

HSGA QUARTERLY

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

Volume 28, Issue 107

Summer 2012



Inside this Issue...

- 4 Joliet 2012 Festival Workshop Synopses
- 5 HSGA Board Election Results
- 5 "Honolulu 2013 Convention Preview" by Kamaka Tom
- 6 "Spam Musubi in the Windy City?" by Dave Kolars
- 7 "The 2012 Waikiki Beach Walk Steel Guitar Fest"
- 8 Coco Wire – News and Member Gossip
- 10 "Manowaiopuna" – Steel Arrangement by A. Akaka
- 12 "Jerry Byrd's 1st Recordings, Part III" by Anthony Lis
- 15 "Thank You's from Art and Lorene Ruymar"
- 15 "Steel Ambassador to Okinawa" by F. Della-Penna
- 16 "The 2012 Legends of Steel Guitar Concert"
- 17 Buy & Sell – Member Advertisements
- 18 Disc 'n' Data – Recordings Review
- 19 Closing Notes – Cyril Lefebvre, Fred Lunt



From last year's Waikiki Beach Walk steel concert, a shot of the "Next Generation," which includes a student of Greg Sardinha and students of Alan Akaka's school Ke Kula Mele Hawaii. Alan (top row, right) is our Guest Artist at the upcoming Joliet Festival.

Joliet 2012 Hawaiian Music Festival

From Joliet Chairman Don Weber

No more convention. We have a new name, the Joliet Hawaiian Music Festival, and you're invited to attend on October 4-6, 2012. I know I would rather be going to a festival than a convention. It just sounds like more fun. It will be the twenty-sixth time we get together in Joliet for this annual event, which has showcased the very finest steel guitarists in the world.

Much of this year's festival will look the same, but there are also a lot of exciting changes to be found. We wanted to expose Hawaiian music to more people, and that is what this festival is all about. The music of Hawai'i is played on steel guitar, 'ukulele, and slack key. Together they make up the

unique sound of the Islands. The Joliet Festival will provide those who attend with the whole experience. We hope to see many new faces this year. Here is what you can look forward to.

Honored Guest

This year's Honored Guest is Alan Akaka. Aside from being one of the busiest musicians in Honolulu, Alan has also established Ke Kula Mele Hawai'i O Akaka, a school for Hawaiian music headquartered in Kailua, Hawai'i. For the first time in ten years Alan will be back on the Joliet stage performing daily, and featured in the Saturday Night Lū'au Show. In addition, Alan will be conducting an intermediate-advanced steel guitar workshop.

Continued on Page 2

HSGA QUARTERLY

Volume 28, Issue 107



OFFICERS

Paul Kim, President
Gerald Ross, Vice-President
Kamaka Tom, Secretary-Treasurer
Frank Della-Penna, Recording Secretary

DIRECTORS

Addison Ching, Hawai'i
Chris Kennison, Colorado
Capt. Ivan L. Reddington, Florida
Mike Scott, Ontario, Canada
Tom Ikehata Tohma, Japan
Ian Ufton, Ontario, Canada

PAST PRESIDENT

Kamaka Tom

DIRECTOR EMERITUS

Jerry Byrd

JAPAN COORDINATOR

Tom Ikehata Tohma

QUARTERLY EDITOR

John Ely <johnely@hawaiiansteel.com>

WEBMASTER

Amy Pace <amy@hsga.org>

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 LETTERS & EDITORIALS TO:

HSGA Quarterly, 2434 Waioma'o Rd, Honolulu, HI 96816-3424 USA. Our e-mail address is hsga@hsga.org. Articles and photos should also be e-mailed directly to the newsletter editor at johnely@hawaiiansteel.com.

