

# HSGA QUARTERLY

Published four times a year in Honolulu, Hawai'i  
by the Hawaiian Steel Guitar Association

Volume 34, Issue 133

Winter 2018-19



## Inside this Issue...

- 3 "HSGA Newsletter Goes Electronic" by John Limbach
- 3 Weekly Steel Guitar Hotspots in the Islands
- 4 Fort Collins Guest Artist, John Ely
- 6 "Waikiki Steel Guitar Week Preview" by Dan Tremblay
- 7 "Unloved in its Homeland?" by John Marsden
- 8 "Ka Ōiwi Nani" steel arrangement by M. Prucha
- 10 "HSGA Japan Convention Report" by M. Suzuki
- 12 Hawaiian Steel Guitar Events Calendar
- 12 "WCC Steel Guitar Lessons a Success!" by Dan Tremblay
- 13 "Polynesian Meatballs Recipe" by Steph. Ortoleva
- 13 "A Techno-Tale From Kona Beach" by John Limbach
- 14 Closing Notes – George Lake, Roger Shackelton
- 14 "My Wonderful Years In Music" by George Lake



*Wowing the Fort Collins audience last year, China Dance Hula Studio dancers Li Linfei (left) and Qi YingLi with Joseph Zayak, Jeff Au Hoy (right) and Bobby Ingano (unpictured).*

## Gearing Up For Fort Collins 2019

*By Tony Fourcroy*

Aloha everyone. Plans are coming together for the Thirty-Third Annual Hawaiian Steel Guitar Festival in Fort Collins, Colorado. The festival will be held on September 19-21 at the Fort Collins Hilton Hotel. If you haven't been to Fort Collins or attended our festival in a while, this would be a great year to come.

### Featured Guest

This year's guest artist is our own John Ely. For those of you that don't know, John has been instrumental in keeping the HSGA running for many years. He is our HSGA newsletter editor and does a ton of work behind the scenes manag-

ing our membership rolls and correspondence. He is also a phenomenal musician as well as an amazing teacher. Check out his website ([www.hawaiiansteel.com](http://www.hawaiiansteel.com)), which is full of great information related to steel guitar, and be sure to read his bio on page 4 for details about his career in music.

### Festival Overview

We're still working out the details for the festival, but for the most part it should be similar to last year. We will have playing sessions every day from around 9 AM to 4 PM, Talk Story on Thursday evening with our featured guest, our World Famous HSGA Lū'au dinner and floorshow on Saturday eve-

*Continued on Page 2*

## HSGA QUARTERLY

Volume 34, Issue 133



### OFFICERS

Frank Della-Penna (DC), President  
John Limbach (MT), Vice-President  
Tony Fourcroy (CO), Secretary-Treasurer

### DIRECTORS

Jack Aldrich, Seattle  
Margie Mays, Arizona  
Bob Moore, Colorado  
Mike Wittmer, Fort Collins

### FORMER DIRECTOR EMERITUS

Jerry Byrd

### JAPAN COORDINATOR

[TBA]

### QUARTERLY EDITOR

John Ely <johnely@hawaiiansteel.com>

### 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, 3442 Greystone Ct, Fort Collins, CO 80525 USA. Our e-mail address is [hsga@hsga.org](mailto:hsga@hsga.org). Submitted items should also be e-mailed directly to the editor at [johnely@hawaiiansteel.com](mailto:johnely@hawaiiansteel.com). Letters to the president can be sent to: Frank Della-Penna, P.O. Box 18323, Washington, DC 20036.

*FORT COLLINS Continued from Page 1*

ning, and you can plan on our famous late-night “no sleep” jam sessions.

If you plan on playing a set, let me know either through the registration process or via email ([tony.fourcroy@gmail.com](mailto:tony.fourcroy@gmail.com)). We always love to have first-time players on our stage. If this is your first time, let me know and we'll help you get everything set up including finding backup players.

Last year we changed to having the workshops right after lunch on the main stage. Everyone I talked to said that it worked out well, so we'll plan on doing the same thing this year. We'll be scheduling those later on this summer and we'll post the details on our website and Facebook pages. You can count on an advanced steel guitar workshop with John Ely.

### Hotel and Festival Registration

If you're coming out this year, you'll need to get a hotel room and register for the festival and lū'au. Room rates at the Hilton are \$138 and you can book your room online at [tinyurl.com/hsga2019-hilton](http://tinyurl.com/hsga2019-hilton), or you can call the hotel directly at (970) 482-2626. We have a block of rooms reserved so make sure you mention that you're with HSGA—our guest code is 'AHG'. Make sure you book your reservation

before September 2 because after that they release rooms to the public.

You can register for the festival and lū'au online via the Brown Paper Tickets website ([hsga2019.bpt.me](http://hsga2019.bpt.me)). There is also a registration form in your newsletter that you can fill out and send to me, preferably before September 1. Of course, you can always register at the door. We'll have space at the lū'au for 80 people and it sold out last year, so you'll want to register early if possible. Note that the lū'au dinner and floor-show is *not* included with your festival pass—it's a separate charge. Fees for the festival are:

- Member 3-day pass: \$60
- Member 1-day pass: \$20
- Lū'au Dinner/Show: \$50

### Volunteering

As always, we can use a few volunteers to help us out. We need a few people to man the registration table and we'd like to do a better job with videos. Today's smart phones and tablets are pretty amazing with the audio and video quality. We'd like to ask folks to take video of a few performances and submit them for posting. If you have skills or desire for editing and posting the videos we can certainly use your help.

We look forward to seeing all of you in Fort Collins in September. Aloha, and have a great summer! ■

*Steel guitarist Masakatsu Suzuki performing at the Fourth Biennial HSGA Japan Convention last fall with the group Mahana Lua. (See page 10 for the whole story.)*





*A cool shot of Joey Winchester (left), steeler Isaac Akuna, Ku'uiipo Kumukahi and Kimo Stone. Catch 'em Wednesdays at the Hyatt!*

## Newsletter Goes “Electronic”

*By HSGA Vice-President John Limbach*

We’ve talked about it for years and now it is going to happen for the upcoming membership year, which starts on July 1, 2019.

We have long sought to reduce our most expensive item, our newsletter postage costs, while at the same time accommodating the needs of our membership. How will it work? Starting with the Summer 2019 issue—the first newsletter of the upcoming membership year—you will have two options:

- You can choose to receive an *electronic version* of the Quarterly via our website for the same membership dues of \$30 per year. OR,
- You can opt to continue receiving hard copy through the mail for \$35 per year. The additional \$5 will help cover printing and mailing costs.

The renewal form inserted with your newsletter will show the two membership dues options in the middle of the form. Just circle your choice. Our website renewal form will also allow you to indicate your choice.

It’s worth mentioning that HSGA member dues has held steady at \$30 per year for over 16 years, starting in 2002. Printing and mailing costs, of course, have steadily ramped up over that same time period.

