and took me to the Japan Red Cross Hospital, which is right behind my home. Doctors found a small Cerebral Infarction in the base of my brain but the fast and the best care was done in one of the best hospitals in Japan. On June 11, I walked back home with no problem except very slight numbness in my left fingers. When I picked up the bar and tried to play steel guitar, I encountered no problem. And then I strongly grabbed the hilt of my Japan sword with no problem; Japanese sword fighting, called 'Iai', is my second hobby. I am so happy now! I'm glad to be alive!!" [ED: Tohma-san, from all of us, stay healthy, and careful with that sword!]

At the Waikiki-Kapahulu Library show, Wayne Shishido (left) and Isaac Akuna provide backup for Tom Tohma on pedal steel.



Jade Louie with her Wailupe Valley Elementary School steel class.

The Little Steel Guitar Class

By Lorene Ruymar

You remember, it's the class that we decided to sponsor using our Scholarship Fund. Jade Louie is teaching them at Wailupe Valley Elementary School. It's in a little town far from the tourists of Waikiki. Kamaka Tom drove us there or we'd never have found it. Jade was just finishing her hour with the 'ukulele class and quickly got the steel guitars out of the closet for the seven children who signed up. This happens after regular school classes are dismissed for the day.

Two of Hawaii's youngest steel players are just seven years old, and the two oldest are twelve. Harry's Music had to special-order these 3/4 size guitars, so it wasn't until two weeks ago that they arrived in the classroom all set up and tuned up. The children held the guitars correctly and knew how to handle the steel bar. They were able to sing and strum one song for us.

The guitars are tuned to the A Major low bass tuning, which is excellent for strumming, and well suited for the students to learn to read the notes and understand the chords so they can be used to make harmony arrangements. It will take time.

Jade has a natural instinct for teaching and it was obvious the kids love her. The big problem will be that the summer holidays are coming up fast. Is there any way that Jade can continue to teach them during the two holiday months? She will try to find a way.

Oh, and I must tell you—a very generous board member has donated ten leatherette carrying cases for the ten guitars, so the kids can practice at home during the summer. Mahalo nui loa, Don Keene. And Japan Coordinator Tom

Continued on Page 17

CLOSING NOTES

Della Ann Binder

Sad news on the passing of Washington State member Della Ann Binder from her daughter and caretaker Naomi Rhodes: "My dad [Eddie Binder] played the pedal steel guitar and worshipped Jerry Byrd. My mom was such a big fan of the steel guitar, and every Sunday we woke up to it playing in our house. When Dad died, she held onto [these memories through the HSGA] newsletter. She loved it when I read it to her during the last two and a half years. Thank you for all you did for her."

Jim Bungard

More sad news from Mae and Art Lang: "Longtime friend and HSGA member, Jim Bungard, died June 20, 2008 at the age of 86 following a short hospital stay.

"Jim was born on October 11, 1921 in Greensburg, Pennsylvania and sometime later moved to Detroit, Michigan with his family.

"Jim studied Hawaiian steel guitar at Capitol Music and Dance Studio in Detroit before joining the Army Air Force in the early 1940s. He wanted to become a pilot but could

not qualify because of color blindness. When he returned to civilian life, he married and raised a family, developed electronic products at IBM and Borroughs and pursued some of his hobbies including building and flying radio-controlled model airplanes and learning to play the organ. He loved to play large church and theater organs and continued to take lessons throughout his life.

"After the death of his wife, Mary, friends encouraged him to play the Hawaiian steel guitar again. He did so and after attending the Joliet 2004 Convention he was inspired to perform. He was a player at the 2005, 2006 and 2007 conventions and had already selected and practiced the songs for his performance for 2008." ■

STEEL GUITAR CLASS Continued from Page 16

Tohma and many of our Japan members have stepped up. Tom writes, "Since Lorene reported on Jade Louie's steel guitar class in the Spring 2008 *Quarterly*, I asked Japan members in my Japanese translation to help with the costs of the class. So far, we've raised over \$400 and have donated 3 electronic tuners and 6 picks. This is a good start." Mahalo nui loa, Tohma-san! ■



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DISC 'N' DATA

“Among My Hawaiian Souvenirs” Genoa Keawe (Hanaola 21000)

Review by John Ely

“Among My Hawaiian Souvenirs” was one of the first LPs I purchased from Jelly’s Records on one of my first visits to Hawai‘i in the 1980s. From then on, I was on the lookout for anything put out by 49th State Records.

Michael Cord’s re-release of this 1956 best-selling Genoa Keawe classic includes a nice selection of hapa-haole and Charles E. King standards from that era including the title track, “Maile Swing,” “My Yellow Ginger Lei,” “E Mama E,” “Meleana E,” “Kamalani O Keaukaha,” “Aloha ‘Oe” “Kalamaula,” and “Old Plantation.” Aunty Genoa’s son, Gary Aiko, makes an auspicious recording debut on this recording singing “Beautiful Kahana,” “Ke Kali Nei Au,” and “Lei Aloha, Lei Makamae” with his mother.

