

# HSGA & Quarterly

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Hawaiian Steel Guitar Association

Winter 2021-2022



## Inside this Issue...

3

Letter from the HSGA President

3

Third Virtual Festival (VF3)

4

Sharing our Stories

5

Board of Directors Election

6

Candidates for the  
Board of Directors Election

10

Hawai'i's Charm sheet music

14

Bobby Black: 70 Years of Swinging Steel

15

Wally Pfeifer Memories

16

Aloha A Hui Hou E Art Ruymar

18

In Memoriam

19

HSGA 2022 Festival Registration

Back cover

Board of Directors Election Ballot  
Island Festival News

## Missed the Virtual Fests?



<https://hsga.org/2021-virtual-hsga-festival/>



<https://hsga.org/virtual-festival-2/>



Greg Sardinha from Hawaii  
will be our featured artist

## 2022 HSGA California Festival August 11-13

Roberto Alaniz,  
Festival Team Coordinator

Aloha HSGA members. We are pleased to announce that we are holding the 2022 Hawaiian Steel Guitar Festival in Foster City, California. The festival will be on August 11-13 at the Crowne Plaza Foster City Hotel, less than 10 minutes driving time from the San Francisco International Airport.

Greg Sardinha from Hawaii will be our featured artist for this Festival. Hawaii born and raised, Greg is a talented and veteran Hawaiian steel guitar player and a long-time member of HSGA. Greg has won two Na Hoku Hanohano Awards for Instrumental Albums:  
2014 - *Stainless: Steel Guitar Stylings of Greg Sardinha*  
2018 - *Across the Sea: A Collaboration with Jeff Peterson and Tsun-Hui Hung.*

Greg is also a music producer and owns the Keala Records music label, which is dedicated to pioneering Hawaiian steel guitar music into the next generation. He has produced a series of "Hawaiian Steel" instrumental albums, as well as Hawaiian and hapa-haole vocal albums featuring traditional Hawaiian instrumentation including the Hawaiian steel guitar.

### Festival Overview:

This will be the first time that the HSGA festival is held in California. We hope that some of you will be able to stay longer and enjoy some of the many tourist attractions that the San Francisco Bay Area and California have to offer.

The following 2022 HSGA Festival schedule is preliminary and is subject to some adjustments:

Continued page 2

#### OFFICERS

Christo Ruppenthal (WI), President  
Margie Mays (AZ), Vice-President  
Roberto Alaniz (CA), Secretary-Treasurer

#### DIRECTORS

Jack Aldrich, Seattle  
Teri Gorman, California  
John Limbach, Montana  
Mike Wittmer, Fort Collins

#### FORMER DIRECTOR EMERITUS

Jerry Byrd

#### JAPAN COORDINATORS

Masahiko Ibamoto, Shinichi Kakiuchi

#### QUARTERLY EDITOR

Mike Wittmer webmaster@hsga.org

#### WEBMASTER

Mike Wittmer webmaster@hsga.org

#### SOCIAL MEDIA COORDINATOR

John Mumford

#### ORIGINAL CLUB FOUNDER

Lorene Ruymar (1985)

#### 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. In addition, email submitted items directly to the editor at Mike Wittmer 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.

### Thursday, August 11

10:30 a.m. Registration and Check In opens  
1:00 p.m. - 4:30 p.m. Member and student performances  
4:40 p.m. - 5:20p.m. Featured Guest Artist - Greg Sardinha  
5:30p.m. - 7:30 p.m. Dinner break  
7:30 p.m. - 8:30 p.m. Talk Story with Greg Sardinha  
8:30 p.m. -10:00 p.m. Jam Session

### Friday, August 12

9:15 a.m. - 10:00 a.m. HSGA Annual Member Meeting  
10:00 a.m. - 12:00 noon. Member and student performances  
12:00 noon - 1:00 p.m. Lunch break  
1:00 p.m. - 5:00 p.m. Member and student performances  
5:00 p.m. - 7:00 p.m. Dinner Break  
7:00 p.m. - 8:00 p.m. Workshop  
8:30 p.m. - 10:00 p.m. Jam Session

### Saturday, August 13

9:00 a.m. - 12:00 noon Member and student performances  
12:00 noon - 1:00 p.m. Lunch break  
1:00 p.m. - 5:00 p.m. Member and student performances  
5:00 p.m. - 7:00 p.m. Break  
7:00 - 8:00 p.m. Social Hour  
8:00 p.m. - 10:00 p.m. Luau Dinner & Show (\$65 per person)

**Festival Registration:** Printed version page 19

<https://www.brownpapertickets.com/event/5387824>

**Hotel:** <https://book.passkey.com/event/50287358/owner/55434/landing>

#### Stage Performances:

Each performer/group will have up to 25 minutes to play. Be sure and let us know by emailing us at hsga@hsga.org if you are planning on playing, so that we can include you on the schedule. Also, let us know if you will need a guitarist, bassist, or "ukulele-ist" to back you, and bring easy-to-read chord charts for your back-up musicians.

Please complete the [Performer Registration Form](#) on the hsga.org website.

#### Covid Safety Requirements:

The health and safety of our members and guests, as well as the community-at-large, is of primary importance. HSGA requires that persons attending the Festival comply with State of California and the County of San Mateo COVID restrictions and requirement that are in effect at the time of the event. In mid-July, HSGA will advise members who have registered of the most current COVID restrictions and requirements. Those who travel to the festival by air are advised to check with their own national and airline COVID travel restrictions.

### Mahalo, Members!

Keep those great emails, letters and photos coming! If possible, send original photographs or digital camera output. We cannot use grainy or washed out photos. Please send news, comments, or photos to:

HSGA Quarterly  
2145 Tiffany Walk  
Manteca, CA 95336-9555  
Email us at hsga@hsga.org.

### Are you enjoying this newsletter?

We are still looking for an editor, as we are doing this by committee since John Ely's retirement.

It's fun and you'd have a supportive team. Compensation will be considered.

## Letter from the HSGA President



Aloha HSGA Members,

Happy New Year to all. Although there are still hurdles and variables that are out of everyone's control, I'm excited about the coming year.

I urge each HSGA member to take part in the upcoming Board election. This new incoming group of Board members will have a lot of important work to do! That is why we have decided to increase the board member numbers to 9 from 7. We will continue to work on various virtual and in person events. But we also have many other important projects in the works as well. So there is plenty to keep us all involved and inspired!

We've really made some headway on our in person festival plans and ideas for the coming year. Of course, this has become the dominant and most important project our board and committee members have been working on currently. I'd like to give Board member and current HSGA Treasurer Roberto Alaniz due credit for not only

taking the lead on the planning sub-committee but also for researching our proposed locations in person. He has also spent ample time meeting with hotel staff. Without his leg work our plans would simply not be taking shape in such a great way. Malaho Roberto!

I can't wait to see and hear you in California for our HSGA Festival this August. You will find articles with details in this issue. I'm pleased to announce this year's special guest Greg Sardinha will be joining us for performances and talk story events. And I hope the location change will encourage many of our Hawaiian and Japanese members to join us!

I encourage members to donate to the HSGA in any amount, large or small. Your donations help the club to thrive and further our mission of spreading the sounds of the Hawaiian steel guitar. We've received two generous donations in the last few months which I would like to acknowledge. One donation from the Meyer And Raena Hammerman Foundation will greatly help the newsletter / music tab archiving project. Especially with restoring and archiving the earliest issues. The other from the Roeder Family Charitable Trust will be allocated to help fund activities and offset member costs to attend our 2022 festival.

