

# HSGA & Quarterly

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Hawaiian Steel Guitar Association

Fall 2021



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## You can still watch ...

Both virtual festivals are available to see in full on the HSGA web site [HSGA.org](http://HSGA.org)



*Al Nip and Maui Jam played on the Coffee Attic stage on the island of Maui. Wayne Purdy - bass, Al Nip - rhythm guitar, Konapilihi Lau - steel, and Lance Tokushima - ukulele. Al's family members helped with video recording, too.*

## Virtual Festival Wrap Up

By Roberto Alaniz

I want to start by thanking the members of the Virtual Festival 2 Planning Committee: Christo Ruppenthal, Teri Gorman, John Mumford, Mike Wittmer, Chris Kennison and myself. Special thanks to Mike who provided the graphic art work and the slides, and to John Mumford and Chris Kennison, who provided their video editing, sound mixing, and networking skills. Chris also served as our Festival Emcee. Special thanks to Shinichi Kakiochi in Japan for serving as interpreter, translator, and coordinator for our Japanese members who participated in the festival. Of course, thanks to all of our talented members and scholarship students who contributed your time and talents to record videos, and to the legendary Bobby Black, our guest performer.

HSGA's 2nd Virtual Festival, which premiered on October 8 and 9, was well-received by HSGA members and the general public. We selected a Friday and Saturday for this festival in consideration of our Japanese members and the fifteen hour time difference between New York and Tokyo. Japanese members were able to enjoy the festival during their Saturday and Sunday weekend.

This festival, as well as the first festival from January, 2021, remain available for viewing at any time. There are links at the HSGA website, or you can Google HSGA YouTube then click on videos.

It occurs to me that, prior to the Virtual Festival, videos of complete festivals were not available to HSGA

*Wrap Up cont. p.2*

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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 ARTICLES & COMMENTS TO:**

HSGA Quarterly, 2145 Tiffany Walk, Manteca, CA 95336-9555 USA; E-mail: [hsga@hsga.org](mailto:hsga@hsga.org). In addition, email submitted items directly to the editor at Mike Wittmer [webmaster@hsga.org](mailto:webmaster@hsga.org). Letters to the president and general club comments should be sent to: Christo Ruppenthal at 552 Apollo Way, Madison, WI 53718 or emailed to [christo@christoruppenthal.com](mailto:christo@christoruppenthal.com).

Wrap Up from page 1

members (on YouTube and Facebook). Newsletter writers, therefore, provided more detailed written descriptions of the festival performances and events for members and readers who were not able to attend.

Now with the "permanent availability" of festival videos, the need to provide detailed written accounts of festivals may be less so. Nevertheless, some members may not have or use computers, or may just like to read about our events, so we will continue to write these accounts.

President Christo Ruppenthal opened the Festival and provided an overview of the two-day event. Chris Kennison served as our Emcee. Brother Jorge and I were the warm up group to start the show. We set up in Jorge's backyard and one of my grandsons "volunteered" to be our videographer. Lucky for us, he is studying film in college and has a professional video camera.

Al Nip and Maui Jam were up next and played on the Coffee Attic stage on the island of Maui. Wayne Purdy on bass, Al Nip on rhythm guitar, Konapilihi Lau on steel, and Lance Tokushima on ukulele. I could taste the Kona Coffee listening to Maui Jam. From the credits, I gather than one of Al's family members helped with video recording, too. (That's why we had kids, right!)

Lion's Ohana I followed with a beautiful set of orchestral arrangements for five steel guitars, as well as a couple of solo performances. The ensemble players were Kiyoshi Lion Kobayashi, Masahiko Ibamoto, Kayoko Iwade, Haruko Ozeki, and Norio Usui. Solo players were Hajime Taikahashi and Sakae Machida, accompanied by Lion on Piano.

Christo's Novelty Combo from Madison, Wisconsin played an excellent set of songs from Chris's Antique Aloha CD. In addition to Christo Ruppenthal on the acoustic steel and tricone, the members of the Combo are Gian Compuesto on rhythm guitar and Forrest Evans on

upright bass.