JOLIET 2012 *Continued from Page 1*

Festival Registration

The festival is being held at the Joliet Holiday Inn Hotel Banquet and Conference Center located at 411 S. Larkin Avenue in Joliet, Illinois. The Joliet committee needs your help in doing some of the planning. In order to set up the playing schedules, we need to know if you are coming. Fill out and send in your registration form, which is included in this newsletter or can be downloaded from the website at www.hsga.org. *Do it now* while it's on your mind. *Don't wait*. We need to know if we can count on you being there. The convention fee is \$45 per person. You can send in your fee along with your registration form, or you can pay upon arrival. We do not accept credit cards or PayPal. We don't care when you pay, but we need your registration form as soon as possible. Please send the form to: Wally Pfeifer, 115 N. Clinton St., Dwight, IL 60420.

Hotel Reservations

Make your hotel reservations *directly* with the hotel at 815-729-2000. We have found this greatly reduces any chance of errors. Be sure to tell them that you are with the Hawaiian Steel Guitar Association in order to get the special discounted room rate, which is good from October 2 through October 7. Your reservation must be received by the Holiday Inn and Conference Center before September 11, 2012. After that date the rooms being held for HSGA will be released to the general public and are not guaranteed to be available.

Room Rates

The room rate for this year is \$70 plus local taxes.

Breakfast

In the spirit of Aloha, the new hotel General Manager, Debra Freund, announced that members will get a voucher for a free breakfast in the hotel

dining room for each day they are registered. This will be the fourth year the hotel has provided this extra feature. Mahalo, Debra.

Lunch and Dinner

All lunches and dinners are on your own. Your registration fee *does not* cover any meals. No group dinners are planned except for the Saturday Night Lū'au. The hotel will provide pre-ordered lunches only. You must pre-order from their menu of available items by 10 AM for noontime serving. Pre-ordering is done during the morning music sessions in the main room. Menus will be available at the podium.

Member Playing Slots

Playing time is again 25 minutes *including set-up time* and will be strictly enforced. If you do not comply, your fellow players will lose time from their set. Playing times will be assigned by the Joliet committee. It is *very important* that we get your registration form. We can't make up a program if we don't know who will be there and who wants to perform. If Wally doesn't get your registration, you won't get a playing slot. We can't guarantee which day or time you will appear on stage, but we will honor preferences when possible. When all playing times are filled, you will go on a standby list. *Don't wait. Register now.*

Limousine Services

Reserve your limo from the airport in advance. You can schedule a round trip at the same time, or during the festival get a group together to share the ride back to the airport and save money. Cox Livery Service (815-741-0583) provides very good service, and they are looking forward to working with you. Cash, check, or credit cards are accepted. For credit cards, add 5 percent. Cox charges a base fare of \$75 for the first person, and each additional person rides for \$5. Sharing the ride and the cost saves money for everyone.

For service after 10 PM, and before 5 AM there is an additional charge of \$10.

When reserving, give the limo service your airline, flight number, arrival time, arrival airport (O'Hare or Midway), and the number of people. When you arrive at the airport *get your luggage first*. Then call Cox at 815-741-0583 for further instructions. *Important:* There is no fuel surcharge from Cox. The driver is responsible for all fuel costs, therefore a 20 percent tip to the driver is recommended.

Vendors

Vendor information is not available at this time, although John Hatton will surely be there with anything you would need. Remember, if John doesn't have it, he will get it for you.

Evening Schedules

Nothing is scheduled for Wednesday evening; just eat, relax, talk story, jam, or sleep. Thursday evening is "Talk Story" with our Honored Guest, Alan Akaka. Alan will talk about his background, steel guitar, and music in general as he sees it. The question and answer period is the popular part of this evening. Friday evening is another open night this year, to enjoy a really long dinner, relax with all your friends, or join in a jam session.