Speaking of our newsletter and tab archival project, member Tony Fourcroy has discovered some great HSGA memorabilia that we look forward to sharing with the membership as well. If you have programs, posters, or any other HSGA memorabilia tucked away which might add to this project please let the Board know! This project will really go a long way towards preserving our history and legacy.

I continue to be excited and inspired to have the opportunity to dedicate my time to our club. I hope to continue the new trend of adding more members to the

*Continued on page 17*

## Third Virtual Festival(VF3) To Be Aired July 9



By Roberto Alaniz

In our last newsletter edition, we reported that HSGA Virtual Festivals will continue and be produced twice a

year. Our next Virtual Festival was originally planned for June, 2022, with a March 1 deadline for videos to be submitted by participating members. This is to advise you that the deadline for submitting videos has been extended until April 15, and the next Video Festival (VF3) will be broadcast on the weekend of July 9. The online [performer application](#) is now available on the HSGA.org website. Depending on the number of videos received, the Festival may be scheduled for one or two days. Each participating member is allowed up to 15 minutes of performance time. This Video Festival will include many more selections from our HSGA video archives, featuring some of our favorite performances from 2003 to 2010. Once again, we look forwarding to sharing our music with each other.





By Roberto Alaniz

(This is an attempt to start a new series in our Quarterly Newsletter, where we share our own stories of how we started to play the Hawaiian steel guitar. I will begin my telling my own story, and ask that readers and members submit their own stories for future publication. Thank you for your participation).

#### Roberto's Story:

During the Virtual Festival 2 Program by Bobby Black (Friday, October 8, 2021-Session 2) he talks about how he first heard the Hawaiian steel guitar on the radio when he was six or seven, and his mother told him what that instrument was. Similar to Bobby Black's experience, my mother played a key role in cultivating my interest in playing the steel guitar.

I grew up in the Los Angeles suburbs, and my parents were originally from South Texas. In the early 1950's, some of the early radio and TV programs featured Spade Cooley and his Band. The Spade Cooley Band included a steel guitarist by the name of Joaquin Murphy (and later Noel Boggs), and my parents really liked their music. I think that was their introduction to the instrument (although my father was in the Army Air Corps in the mid 1940's stationed at Hickham Field on Oahu, so he may have heard some Hawaiian steel guitar while there).

I was 11 years old when I heard Sleepwalk on the radio. My mom asked if I would like to learn to play the steel guitar, and I enthusiastically said yes. A few weeks later, she took me to Newman's Music Store in West Covina, California to sign me up for lessons. I started with a rental guitar from the music store. It was an acoustic with raised steel strings.

Now, mom and dad were not musicians, but they loved music. I am sure that I inherited my love of music from them. Both were of slight built (which I did not inherit) and they could dance all night long. I have fond recollections of family gatherings in living rooms and patios where music and dancing was at the heart of the matter. I was usually in the kitchen or at the banquet table.

My parents worked factory jobs and sometimes two jobs

in order to provide for three children. So, when they bought me a new Fender student model six string steel guitar, that was a big deal. I sure hope that I expressed enough appreciation to them.

My steel guitar teacher was Bob Mann. Mr. Mann used the Oahu Method to teach. He did not spend a lot of time on music theory, but focused on basic technique (finger picking, holding and controlling the bar) and learning some simple tunes. The songs that were given to me were a mix of Hawaiian and what I would call steel guitar standards. The tuning of my six stringer was E Major. I took lessons for about six months.

Beyond that, it was brother Jorge and I sitting in the bedroom or living room, and picking out songs on our own. We tried to play the pretty songs for our parents, and then rock and surf rock songs for ourselves and our friends. Throughout high school and into college, we were in various garage bands playing at teen dances, high school sock hops, and college dances. We liked to play loud!

In my early 20's, I transitioned into a bass player, as there was a greater demand for bass players. And yes, I set aside the steel guitar for many years, only picking it up on occasion. It was only until my mid-thirties that I started to play again, and that was mainly in country bands.

Skipping ahead to my late 40's, I discovered the Hawaiian Steel Guitar Association. I attended my first HSGA Convention in the late 1990's in Waikiki. What a thrill that was! By hearing other players, I realized that I had much to learn in terms of tunings, technique and touch.

And so this chapter in my musical life began.

## Treasurer's Report 2nd Quarter

(Balances as of December 31, 2021)

Beginning balance	\$27,747.51
General fund	\$20,723.43
Scholarship fund	\$7,790.88
Ending balance	\$28,514.31
Japan account	\$2,103.19*
Expenses	
Newsletter editing	\$1,200.00
Printing	\$380.54
Postage	\$727.55
Web/software/subscriptions	\$39.98
Office supplies/copying	\$116.16
Income	
Dues	\$1,226.88
Donations (general)	\$1,095.00
Donations (scholarship)	\$111.82
Donations (festival)	\$657.89
Miscellaneous revenue	\$3.00

\*\$2,103.19 = \$243,500 Yen

## HSGA Board of Directors Election 2022-2024

We are delighted to have several members who have stepped up to serve on your board for the upcoming 2022-2024 term. They bring a range of talents and some great enthusiasm and energy to the table. So please take a few minutes to acquaint yourselves with them here, and be sure to vote by April 15. Voting is easy, either return the paper ballot, or go to the link we will send all members with an email address.. All current members and associate members are eligible to vote.

We have nine board positions, and ten on the ballot. Five incumbents are running again, and five new nominees. Please vote for a maximum of nine. And a big thank you to these members for all of your efforts.

Board members meet at least four times a year via teleconference, and face to face at our festivals if there are enough in attendance to hold a meeting. The board handles things like festival planning, membership initiatives, and the awarding of scholarships.

**Voter Eligibility** Members and Associate members who have paid their 2021- 2022 dues can vote. In short, if a ballot was included in your newsletter, you can vote! Associate members are allowed to make a copy of the ballot for voting purposes.

**Voting Instructions** Please cast your vote for no more than 9 candidates. Additionally, we're asking you to write your name on the ballot in the space provided if you would like to serve on a future board. You can also write the name of another member you would recommend. Voting instructions are detailed in the right column of the ballot. To certify your vote, sign and date your ballot and make sure it gets to our "vote-counter" Tony Fourcroy before April 15, 2022. Send your signed ballot to: Tony Fourcroy 3442 Greystone Court Fort Collins, CO 80525.

**Hot Tip: Vote Online!** We are allowing members who have a valid email address to vote online. Convenient and fast! We will email you an online voting invitation with a unique ballot ID, a link to the online forms, and online voting instructions. You must enter your ballot ID in the online voting form to certify your vote. Associate members will receive their own voting invitation with their own ballot ID— members and their associate members vote separately. If you intend to mail us a paper ballot do not vote online. We'll post the final results in the next newsletter and on our website.

Printed ballot on back cover or vote online:  
<https://hsga.org/2022-board-of-directors-ballot/>



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



# New candidates for the HSGA Board of Directors Election 2022-2024

Printed ballot on back cover or vote online:

<https://hsga.org/2022-board-of-directors-ballot/>



**Shinichi Kakiuchi (Japan)**

**Q1** How long have you been a member of HSGA?

**A1** It is the 9th year since 8 years have passed since I received a solicitation from Tom Toma and submitted the membership notification to the Japan Chapter in the fall of 2013.

**Q2** How long have you played Hawaiian steel guitar?

**A2** From 2008, I learned the basics with Am tuning for 3 years, tried various tunings for backing in the following 2 years, and after, I have learned G-top C6 from Bobby Ingano. In Japan, I play at local bondance festivals and culture festivals.

Below is my participation in the big steel guitar festivals. Since Kumiko and I are amateur, all participation slots are the open stage.