If you would like to send us comments, please go to the HSGA home page, scroll down to the bottom and click on “Contact” to send us your opinion on this change. Those without Internet can reach us at our club address: HSGA, 3442 Greystone Ct, Fort Collins, CO 80525. ■

## Weekly Steel Guitar Hotspots

**Bobby Ingano Trio**—Bobby performs every Monday with Kaipo and Adam Asing at Dots Restaurant’s “Nostalgia Night,” 6-9 PM. Dots is on O’ahu’s North shore at 130 Mango Street, Wahiawa, Hawai’i 96786-1926. Bobby also appears every Tuesday, 6-9 PM at the La Mariana Tiki Bar and Restaurant located near Sand Island opposite the Honolulu airport.

**Alan Akaka and the Bee Sisters** perform every Friday at Duke’s Waikīkī, 7:00-9:30 PM. We’re glad there’s still steel guitar at Duke’s!

**Isaac “Doc” Akuna** performs every Wednesday along with Ku’uiipo Kumukahi at a free weekly show in the Atrium of the Hyatt Regency Waikīkī on Kalākaua Avenue, 5:30-7:00 PM.

**Jess Montgomery** plays steel guitar Thursday evenings, 6:00-9:00 PM in the lounge of the Hukilau Lanai Restaurant in Kapa’a, Kaua’i. He performs with slack-key specialist Dennis Chun. The restaurant offers a full menu in the lounge and the food is excellent.

Every other Friday evening there is a public concert at the Royal Hawaiian Shopping Center stage, 6:00-7:30 PM, on the lawn stage area next to Kalākaua Ave. Contact the Royal Hawaiian Shopping Center for the schedule.

### Please Contact Us!

*Send news or comments to: HSGA Quarterly, 3442 Greystone Ct, Fort Collins, CO 80525. Email us at [hsga@hsga.org](mailto:hsga@hsga.org).*

*Former HSGA Board member Ivan Reddington playing his frypan with Jeff Au Hoy on bass and Joseph Zayak on rhythm.*



---

## Fort Collins Guest, John Ely

Steel guitarist John Ely, a northern Minnesota native, grew up in a musical family and was a serious piano student throughout his school years. “I enjoyed playing piano,” comments John, “but somehow playing the classics wasn’t enough for me. I wanted to learn how to compose and improvise, but that wasn’t really in my teacher’s program. However, the theory and ear training I got was invaluable later for ‘deciphering’ steel guitar solos on recordings.”

During his freshman year at Beloit College in Beloit, Wisconsin, he got a hold of a beat-up Gibson BR-9 steel guitar that a classmate down the hall brought back with him. “It belonged to his uncle who acquired it while stationed on O’ahu during the war years,” recalls John. “My friend lent it to me for a couple of years and let me attach three wooden legs from a local hardware store. I was mesmerized by just the way the instrument looked, strung up and ready to play. Before long I was spending every waking moment trying to figure out how to play it. I had no idea how to tune it and the funny thing is, I was trying to get pedal steel sounds out of it.”

In 1974, a year after graduating, a couple of bandmates and John, pedal steel guitar in tow, made the trip to Austin, Texas seeking their fortune in the music business. Recalls John, “Another college buddy, brother of Asleep at the Wheel bandleader Ray Benson, told me about the Austin music scene and how wide open it was down there with a hundred clubs and maybe fifty bands. Well, I think he got his numbers mixed up! I was the only one who could get a job. There were relatively few steel players in the Austin area, and I found I could pick up gigs right away. The other guys gave up and we headed back to Beloit after a few months.”

John moved to Austin permanently in 1975 and after a couple of years of woodshedding, started climbing up the gigging musician food chain. Early credits include performances and recording dates with Ray Wylie Hubbard, Jerry Jeff Walker, Gary P. Nunn, and Wayne Hancock in the country music field; Robert Earl Keen, Jr. and Darden Smith in the folk music field; the group Native Sun and saxophonist Tony Campise in the jazz field; and shows and stints with other performers like Lyle Lovett, Kelly Willis and Marcia Ball. “It was exhilarating seeing how steel guitar fit in to almost any kind of music,” reflects John. “But I did worry about spreading myself too thin.”

Ely pursued western swing music in the ‘80s and did several dates with Johnny Gimble, including an instrumental album of Texas music. A stint with Alvin Crow in 1984 resulted in the *Long Texas Nights* album on Austex records and marked a turning point in John’s career. For the album he laid aside his pedal steel and broke out an old Rickenbacker triple-neck Hawaiian steel. From this moment playing the old instruments became a passion as Ely immersed himself in western



*On tour with his Munich, Germany-based trio, John Ely performing in Barcelona at the Mr. Banjo Festival in 2004.*

music of the ‘30s, ‘40s, and ‘50s. Writes John, “By this time I knew how to tune the old steel guitars, and unlike my early efforts on the old Gibson, I was finally able to play the music that those instruments were actually designed for.”

“1985 was a tough year,” recalls John. “For some reason, local gigs were drying up and I was really struggling. I remember working with an Elvis impersonator in the Valley of South Texas. I found out the guy wasn’t going to pay me, so I hitchhiked home, a 300-mile trip, with a suitcase and the Fender Rhodes electric piano I was playing! I almost gave up playing music. Shortly after, again trying to make ends meet any way possible, I got a strange gig with a country-reggae band! I had a weird setup—a synthesizer rigged up with PVC pipe so that the keyboard sat right in front of my steel guitar. It was a four-piece band so I had to do keyboard comps with my left hand, while playing parts and rhythm on my pedal steel with my right hand. I used a capo on the steel set to the key of each song and would quickly grab the bar when it came time to solo. Well, after all this work learning to do those reggae comping parts, and trying to coordinate it all, I realized that, although we were rehearsing all the time, the band wasn’t spending much time booking gigs. It didn’t take long to figure out what was going on. The band guys, in keeping with their reggae lifestyle, were spending most of their spare time working their undercover “agricultural” projects in remote areas of the Texas hill country. This more than covered their financial needs, so I was odd-man out (more like straight-man out). I barely made it through that spring when I got a call for an audition with Asleep at the Wheel. The reggae band’s soundman was the Wheel’s road manager, and he quickly recommended me for the job. So, as wild as that experience was, it ended up paying off.”

John’s toured as a member of the Asleep at the Wheel Band from 1985 to 1992. Four albums on Epic and Arista

during that time period produced the top fifteen hit “House of Blue Lights,” two Grammy Awards, and three other Grammy nominations for best country instrumental performance (John also co-wrote two of the five Grammy tunes). Numerous TV appearances on the Nashville Network, *Austin City Limits*, *The Tonight Show*, and the NBC movie *Wild Texas Wind* starring Dolly Parton, have greatly furthered Ely’s goal of exposing Hawaiian steel guitar to a more global audience. He has toured Europe many times with Asleep at the Wheel and his own Munich, Germany-based trio, and has also performed in Brazil, Japan, and Singapore.