Shinichi and Kumiko Kakiuchi from Fujimino, Japan were up next. The name of their duo is Nui Loa. (I always admire married couples who can play music together.) Shinichi plays a very nice steel guitar and Kumiko on ukulele is a fine accompanist.

Einar Baldursson and the Honolulu Punks from Stockholm, Sweden followed the Kakiuchi's and played a great sounding set. Einar on his Clinesmith fry pan steel, Mats Billinger on guitar, Andreas Lundhall on upright bass, and Niklas Lindstrom and drums and percussion. I particularly liked their version of Flamingo.

Joe Stewart from Broomfield, Colorado followed "the Punks". Joe played a solid solo set on his Fender Stringmaster and National Tricone. Joe is a very supportive member of HSGA and handles the mailing of the

*Wrap Up cont. p.5*



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## Virtual Festivals Will Continue

By Roberto Alaniz

The HSGA Virtual Festival was born out of a desire to continue to share our music and the sounds of the Hawaiian steel guitar during COVID times. In fact, we need a dose of good Hawaiian music these days to keep us from going “pupule” (crazy).

One thing that we have realized is that sharing our music through social media greatly enhances our ability to reach more listeners and potential members. Our hope is that this outreach will expose more people to the beauty of the Hawaiian steel guitar and increase the HSGA membership over time. (As a result of our first Virtual Festival, we increased our membership by ten new members.)

Just as important, the Virtual Festival has enabled more members and the public to see and hear performances that were previously limited to those who could make the trip to the conventions or festivals. The Virtual Festival brings the entertainment to our homes! Of course, it lacks the pleasure of visiting with others, backing each other on stage, making new friends, seeing old friends, etc., but it's still pretty darned good.

The New Video Festival Plan:

The Board of Directors has adopted a strategy that will produce two video festivals per year: one in the Fall (October/November) and another in June. The Fall

program assumes that HSGA will re-start the In-Person Festivals in 2022, and that many performers will agree to video recordings of their festival performances. Those videos will be used to compile and edit a Virtual Festival, to be shared with members and the public via social media (YouTube, Facebook). We are also exploring the idea of a “Live Stream” performance sometime during the course of the In-Person Festival.

The program in June will include videos produced and submitted by members, as we have done with the first two Virtual Festivals. Members may submit videos at any time during the year. As they are received, our volunteer Festival Planners will review videos and schedule them for inclusion in the June Virtual Festival.

The annual deadline for submitting videos and required information will be March 1 for inclusion in the subsequent June Festival. A revamped application/performer information form will be developed and posted on the HSGA website sometime in the next couple of months.

Producing these virtual festivals requires a dedicated group of volunteers with the technical and planning skills. In addition, members must be willing to put the time, talent and resources into producing their videos to contribute to the program. If you think that you can help with this any part of this effort, please do let us know.

Mahalo.

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## The Complete Hawaiian Record Collection: An Impossible Dream

By Roberto Alaniz

Recently, I began the process of downsizing. This is one of those life passages that many of us must go through at some point. As I entered into my 70's, I figured that it was time. I was already pushing my luck by waiting so long before starting this task. One of my first steps was to sort through my record album and CD collection with the goal of reducing its size and keeping only the "best" ones. I can't claim that I have finished the job by any stretch, but at least I started. This accumulation of long playing records (LP's) started decades ago, and included a broad spectrum of artists and genres. Even with the advent of digital compact discs (CD's), I was still attracted to the artwork on old 12 inch album covers and the sound quality of the vinyl record.

Back in the 90's when I joined HSGA, my focus shifted to Hawaiian music LP's. My search took me far and wide: record shops, thrift shops, discogs.com, eBay. At first, I limited my search to players like Jerry Byrd, Benjamin Rogers, Barney Issacs, Jules Ah See, but over the years, I expanded the search to anything Hawaiian. After a decade of this collection campaign, I realized that it would be impossible to achieve a complete collection, as it appeared that every Hawaiian musician or singer had produced a record album at some point in their lives (OK, I exaggerate!).