## HSGA

2014 Ginza Tokyo Japan Chapter Convention

2015 Honolulu Convention

2015 Kapiolani Park Lay Day Stage

2016 Roppongi Tokyo Japan

## Chapter Convention

2017 Kapiolani Park Lay Day Stage

2018 Fort Collins Convention

2019 Esaka Osaka Japan Chapter Convention

2021 Virtual Convention 1

2021 Virtual Convention 2

## HIMELE Open Stage

2014 Maui Steel Guitar Festival

2015 Maui Steel Guitar Festival

2016 Maui Steel Guitar Festival

2017 Maui Steel Guitar Festival

2017 Hawai'i island Steel Guitar

## Festival

2018 Kaula'i Steel Guitar Festival

2018 Maui Steel Guitar Festival

2019 Waikiki Steel Guitar Festival

2019 Hawai'i Steel Guitar Festival

**Q3** Where is your hometown or city?

**A3** I currently live in Saitama prefecture, but I was born in Nagoya city in Aichi prefecture, Japan.

**Q4** Other hobbies and interests.

**A4** I like to maintain things, so I repair and adjust everything in my house, including musical instruments.

Mahalo nui

Aloha, Shinichi



**Phill Walker (Australia)**

My name is Phillip John Walker, I am enjoying life as a 68-year-old retiree living in Smiths Lake on the eastern coast of Australia.

I took up steel playing about 25 years ago after being a bass player since high school (weekend musician).

I shortly after purchased a portfolio of Hawaiian Tunes in multiple tunings from the late Bruce Clarke (Hawaiian Hotshots & Cumquat Records) as an introduction to the style & have been addicted to the instrument ever since. I would class myself as an "advanced" player.

My career background was in IT where I was a successful co-owner & Company Director (Microster Pty Ltd)

I believe the following attributes may be of value to the HSGA

- music theory & charting expertise,
- I compose & arrange steel songs (lap & pedal)
- versed in Hawaiian, Jazz & Western Swing styles,
- IT competence
- can build & maintain websites (WIX)
- ability to author & edit articles
- ability to record, edit, mix etc - home studio capability (songs, podcasts etc)
- desire, time & ability to contribute as required.

**Missed the Virtual Fests?  
You can see them any time:**



<https://hsga.org/2021-virtual-hsga-festival/>



<https://hsga.org/virtual-festival-2/>



## Daryl Brooke (Florida)

Born and raised in NY, I put down my trumpet and stopped playing in the school band, in exchange for the 6 string electric guitar, when I was 10 years old. The twang of Dwayne Eddy's "Rebel Rouser", The Ventures "Walk Don't Run", "Pipeline", and the west coast Fender reverb surf sound, overcame me like a rogue wave. Not knowing any better, I thought "Sleepwalk" was recorded on an electric 6 string, and it was one of the first songs I learned to play. Playing in a band at high school dances soon followed, but as time went on rock and roll took a back seat to the realities of family and earning a life.

Most of my adult working life I spent as a high tech sales executive, and retired from Cisco Systems in 2009. Anxious to get back into music, I studied with Berklee on-line, earning a master certificate in Guitar Performance, and Music Production with ProTools. I volunteered as a guitar instructor with the Guitars for Vets program.

Seeking a warmer climate and music opportunity, my family and I moved to Key West, Florida in 2012, and opened The Grateful Guitar, a small guitar shop. I volunteered as a member of the Board of Directors of the Bahama Village Music program for 2 years. The BVMP offers free music education to the children of Bahama Village residents, a historic community of multi-generational Bahamian Conchs.

Over the years, besides 6 string guitar, I dabbled in pedal steel, albeit with limited success. Seeking professional

help, I enlisted the support of John Ely, to help me learn C6 tuning on steel guitar (no pedals). I studied with John for 2 years, and started playing with friends (pop rock style) in many popular venues in Key West. For the last 7 years I've played every Friday night as a member of a trio called "The Naturals", at a local club called Dante's.

Then, Covid changed everything. I sold The Grateful Guitar, and during the shutdown I linked up via Skype, with Alan Akaka, and have been studying with him weekly, ever since. Alan has given me a great appreciation for playing Hawaiian steel guitar, as well as for Hawaiian music and culture.

I am interested in serving on the board and helping the HSGA continue to promote the Hawaiian steel guitar.



## Eric Rindal (California)

Eric Rindal (born May 20, 1966) is a graphic designer, art director and multi-instrumentalist musician. A California native, Eric lives in San Francisco with his wife Eleanor Fleishhacker Rindal and their two daughters Orrie and Kären.

Eric has worked in the field of Art and Design for over 30 years and is best known for his creation of corporate logos, identity systems, posters, environmental design, digital design, short films and TV commercials. He began his design career making movie posters with Mike Salisbury and then

became Design Director and later Vice President, Creative Director at Foote, Cone & Belding in San Francisco. He now runs his own firm, Rindal&Co. <http://rindalco.com> Eric has collaborated with the likes of Richard Avedon, Christopher Guest, John Landis and Michel Gondry for a variety of clients including: Levi's, The Waldorf Astoria, Diet Coke, Michael Jordan, Coors, MTV, SFMOMA and the de Young Museum. Eric's design and advertising work has received numerous awards including: One Show, Marget Larsen Award for Design, British D&AD, SEGD, Type Directors Club, ADDY's, and Effie's. His work has been published in Communication Arts, ID, Print, Graphis, AIGA, and in the New York Times.

As a multi-instrumentalist Eric plays steel guitar, b-bender electric guitar, 12 string guitar, 6 string-banjo and ukulele. He is best regarded for his steel guitar playing. Eric has founded a number of bands in a variety of musical styles including his current project 'Ape,' an original blend of Hawaiian, Exotica and Rock music, where each show is also a bit of performance art as the singer carves a tiki with an axe live on stage ([apesupersonic.com](http://apesupersonic.com)). Eric and Ape have shared the bill over the last 20+ years with artists such as: Mick Taylor, The Ventures, Sammy Hagar, Blondie, and the late Link Wray, Dick Dale and Billy Mure. Eric was also lucky enough to take the stage on the opening night reception of the 100th anniversary of the Panama Pacific International Exposition at the Palace of Fine Arts in San Francisco where he played a set of 100 year old Hawaiian music.

Eric graduated from both The University of California Santa Barbara and Art Center College of Design where he did his formal training in design. He studied Hawaiian steel guitar by using Jerry Byrd's "Instruction Course for Steel Guitar" and corresponding with Jerry by mail.

Eric Rindal

*Candidates continued ...*



## New candidates for the HSGA Board of Directors Election 2022-2024



**Thomas Hammerman**  
(Illinois)

As a kid from Chicago my first exposure to Hawaiian music was an accident. My father was a lawyer for a jazz record label that would send me free randomly selected CDs every month. One box had a CD with some Hawaiian tracks, and I listened to it and was hooked. After that, I tried to find CDs of as many early Hawaiian artists as I could. This was in the early 90s, so there wasn't much available. A few years later, I saw a vintage ukulele in a guitar shop, and I bought it on a whim. I have been playing ukulele ever since, but my first love was Hawaiian steel guitar. I never had the courage to learn it because I thought it would be too challenging. During the pandemic, I finally decided to learn Hawaiian steel guitar. I have been taking online lessons from Alan Akaka since 2020. It has been hard but so rewarding.

The reason I would like to serve on the HSGA board is to broaden the love and appreciation that the Hawaiian steel guitar deserves. It would be an honor to serve on the board.

My wife, Susan, and I live in Evanston, Illinois. I am a marriage and family therapist in private practice.