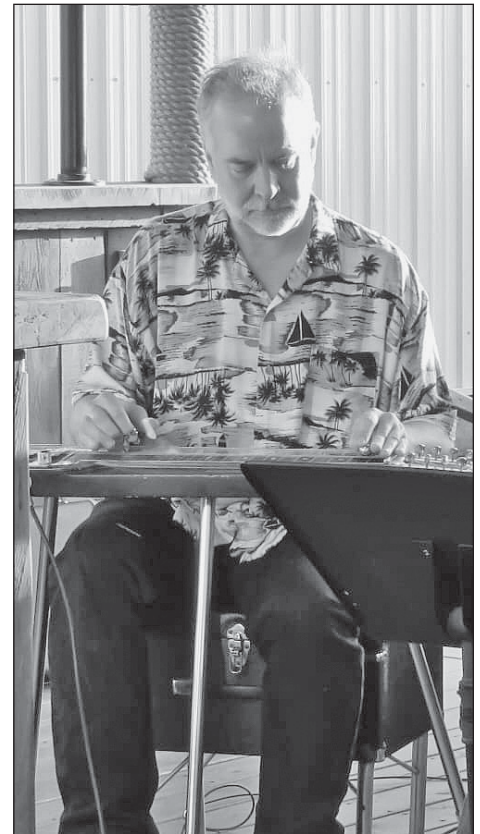
Beginning in the late ‘80s, John continued to develop, incorporating into his style the rich, lyrical tradition of Hawaiian music. After numerous trips to Hawai‘i, Hawaiian music became a

priority as Ely absorbed the Hawaiian idiom, listening to Hawai‘i’s great steel guitarists, studying precious recordings from the *Hawai‘i Calls* era, and jamming with artists from the four principal Hawaiian Islands including Auntie Genoa Keawe, Joe Recca, Clyde Lono, Joe Makahilahila, Owana Salazar, and Kaua‘i artists Pancho Graham, Carlos Andrade and Pat Cockett. After leaving Asleep at the Wheel, John did a 1992 summer tour with Leon Redbone, appearing on several tracks of Leon’s *Whistling in the Wind* album. In 1995, Jerry Byrd helped land him his first job in Hawai‘i playing seven nights a week at the Old Lahaina Lū‘au, which he soon had to quit due to a repetitive stress injury to his “vibrato arm.”

After two years rehabbing the injury with a trainer in Honolulu and a year on the mainland working a computer job to recover lost income, John returned to the Islands, playing a full schedule in Waikīkī hotels with Ku‘uipo Kumukahi. “Playing with Ipo was the musical experience of a lifetime,” John recalls. “She brilliantly showcased the traditional Big Island songs she grew up with. The singing, which also included a young Hōkū Zuttermeister, was out of this world. They made me sing also, which was terrifying. I quickly found out that in Hawai‘i, with few exceptions, I had to pull my weight as a singer to give the ‘real singers’ a break!”

During his Hawai‘i years, John also played memorable jobs with Bernard Kalua, Ha‘a Heyer, Greg Sardinha’s Po‘okela and Hiram Olsen (filling in for Casey Olsen). He was a featured artist at the Halekūlani Hotel’s annual Steel Guitar Week series and Jerry Byrd’s Annual Steel Guitar Ho‘olaule‘a at the Ala Wai Golf Course clubhouse. In December 2001, John was again forced to leave the Islands, this time due to the economic devastation to Hawai‘i’s tourist industry following the September 11 attacks.

John appeared as guest artist at the 2002 and 2009 HSGA conventions in



*John Ely playing a show last summer with 5-Oh!, his surf, swing and Hawaiian trio.*

Joliet, and in 2013 as guest artist at the Aloha International Steel Guitar Club’s convention in Winchester, Indiana. He was also guest artist at the 2004 Dobrofest in Trnava, Slovakia during his trio’s five-month tour of Germany, Spain, and France. In March 2014 he was inducted into the Texas Steel Guitar Hall of Fame.

John currently resides in N. Minnesota appearing regularly on *Midwest Country* RFD-TV broadcasts, playing sessions and casuals around the state, and teaching a full schedule of students around the world over Skype. ■

### Changed Email?

We still have quite a few invalid email addresses in our HSGA member database. Please send an update to John Ely at [johnely@hawaiiansteel.com](mailto:johnely@hawaiiansteel.com) and to our office at [hsga@hsga.org](mailto:hsga@hsga.org). *Mahalo nui loa!*



**BAR & PICK HOLDER**  
Convenient storage for accessories!



**LAP STEEL STANDS**  
3 & 4 leg models  
Fully adjustable stands for lap steel and resophonic instruments  
Case included!

*Deluxe 34*  
[www.Deluxe34.com](http://www.Deluxe34.com)  
phone 262.728.2686

*Ask about customizing it!*

# Waikīkī Steel Week Preview

By Daniel M. Tremblay

Waikīkī Steel Guitar Week, incorporating the Waikīkī Steel Guitar Festival, is a week-long event celebrating Hawaiian music and the Hawaiian steel guitar. This year's third annual event will be held at the Royal Hawaiian Center's Royal Grove stage during the week of July 15-20, 2019, immediately preceding the annual 'Ukulele Festival Hawai'i. The scheduling of the festival provides opportunities for fans of either instrument to expand their music experience by participating in both events.

The 2019 Waikīkī Steel Guitar Week will feature nightly performances on Monday through Thursday beginning at 6 PM. Each night will feature performances by a different steel guitar master or steel guitar ensemble including the NextGen steel guitarists and musicians.

The week will culminate with the Tenth Annual Waikīkī Steel Guitar Festival on Friday and Saturday evenings. The 2019 lineup will feature popular Hawai'i and Japan steel guitar masters including Japan's premier steel guitarist Kiyoshi "Lion" Kobayashi along with NextGen steel guitar students of the Ke Kula Mele Hawai'i School of Hawaiian Music. In addition, the festival will feature performances by Alan Akaka and the Islanders, Greg Sardinha, Geronimo "Geri" Valdriz and other popular steel guitarists in individual programs of traditional and contemporary Hawaiian music and dance. There will be an open stage on Saturday late morning to early afternoon (new this year). There will be a steel guitar exhibit in Helumoa Hale, and "hands-on" demonstrations for those interested in trying their hand at the steel guitar.

NextGen steel guitar students Pono Fernandez, Mālie Lyman, Joey Misailidis, Ho'ailona Mahuka, NextGen musi-

*NextGen musicians help prepare instruments for the Waikīkī festival steel guitar exhibit. (Photo courtesy of Addison Ching)*



*At last year's Waikīkī Steel Guitar Festival, Alan Akaka shows a guest how the steel guitar works while Maui steeler Geri Valdriz (right) looks on. (Photo courtesy of Don Touchi)*

cian Tai Misailidis and others may also perform, accompanied by Alan Akaka and Addison Ching on guitars. We'll make an official list of performing artists available when the program is finalized.

The festival is presented free to the public by the Royal Hawaiian Center in association with the Hawai'i Institute for Music Enrichment and Learning Experiences (HIMELE). This program is supported in part by the State Foundation on Culture and the Arts through appropriations from the Legislature of the State of Hawai'i and by the National Endowment for the Arts.