Some of my favorite LP's were produced in the late 1940's and 1950's

by the 49th State Hawaii Record Company. The interesting story of this record company and its founder, George Ching, can be found online at <http://tatteredandlostephemera.blogspot.com/2009/08/old-hawaiian-record-labels.html>

As the article states "With the end of World War II, there had been much talk of Hawaii becoming part of the United States, ending its days as a U.S. territory. And so, owing to the impending status of Hawaii, the new record label proudly named itself "49th State Hawaii Records". (Of course we know that the change in status took much longer than expected, and Alaska beat Hawaii to the 49th designation - but the "49th State" label remained and has gained in historical significance from that time)"

One of my favorite LP's from this company is Hi-Fi LP-3401, Let's Dance the Hawaiian Hula. This record

features Genoa Keawe and her Hawaiians, with Benjamin Rogers at the Hawaiian Steel Guitar. This and other LP's from 49th State Records had an interesting format, with one side of the album devoted to Vocals in a Hula Tempo, and the flip side included Instrumentals for Listening. Benjamin Rogers had a classic style of playing that inspired and influenced many steel players that followed him. There is a series of these albums, some on black vinyl and some on red vinyl.

If you have internet access and would like to listen to this LP, it is available on YouTube at <https://www.youtube.com/watch?v=pRTlj5yYMFE>

My task of downsizing continues. One of my goals is to put together an inventory and share that with other HSGA members, but you all know the "to it" problem. I have to get around to it.

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*Wrap Up from page 2*

Quarterly Newsletter (Thank You Joe).

Next we featured one of our young scholarship recipients, Malia Lyman. Malia is a student of Alan Akaka, and she is the great-granddaughter of the Hawaiian vocalist and legend Auntie Genoa Keawe. Malia is a charming young lady and is become quite a musician and vocalist.

Wrapping up this set was a preview from the new HSGA Video Archives. This video recording by the late Paul Weaver, was from the 2004 HSGA Conference Luau in Joliet, Illinois. The preview featured HSGA member Gilbert Ogawa, Duke Ching, Julie Waters, and Jeff AuHoy.

Part two of the Festival was led off by Lion Ladies Steel Guitar Ensemble from Saitama, Japan. The ensemble includes Masako Wakanatsu, Sakae Machida, Akiko Watanabe, Yoko Tanaka, and Lion Kobayashi on lead steel. Nice sounds.

Second up was our own John Mumford from Centennial, Colorado, playing a solo set on his Fender Stringmaster. John's video editing skills enabled him to include a variety of tropical backdrops in his recording...pleasing to the eye. John also includes some ukulele playing in his set; pretty cool. (I was disappointed that John didn't clone himself on a video to play steel and uke at the same time...maybe next time!)

Following John was Mahana Lua from Yokohama, Japan. The group includes Masakatsu Suzuki on Canopus Steel Guitar, Tomomichi Suzuki on ukulele, Kunio Sakai on bass, and Syuuzo Kono on guitar. The gentlemen play a fine set, and they seem to have an especially good time playing Maui Girl.

We included a tribute to the late Herbert Hanawahine in this section. Alan Akaka shared some of his stories about Herbert, and then we featured a video of Herbert playing at the 2004 Joliet Convention. What a treat to hear him play! Herbert's playing style was very traditional and enjoyable.

Following Herbert was our Special

Featured Guest, Bobby Black. We used a novel approach to this part of the program, combining portions of a Zoom call conversation with Bobby, Alan Akaka, Chris Kennison, and me, with a solo music performance by Bobby. (I prepared the backing tracks for Bobby).

Incidentally, Bobby has a new CD out titled Bobby Black, 70 Years of Swinging Steel!., also featuring Bobby's brother, Larry Black, on rhythm guitar. This CD is a compilation of rare studio and home recordings, covering radio and early TV work in the 1950's through the early 90's. While not Hawaiian, this CD provides a unique look and listen to this Steel Guitar Hall of Famer's career. For more information, please visit [www.littlevillagefoundation.org](http://www.littlevillagefoundation.org)

After a good night's rest, the Virtual Festival resumed on Saturday, October 9 at 1:00 p.m. Eastern Time. Leading off Session 3 of the Festival was Lion's Ohana II, featuring Masahiko Ibamoto, Kayoko Iwade, Haruko Ozeki, Norsio Usui and Lion Kobayashi in Steel Guitar Ensemble, followed by solo performances by Yukio Kobo and Masako Wakamatsu, accompanied by Lion Koybayashi on piano. Very nicely played by the entire group.