Addison's Steel Trappings  
<https://steeltrappings.com/>

## Incumbents



**Chris Ruppenthal** (Madison, Wisc.)

As with many non-native fans, I started out as a casual listener of vintage Hawaiian music and was drawn in primarily by the jazzy sounds of the 20s and 30s hot Hawaiian steel guitar. I soon fell in love with the traditional sounds and song forms, and it quickly became my favorite music.

I have become an avid collector of vintage Hawaiian 78 rpm records with one of the larger Hawaiian 78 record collections in the world. I focus primarily on pre-1935 acoustic steel guitar recordings and love to share them with HSGA members through my Antique Aloha presentations!

I have 20 years of professional performance experience with multiple CDs, a DVD, and thousands of gigs to my credit. I regularly perform an early Hawaiian repertoire on a circa 1928 National Tricone with my band Christo's Novelty Combo. Through my performance experience I have become connected to early Hawaiian style players through out the world and brought them in touch with the HSGA.

I have a B.A. in Entertainment and Media Business with a focus on entertainment marketing and social media. I've utilized many of these skills trying to modernize our club and attract new members in my current role as HSGA president. It would be an honor to continue to serve and work to expand our club.



**Roberto (Bob) Alaniz** (California) was elected to the HSGA Board of Directors in 2020. He is the Secretary-Treasurer and serves on several working committees, including Virtual Festival, Newsletter, Scholarship and the 2022 HSGA Festival Planning Committees.

Roberto has been a member of HSGA for over 20 years.

"During the past two years, I was happy to assume the lead role for the Virtual Festival Planning Committee. The products of our efforts were two Virtual Festivals and the creation of the HSGA Video Archives of past conferences and festivals, now available on our [hsga.org](https://hsga.org) website.

Of course, these efforts required the talents of several members who volunteered to provide their expertise and talents. We hope that you enjoyed the results. We are currently working on the Third Virtual Festival scheduled for the weekend of July 9.

I am also the Chair of the HSGA (In-Person) Festival Planning Group, which is now scheduled for August 11, 12 and 13, 2022 in Foster City, California. I look forward to seeing many of you there."

*Candidates continued ...*

## Call to members

We are still looking for an editor, as several of us are doing this by committee since John Ely's retirement.

It's your newsletter, donate some time and help us make it better.

Compensation will be considered.



## Incumbents



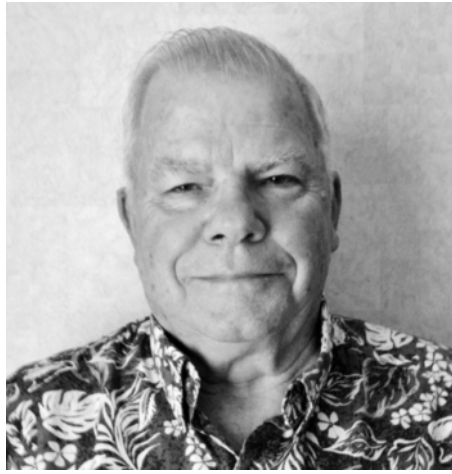
### **Mike Wittmer (Colorado)**

Member since 2014.

I knew what a steel guitar was, and was slightly familiar with Hawaiian steel guitar music. I was invited to attend the first Fort Collins festival and take photos in 2014. I was hooked, the music, the people, a wonderful and very interesting group. And a worthy cause.

In my past life (before retiring) I was a graphic designer and webmaster. I have taken care of the site and various graphic tasks the last few years. I am compiling the newsletters now as well.

I've been to the Islands 7 times.



### **John Limbach (Montana)**

I am a 25-year veteran of the U.S. Air Force, retiring with the rank of Chief Master Sergeant. I received an undergraduate degree in management from Park University in Parkville, Missouri and an MBA from Regis University in Denver, Colorado.

I am owner and president of Big Sky Aviation International, a company specializing in airdrop of vehicles and equipment from C-130 and other

cargo aircraft. Our projects are varied and range from establishing and sustaining a high altitude airdrop food resupply program in Syria for the United Nations World Food Program to performing aerial stunt work in numerous movies, TV shows and commercials. These include, Furious 7, Point Break, The Dark Knight Rises, Top Gear USA, a two Super Bowl commercial, and many others.

I've been a member of HSGA for 12 years. I came to the steel guitar late, in 2009 at the tender age of 67, but fell in love with it and Hawaiian music. I'm the proud owner of two Rickenbackers, a 1934 A-22 and a 1951 BD-6. I'm try-ing as hard as I can to prove worthy of them. HSGA is a won-derful organization that has been very supportive and helpful to me. I've been a member of the Board of Directors since 2017 serving as Vice President and chairman of the Scholarship Committee and want to continue doing whatever I can to help keep it going and growing.

Visit our FaceBook page  
<https://www.facebook.com/HawaiianSteelGuitarAssociation>



**Jack Aldrich (Washington)** has been a musician since he started playing piano at the age of ten. He switched to sax and clarinet through high school. Encountering the "Great Folk Scare" of the 60's, Jack began playing traditional banjo. He taught at McCabe's Guitar Store from 1970-80, and, during that time, won a bunch of contests. Along the way, he also picked up bass and guitar and kept at

jazz piano.

Jack worked as a musician in Los Angeles while going to UCLA to avoid the draft. He ended up with a PhD in Electrical Engineering, which has kept him and his family fed over the years.

In the mid 70's, while playing bass in rock and country bands, Jack fell under the spell of the pedal steel guitar. By the late 70's, he was working in a country band.

He moved north to Eugene, OR where he played steel and keyboards full time for 4 years. Realizing that he needed a retirement plan, he moved to Seattle, where he was employed by Boeing as an engineer, now retired, and has played steel and keyboards in several bands. Jack retired in 2008 and has been a full time musician and music teacher ever since.

Hawaiian music has intrigued him,

starting with a gift of The Gabby Pahinui Hawaiian Band LP in 1978, and, introduced to the Seattle Hawaiian scene by his friend Kory Tideman, he switched to the Hawaiian steel guitar and ukulele. He is active as a sideman in several Hawaiian groups, and he goes to Hawaii at least twice a year to lean from Alan Akaka, sit in and play, and to listen to as many groups as he can.

Jack has attended and played at all 9 of the Maui Steel Guitar Festivals. Jack has never quit playing pedal steel, though. He keeps his chops up by jamming with friends and corresponding with other pedal steelers and keeping up to date on all of my steel guitar styles at the Steel Guitar Workshop:  
<https://bb.steelguitarforum.com/>

**In-person  
In August**

# Hawai'i's Charm

Steel Guitar in C6

Harry B. Soria, Sr. & Dick Gump

arr. by Alan Akaka

The top line of each staff system is the vocal part and the TAB for the steel guitar is written independent of the vocal part.

**System 1:**  $\text{♩} = 80$

Chords: F, B $\flat$ , A7, F, Am

Vocal: A - cross the sea There lie the is - lands of ro -

Steel Guitar TAB: 5 4 5, 5, 4 5 7, 5 8 8 8

**System 2:**  $\text{♩} = 92$

Chords: C $\dim$ , G7, Gm7, C $\bar{7}$ , C7, F, D $\flat$ 7

Vocal: mance Where to dance and sing Is ev' - ry - thing. Ha - wai - 'i's Charm

Steel Guitar TAB: 8 7 8 6 5, 2 2, 4 5 9 7, 4 5 8 7, 5 4 5, 5 4

**System 3:**

Chords: F, C7, C $\dim$ , C7, Gm7, C7, C $\bar{+}$ , F, A $\bar{\flat}\dim$

Vocal: ex - tends an arm to you a - cross the deep blue sea.