Saturday Festival and Workshops

Saturday is the day of big changes for 2012. We hope to have a large crowd of newcomers in attendance for both the steel guitar music sessions and the workshops for steel guitar, 'ukulele, slack key and recording technology. There will be a lot going on at the same time; you can attend any or all of the events that draw your interest. In the main room there will be "Steel Guitars in Concert" from 9AM to 3PM. These are all day steel guitar music sessions. Also from 9AM to 3PM, festival goers will have the option of attending Chris Kennison's beginning and advanced slack key workshops, or 'ukulele workshops taught by Gerald Ross and Terry Truhart, or the beginning to advanced steel guitar workshops taught by Gerald Ross and Alan Akaka. All of the music sessions and workshops will be going on *at the same time* between 9AM and 3PM. See the complete Saturday schedule at the end of this article.

Lū'au and Show

Tickets for the Saturday Night Lū'au and show will be sold during the festival. The cost will remain unchanged at \$25 per person. The highlight of the evening will be the performance of our Honored Guest, Alan Akaka, and the show band.

No Sleep Jam Sessions

Jam sessions are forecast to break out at any time, and possibly last until breakfast (it has happened). ■

Joliet Schedule

WEDNESDAY, OCTOBER 3

Check into the hotel, set up, talk story, have dinner, sleep, or get the jam session started.

THURSDAY, OCTOBER 4

9:00-9:30 Opening ceremonies

9:30-12:00 Music sessions

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

1:30-6:05 Music sessions

6:05-8:30 Dinner (on your own)

8:30-9:30 Talk Story with Alan Akaka. "No Sleep" jam session follows.

FRIDAY, OCTOBER 5

9:00-10:00 Annual membership meeting

10:00-12:05 Music sessions

12:05-1:30 Lunch (on your own)

1:30-6:05 Music sessions

6:05-???? Dinner (on your own)

????-???? Free night. Jam. Relax.

SATURDAY, OCTOBER 6

Main Room

9:00-12:00 Steel Guitars In Concert

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

1:00-3:00 Steel Guitars In Concert

Board Room Workshops

9:00-10:00 Beginning Slack Key (Chris Kennison)

11:00-12:00 Recording Technology (Chris Kennison)

2:00-3:00 Advanced Slack Key (Chris Kennison)

Heritage Room Workshops

9:00-10:00 Beginning Steel (Gerald Ross)

11:00-12:00 Jam Session Etiquette (Gerald Ross)

2:00-3:00 Intermediate/Advanced Steel (Alan Akaka)

Rialto Room Workshops

9:00-10:00 Beginning 'Ukelele (Terry Truhart)

11:00-12:00 'Ukulele Sing-Along (Terry Truhart)

2:00-3:00 Swing 'Ukulele (Gerald Ross)

Saturday Night Lū'au

3:00-5:30 Main room closed for rehearsal

5:30-7:00 Cash bar and social time

7:00-8:00 Lū'au dinner

8:00-???? Lū'au show and time for Aloha

Joliet Workshop Synopses

The following descriptions of the Saturday, October 6 Joliet Festival workshops were submitted by our workshop instructors Alan Akaka, Gerald Ross, Chris Kennison, and Terry Truhart. Something for everyone!

Beginning Steel Guitar (C6th)

This starting-from-scratch C6th steel guitar workshop will cover how to hold the bar, correct placement of finger picks, a simple strum and how to correctly place the bar on the strings. By the end of the hour you will be playing an easy song. This class assumes no previous knowledge of the steel guitar. Previous experience on any stringed instrument is desirable but not mandatory. *Instructor: Gerald Ross.*

Intermediate/Advanced Steel Guitar (C6th)

Playing “Hawaiian Style” steel guitar is quite different from playing steel in other types of music. The workshop will cover the playing techniques and equipment needed to achieve the “Hawaiian” sound. Workshop topics include selecting a tone bar, picking technique, muting and blocking, how to practice, how to play backup, how to play vamps—in short, knowing when and what to play. Also, we’ll cover what to look for in a steel guitar. The session will focus on the C6th tuning. The class is open to everyone, but familiarity with the C6th will be a plus. Lap and pedal steel guitarists are welcome. If possible, bring your steel guitar to the class. *Instructor: Alan Akaka.*