Following this, we jetted over to the opposite side of the globe to Switzerland to hear The Li'ili'i Hawaiians, featuring Benjamin Rudy on Steel and Chris Hauck on Baritone Guitar. The duo recorded an early evening session at a local restaurant, playing Hawaiian Steel Guitar standards for their appreciative audience.

Alan Akaka then introduced one of his newer Hawaiian steel guitar students and HSGA scholarship recipient, Justin Firmeza from Fremont, California. By his playing ability, it is clear that Justin is a more advanced student that is rapidly polishing his playing skills, particularly in the Hawaiian style. Justin played a strong rendition of Namolokama.

Following Justin was Eric Rindal in San Francisco, California. For this

production, Eric recorded the rhythm guitar accompaniment, along with band mate Lane Murchison on bass guitar. The video is visually pleasing with scenes of the Golden Gate Bridge and the Palace of Fine Arts in the Marina District of San Francisco. Eric begins by sharing the story of The Panama Pacific International Exhibition of 1915, whose buildings covered 625 acres of the Marina District and included the Palace of Fine Arts. One of the most popular attractions was the Hawaii Pavilion, where Hawaiian Steel Guitarist Keoki Awai entertained thousands of visitors. Eric plays a very fine set of three songs, including Kilima Waltz, La Rosita, and Twilight Blues.

Onward to Ontario, Canada, where Ian Ufton calls home. Ian has attended HSGA Conventions for many years, and is an excellent musician. If you explore the HSGA Video Archives on the website, you will likely spot him playing rhythm guitar for other Hawaiian steel guitar players for many years past. Ian is a skilled steel player, and in this program, he presents renditions of The One Rose, a medley of Isle of Golden Dreams and Crushed Flowers, and a composition called Harry's Tune. Great job Ian! We are always happy to hear you.

Wrapping up this section was another preview from the video archives, featuring our good friends L.T. Zinn and former HSGA President Paul Kim, playing and singing at the 2004 Joliet Convention. L.T. is the consummate showman who happens to play beautiful Hawaiian steel guitar. Not many steel players can maintain a smile on their face for so long while playing the instrument! Paul plays and sings beautifully. Now that's the real deal!

On Saturday at 2:30 P.M., Troy Brenningmeyer provided us with a great workshop on C6 Hawaiian Steel. Troy is an HSGA member and has an online teaching program that includes lap steel, pedal steel, dobro and Weissenborn. His explanations are clear and camera views of bar positions and finger picking are

Wrap Up continued from page 5

excellent. Check out his website at [www.LessonsWithTroy.com](http://www.LessonsWithTroy.com)

Session 4 of the festival opened with long-time HSGA members Karen and Jerry Wagner from Sonoma County, California. The group is named Maile Swing and includes Karen on ukulele and vocals, Jerry on steel guitar, Gary Sugiyama on ukulele and vocals, Becky Sugiyama on ukulele and dancing Hula, Bill Dixon on guitar, and Rick Davis on bass and vocals. The Maile Swing set included Ku'u Hoa, Makee 'Ailana, E Hihiwai, Makaha Moon, and All Pau Now: A very enjoyable set.

Up next was Anegogumi from Yokohama, Japan, featuring Yoshiko Seo on steel guitar, Hiroko Tanaka on bass, Osamu Makimoto on guitar, and Tomoko Kibata on ukulele. Their set included Ku'u Ipo I Ka He'e Pu'e One, Ulupalakua, E Maliau Mai, and Waikiki.

A great feature of Anegogumi is that they all sing, and they do some very nice four part harmonies in a couple of their songs.