Waikīkī Steel Guitar Week is free and open to the public. Parking is available at the Royal Hawaiian Center parking garage. Standard parking rates apply with validated parking available with a \$10 purchase from any center merchant. The Royal Hawaiian Center is located at 2201 Kalākaua Avenue, Honolulu, Hawai'i 96815.

For late-breaking details go to the event website at [www.waikikisteelguitarweek.com](http://www.waikikisteelguitarweek.com), call the Royal Hawaiian Center at (808) 922-2299, or contact Alan Akaka at [info@himele.org](mailto:info@himele.org). ■

## HSGA Donations

Thanks, HSGA members for your generous donations over the past couple of quarters.

Special thanks go to **Delano D. Kruzan** of Macomb, Illinois who donated an extremely generous \$300 to our Scholarship Fund in memory of recently departed core HSGA member **George "Keoki" Lake**. Mahalo nui loa, Del! Big mahalos also go to San Francisco member **Kris Oka** who donated a generous \$50 to our General Fund and \$50 to our Scholarship Fund.

# Unloved in its Homeland?

By John Marsden

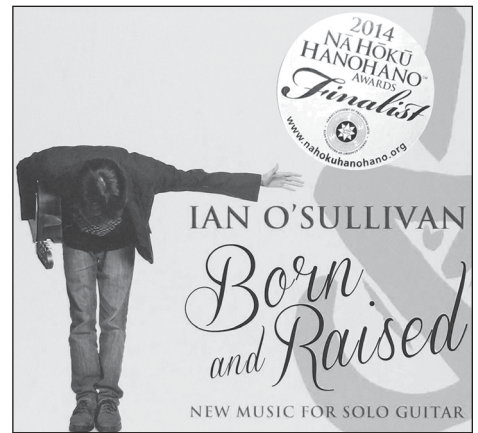
The CD *Born and Raised* is among my recent acquisitions. It features the brilliant guitarist Ian O'Sullivan, who teaches classical guitar at the University of Hawai'i.

Reading the informative liner notes, and leaving aside the unproven assertion that the guitar was introduced to the Islands by (three) Mexican vaqueros (in 1832), I was struck by the omission of the Hawaiian steel guitar in the list of Hawaiian music's trademarks. Despite remaining, as Jerry Byrd used to say, its "signature sound" internationally, it does seem that the steel guitar has become unloved and unwanted in its homeland. Today, the focus is all on 'ukulele, which boasts some incredible young players, making waves and thoroughly deserving their

recognition. However, the fact remains that here in the U.K. most people still associate 'ukulele with 1930s comic actor George Formby and his funny, risqué songs. I bet that in the U.S., Tiny Tim is the name that similarly comes to mind. From the very start, 'ukulele was adopted into this light and comic repertoire, and its Hawaiian roots were forgotten or disregarded.

Today, in Hawai'i, the 'ukulele has taken the steel guitar's place at the musical cutting edge. It's noticeable that the latter has stuck with a repertoire now 70-90 years old, which, of course, we're anxious to preserve. Unfortunately, it simply doesn't resonate so much with today's general audiences, whose tastes have so radically changed.

Goodness knows what the answer is—perhaps there isn't one at pres-



ent—but it will be a tragedy if steel guitar is gradually being written out of Hawaiian music history and its distinctive voice forgotten. ■

## Renewal Alert...

If you received a renewal form inserted with your newsletter, then your membership expires on June 30. See the form for details and easy payment options.

## Let 'em know you steel with t-shirts by Deluxe34!



Rowdy Vintage Steel Band  
"Don't Let Your Lap Steel  
Wind Up on the Floor,  
Trust Your Axe to Deluxe34!"

Black on Blue-Gray



Vintage Steel Guitar  
Strings Packet

Red on Yellow or Beige



Beer Bottle... Duck!

Black or Red on Blue



Deluxe34 Logo

Silver on Black

Deluxe34.com

High quality Gildan 100% cotton tees, sizes S-XXL.  
\$15-20 - ships anywhere in the US!

## Visit the Deluxe34 eBay store

<https://www.ebay.com/str/deluxe34lapsteelstands>

t-shirts ~ custom stands ~ more

# Ka Ōiwi Nani

(Queen Liliu'okalani)

Ballad ♩ = 76

Arrangement by Mark Prucha

**A** B $\flat$  E $\flat$  C $\flat$ /F F7 B $\flat$

Steel Gtr. C6th

5 E $\flat$  C $\flat$ /F F7 B $\flat$  F7

10 B $\flat$  C7 F7 B $\flat$  E $\flat$

15 B $\flat$  F7 B $\flat$  F7 **B** B $\flat$  E $\flat$



For audio email Mark at: mgp9993@aol.com

19 Cm/F F7 B $\flat$  E $\flat$  Cm/F F7

T 3-1 3-2 2-3 5-5 6-6-5-6 5-3 3-2 3-7-5

A 3 3-3 3 5 3 3 3 5-5

B 3 3 3 3 3 3 3 5-5

24 B $\flat$  F9 B $\flat$  C7

T 10 11 10 12-10 9 7 5 3 2 10 9 8 7-7 9 10

A 3 3 10 12 10 12-10 8 6 5 3 2 7 7-7 9 10

B 3 3 10 12 10 1 7 7-7 9 10

28 F7 G $\flat$ 9 F9 B $\flat$  E $\flat$  B $\flat$  F7

T 12 4 3 2-3 5-5 6-6-5-6 5-3 3-3 1-6-5-6-8-5

A 12 4 3 2-3 5-5 6-6-5-6 5-3 3-3 1-6-5-6-8-5

B 3 2 3 3 3 3 3 3 1 1 3 3 1

32 B $\flat$  E $\flat$  Tag B $\flat$  F7 B $\flat$

T 6 6 3 3 1 6 5 6 8 5 10 10 10 10 10 10

A 5 3 3 1 6 5 6 8 5 10 10 10 10 10 10

B 3 3 3 1 6 5 6 8 5 10 10 10 10 10 10

# HSGA Japan's Fourth Biennial Convention

By Masakatsu Suzuki

HSGA Japan holds its conventions every other year on even years (the Honolulu conventions are held on odd years). Our fourth biennial convention was held on October 27, 2018 at Hatoba Kaikan in front of the Yokohama Port.

Twenty-eight members and fifty-nine guests were in attendance and all enjoyed wonderful performances. Thirteen groups performed along with twenty-one steel guitar players as follows:

Steel guitarist Katsuhide Sawabe from Tokyo opened the show. He presented a motivating performance with support from the Maui Girls chorus. Songs included "Pūpū A O 'Ewa," "Ku'u Lei 'Awapuhi," "My Tane," "Kōke'e," and "Wehiwehi 'Oe." Joining Katsuhide san were Hiroshi Mizuhara, Hajime Inoue and Osamu Inoue with Maui Girls Yumiko Kusakabe, Mutsumi Uchida, Akiko Takahashi and Michiko Togao.

Katsutoshi Ogata from Tokyo has an "8-dan" ranking in the game of Go and is also a genius on the steel guitar. He performed "Kaulana 'O Hilo Hanakahi," "Blue Hawaii," "Mapuana," "Hawaiian Sunset," "Beyond the Reef" and "Analani E." Joining Katsutoshi san were Yoshihisa Okano, Kunio Sakai and Syuzou Kono.