Steel Guitar TAB: 5, 7 6, 7 7 6 7, 7 7, 9 8, 9 8

**System 4:**

Chords: C7/G, F, D $\flat$ 7, F, C7, C $\dim$ , C7, Gm7

Vocal: Her songs so dear will draw you near to where your heart de -

Steel Guitar TAB: 7 7, 5 4 5, 5 4 5 5 4 5, 7 6, 7 7 6 7, 7 7



23 C

C7 C<sup>aug</sup> F B<sup>b</sup>9 F D<sup>b</sup>7

sires to be. Ev' - ry-bod-y soon dreams of

23

**TAB**

9	8	5	7	6	5	5	4	3	2	1	1	3	1	3	1	1	1
8		5	7	6	5	5	4	3	2	1	1	3	1	3			

28 F C7<sub>3</sub> F D<sup>b</sup>7 F D<sup>b</sup>7

ro-mance by tro-pi-cal shores. Where the silv'-ry moon-beams shine out so bright be -

28

**TAB**

3	3	3	3	2	1		1	1	3	1	3	1	1	3	3	3	4	4
						2	1	1	3	1	3							

D

33 C7 F D<sup>b</sup>7 F C7 C<sup>dim</sup> C7 Gm7

cause Love's in the air and you're a - ware of on - ly joys that

33

**TAB**

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

E

39 C7 A7 Em7 A<sup>dim</sup> A7/E B<sup>b</sup> E<sup>b</sup>9 F

na - ture brings. The days are bright, the eve-nings calm and far a - way from

39

**TAB**

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

45

50 F F#dim Gm7 C7 F F F

Ev' - ry-bod-y soon dreams of

50 8 8 8 8 8 8 8 8 8 8 5 4 3 2 1 1 3 1 3 1 1 1

TAB 8 7 7 8 8 5 4 3 2 1 1 3 1 3 1 1 1

56 F C7 F Db7

ro - mance by trop - i - cal shores. Where the silv'ry moon - beams

56

**TAB**

3 3 3 3 2 1 2 1 1 3 1 3 1 1

60

F D $\flat$ 7 C7 F C7

shine out so bright be - cause. Love's in the air and you're a - ware

60

TAB

3 3 3 4 4 5 5 4 5 5 4 6\4 5 5 4 5 7 9 6 9 6



65 H

Gm7 C7 A7 Bb

of on - ly joys that na - ture brings. \_\_\_\_\_ The days are bright, the

65

<b>T</b>	7	7	6	7	5	5	7	7	9	7	8	8	9	9	10	10	10	9
<b>A</b>	7	7	6	7	5	5	7	7	9	7	8	8	9	9	10	10	10	9
<b>B</b>									9	7	8	8	9	9	10	10	10	9

71 Eb9 F G9 F F#dim Gm7 C aug

eve-nings calm and far a - way from harm, And so I sing to you of fair Ha-wai-'i's

71

<b>T</b>	10	10	10	10	9	5	5	7	9	7	9	12	12	12	12	12	12	12
<b>A</b>	10	10	10	10	9	5	5	7	9	7	9	12	12	12	12	12	12	12
<b>B</b>	9	9	9	9					7						11		11	11

76 F G9 F F dim Gm7 C7 C7(b9) F

Charm. And so I sing to you of fair Ha - wai - 'i's Charm. *rit.*

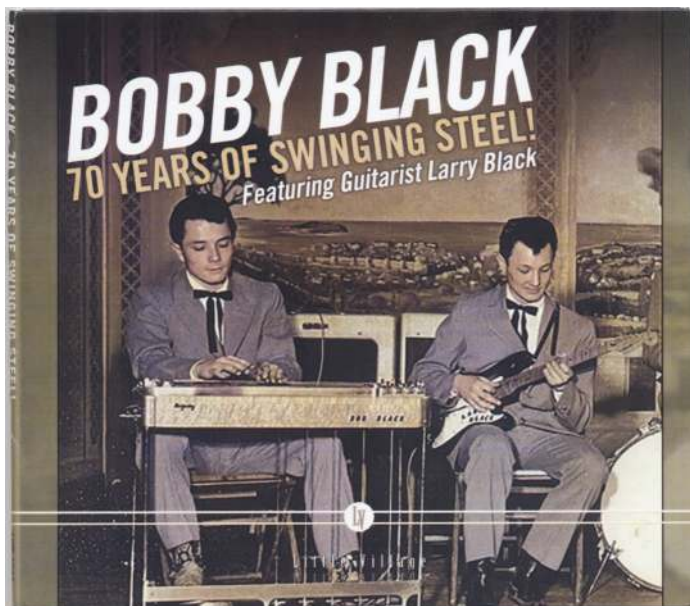
76

<b>T</b>	12	5	4	5														
<b>A</b>	12																	
<b>B</b>					5	5	4	5	7	9	10	13	12					



This song is lovingly dedicated to the memory of my dear friend and buddy Harry B. Soria, Jr. The "Albino Blahlah".





## Bobby Black: 70 Years of Swinging Steel

CD Review by John Ely

As I was researching my Summer 2021 article on Bobby Black in advance of his guest appearance at last fall's Virtual Festival, I noted from Rich Kienzle's great article in *Vintage Guitar Magazine* that recordings were done on groups Bobby performed with early in his career. It made me wonder if any of them might be unearthed at some point. Well, I didn't have to wonder for long! Shortly after the festival, I received a copy of Bobby's latest CD, *Bobby Black: 70 Years of Swinging Steel* put out by the Little Village Foundation. Its twelve tracks include live recordings and unreleased studio material from the mid-'50s through the early '90s, most of them instrumentals in a western swing and jazzy vein. All I can say is, "Wow!" The CD provides a rare glimpse of Bobby's evolution and range as a player and also features the superb guitar work of Bobby's brother Larry Black, who we sadly lost back in 2005. I found the eight live tracks quite clear despite the inevitable imperfections you generally get with informal live recording.

The CD is nicely packaged and gives some interesting details about the tracks. However, there is some uncertainty about some of the dates, personnel, and venues—apparently Bobby showed up at producer Myles Boisen's studio with a boxful of tapes and CDs, so they had to reconstruct some details from memory! As Boisen writes in the CD liner notes, "I knew I had discovered a goldmine that I just had to share with the world."

The CD opens with several live recordings from the mid-'50s, a special time for our instrument when steel guitar styles were exploding everywhere and mainstream steel guitar was moving toward pedal steel (by this time Bobby had been playing his triple-neck Bigsby pedal steel guitar for a few years). The CD opens with Bobby's wonderful rendering of "Panhandle Rag" featuring interesting twists on the melody and lots of soloing with a Joaquin

Murphey/Speedy West flair and his already developed ability to play great backup. A very up-tempo "Lady Be Good" is next, and Bobby delivers great stuff in which you can really hear the Joaquin influence and a terrific mixture of chords and single-string work. These tracks were recorded live at a San Jose department store! Larry is featured on "Arkansas Traveler" playing blisteringly accurate guitar with a tasty chorus thrown in by Bobby, mostly likely recorded on a mid-'50s radio show or TV broadcast of the *Hoffman Hayride*. The hard-swingin' jam tune, "Tippin' In," was recorded live in San Jose around 1956-57 with a beautiful arranged solo near the end featuring Pee Wee Whitewing and Bobby playing twin steel guitars. "Water Baby Blues" is a jump blues recorded live in the early '60s with Bobby and Larry playing hot solos as well as riffing 12-bar choruses together. Bobby's playing has clearly evolved by this time.