Session 4 ended with our tribute to John Ely, who has served as our Quarterly Newsletter editor for twenty years. And what better way to honor John than to have him share his Hawaiian steel guitar proficiency with us. The 30 minute video of John was from the 2009 HSGA gathering in Joliet. You may notice the change of shirts in the middle of the set...it wasn't a show costume change, the video was actually from two days. John's performance is outstanding and demonstrates his mastery of the instrument. Thank you John and keep on steelin'.

At this point in the program, we held our first ever "online" Annual Member Meeting". The President's Report, Financial Report, and Status Report on plans for a 2022 Live Festival were

presented. If you missed it, no problem, It is recorded and available for review on YouTube. The text of the reports was also included in the Summer Quarterly Newsletter.

Session 5 started with a performance by Paul Okubo from Tokyo, Japan. Paul is a fine player and in this program, he is backed by two different groups. He starts his set playing Waikiki Chickadee, accompanied by the Mont Hawaiians. This is followed by two songs, Sunny Shores of Waikiki and How D'ya Do, where Paul is accompanied by Moana Winds.

Frank Della-Penna was up next. Frank put together a compilation of several home audio recordings from past years. Special thanks to Chris Kennison for combining the music with a variety of photos, including some of Frank and friends. Frank's songs included O Makala Pua, Pearly Shells, Mai Poina, and In The Garden of Paradise.

*Wrap Up cont. p.10*



**Dan Campbell   danmartc8@gmail.com   caladesiguitars.com   727-385-4170**



# Highlights from the HSGA's Second Virtual Steel Guitar Festival

*You can still watch ...* Both virtual festivals are available to see in full on the HSGA website [HSGA.org](http://HSGA.org)



Jorge and Roberto Alaniz



Christo's Novelty Combo,  
Christo Ruppenthal, Gian Compuesto and Forrest Evans



Nui Loa,  
Shinichi and Kumiko Kakiuchi, Fujimino, Japan



Lion Ladies Steel Guitar Ensemble, Saitama, Japan  
Masako Wakanatsu, Sakae Machida, Akiko Watanabe,  
Yoko Tanaka, and Lion Kobayashi



Featured guest: Bobby Black



Mahana Lua, Yokohama, Japan  
Masakatsu Suzuki, Tomomichi, Kunio Sakai and Syuuzo Kono



# Highlights from the HSGA's Second Virtual Steel Guitar Festival

*You can still watch ...* Both virtual festivals are available to see in full on the HSGA website [HSGA.org](http://HSGA.org)



Einar Baldursson and the Honolulu Punks, Stockholm, Sweden



Workshop with  
Troy Brenningmeyer,  
"C 6 Hawaiian Steel"

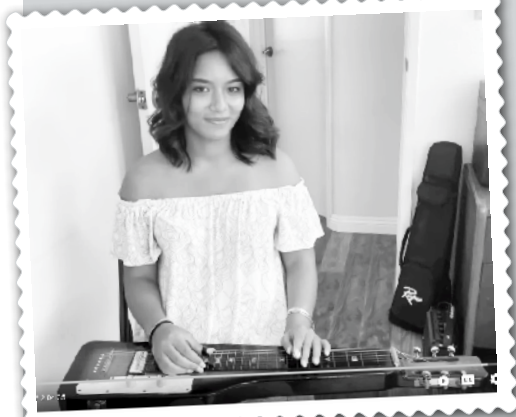


Eric Rindal  
San Francisco, California



Karen and Jerry Wagner and Maile Swing,  
Gary Sugiyamas, Becky Sugiyama, Bill Dixon and Rick Davis

## HSGA's scholarship recipients



Malia Lyman is a student of Alan Akaka and one of our young scholarship recipients, she is the great-granddaughter of the Hawaiian vocalist and legend Auntie Genoa Keawe.