Noriko Tomita from Tokyo, who attended last year also, played some difficult arrangements by Alan Akaka including "Blue Hawaiian Moonlight," "Ho'ō Malimali E," "Sweet Someone," "Sand" and "Nani Waimea." Joining Noriko san were Tetsuya Ishiyama, Yoshimi Nose and Tomomi Sekiguchi with Noriko's husband Shuji providing vocal support.

*Opening last year's show, the Maui Girls chorus providing stellar vocals behind Tokyo steel guitarist Katsuhide Sawabe.*



*A nice shot of the HSGA Japan stage with Yoshiyuki Endo from Kanagawa Prefecture playing his Excel steel guitar.*

Yukio Katagiri from Aichi Prefecture, a regular at the HSGA Honolulu concerts, has also attended all our Japan conventions. He played "Hula Blues," "Mapuana," "Nani Waimea," "How'd Ya Do" and "Hawaii Calls." Expert backup was provided by the group Mahana Lua, which includes Tomomichi Suzuki, Shuzo Kono and Kunio Sakai.

Steeler Kunimitsu Kadoi came all the way from Hiroshima despite the devastation from the typhoon that swept through the area a month earlier. He played with the group Wiki Wiki, which includes Hirokazu Tasaka, Kazuharu Sakurai, Tomoko Sakurai, Masafumi Okamura and steel guitarist Kazushige Murata. The program included "Hanalei Moon," "Fly Me to the Moon," "Pua Kiele," "Smoke Gets Your Eyes" and "On a Tropic Night."

Paul Okubo from Tokyo, a regular at all our conventions, has some interesting steel guitars such as the unusual Harnos steel and even a surfboard-shaped model. His program included "Old Plantation," "Estrellita," "Pā'au'au Waltz," "Whispering Lullaby," and "Waikiki Chickadee" with backup provided by the Mahana Lua band.

Yoshifumi Nihachi has been busy playing Hawaiian-style gigs of late, but much prefers playing country music. His program included "My Window Faces the South," "Nani," "Steelin' the Blues" and "Sweet Memories" with backing provided by Mahana Lua.

Moto Suzuki from Tokyo has performed at all our Japan conventions and recently started playing what he calls the A76 tuning (high to low: E, C#, A, F#, E, A, G, A), a experiment he hopes will make waves in the steel guitar world. He performed "Rainbows Over Paradise," "Bali Hai," "E Ku'u Morning Dew," "Island of Dreams" and "Caravan." Joining Moto san were Reina Miki, Koichi Kizaki and Koichi Ishikawa. Moto san organizes a separate steel guitar event on the first Saturday of every month.

## Treasurer's Report

*(Balances as of April 1, 2019)*

Beginning Balance	\$34,460.70
General Fund	\$17,690.19
Scholarship Fund	\$12,319.17
Japan Account	\$3,495.15
End Balance	\$33,504.51
Major Expenses	
Newsletter/Postage	\$1,934.21
Webmaster	\$345.00
Scholarship Exp.	\$550.00
Major Income	
Dues	\$305.00



*Toshimitsu Shiina of Chiba playing a triple-neck Rickenbacker with his group Lani Welina.*

Yoshiyuki Endo from Kanagawa Prefecture performed with the group Lohi Lohi, four gentlemen providing enchanting vocal harmony. He performed “Hula Blues,” “In Your Hawaiian Way,” “G-Hula Medley,” “Palama Shuffle,” “Keep Your Eyes on the Hands” and “Ta Ha Ua La.” Also joining Yoshiyuki san were Hideaki Takahashi, Kouhei Makino and Masahiro Abe.

Steel guitarist Masakatsu Suzuki from Kanagawa Prefecture is a member of the group Mahana Lua, who are very active in their home town of Yokohama. They played “On a Little Street in Singapore,” “Pretty Maui Girl,” “I’ll Weave a Lei of Stars for You,” “Pūpū Hinuhinu” and “Il Pleut Sur La Route.”

Toshimitsu Shiina of Chiba, a member of the group Lani Welina, opened with his usual “Beer Barrel Polka,” this time using a G9th tuning on his triple-neck Rickenbacker. Also included in the set was “Manuela Boy,” “From Hawaii To You” and “Hilo March.” Joining Toshimitsu san were Yumiko Kusakabe, Keiichi Tsuruoka and Nobuhisa Kurata.

The Lion Ladies Four, a new Tokyo-based group made up of four pupils of “Lion” Kobayashi, played a nice set including “Ho’o Malimali E” featuring a steel solo by Akiko Watanabe, “Autumn Leaves” with a steel solo by Sakae Machida, “Na Lei O Hawaii,” and “Kamehameha Waltz.” Joining in were Yoko Tanaka, Masako Wakamatsu, and Kumu Lion Kobayashi.

The Lion Halau of Tokyo, comprising members of Lion’s steel guitar class at the Meguro Culture School, performed “Milolii” with a steel solo by Nobuo Numata, “Little Brown Gal” featuring Lion on steel, “Hawaiian Guitar,” “King Kamehameha” and “Tahu Wahu Wai.” The ensemble consisted of Kayoko Iwade, Yoko Tanaka, Masahiko Ibamoto and Norio Usui. The “vocal team” included Kinjiro Sakata, Hitomi Ito, Haruko Ozeki, Akemi Kamoshida, Akemi Kimura and Toshitake Okano.

The bottom line is the convention was a great success. The Fifth Biennial HSGA Japan Convention will take place in the fall of 2020. Stay tuned for details! Take care, everyone, and we hope to see you again soon. ■

*Master steel guitarist Kiyoshi “Lion” Kobayashi (bottom row, third from the left) performing and featuring his steel guitar students.*



## EVENTS CALENDAR

### June 8, 2019—Haw'n Steel Fest at Windward Mall

The annual festival at Windward Mall in Kāneʻohe on the island of Oʻahu is set for June 8, 2019. For event details go to [www.hawaiiansteelguitarfestival.com/wm/](http://www.hawaiiansteelguitarfestival.com/wm/) or send an email to [info@himele.org](mailto:info@himele.org).

### June 8, 2019—Ke Kula Mele Spring Concert

Enjoy the music of Ke Kula Mele School of Hawaiian music under the direction of Kumu Alan Akaka. Students will perform songs about Honolulu on steel guitar, 'ukulele, guitar and Hawaiian style bass on Saturday, June 8, 2019, 11 AM to noon at Windward Mall (46-056 Kamehameha Hwy Kaneohe, HI 96744). Free to the public. For further details or questions, email [info@himele.org](mailto:info@himele.org).

### July 15-20, 2019—Waikīkī Steel Guitar Week

Waikīkī Steel Guitar Week will be held at the Royal Hawaiian Center's Royal Grove Stage in Waikīkī starting July 15. Featured are evening performances on Monday thru Thursday followed by the Waikīkī Steel Guitar Festival on Friday and Saturday with steel guitar masters, ensembles and NextGen students in concert. For details email [info@himele.org](mailto:info@himele.org) or go to [www.waikikisteelguitarweek.com](http://www.waikikisteelguitarweek.com).