Moving to the more jazzy portion of the CD, Bobby and Larry—holed up in a studio in Larry's bedroom in the 1960s—crank out a really unique West Coast jazz rendering of "A Foggy Day in London Town" with an exquisite twin guitar arrangement in the style of George Shearing. Priceless and possibly my favorite track on the CD. Years later, Bobby and Larry worked out nice arrangements of "Take the A Train" and "Do Nothing Till You Hear From Me"—both included on the CD—which was to be part of a 1992 album of Duke Ellington tunes titled *The Black Brothers Duke It Out*. Sadly Larry's health was failing by that time and the project was never finished. In "A Train" we hear Bobby playing fully in the modern, jazzy C6th pedal steel style.

I got a real kick listening to "Guitar Haven," a play on the country classic "Hillbilly Heaven" in which Bobby and Larry show off their command of a dizzying array of guitar and steel guitar styles, including the steel stylings of Jerry Byrd, Joaquin Murphey, Buddy Emmons, Curly Chalker, Pete Drake, Noel Boggs, and Lloyd Green, to name just a few. Impressive! I was aware of this recording but never got a chance to hear it until now. According to the liner notes, Pete Drake would play it for various artists recording at his studio, and it really caught the attention of greats like Buddy Emmons.

The last three tracks were recorded at a 1984 Black Brothers gig at the Buccaneer Saloon in Sunnyvale, California and show the brothers in peak form covering styles you'd expect in a dance hall setting. Wonderful E9th pedal steel work by Bobby on "The Honky Tonk Downstairs," nice solos and ensemble work on the western swing classic "My Window Faces the South" and a medley of "San Antonio Rose," "Don't You Ever Get Tired (of Hurting Me)" and "Heartbroke." "Don't You Ever Get Tired" features chilling E9th playing by Bobby with that sweet, relaxed vibrato heard on Commander Cody tracks like "Seeds and Stems, Again" and "Cryin' Time."

In short *Bobby Black: 70 Years of Swinging Steel* is a must-have. Aside from Bobby's great playing, the CD helps paint

*Continued next page ...*





*At our 2007 Joliet Convention, Wally and Peg Pfeifer enjoying the member playing sessions.*

## Wally Pfeifer Memories

*by Donald Weber*

Wally Pfeifer and I both took music lessons from the Honolulu Music School in Joliet, but we really didn't know each other at the time. That would come many years later. Frank and Donna Miller were running the HSGA convention in Joliet when I first attended. Wally was also there. We just kind of fell into helping out with things for the Millers since we all lived in Joliet.

In the mid 90's, Frank and Donna moved to Arizona. While they still stayed involved, Wally and I became the ones making convention arrangements back in Joliet.

**Bobby Black: 70 Years of Swinging Steel** continued from p.14

a picture of how steel guitar itself evolved in its long journey from "straight steel" up to the modern pedal steel era. It's also a chance to hear the Black Brothers playing together as only they could. I had heard for years how tight they were both on and off stage, but I hadn't really heard very much of their work, so this CD was a real revelation to me. As Bobby states in the liner notes, "As loving brothers, Larry and I were always close, verbally and otherwise. When playing music together we rarely talked or even rehearsed—we just let our guitars do the talking. I miss him more than anything."

*You can order the CD from the Little Village Foundation website at:*

*<https://stores.portmerch.com/littlevillagefoundation/> or simply do a google search on "Little Village Foundation." The CD sells for \$11.99 and remarkably all proceeds from sales on the website go to the artist. Unheard of!*

There was never a boss. We just seemed to fall into certain jobs and coordinated with each other. As soon as one convention was over we started working on next year. I coordinated with the hotel, the sound people, the dancers, wrote articles for the newsletter, and kept in touch with Wally, who would eventually move to Dwight, Illinois.

Wally took care of the registrations, collected the money, made up the player schedule, printed the programs, got free donations for the scholarship raffle, and just about anything else that needed doing. Wally always enjoyed a good restaurant. He made up maps with directions to all the local ones and posted them on the bulletin board.

During the actual convention, with his part completed, it was his time to relax. Wally was always the perfect host. He knew everything about everyone, was always in some conversation, and certainly enjoyed a good laugh. During the music sessions you would always find Wally in the back row where he could watch and listen. If you needed a ride to dinner in the evening, he had room for you.

After the final Joliet convention with Wally living in Dwight, we had to keep in touch through emails. He never missed sending a greeting on a holiday, or something funny to enjoy. I'm sure I was not the only one who got those. Every once in a while we got together for lunch, but not often enough. I'm going to miss having him to share memories with.

I would like to think that wherever Jerry or Barney are playing, there would be Wally sitting in the back row, smiling and enjoying the music.

Aloha.

## HSGA Donations

**Thomas Hammerman**, Evanston, IL \$1000

**Mark Roeder**, Deluxe34, Milwaukee, WI \$1500

**Bill Thomson**, Ocean City, MD \$100

**Bob Alaniz** and **Mary Correro**, Manteca, CA

**Gus Chambers**, Morrison, CO

*Mahalo*



Visit our FaceBook page  
<https://www.facebook.com/HawaiianSteelGuitarAssociation>



*At the Joliet 2007 Saturday Night Luau, a nice shot of Art Ruymar (left), Japan member Katsutoshi "Pepe" Ogata, Lorene Ruymar and former HSGA President, Don Weber.*

## Aloha A Hui Hou E Art Ruymar

By John Ely

We are very sorry to report the recent passing of Art Ruymar, husband and able right-hand man of our club founder, Lorene Ruymar, who we lost back in June 2020. Together Art and Lorene navigated the choppy waters of our early history and in 'round-the-clock fashion kept the club on course. In our "History of HSGA" series, starting with the Winter 2004-05 issue, Lorene gave us a flavor of how the duo operated:

"From the time we started the club we'd maintained a mailbox and a bank account in Bellingham, Washington, which is a 55-mile drive from our home in Vancouver, British Columbia. That meant driving down there once or twice a week to pick up the mail, taking it out to our cabin on Toad Lake, and sitting there until 2 AM, Art doing the accounting work on membership checks and me answering letters by hand. Next morning we'd head back into Bellingham to do the post office and the bank, then scoot home. In summer that was okay, but not so good when the roads were slippery with ice. When there were newsletters to mail, it was tricky. We produced them in Vancouver, packaged and labeled them according to the U.S. Postal Service's bulk mail requirements, and then carried them in our car across the international border. We never knew if that was legal or not, and since they didn't ask us, we didn't ask them."

It was actually steel guitar clubs that brought Art and Lorene together in the first place. Writes Lorene in the feature article we did on her in the Fall 2010 newsletter, "In 1981 my [first] husband died and I took a leave of absence from teaching. In past years I had heard about a steel guitar club that held annual meetings in Winchester, Indiana. I had joined and read their newsletters, but had not played in public [for years]. Still, I had bought a double-8 Sho-Bud steel guitar from Shot Jackson under

Jerry Byrd's direction. I flew to Indianapolis, sat at the airport for many hours before taking a small plane to Muncie, [Indiana] then a bus to Winchester. All I could carry was my 'ukulele and the Sho-Bud. I played both instruments on stage in Winchester and felt so happy to have met those fine people. Later, [Winchester club president] Charlie Moore appointed me to serve on his advisory board. Through that club, I met this fine fellow named Art Ruymar who also played the steel guitar, was also a Canadian (from Winnipeg) and whose spouse had died. But we lived a thousand or more miles apart. Eventually he had to take early retirement so we could get to know each other. Got married in 1987."