Justin Firmeza, Fremont, California  
Alan Akaka student and HSGA scholarship recipient



# Silent Night

3/4 time

Tab courtesy of Doug Beaumier

C6 Lap Steel Guitar

E				
C				
A	7		7	
G	7	7	7	7
E	7	7	7	7
C	7	7	7	7

5	5	2	
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9	9	12	9	7
9	9	12	9	7
			7	

7			7
	5		
7	5	7	
7	5	7	

*Wrap Up cont. from p.6*

Kiyoshi “Lion” Kobayashi & His New Trade Winds then blew in from the West. Lion had already made several appearances in the festival with some of his students and proteges. However, this was the spot in the program where Lion got to “roar” on his Excel 10 string/8 lever Steel Guitar, backed by the great musicians of New Trade Winds, including Hideki Saito on guitar, Keiji Kusano on bass, and Hidezo Ito on drums.

Their set included South Sea Island Magic, Honolulu, How D’ya Do?, Palm Trees Sing Aloha, and My Little Chickadee. Great set guys!

Dean Owen from Carstairs, Alberta, Canada played next. Dean made his Fender Stringmaster sing! His set included My Little Grass Shack and I’ll Weave A Lei of Stars, with backing tracks provided by Troy Brenningmeyer. Very nice, Dean.

Following Dean was another preview from the HSGA Video Archives, featuring the consummate pro Steve Cheney. Steve’s video was from the 2008 HSGA Convention in Joliet, Illinois. Steve played more than one set during the Convention, and I urge you to visit the Video Archives on the HSGA website to hear his entire program.

Up next was one of HSGA’s favorite sons, Rick Aiello, from Berryville, Virginia.

Rick’s set included Kawohikukapulani, Mai Poina Oe le’u, Kaula ‘ili, and Aloha ‘Oe. His videos feature his hands and his steel guitar, but not his face. We are trying to figure out if he is just very shy. Regardless, Rick, you are sounding good and your steel guitar looks great.

We were pleased that Geri Valdriz, our special guest from the 1st Virtual Festival, shared another video for this Festival. The setting was Geri’s backyard in Maui, and he does have a spectacular backyard view. Geri played solo with backing tracks and his set included South Sea Moon, Twilight Blues, and How D’ya Do. Still sounding great Geri!

The Festival Finale was a performance by the man, Jerry Byrd, recorded in 1988 at the HSGA Joliet Convention. This video was also pulled from the HSGA Video Archives. For those of us who were lucky enough to hear Jerry play in person, this video was a trip down memory lane. For others, it is a chance to see up close what all the fuss is about when you hear the name Jerry Byrd.

Jerry’s entire two hour performance is available for viewing in the Archives and I urge you to do so.

We hope that you enjoyed this 2nd Virtual Festival. Once again, Mahalo to all those who made it possible. There will be more to come in future years, as long as our talented members continue to step up to the plate to submit videos.

RA



**Holiday Greetings  
Mele Kalikimaka!**



*Chris Kennison performing for VF1 in his home studio, with SpongeBob SquarePants cheering him on.*

### **SpongeBob SquarePants:** How a children’s cartoon series promoted Hawaiian Steel Guitar

*By Teri Gorman (with contributions from Roberto Alaniz)*

SpongeBob SquarePants---he keeps popping up as a topic in steel guitar circles. Eventually it turned out Roberto and I were both following the tracks, so here’s a glimpse of what we each learned about this engaging cartoon character.

Roberto relates “ Around twenty years ago, I noticed that some of my grandchildren were entranced by a cartoon TV program called SpongeBob SquarePants. The setting was a fictional underwater city of Bikini Bottom, and the animated characters were various talking sea creatures, with the main character being a sea sponge named SpongeBob SquarePants. It was a cute kids’ program, but I didn’t pay much attention, until I heard the sound of the Hawaiian steel guitar in the music backtracks for the show.

That caught my attention! Some people have described some of the music used in the early years of the show as “Roy Smeck meets Pee-wee Herman”.

More recently, the members of the Board have been discussing how to attract more young people to take up the Hawaiian steel guitar, and ultimately, to become new members of HSGA. Talking to Alan Akaka recently about this --- Alan does a phenomenal job in his work with his “Next Gen” students ( two are our current scholarship recipients) ---, Alan stressed the importance of also engaging a younger audience and players. After we talked, he asked one of his students, Justin Firmeza, how he was introduced to the steel guitar and Justin said it was through the SpongeBob cartoons!