Harry B. Soria offered me this tidbit: “Genoa told me that this was the first album that George Ching recorded on a tape recorder rather than cutting an acetate disc. The session was done up at Kamehameha Schools in 1956, the first solo LP on 49th State records.

The songs were recorded in a relaxed setting with plenty of off-the-cuff brilliance characteristic of the recordings of that era when the “hands off” approach to producing and engineering was the norm. On “Souvenirs,” ballads abound and the tempos are deliberate showing off Genoa’s uncanny ability to hold a note and wring out every ounce of emotion from a musical phrase.

The steel guitarist sounds a lot like Benny Rogers. Harry B. says it is. The backup playing is terrific and there’s a steel guitar intro on almost every track. Awesome intros to “Kamalani...” and “Ke Kali Nei Au.” On “Meleana E” you can really hear those ‘Rogers family’ style vamps. The version of “Maile



Swing” included on this CD is probably my favorite.

The recording quality is superb maintaining the transparency of the original. There is some occasional high-end distortion coming from Genoa’s microphone, but I checked my vinyl copy—it’s there, too. John Steel’s historical liner notes are fantastic, five pages in small print detailing the evolution of her storied career. I wish we had gotten a hold of this material for the tribute we did to Aunty Genoa in the last issue.

“Among My Hawaiian Souvenirs” is a welcome release in the wake of Aunty Genoa’s passing this past spring. A must-have for Aunty Genoa fans, steel guitar fans, and “Forty-Ninth Staters” like myself.

For order information, see the Cord International/Hanaola ad on the following page.

“Electric Sol” – Sol Ho‘opi‘i, Vol. 4 1934-1936 (Cumquat CQCD-2826)

Review by John Ely

“Electric Sol” completes Bruce Clarke’s re-mastering of Sol Ho‘opi‘i’s electric steel guitar sides from the mid-1930s. Included are 14 tracks from Sol’s Novelty Four—“My Isle On Hilo Bay,” “Flower Lei,” “Pidgin English Hula,” “Iniki Malie,” “Ka Makani Kaili Aloha,” “Makala Pua,” “Kamehameha Waltz,” “Maori Brown Eyes,” “Mauna

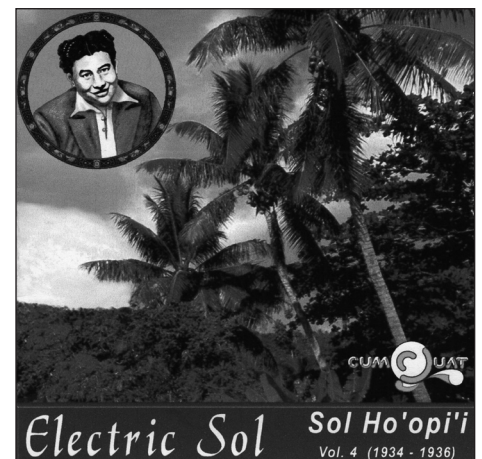
Kea,” “Duke Kahanamoku,” “Opelu,” “Sweet Leilani,” “Ku‘u Home,” and “Hawaiian Honeymoon”; 6 tracks from the Novelty Five—“Maui No Ka Oi,” “Waikapu,” “Kapuana,” “Hilo Hattie,” “To You Sweetheart, Aloha,” and “Hula Breeze”; and 4 rarely heard 1935 sides with Lena Machado—“Ho‘onanea,” “Kamalani O Keaukaha,” “Kauoha Mai” and “Mai Lohilohi Mai ‘Oe.”

Superb steel guitar performances by Sol on “My Isle On Hilo Bay,” “Flower Lei,” “Waikapu,” and “Opelu” are alone worth the cost of the CD. The Lena Machado sides are fascinating. But there are also some very interesting, unusual vocal arrangements including “Makala Pua,” “Hula Breeze,” and especially “Maui No Ka Oi.” You’ll love the steel guitar interplay between Sol and Dick McIntire (?) in “Hawaiian Honeymoon.”

Bruce includes in his liner notes some interesting observations on whether or not Dick McIntire was the second steel guitarist featured in Sol’s Novelty Five. What is certain is that shortly after these historic sessions, Sol stepped out of the limelight to pursue sacred music.

There’s little I could write that hasn’t been said about the Sol recordings of this period. “Electric Sol” and the previously reviewed “Radio Sol” (CQCD-2754) are indispensable, mandatory listening for players and listeners alike.

For order information, contact Cumquat Records at: Cumquat Records,



Box 963, Central Park Post Office, 122 Burke Road, Malvern East, Victoria 3145 Australia. If you have Internet go to the website at www.cumquatrecords.com.au for prices or inquiries.

“Legends of the Ukulele 2,” Hawaiian Masters (Hanaola HOCD-99000)

Review by Gerald Ross

“Legends of the Ukulele 2” presents music from the younger generation of Hawai‘i-based ‘ukulele players as well as veterans of the Island music scene.