Beginning Slack Key Guitar

Slack key is a finger-style guitar genre that originated in Hawai‘i. This intro to slack key will include some history and cover the popular taro patch open tuning with some simple songs and vamps to get you started. This is not a beginning guitar class—students should be able to tune their guitars, read tablature, play at an intermediate level, and be familiar with finger picking. Familiarity with open tunings is a plus but not required. Bring your acoustic guitar. Tablature and handouts provided. *Instructor: Chris Kennison.*

Advanced Slack Key Guitar

We’ll explore one or two other open slack key tunings and another song. Anyone from the beginning class is welcome. *Instructor: Chris Kennison.*

Beginning ‘Ukulele

This intro class focuses on three areas: the mind, the left hand, and the right hand. It is a plus, but not essential, if you know the three chords in the key of C (C, F, and G7) in the High-G Hawaiian tuning (GCEA). Low-G people are also welcome. You will learn to play chord transitions clearly

and effectively, how to practice your strumming, and how to get it all to work together so you sound like you know something! The goal is to have fun and learn a ton. *Instructor: Terry Truhart.*

Swing ‘Ukulele

You will learn how to make a ‘ukulele swing. We’ll take the basic ‘ukulele chords and convert them into more swingy-bluesy sounding chords and learn how to get the correct swing rhythm and sound. Can you play your basic open position uke chords and switch between them smoothly? Do you consider yourself a confident beginner? If so, then you are ready for this workshop. No knuckle busting chords, no music theory or music reading. Just fun! *Instructor: Gerald Ross.*

‘Ukulele Sing-Along

The sing-along will be open to anyone who wishes to sing. I will stick to 3- or 4-chord standards that everyone should know, and we’ll cover a little vocal technique. You don’t have to sound great—just have joy in your heart! *Instructor: Terry Truhart.*

Jam Session Etiquette

Yes, there is an unspoken etiquette to any jam session. It may look like a free-for-all but there are guidelines that are easy to follow that will make any jam session more fun, musical and satisfying for all. You’ll learn these few easy rules and then jam on basic, easy-to-play songs! Everyone will get a chance to lead a tune if they wish. All instruments and playing levels welcome. *Instructor: Gerald Ross.*

Recording Technology Workshop

This will be a fast-paced introduction to the basics of using two affordable music software applications to create professional level recordings on a PC or Mac. First we’ll look at Band-In-A-Box, which lets you create your own jam tracks. Then we’ll see how those tracks can be used with computer recording software to complete a finished song for a CD, or for the Web. Bring a notebook. We will only talk about the software tools described above. You should know how to use your computer, install software, save and find files in folders, burn CDs and install hardware. *Instructor: Chris Kennison.* ■

Did You Pay Your 2012-2013 Annual Dues?

This is your FINAL issue if your mailing label still shows “X 6/12” under your address. Dues are \$30, which includes First Class delivery (Air Mail overseas). Renew today! Don’t miss out on the latest info on Hawaiian Steel Guitar, including news, instruction, and lots of photos.



Playing one of those rare metal-covered Rickenbackers (?), Cecil Brasiel from Casper, Wyoming with Chris Kennison (right) and Craig Stenseth. We hear Cecil can also tear it up on pedal steel!

Board Election Results

From Secretary-Treasurer, Kamaka Tom

We are pleased to announce the nine winners of the HSGA Board elections, which were held this past quarter. They are, in alphabetical order:

- Addison Ching
- Chris Kennison
- Paul Kim
- Ivan Reddington
- Gerald Ross
- Mike Scott
- Tom Tohma
- Kamaka Tom
- Ian Ufton

Votes were counted and results submitted by HSGA Bookkeeper, Luz Tom, on July 14. The new Board will serve from July 1, 2012 to June 30, 2014.