I did not know Art well, but I did see him during a couple of guest appearances I made at Joliet conventions. I got to hear him play a dinner set at the 1992 Joliet Saturday Night Lū'au and was duly impressed. I spoke to him about it and recall his unassuming, humble manner. Writes former HSGA President Don Weber, "[Art] always came to Joliet for the convention and played backup for anyone who asked him. He spent a lot of time on stage as a backup player. He and Lorene really started HSGA as we knew it, and they spent an amazing amount of time on it."

The following was excerpted from the obit, which appeared on the MyAlternatives funeral services website:

"On December 9, 2021, Art Ruymar passed away peacefully at the age of 97 years at The Pleasant Valley Manor in Armstrong, BC. In March 2021 Art moved to Pleasant Valley Manor in Armstrong to be closer to his immediate family in Vernon, BC after the passing of his wife, Lorene Ruymar.

"Art was an avid Hawaiian music lover and played the Hawaiian steel guitar both locally and internationally with Lorene. Through his music he met many people who became dear friends to him, especially throughout Vancouver. He was a person who was always ready with a friendly hello and would give a hand if needed. Many have enjoyed the celebratory cards he would make and send to them on special occasions, always signing them 'Grumpy.' He enjoyed cooking for everyone, and some of his roast beef and baked salmon dinners were spectacular. In his latter years, he would often be found at the White Spot in Vancouver's Oakridge Mall having his favorite blueberry waffles (with extra blueberries)."

Photographer Jim Harrison, who has taken terrific photos at major steel guitar events over the years, wrote the following: "I am very saddened to learn of Art's passing. I have known him and Lorene for over 20 years. I last saw him three years ago when I took them out to lunch at the White Spot in Oakridge, their favourite spot! I also saw them at Scotty's 2009 International Steel Guitar Convention in St. Louis, where I took many photos of them performing with their steel guitars. I will miss Art's quiet humour.

*Continued next page ...*



"I know that Art was born in Winnipeg, Manitoba. I recently found out that he worked in a managerial role for Eaton's Department store. Eaton's was once a major retail company all across Canada but closed down many years ago. I believe he played guitar and steel guitar back then. I recall him telling me years ago that he did play pedal steel for a short time. I also recall him telling me that both he and Lorene had lost their first spouses for health-related reasons. About 20 years ago Scotty informed me of the Ruymars' address in Vancouver, knowing that I was from there. That was how I was able to first meet them at their house in Kerrisdale, just a few blocks from Magee High School where I graduated. Lorene was teaching music at the elementary school next to Magee High. What a small world!"

In a related post to the MyAlternatives website, Marlene Enns writes, "I met Art in the early '70s in Winnipeg. He was my boss at Eaton's. Handsome, impeccably dressed in a suit, always kind and respectful to every employee. Jump up to the late '80s in Vancouver, my new husband and I are at an event and there is Art playing the Hawaiian guitar, still handsome, wearing a Hawaiian shirt, also remarried. What a wonderful man! It was an honour to have known him and to reconnect with him."

And another post from John and Shirley York of Vancouver: "We all who knew and loved Art have lost a very dear friend. Over the last thirty years Shirley and I have had a wonderful relationship with Art and, of course, his wonderful wife Lorene. Our lunches at the White Spot where Art always had fun joking with the servers when deciding what to order, the gatherings at the Hawaiian Jams at Maple Ridge legion, and a number of other restaurants. We had two things in common, our love of music and the dedication to promote and preserve the music we love."

"The next motivation for Art and Lorene was to organize others to form

the Hawaiian Steel Guitar Association. Also, with Art's support Lorene published the definitive book about Hawaiian music and musicians. Shirley and I were very pleased when we formed the Western Swing Music Society, and they became members and supported us for over 25 years. We thank Art for his service in the Royal Canadian Navy during World War II on a mine sweeper that, on one dangerous operation, was clearing mines prior to the Americans landing on Omaha Beach on D-Day. We are sad not to have seen Art during this terrible pandemic but our thanks to

John Fatiaki [a Vancouver performer of note from the island of Rotuma near Fiji, who has appeared in several *Quarterly* articles over the years] for keeping us informed about Art's condition over the last few years. We will miss Art and 'Sweet Lorene' but we will have wonderful memories."

*If you would like to reach out to the family or share memories you have of Art, do so at the MyAlternatives funeral home website. Just do a google search on 'MyAlternatives 2021 Art Ruymar condolences form'.*

*Letter from the HSGA President continued from page 3*

club both through community outreach at our 2022 festival and through more web based events and promotions in the coming months. I look forward to working with incoming and incumbent board members as well as any other willing volunteers on the variety of upcoming projects we have to work on. As

always If you have any thoughts, questions, or suggestions for the future of the club I look forward to hearing them.

Mahalo

Christo Ruppenthal

HSGA President

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# In Memoriam



## **Tadashi Arakawa (1947-2022)**

*by Addison Ching in Steel Trappings*

Tadashi Arakawa, revered Hawaiian steel guitarist from Yokohama, Japan, passed away on February 22, 2022. He was 76 years old.

Tadashi was a regular participant in the annual Maui Steel Guitar Festivals in 2014 as a member of the group Kanika Pila, and in 2016-2018 as a featured steel guitarist in the festival's main programs.

Tadashi Arakawa started playing ukulele at 10 years old and during his young age he received instructions of Hawaiian music from Tony Ohtsuka and Takashi Ohtsuka (Tony Ohtsuka & Palm Serenaders, who were called the "Big Four" of Hawaiian music bands in Japan at that time).

Tadashi actively promoted and fully supported the annual Steel Guitar Renaissance (festival) held in Yokohama since 2009 which featured 14 to 16 Steel Guitar players and/or their groups. The event was normally held around the same time as the Maui festival, sometimes preventing him from participating in the Maui event.

Tadashi also managed a Hawaiian music school called the Yokohama Hawaiian Music Academy. In 2018 the academy comprised nine steel guitar students, 2 guitar students, 4 bass students, and over 100 'ukulele students.

Students from his academy also participated in the 2018 Maui festival. The Yokohama Hawaiian Music Academy Band (select academy students that included two steel guitarists, a guitarist, a bass player, and 14 'ukulele players) performed on the Open Stage. Steel guitarist Yoshiko Seo and Aneogumi also performed on the Open Stage and continue to share their talent on the Hawaiian Steel Guitar Showcase Open Stage programs.

In recent years he was an organizer of the Japan-Hawaiian Steel Guitar Festival, an event to be held in Japan and a "festival within a festival" that was planned to be included in the annual Waikiki Steel Guitar Week in 2020. Unfortunately, due to the Coronavirus pandemic, planning and implementation of that event was put on indefinite hold due to travel restrictions preventing Japanese steel



## **Akitomo (Tom) Tomha (1936 – January 20, 2022)**

HSGA member Shinichi Kakiuchi recently advised us that longtime member Tom Tomha of Japan passed away at the age of 85. Tom served as Vice President of the HSGA Board from 2002 to 2004 and again as a Director from 2012 to 2016.

Tom was an accomplished pedal steel guitarist who played in the Hawaiian style and delighted his audiences with his smooth style and beautiful tone. Tom was a founding member of the Japan Chapter of HSGA and an active participant in conventions and gatherings in Hawaii and Japan. He helped to organize the first HSGA Japan Convention in 2012,

Here is Tom's bio in his own words:

"I was born in 1936 in Niigata Prefecture (snow country) in Japan. I started playing 'ukulele and steel guitar during my Keio High School days. I graduated from Keio University in 1961, majoring in law and marketing. While in the textile business, I helped establish Japan branches for several American companies. I became President of the William Wrigley Jr. Company (Japan) in 1970, Director of Japan Relations at Eastman Kodak in 1976, President of Spalding Japan in 1984, and General Manager of Spalding Worldwide in 1985 covering nine countries in the Far East. I was also President of Contess Japan, a German subsidiary. In 1979, I helped Jerry Byrd with his first steel guitar concert (in Japan) and joined HSGA on Jerry's recommendation."