The CD offers a pleasant mix of traditional Hawaiian, swing, rock, Latin and original material beautifully recorded and packaged. Swing and Latin music fans will particularly enjoy David Kamakahi’s rendition of the classic “Around The World.” Al Canopin’s version of “Lover” also receives high marks as well as Moe Keale’s “Moonglow.” The Jobim clas-

sic “Wave” is given an island feel by Dino Guzman. Troy Fernandez chimes in with the Sousa standard “Stars and Stripes Forever.”

Traditional rock music lovers will be amazed with Bruce Shimabukuro’s take on the classic surf guitar tune “Miserlou.” Bruce breaks with traditional ‘ukulele right hand technique and plays the melody deftly at a very fast clip using a flat pick.

‘Ukulele players looking to improve their right hand strumming techniques will find Daniel Baduria’s “Bye Medley” a model to aspire to. Daniel beautifully strums through a solo medley of “Bye Bye Blues,” “Mr. Sandman,” “Stars and Stripes Forever” and “Yankee Doodle Dandy,” never dropping a beat, constantly changing keys and demonstrating his mastery over this style.

Original material in various styles and rhythms is expertly provided by Brittni Paiva, Abe Lagrimas Jr., Bryan



Tolentino, Imua Garza, John Yamasato, Andy Sexton, and the groups Round and Round, and Canoe Club.

The CD flows easily and smoothly from style to style. The overall feel of the disk is a pleasing mix of ‘ukulele showpieces and mellow background songs. Overall this is a very enjoyable and impressive disc. Pick it up.

For order information, see the Cord International ad below. ■

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CHRIS KENNISON Cont. from Page 8

In 2004 I started a show on local public radio called "Steel Guitar Jam." It's on www.krfcfm.org After a few years of volunteering on the Board of Directors and doing a weekly show, I was asked to manage the station. So, since Jan 1, 2008 I've been the GM (nonprofit Executive Director). My life is surrounded by music now.

I love steel guitar in all its forms and especially Hawaiian steel. I look forward to working to help preserve and expand Hawaiian steel playing. I truly believe that people 'learn forward and backward', meaning that no matter where you jump into a subject, there are things to learn now, and history to study for the things that came before, and things you can do to add to the body of knowledge that exists now for the benefit of the future. Even if it's simply teaching someone else a few things. Because of this I think that no matter what style of steel music a person chooses to play initially, they will eventually dig deeper into the instrument if they love it and they'll most likely "learn Hawaiian." They'll find out about Hawaiian playing and some may even choose to focus on it one hundred percent. So, I support all kinds of steel music in HSGA. The more the merrier. Look forward to working with you all. ■

IVAN REDDINGTON Cont. from Page 8

hospitals with one of my instructors, and we played for various functions on the base.

After training, I was assigned to MacDill AFB, in Tampa, Florida. I was on alert for the next several years and didn't play much music. I flew B-47 Bombers at MacDill and then was transferred to Columbus, Ohio where I flew EB-47s with Electronic Countermeasures equipment. We were again on alert most of the time during the Cold War and went to England every few weeks to pull alert there as well. As the Viet Nam War started heating up, I was transferred to Air Defense Command at Hill AFB, Utah, just north of Ogden. I was there for nearly two years until I resigned from the USAF and got a job with American Airlines in May of 1966.

After training as a Flight Engineer on Boeing 727 aircraft, I was assigned to Washington National Airport in Washington, D.C. I flew out of National Airport for twelve years and started playing music with one of our operations people. The flying schedules were rather difficult so music took a back seat to flying.

In 1978, I transferred to New York and started flying the Boeing 707, a

larger 4-engine airliner and also started flying freighters. Then, I got qualified on the DC-10 and Boeing 747 and alternated flying them for a couple of years before transferring to Dallas-Fort Worth (DFW) airport.

I was flying international most of the time and wanted to fly to Hawai'i. This was about 1984 and I discovered Jerry Byrd playing at the Royal Hawaiian Hotel. I believe I joined HSGA about that time and went to my first convention in Hawai'i at a Best Western Hotel. I have a picture of me playing Harold Schmidt's Rickenbacker at that convention. I went to listen and not play. Then I started going to the conventions whenever I could get away from flying. I met Wade Pence at one of the conventions and learned that he also worked for American Airlines so we got together every time I had to go to the schoolhouse at DFW for training.

I play at home now for fun and have a collection of guitars—mostly Rickenbackers, Nationals and some resonator guitars. I enjoy my western music and Hawaiian music even though I do not know very many Hawaiian songs. But I'm trying to learn more.

I recently played with the Deep South Steel Guitar Club in Ocean Springs, Mississippi with an old friend, Bill Stafford. All of the players were pedal steel players but me. I played mostly Hawaiian music and some were amazed that pedals were not needed to play steel.

I try to have fun with my music and still play backup for those that like me to do so. ■

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