Many thanks to all who contributed time, talent, and effort to carry out the election, including Nominations Committee Chairman, Pete Kahele and all who participated in the voting. Big mahalos go out to all the candidates who generously offered themselves up for service. ■

Mahalo, Donors!

Thanks to all who donated to our General Fund and Scholarship Fund this past quarter. We were unable to compile the list of donors by press time but we will include it in the Fall issue!

Honolulu Convention Preview

From Kamaka Tom

I am anticipating that our 2013 Honolulu Convention will be held beginning Sunday, April 28 and ending Tuesday, April 30. The next day, Wednesday, May 1, would be open for our members to perform at the Annual Lei Day festivities in Kapi'olani Park. There is a slight chance of us doing an afternoon mini-concert either on Saturday April 27 or Saturday May 4th at the Waikiki-Kapahulu Library.

If the annual Legends of Steel Guitar Concert is continued for another year, it would likely be held on Saturday, May 4, another steel guitar concert that is open to the public. This concert is not sponsored by HSGA. The first two Legends concerts were held at the Pacific Beach Hotel in Waikiki.

Golden Week is a collection of four national holidays in Japan that begins on April 29. Many Japanese travel during Golden Week resulting in increased air fares, so it's better for our Japan members and guests to travel to Hawai'i before that happens. That's why I try to schedule our Honolulu Convention before then.

The above dates I mentioned are still tentative. Please check back with me before you finalize your travel arrangements. Email me at hsga@hsga.com or write to the office address given in the sidebar on page 2.

Aloha JOE®

America's Premier Hawaiian Music Station

**Aloha Joe Radio playing all
your island favorites since 1994**

**Cell Phone APPS
ANDROID & I-PHONE
Listen anywhere...**

www.ALOHAJOE.com

Spam Musubi in the Windy City?

Here's Dave Kolars with some real surprises for those who don't associate the nation's largest inland city with island culture. Very relevant given the changes in our Joliet format! We hope to draw local Hawaiians and Hawaiian fans to our annual event, but also our club attendees will want to check out the local Hawaiian hotspots around Chicagoland if they have a chance. Take it away, Dave.

You're hungry. What to have? Plate lunch? Katsu Loco Moco? Poke? Spam Musubi?

You're in Hawaii, right? Wrong! You're in Chicago!! A pleasant surprise for those who need a taste of the Islands during the hot, humid Midwest summers or the chilly winters.

With approximately 1,900 Hawaiians and native islanders from all over the South Pacific in the region (according to the Year 2000 U.S. Census), it's a pleasant surprise to see that native places have opened to meet their needs. And, not just the food but the culture as well—from music to dancing to instruction to the healing arts. It's all here for those who seek.

Most of the Hawaiians seem to live on the North Side of Chicago now, due in large part to its proximity to O'Hare Airport. But, in the time period when the U.S. Navy built Pearl Harbor (during the early teens), many of the displaced Hawaiians came to Chicago to work the South Side steel mills, an opportunity made available to them by Andrew Carnegie who owned the mills. But, by the 1980s most of the mills had closed and the exodus to the north and western suburbs was pretty well done.

Let's take a little tour of the Hawaiian hotspots around town!

First stop is Aloha Eats, in business since 2004. They serve the complete line of box lunches! Both chicken and

pork katsu, loco moco, BBQ beef and short ribs, combination plate lunches, mini-plates, curry plates, saimin, musubi, salads, burgers, imported Aloha Maid drinks, haupia, party trays, and much more. They can definitely satisfy your craving for plate lunch. Great food and reasonable prices. Not a fancy place but, hey, it's plate lunch!! And, they are open seven days a week, 11 AM to 10 PM. [Address: 2534 N. Clark St., Chicago; Phone: 773-935-6828; Internet: www.alohafoods.com]

The next stop is the Tiki Terrace, just ten minutes north of O'Hare Airport. This is a favorite location for all things island started by the Zuziak brothers, Scott and Phil. Scott started as an entertainer-dancer, branched out into rentals for tropical events, and then took the plunge into the restaurant business in 2005, moving to their present location in 2008. The restaurant features a full island menu, island (and regular) drinks, plus incredible décor hand-carved by Scott, who is a master carver, Samoan tattoo artist, fire and sword dancer, and he cooks a mean meal to boot.