Tom was an excellent writer and a regular contributor to the HSGA Quarterly Newsletter. His writings included: A History of Hawaiian Music and Steel Guitar in Japan (Winter 2008), Pedal Steel Guitar in Hawaiian Music (Winter 2016)

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guitarists from traveling.

Tadashi was diagnosed with cancer in 2020.

He is survived by his wife Yuriko, son Daiichi, daughter-in-law Mari and grand daughter Ayami.

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# HSGA 2022 Festival Registration

Registering for the 2022 HSGA Hawaiian Music Festival in San Mateo, California is a two-step process:

## Step 1 Reserving your hotel room

### Reserve Your Room at the Crowne Plaza Foster City Hotel:

HSGA has arranged for a block of rooms at the Crowne Plaza Foster City Hotel, 1221 Chess Drive, Foster City, CA, CA 94404, US (An IHG Hotel)

Reservations can be made through July 27, 2022. We cannot guarantee room availability or room rates after that date.

Below are two options to make reservations:

1. Through Passkey Link <https://book.passkey.com/go/HSGAssociation>, OR
2. Call Crowne Plaza Central Reservations: 888-233-9527 (stating your event name & date)

### Room Rates:

Wednesday 8/10/2022 - King Bed: \$169.00++. Room with 2 Queen Beds: \$179.00++

Thursday 8/11, Friday 8/12. Saturday 8/13 & Sunday 8/14 - King Bed: \$139.00++.

Room with 2 Queen Beds: \$149.00++

- Check-in time: 3 PM
- Check-out time: Noon

## Step 2 Registering for the festival

### Register for the Festival:

To register, go online to the Brown Paper Tickets website (<https://HSGA2022Festival.brownpapertickets.com>) or fill out the form below and send to:

Roberto Alaniz, 2145 Tiffany Walk, Manteca, CA 95336.

The registration fee is payable online, when you send in this form, or on arrival. The fees are:

- \$110 for a 3-Day Pass (\$125 for non-members)
- \$40 for a 1-Day Pass (\$50 for non-members)
- \$65 for a Lū'au Dinner & Show Ticket (separate from the festival pass fee)



## HSGA Hawaiian Music Festival Registration Form

August 11-13, 2022 at the Crowne Plaza Foster City Hotel

FIRST & LAST NAMES OF ATTENDEES (PLEASE PRINT)			NUMBER ATTENDING
ADDRESS	CITY	STATE/PROV/COUNTRY	ZIP/POSTAL CODE
HOME PHONE NUMBER			
EMAIL ADDRESS			
<p>Do you plan to perform? Yes / no Do you have preferences or restrictions on the days/times you can perform? _____ Note: Preferences are not guaranteed.</p>			
<b>PAYMENT OF REGISTRATION FEE (CHECK ONE)</b> I am enclosing the registration fee of: \$ ____ <input type="checkbox"/> 3-Day Pass: \$110 for HSGA members, \$125 for non-members <input type="checkbox"/> 1-Day Pass: \$40 for HSGA members, \$50 for non-members <input type="checkbox"/> I will pay on arrival. <input type="checkbox"/> First time at an HSGA Event?			

**Mail this form by July 31 to Roberto Alaniz, 2145 Tiffany Walk, Manteca, CA 95336.** Make checks payable to HSGA. Members requesting playing time will have 25 minutes on stage including set-up time. Please bring 2 sets of chord charts for your backup players, we will assign playing spots on a first come, first served basis. **Do not wait until July 31 to get this form to us!**

# HSGA Board of Directors Election Ballot for 2022-2024

Choose up to 9

- ☐ Daryl Brooke (Florida)
- ☐ Thomas Hammerman (Illinois)
- ☐ Shinichi Kakiuchi (Japan)
- ☐ Eric Rindal (California)
- ☐ Phill Walker (Australia)

- ☐ Roberto Alaniz (California) \*
- ☐ Jack Aldrich (Washington) \*
- ☐ John Limbach (Montana) \*
- ☐ Christo Ruppenthal (Wisconsin) \*
- ☐ Mike Wittmer (Colorado) \*

\*Signifies incumbent up for a 2nd or 3rd term



Date

Member name (please print)

Member signature

## VOTING INSTRUCTIONS

The nominees shown are presented to the membership for election to the Board of Directors for the term 2022-2024. Election results will be published in the Spring 2022 Quarterly.

Members should vote for up to 9 of the nominees.

Regular and Associate members are allowed to vote. If your household has one or more associate members, you may make copies of the ballot. Please mark and sign your ballot(s), enter the date, and mail to the following address:

Tony Fourcroy,  
HSGA Election Manager  
3442 Greystone Court  
Ft. Collins, CO 80525

Members with an email address on file with HSGA will receive an invitation to vote by email. Those members can vote by email or via paper ballot, but not both. To be counted, your paper or email ballot must be received by April 15, 2022.

## Island Festival News Annual Kaua'i Steel Guitar Festival is back!

by Addison Ching (see [steeltrappings.com](http://steeltrappings.com) for more information on island steel happenings)

The festival was paused during the Coronavirus pandemic but is scheduled to resume this Spring. The 2022 festival is scheduled for March 31-April 1, ahead of the 2022 Aloha Music Camp. Both events will be held at the Sheraton Kaua'i Coconut Beach Resort.

This year's festival will largely follow the format of previous festivals, except for the Saturday Ho'olaule'a program. This year the ho'olaule'a will be presented in two sessions, with a 2-hour intermission between the sessions. Previous festivals presented the ho'olaule'a in one continuous 6-hour program.

The main concert will feature nine steel guitar players in separate programs. Five steel guitarists will perform during the first session from Noon to 3 P.M., and the remaining steel guitarists will perform during the second session from 5 P.M. to approximately 8 P.M.

Kilipaki Vaughan, Geromino "Geri" Valdriz, Dave "DK" Kolars, Kapono Lopes, and Alan Akaka will perform in the first session. The second session will include Patti Maxine, Greg Sardinha, Bobby Ingano, and Ed Punua.

From left: Adam Asing, Piko Vaughan on 'ukulele, Kilipaki Vaughan, and Kaipo Asing on guitar, with Ana and Nae Vaughan dancing hula.

Both ho'olaule'a sessions will be livestreamed on the Facebook pages of the Kaua'i Steel Guitar Festival and the Hawaiian Steel Guitar Showcase, and on the Hawaiian Steel Guitar Showcase's YouTube channel.

The festival will also feature school visitations on Thursday and Friday, a Thursday night Kickoff Kanikapila in the hotel's bar courtyard, an Open Stage program and workshops on Friday, and Kanikapila sessions Friday and Saturday evening. As with previous festivals, a steel guitar exhibit, hands-on opportunities, and a festival store will also be included in festival activities.

This year's festival is supported in part by the by Hawai'i Tourism Authority through the Kūkulu Ola Program, administered by the Hawai'i Community Foundation.

The festival is also supported in part by the Hawai'i State Foundation on Culture and the Arts (SFCA), through appropriations from the Legislature of the State of Hawai'i or grants from the National Endowment for the Arts (NEA).

Kilipaki Vaughan 'Ohana at 2020 Kaua'i Steel Guitar Festival.

<https://steeltrappings.com/>