So we called Justin to find out more about this unique connection we kept hearing about. He told us “SpongeBob music is definitely ingrained in my memories and those of my generation---I always was in love with the sliding steel

*Sponge Bob continued on next page*



## HSGA needs YOU

### Call for Board nominations for 2022

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*By John Limbach, Nominating Committee Chair*

Every two years we hold an election for our Board of Directors. It's a two-year term (goes by really fast). You just need to be a current member, attend quarterly board meetings by Zoom/Conference call, and participate in at least one committee.

Please consider being part of some of the exciting things HSGA is working on. It doesn't mean one person needs to take on a lot, it means we have various skills we need help with, and we know there is a lot of talent out there. Do you have computer skills, experience with databases, or email programs, for instance? Event planning, working with our scholarship program, social media ideas, sponsorship and partnership ideas? Photography, videography, or ideas on how to do some grassroots outreach in our various communities? Maybe a desire to write a few articles or interviews for us. You don't have to necessarily lead one of these areas, just consider what you could contribute.

Help HSGA continue to bring us together for the music and fun we love.. It's also a great way to get to know each other better.

For the incoming Class of 2022-2024, the ballot will be current board members who wish to run again (you can serve up to 3 2-year terms), as well as new nominees. This year the board has decided to expand to nine Directors, if we have enough nominees, and we hope for more representation from Hawaii and Japan.

Any member may nominate someone, or nominate themselves. Nominees submit information about their background, experience and interests for serving on the board, we put these out in a ballot in the Spring 2022 newsletter, and the general membership votes. Top nine vote-getters are it. That board then appoints specific officers among themselves from the 9 elected. Terms start July 1, 2022, for two years.

Note that all members who throw their hat in the ring, even if not elected in this next round, will be kept on a list to call from for any vacancies that come up in the next two years.

Our current board and first year served is:

- President Christo Ruppenthal July, 2020
- Vice-President John Limbach July, 2017
- Secy/Treasurer Roberto Alaniz July, 2020
- Director 4 Teri Gorman July, 2020
- Director 5 Margie Mays July, 2018
- Director 6 Jack Aldrich July, 2018
- Director 7 Mike Wittmer July, 2018

Please submit an email or letter of interest by December 31, 2021. If you want further information, feel free to email me at [hsga@hsga.org](mailto:hsga@hsga.org).

*Sponge Bob continued from page 10*

guitar sound from the soundtrack, but I had never realized or thought about what kind of instrument was making that sound. Then a few years ago when Uncle Patrick (Landeza) showed me a video of a steel guitar being played, I put it together."

These days, Justin attends San Jose State University, and he sometimes sits and plays his steel guitar on a bench outside on campus. "If I play SpongeBob licks and songs, that gets a lot of folks' attention. It's apparent that folks of my generation (and also many of our parents) are very familiar with the steel guitar sound through SpongeBob, but lack the physical or visual connection/understanding to the instrument." Justin has even recorded some instagram videos that feature music from SpongeBob, here are the links if you want to check it out:

<https://instagram.com/p/CGltMxsj9HB/>

[https://www.instagram.com/reel/CTXjc2npKGo/?utm\\_medium=share\\_sheet](https://www.instagram.com/reel/CTXjc2npKGo/?utm_medium=share_sheet)

A few months back in an interview Teri did with Ethan Goore (another of Alan's students and recipient of Don Keene's triple-neck Fender), Ethan had made a reference to SpongeBob SquarePants. We became very curious to go back and ask him more about this "absorbant and yellow and porous" character. Ethan told us "The vast majority of people my age (including me) watched SpongeBob when we were younger. For many of my friends now, when I first strum a chord for someone, they often give me a look of amazement and immediately shout 'SpongeBob!' Many of my friends will also ask me to play 'that SpongeBob thing' for them".