### July 18-20, 2019—AISGC Winchester Convention

The 2019 Aloha International Steel Guitar Club Convention will be held on July 18-20, 2019 at the Winchester Towne Square Community Centre in Winchester, Indiana. Featured guest will be steel guitar master Jeff Au Hoy. For details check the club website at [www.aisgc.org](http://www.aisgc.org).

### August 17, 2019—Haw'n Steel Fest at Kahala Mall

The 2019 Steel Festival at Kahala Mall, "Keiki Kine," will be held at Kahala Mall in East Oʻahu on August 17 at 2 PM. Featured are Keiki NextGen steel players and musicians age ten and older from Alan Akaka's Ke Kula Mele School of Hawaiian Music. For details email [info@himele.org](mailto:info@himele.org) or go to [www.hawaiiansteelguitarfestival.com/km/](http://www.hawaiiansteelguitarfestival.com/km/).

### September 17-19, 2019—HSGA Fort Collins Festival

Our Sixth Annual HSGA Mainland Festival at the Fort Collins Hilton will feature guest artist John Ely, special guests from Hawai'i, along with member performances and workshops. (See the cover story for details.)

### December 2019—Hawai'i Island Steel Festival

The Hawai'i Island Steel Guitar Festival is tentatively scheduled for December 13-15, 2019 at the Mauna Lani Auberger Resorts on the Kohala Coast. Check for updates at [www.hawaiisteelguitarfestival.com](http://www.hawaiisteelguitarfestival.com). ■



*Instructor Daniel Tremblay (left) pictured with graduates of his Waikīkī Community Center steel guitar lesson series.*

## WCC Hawaiian Steel Guitar Lessons a Success!

*By Daniel M. Tremblay*

The beginning steel guitar lessons at the Waikīkī Community Center were scheduled to be six weeks long but ended up lasting eight weeks due to popular demand from the students. We had six students total, but one of them could not make the scheduled time, so I tutored him in the lobby of my condo.

Lesson materials were graciously provided by Alan Akaka. And the classes would not have been possible without the sponsorship of Bill Thomson who provided the guitar kits, which included a steel guitar, practice amp, tuner, picks, steel bar, guitar cable and music stand, all of which the students eventually purchased at our cost. Bill was the other Kumu who added much to the students' learning as well.

All of the students progressed very well. So, hopefully we'll have six more steel guitar players in our future! We're already working on next year's group lessons, including some adjustments to the times and location, which would allow younger school-age Keiki to join in. ■

### Dues Changes for the Upcoming Year

It's time to renew your HSGA membership if your newsletter included a renewal form. Remember that we are making changes to the dues for the upcoming membership year:

- Dues with mailed, *printed newsletter* will be \$35 per year.
- Dues with *electronic* newsletter will remain \$30 per year.

The additional \$5 will help cover printing and mailing costs. For details please read John Limbach's article on page 3.

# Polynesian Meatballs Recipe

By Stephanie Ortoleva

These meatballs are a delightful food for parties, and the meatballs and sauce can be prepared well in advance.

## Ingredients

- 1 pound ground turkey – you can add a bit of ground beef to make the meatballs stay together more easily, but it's not necessary.
- 1 egg, lightly beaten
- ½ cup water
- 8-ounce can water chestnuts, drained and minced
- ½ cup seasoned bread crumbs – I prefer less bread crumbs and use whole wheat bread crumbs.

## Directions

- Preheat oven to 350° F.
- Combine egg and water and beat well.
- Add remaining ingredients, mixing lightly.
- Shape turkey mixture into balls.
- Bake on foil-lined cookie sheet for 30 minutes at 350°.

The meatballs can be cooked in advance and frozen for a party later. Serve with sauce.

## Sauce Ingredients

- ⅔ cup apricot or pineapple preserves
- 1 tablespoon prepared horseradish
- ¼ cup soy sauce
- 1 clove garlic, finely minced
- ⅔ cup water
- 2 tablespoons fresh lemon juice

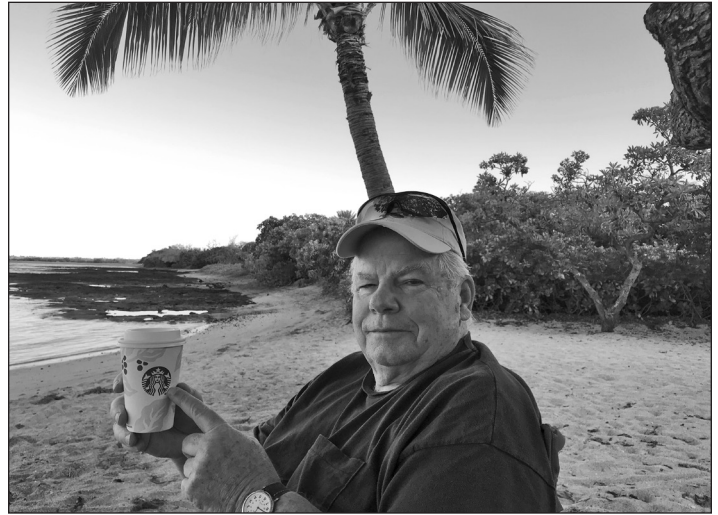
## Directions

- Bring above sauce ingredients to a light boil, stirring well.
- Add meatballs and simmer in sauce. Or, serve room temperature meatballs alone and serve sauce in a separate bowl as a dipping sauce.

The sauce can be prepared in advance and refrigerated and kept at room temperature one hour before serving.

## Delivery Problems?

Please let us know of any problems with delivery of your Quarterly. Contact us at: HSGA Quarterly, 3442 Greystone Ct, Fort Collins, CO 80525. Email us at [hsga@hsga.org](mailto:hsga@hsga.org). Mahalo!



John Limbach, stayin' awake and livin' the high life in Kona!

## A "Techno-Tale" From Kona Beach

By John Limbach

For the past ten years or so my wife and I have been chilling out (or warming up) by spending a month at Kona on the Big Island. We've found a neat little beach just north of the Kona Marina that is part of the Kaloko-Honokōhau National Historical Park. As you may gather from the name, it's a spot where green sea turtles come in to haul up on the beach for a nap to warm up and rest. The inlet has an old stone fishtrap, a beach with trees and lots of shade, and is a great place to de-stress. We like to take our lawn chairs, some snacks and a book and sit in the shade for hours watching the world go by and the turtles come in and out with the tide.

Last summer we sold our large house and lot here in Billings and moved a few miles west to a nice, but smaller patio home where someone else cuts the grass and shovels the snow. One of the happiest days in my life was when I gave my 10-hp snow blower (six forward speeds and two in reverse) and my 25-hp lawn tractor to my nephew. Anyway, I installed a pair of Ring video doorbells at our new place. Whenever someone trips the motion sensor it starts recording video and audio and sends a beeping tone to my cellphone.