During the week there is entertainment on a regular basis, but many nights are also unbooked making it a great place for office meetings and celebrations. The Tiki Terrace has hosted many fine concerts giving people a chance to see big name artists in a small, cozy venue such as Steven Espaniola, Kimo Hussey, Mel Amina, Jake Shimabukuro, Gerald Ross (you know him, right?) and many others over the years. There are at least three bands that play once a month there including my own group, "The Wacky Keys." Every weekend there is a dinner-show package, featuring one of our local treasures, the Barefoot Hawaiians. [Address: 1591 Lee St., Des Plaines, IL 60018; Phone: 847-795-8454; Internet: www.thetikiterrace.com]

If you've attended the HSGA convention in the past few years, you've seen some of the members of the



The poster member Dave Kolars uses to promote his Hawaiian band, the Wacky Keys, featuring Dave on steel guitar, Diane Norman (guitar) and Mike Warfel (bass).

Barefoot Hawaiians performing at the Saturday Night Lū'au! The Barefoot Hawaiians perform more than 600 shows a year around the world, feature a cast of more than 75 entertainers, train more than 125 students a year, and have been in operation for more than 39 years. [Internet: www.barefoothawaiian.com]

Last but not least, the Hula Association of the Midwest (www.hulamidwest.com) is housed here, a relatively new nonprofit group serving the Hawaiian hula community and businesses throughout the Midwestern states. Their purpose is to:

- Bring together all of those living in the Midwest who share an interest in hula, Hawai'i and the aloha spirit.
- Promote cultural awareness and education of hula and Hawai'i throughout the Midwest.
- Plan and promote hula and Hawaiian related events in the region.
- Spread the aloha spirit with some good fun get-togethers for Midwesterners who love Hawai'i.

Continued on Page 20

The 2012 Waikīkī Beach Walk Hawaiian Steel Fest

The Third Annual Hawaiian Steel Guitar Festival returned to Waikīkī Beach Walk on Sunday, June 17, 2012 from 1-7 PM at the Plaza Stage. It is held each year as part of the ongoing Nā Mele No Nā Pua Music Heritage Program presented by Outrigger Enterprises Group.

The festival attendees enjoyed the playing and singing of Hawaiian steel guitar musicians Greg Sardinha, Ed Punua, Eddie Palama, Pomai Brown and Alan Akaka. In addition to the professional musicians, the Next Generation (children) steel guitar players were featured, which included a student of Greg Sardinha, and students of Alan Akaka's Ke Kula Mele Hawaii School of Hawaiian Music. The Next Generation steel guitar players were backed up by the Ke Kula Mele Ensemble adults, which included Ronald Tolentino and LeRoy Ne on bass; Keala Akaka, Jamie Umanzor, and Gale Warshawsky on 'ukulele; and Henry Wassman III and Addison Ching on guitar.

In addition to providing wonderful music, the professional musicians took turns facilitating steel guitar workshops during the day. Alan Akaka conducted a workshop on Steel Guitar 101, in which he shared how to hold the steel bar and how to slide it up and down the neck in a controlled manner, and basic information about the C6th tuning. Pomai Brown shared information on the E13th tuning with a unique sound based on a minor chord. He was playing a 10-string steel guitar made in Japan with levers on one of the necks that could create 12 different tunings! He said it was interesting to play with the strings so close together and mentioned that the steel guitar could be special-ordered. [ED: We wonder if this is the steel guitar "Lion" Kobayshi described to us in a recent issue.] Greg Sardinha's workshop

The steel guitar display at this year's Waikīkī Beach Walk festival.