Ethan went on to say "Many people who watched SpongeBob are interested in learning more about the instrument that they heard so much of, and I often use SpongeBob as a way to introduce people to the steel guitar." (Ethan has been "instrumental" in arranging steel guitar demonstrations at middle schools on his home state of Hawaii).

One more SpongeBob-synchronicity story: During Virtual Festival 1, longtime HSGA member and professional musician Chris Kennison did a great set for us in his home studio. Over Chris's shoulder was a SpongeBob figure.. Hmm. Given the Sponge-stories surfacing, this called for some further conversation. Turns out he's a SpongeBob fan from way back, and "my niece gave me that a few years ago". But the music connection to SpongeBob came about for him about 20 years ago.

Chris was working at Hewlett Packard in Fort Collins, and a coworker--who had kids--told him about this Saturday morning cartoon, SpongeBob. "I started watching and got hooked. I would try to copy the vamps, and I actually taught myself to play Aloha 'Oe from listening to it on SpongeBob".

*Sponge Bob continued on next page*

Later this coworker asked him to do a seminar on music for a charter school his kids went to. Chris played the SpongeBob theme song in his presentation, and they recognized it right away. One student was inspired to follow up, and took lessons from Chris.

Roberto has done some further research and found that steel guitar pro Jeremy Wakefield was the player for many of the SpongeBob soundtracks. Says Roberto, "I asked

Bobby Black if he could help me contact Jeremy for an interview about his work on the show. (Interestingly, Bobby also recorded some tracks for the cartoon series). Bobby is going to try and reconnect with Jeremy, so we may get an interview at some point."

"I also found a YouTube recording by Jeremy Wakefield titled SpongeBob Music: Steel Licks, a compilation of many of the riffs that he used for the cartoon series. It is fun to listen to and I recommend that you check it out."

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## Coco Wire

A message from member Gary Catrone who lives in Midlothian, Virginia.

"I would like to know if possible are there any members in the Richmond, Virginia Area that plays, and if so would they be interested in looking at my Hawaiian LP collection and 78 collection to possibly buy from me.

I also play guitar and bass guitar, and uke and would like to possibly play or just jam together. Thank you for passing this information along. Gary"

Gary's contact information is on the HSGA Membership List.

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Look what we learned from the band Anegogumi, in an email exchange-- beautifully handmade clothes for their performance, by one of their members!

Aloha, Yoshiko Seo,

I wanted to tell you I really loved your performance this year! I especially liked your playing on your last song, "Waikiki". Also the beautiful fabric in your outfits.

Mahalo for doing all this.

Teri Gorman

Thank you for the message.

"Waikiki" is one of my favorite songs.

The yellow aloha shirt and dress this time were handmade by member Mrs Tanaka, who was playing the bass.

I am very happy that you like our performance. And we are very happy to be able to participate in this virtual festival.

Mahalo!!

Yoshiko Seo

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Jeff Coop:

"HSGA! Thanks for the conference! I would never be able to attend a live one. What a blessing!

Jeff

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## HSGA Donations

Thanks, members, for your donations this past quarter, including those who donated during the Virtual Festival. Your generosity is greatly appreciated.

**Dennis McBride**, Portland, OR \$100

**Neill A.K. Schoening, Sr.**, Ewa Beach, HI \$100

**Frank Della-Penna & Stephanie Ortoleva**, Washington, DC \$55

**Jeff Coop**, Federal Way, WA \$50

**Jim Newberry & Jenny Armstrong**, Seattle, WA \$50

**Joe Stewart**, Broomfield, CO \$50

**Shinichi & Kumiko Kakiuchi**, Fujimino-shi, Saitama Japan \$50

**Teri & Hugh Gorman**, Fair Oaks, CA \$50

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**Pete Burke**, Shell Beach, CA \$10

**Terry Cass**, Ashkum, IL \$10

### Please Contact Us!

Send news, comments, photos, email changes or change of address to HSGA

2145 Tiffany Walk

Manteca, CA 95336-9555.

Photos will be promptly returned on request.

Send us an email at [hsga@hsga.org](mailto:hsga@hsga.org).



**Holiday Greetings  
Mele Kalikimaka!**