So one day in early January this year, I'm sitting there at Turtle Beach, Starbucks latte in hand, brain in neutral, when my cellphone makes the Ring alert sound. I call up the video feed and lo and behold I see a guy in a parka shoveling a foot of snow off of my sidewalk and patio. Now this is what life is all about. Sitting on a beach in Hawai'i in my swimsuit watching some poor soul in Billings freezing his tookus off in minus 10-degree weather shoveling my snow! So being a bit of a sadist, I turn on the microphone and say, "You're doing a great job. Keep up the good work." Poor guy almost had a stroke. It doesn't get any better than this! ■

## CLOSING NOTES

### George “Keoki” Lake (1928-2019)

Many of you already know the sad news. We got the following from Keoki’s son Rob Lake: “I regret to inform you that George Lake passed away [on February 27], just a few weeks short of his ninety-first birthday. Although he had been in the hospital for a few weeks, his ultimate passing was quick and without pain. I am sure he enjoyed all the friends he made in your association and he will be missed in the Edmonton community.”

Keoki was a fixture at HSGA and Aloha Int’l conventions, both as a performer and always as a rhythm guitarist for the great Hawaiian artists, such as Jerry Byrd, Barney Isaacs, Kalani Fernandes, Nina Keali’iwahamana and many others. George, with all his gifts, was a humble and friendly person who could enthrall you with stories of the great performers he met with during his musical career.

We had intended to print recent news we got from Keoki including another installment in his newsletter feature, “Keoki’s Korner.” We’ll probably include that in a future issue, but here’s a touching note he sent out shortly before his passing:

“Many of you have wondered if I’m okay, for which I can only express my sincerest appreciation and thanks. From October 2017 through early January 2018 I was confined to the hospital. I experienced a severe fall in which I landed on my forehead against a cement curb, which caused medical teams deep concern regarding a possible concussion. I also suffered extreme pain from a fractured pelvis. The good news: I managed to beat the odds and am now able to e-mail this to you. And yes, I’m still bashing away at music! Well, that’s about it. No use in complaining as I saw many in the hospital who were far worse off than me. Oh, I sold my home which has been a heartbreak for me, as Mary and I spent over sixty years caring for that home. Mary has gone so it is best I get rid of my earthly items.”

### Roger Shackelton (1943-2019)

We’re sorry to announce that we lost longtime HSGA member Roger Shackelton at age 75 on March 8, 2019 at the Sylvan Court Nursing Home in Canby, Minnesota.

Roger Earl Shackelton was born on May 17, 1943 to Earl and Ruth (Lundquist) Shackelton in Canby. He graduated from Canby High School in 1962 and served in the U.S. Army from September 1962 to September 1965 in Stuttgart, Germany. He moved to the Seattle area and worked for Boeing Aircraft for 23 years and retired in 2007. In August of 2013, he relocated back to Canby.

Roger had been in ill health for several years prior to passing away. He is survived by his wife Venus Shackelton of Canby, Minnesota. ■



*A classic shot of George “Keoki” Lake playing his Canopus steel guitar at an Edmonton nightclub.*

## My Wonderful Years In Music

*Thanks to Keoki’s son Rob Lake for sending us the following story Keoki had been working on prior to his passing about his many experiences in music and with noted musicians.*

My musical life had its beginning when I was in grade nine at Edmonton’s Parkdale School. I was never really interested in sports and achieved low grades in that subject. However, after school hours I would rush home to listen to those old scratchy 78 rpm recordings featuring music played on a very strange sounding instrument called the Hawaiian guitar. I had a vague idea of what it looked like. Hawai’i was a mysterious island somewhere far away! Other kids my age were playing football and baseball, but I was listening to and loving this strange Hawaiian guitar and the music of Hawai’i.

One day after school, two gentlemen came to our door, one with a violin, the other carrying a guitar. They were canvassing the district seeking new students. The chap with the violin proceeded to demonstrate the instrument. The violin certainly had no appeal for me! Then, the other chap placed his guitar on his lap, which I thought was rather strange. Normally you hold a guitar close to your chest and strum it. However, as soon as I heard this different style of playing, I exclaimed to my mother, “That’s the sound I hear on those old records!” The chap playing this instrument informed us, “This is a Hawaiian guitar!”

Well, of course, I was very excited and wanted to learn how to play this style of guitar. I signed up for one year of lessons in a class of disinterested kids. I soon learned to play (along with my sister who was also enrolled), eventually surpassing the teacher whose main interest was the violin. Before long I was asked if I would like to take over the

---

class! I was still very young and foolishly accepted, my first teaching experience. (My sister eventually discontinued in favour of tap dancing.)

As the years went by, I continued teaching while at the same time I was actually teaching myself more about the instrument. Eventually, my school days were over. I failed eleventh grade dismally through total lack of interest, and went on to improving my steel guitar ability. Eventually I learned Spanish guitar rhythm and joined my first orchestra, earning a whopping five dollars playing my first dance job in Fort Saskatchewan. Five dollars was a lot of money in those days!

After this first dance job, a promoter, Joe Johnson, asked me to join his orchestra. Joe played string bass but preferred to do bookings, so I ended up playing the string bass and the steel guitar in his band, which played countless country dance halls over the twelve-year period I was with them. I purchased an upright string bass, which proved to be a great idea; I received far more work playing the string bass than I ever got playing the guitar. From Joe's band I moved on to the Len Deer orchestra where we played casuals for four years at the Macdonald Hotel Ballroom for the J. Percy Page Les Amis Club.

In 1946 I began my lifetime membership in the musicians union (AFM), and with that, my interest in music soared. Over the years, I played with Tommy Banks and with the swinging Mac Cameron Trio, which opened the famed Derrick Golf and Winter Club. That gig lasted nine years. From there, the trio was booked for a few years at the Shasta Cafe on Jasper Avenue in Edmonton.

In the very early days of local black and white TV, at a time when CFRN was the only local TV station, Chris Hamalton, (aka Harry Farmer) arrived in Canada from his homeland of England. He was one of England's top Hammond organists and was sponsored by CFRN's owner, Dr. G.R.A. Rice. Harry asked me if I would like to join him on a new TV show called *Melody Junction*. The thought of being on live TV was quite exciting. This program aired for thirteen weeks. Harry played the Hammond organ and I was playing steel guitar and rhythm guitar. We had a five-piece group. There was no such thing as video taping, editing or patching, so if any of us made an mistake, the show went on live.

Tijuana Brass was the big sound in the mid-seventies. I joined the Brass Trend, a band that copied the Herb Albert sound. What an awesome group that was, led by Edmonton's well-known Zen Magus. We enjoyed steady bookings at Tita's Italian Restaurant, the old Edmonton Inn adjacent to the Municipal Airport, and many other venues over an eight-year period while the Tijuana Brass music remained popular.

During the years between 1949 and 1952 I had a Saturday night Hawaiian radio program called *Hawaiian*

*Sunset* on CKUA radio. The music was very authentic and featured continuous surf sounds throughout each broadcast. Our show was also featured in 1951 on the CBC Radio Network as a summer replacement program. CKUA had made arrangements with an Australian Radio Network whereby music from Australia was heard here locally and my radio show was heard in Australia via 16-inch transcription discs. At the time, this Hawaiian show was the only Hawaiian program heard in [our part of the country].