Performing at this year's Waikīkī Beach Walk Steel Guitar Fest, Kaipo Asing (left), Pomai Brown on steel guitar, and Gary Aiko.

was on utilizing various music elements in performance. He played guitar and participants had a wonderful time playing 'ukulele and singing along with him. Edward Punua focused on the Barney Isaacs sound and style with lots of chords and fill-ins. He demonstrated this by singing the melody and playing background steel at the same time! Eddie Palama talked story about Gabby "Pops" Pahinui, Peter Moon, and Da Gang.

A display of steel guitars and information about steel guitars was set up in tents for the public to view. The hands-on display featured steel guitars from the collections of Alan Akaka, Greg Sardinha and Addison Ching comprised mainly of vintage instruments, some dating back to the 1930s. On exhibit were a National Tri-cone, various Jerry Byrd-inspired models, several Rickenbacher frypan and Bakelite steels, a Weissenborn koa acoustic, "mother of toilet seat" pearlloid-finish steels by Supro and Magnatone from the 1950s, and a collection of single- and multi-neck consoles by Fender, Canopus and Magnatone including a steel guitar once owned and played by Jules Ah See.

All in all it was a fun filled day of Hawaiian music featuring the Hawaiian steel guitar. ■

Treasurer's Report

(as of June 30, 2012)

General Fund	\$18,687.58
Scholarship Fund	\$14,108.53
Joliet Checking	\$621.82
Japan Account	\$4,030.00
Grand Total	\$37,447.93

COCO WIRE

Gerald Ross helped spread the sound of the Hawaiian steel guitar when he headlined the Ukulele Festival of Great Britain in Cheltenham, England June 1-3, 2012. Although the festival primarily featured the 'ukulele, Gerald performed on and off stage with his 1954 Fender Champion steel. Says Gerald, "The audience loved my performances of 'Weave a Lei', 'Hula Blues' and of course 'Sleepwalk'. At the festival I met some fabulous young musicians from Belgium who love and perform the Hawaiian music of the 1920s and '30s. Their band, the Winin Boys, perform traditional acoustic Hawaiian music and Tin Pan Alley tunes throughout Western Europe. Needless to say, I spent the entire weekend performing and jamming with them!"

By the way Gerald got a couple of terrific reviews for his latest CD *Swing 'Ukulele*. One from a Dutch magazine and this terrific notice from Mickey Maguire of *Ukulele Player* magazine: "Gerald always performs brilliantly and his timing can't be beat. He puts a lot into his production quality and you can hear it in everything he produces ... If you love swing, and I most certainly do, this CD is a must for your collection." Not bad, Gerald, not bad.

We just got word at press time from **Wally Pfeifer** that **Jerry Byrd's** personal copy of his instruction course (serial number '001') will be up for auction at the upcoming Joliet Hawaiian Music Festival. It comes complete with his notes, corrections and letters and is offered courtesy of the Hawaiian Steel Guitar Association. Sweet!

Our own **Isaac "Doc" Akuna** performed with **Ku'uipo Kumukahi** and the **Hawaiian Music Hall of Fame Serenaders** on a very special King Kamehameha Day (June 11) PBS Hawaii program shot at 'Iolani Palace and featuring

Isaac Akuna and Ku'uipo Kumukahi doing a quick run-through before their performance at 'Iolani Palace for PBS Hawaii.



At the Hōkū, Isaac Akuna (center) and Dorian Moe (right) just before Isaac's presentation of the 2012 Maiki Aiu Steel Guitar Community Service Award to Dorian on behalf of her father Tau Moe.