During this time I became interested in country and western music and hooked up with soon-to-become-famous brothers, Hank and Frankie Rodgers. We did programs originating at the newly opened CHED radio station, which at that time featured live country music with emcee Curley Gurlock. I also did a five-week radio stint at CFRN with Ameen Ganam prior to his move to CBC Toronto where he became known as "King" Ganam on the show *Country Hoedown*.

Later I was approached by Giovanni Scivoletto to join his quartette as a replacement to the fine bassist Bud Sollitt. The Giovanni quartette was one of Edmonton's top jazz-oriented groups, and featured Chuck Barber, a well-known arranger, trumpet player and vibraphonist. During this time period, I was also featured on steel and rhythm guitar at the prestigious Trocadero Ballroom for a couple of years. There were a great many musical venues in Edmonton from about 1951 through the late '60s—places like the Skyland Ballroom, Starland Ballroom, Rainbow Ballroom and the Trocadero; the list goes on and on. Gigs were plentiful!

During later years, around 1985, I was asked by Maple Records of Toronto to record an all-Hawaiian instrumental LP. I did multi-track recording for the project, playing steel guitar, Spanish guitar, vibraphone, 'ukulele and bass. The LP sold in the United Kingdom, Canada, U.S. mainland and Hawai'i. I actually heard a cut from my LP on an aircraft taxiing to the Honolulu terminal and while grocery shopping in Lahaina, Maui!

During the eighties, I also joined the Gordon Schmitt orchestra, who were playing at the prestigious Edmonton Petroleum Club. Gordon was an amazing musician as he played accordion, vibraphone, marimba, Hammond organ, trumpet, and an assortment of other musical instruments with his five-piece group. He loved Hawaiian music and I was welcomed into his orchestra as bassist and Hawaiian steel guitarist. This enjoyable experience lasted more than two years.

In November 1991, I founded the Trocadero Alumni Orchestra, which consists of eighteen fine musicians and a female vocalist. I started out as leader of the group but soon realized there were others far more qualified for that position. The name of the band originated at an early rehearsal when

*Continued on Page 16*

## *E Komo Mai! Welcome, New Members*

Is your address correct? Please notify us!

### **UNITED STATES**

MARCELLUS KITCHENS, 2314 Wingfoot Place, Decatur, GA 30035

JEFF COOP, 36221 22nd Place S., Federal Way, WA 98003-8368

THOMAS DANIELS, 11898 Moore Woods Rd, Roscoe, IL 61073

LAWRENCE E. KLEIN, 701 Gervais St, Suite 150-103, Columbia, SC 29201

MARK BECKER, 6696 Butler Warren Rd, Mason, OH 45040-1004

### **OVERSEAS**

LILI HU & ZIBIAO WU, Room 202, Building 1, 109-Xiunan St, Shenzhen, Guangdong 518002 China

*KEOKI LAKE Continued from Page 15*

we noticed that a number of musicians present, myself included, actually played at the old Trocadero Ballroom at 102 Street, south of the old Hudson's Bay Company building on Jasper Avenue. In fact, the Trocadero Ballroom rose from the ruins of the old Empire Theatre, which was originally a vaudeville theatre.

The story thickens: the Empire featured live talent every Sunday evening under the direction of Jimmy Dent at a time when folks came out to see live acts. No television in those days. I had a Hawaiian trio at the time with a vocalist named Larry Schiller who, while still dressed in his Royal Canadian Navy uniform, sounded like Bing Crosby! We were amongst the last of the vaudeville entertainers before the theatre was demolished.

The current Trocadero Orchestra is still in existence. The only difference is, the alumni, including myself, have retired or passed away, and have been replaced by younger musicians, many of whom are graduates of Grant MacEwan University's well-known music program. The band is now known simply as the Trocadero Orchestra, now in its twenty-seventh year!

Another great highlight of my career happened when a chap named Toutai Pasi—who was born in Tonga, raised in Hawai'i, and educated at the Poly-

nesian Cultural Center—came to Edmonton with his Edmonton bride at the time. Toutai was able to locate me and asked me to join his newly organized group called Cane Fire. This was probably the most exciting experience I ever had in music! Toutai was a fabulous singer, fire dancer, 'ukulele player, and knew the Hawaiian language. For my part, I actually knew more Hawaiian songs than Toutai, so we hit it off famously. During the ten years we were together, we made a CD and did probably over a hundred Polynesian shows in Edmonton, including a huge New Year's Eve show at the West Edmonton Mall Waterpark! We were featured at the 75th anniversary celebration of CKUA-FM and on other prestigious occasions. I think Cane Fire was the most exciting group of my musical career. Sadly, marriage difficulties caused Toutai to leave Edmonton. He now lives in Anchorage, Alaska, and is still performing.

While in the Islands during one of many, many trips there, Hawai'i's popular entertainer Keith Haugen hired me to play steel on his *'Ukulele Lady* CD, which featured one of Hawai'i's foremost hula dancers, Carmen U'ilani. I also had the privilege of playing bass on steel guitarist Bud Tutmarc's CD *To You Sweetheart, Aloha*, which was recorded in Hawai'i and featured *Hawaii Calls* legendary vocalist Nina Keali'iwahamana.

During all the above, Mary, my dear wife of sixty years, now departed, managed to put up with me as we found time to travel to Hawaii twenty-eight times in addition to many other worldly travels. In what would be my final trip, I was contacted by a Hawaiian group located in San Francisco about a one-week cruise from Vancouver to Kona on the beautiful cruise ship *Vision of the Sea* of the Royal Caribbean Line. We did three Hawaiian shows daily on board the ship. A wonderful experience!

From 1985 until 2016, I was involved with the Central Lions education program, teaching seniors how to play Hawaiian steel guitar and 'ukulele. I taught at the Lions Centre for more than twenty-five years.

On June 17, 2017 I was honoured by radio station CJSR in an hour-long live presentation as a "Legend of the Edmonton Music Scene." It was a wonderful honour and deeply appreciated. I really felt I was doing my best throughout the years to earn a decent living doing what I know best: Music!

Finally, I should mention my thirty years as a leader in the cub program with Scouts Canada, in which both Mary and I received the Medal of Merit. Music, while fascinating, has seldom proven to be a great revenue source to make a decent living. Therefore I accepted employment as sales manager with Heintzman and Company for eight years, followed by two years as sales associate with the Hudson's Bay Company, and finally twenty-eight years as sales manager with Woodward's Department Store where I retired at age fifty-five. By golly, it seems I was a busy guy! ■

### **Please Contact Us!**

Send news, comments, and photos to:  
*HSGA Quarterly*, 3442 Greystone Ct,  
Fort Collins, CO 80525. Or, better yet,  
email us at [hsga@hsga.org](mailto:hsga@hsga.org) and cc our  
editor at [johnely@hawaiiansteel.com](mailto:johnely@hawaiiansteel.com).