Hawai'i's greatest musicians. Also featured were **Marlene Sai, Robert Cazimero, Nina Kealiiwahamana, Haunani Apoliona, Dennis and David Kamakahi, and Aaron Mahi**. Pretty good company, Doc! The performances featured songs from the beloved Nā Lani 'Eha (The Royal Four) songbook, compositions by royal siblings King Kalākaua, Queen Liliu'okalani, Prince Leleiohoku and Princess Likelike. A rare occurrence, PBS Hawaii was allowed to film inside the palace's Throne Room, Blue Room and along the Grand Staircase. It took ten hours to record multiple takes of more than a dozen songs by nearly 50 performers. (The segments were shot in early May and then edited for the June 11 airing.) For many, if not all, it was a magical, once-in-a-lifetime experience.

Isaac was also selected to participate in the 2012 Hōkū Awards last spring with his presentation of the 2012 Maiki Aiu Steel Guitar Community Service Award to **Dorian Moe (Vineula)** on behalf of her father, **Tau Moe**. Dorian is the last surviving member of that touring group. We include here an excerpt from Ike's presentation:

"There is not enough time on this stage to fully chronicle the musical careers of a man and his family who toured professionally for more than fifty years. But Tau Moe along with his wife Rose, son Lani, and daughter Dorian did exactly that. Tau and Rose left Hawai'i in 1928, toured China, Burma, Pakistan, India, Egypt, Syria, Palestine, Turkey, Greece, Romania, Bulgaria, Yugoslavia, Russia, Poland, Germany and Japan. They bore children on the road, who would then join their parents on stage, and then retired to their home town of La'ie in 1980.

"For all of you who do credit to the profession by representing yourself and your craft on tours to the West Coast or trips to Japan for a week or two, or do a hula workshop in

Chicago for a few days, please, take the time to look it up. Study what the Moes did. It will keep you humble.” Well said, Ike!

This great tidbit from Kaua’i member **Jess Montgomery**: “Don’t ask me why the Hanalei Hawaiian Civic Club scheduled their May Day celebration on the last Saturday of the month, but it was well worth the wait. Among others, **Alan Akaka and the Islanders** flew in for the occasion and were greeted by a perfect day. **Alan, Gary Aiko, and Kaipo Asing** put on a fabulous bayfront show, but I think even they were a bit overwhelmed, if not upstaged by the tremendous hula volunteered by some of the Hanalei kupuna. I tried to record their rendition of “Mauna Loa,” but the camera broke! Definitely *not* missionary approved!

Euro-news from **Les Cook**: “Our two new Grass Skirt CDs are now out. The **Ken Emerson** and **Robert Armstrong** CD *Escape to Jazz Island* has been released in the U.S. and is available on Amazon and other online stores. We’re trying to get *Genial Hawaiians* by **Jim & Bob** and **George Ku** out in the U.S. by October.” [ED: We’re planning on reviewing those in the Fall issue.] Other news from Les: “On September 15 a plaque will be unveiled at the former home of **Gino Bordin** in L’Isle-sur-la-Sorgue, the town in Provence where Gino retired to. **Cyril LeFebvre’s** friends Dominique Grimaud and Véronique Vilhet were instrumental in making the arrangements for the plaque. I’ll be attending the ceremony.” [ED: See our Closing Notes section for more on the recently departed Cyril LeFebvre.]

From new member **Erich Sylvester** from San Francisco: I’m a fairly new member, so maybe you know of this already. I just discovered www.steelradio.com. Mainly they play country, rock, and pop tunes, but they do play some Hawaiian. I think it’s well worth checking out. I also think they would play more Hawaiian kine steel if people wrote to them and asked for more. And I think it would be smart for every member who has a CD for sale to send one to SteelRadio. I sent mine. [ED: Check out the article we did on Erich in the last issue.]

There was some panic recently over the closing of Kaimuki’s legendary music store **Harry’s Music** where you could find steel guitars, classic steel guitar recordings and even grab a lesson from the master **Jerry Byrd** in the days of yore. This has been the fate of many an old-time family-owned music store over the last generation. Well, not to worry! We got the following from the store website: “After 65 years of being in business in Kaimiuki on Waiālae avenue, Harry’s Music Store is moving to a new location! We are packing up all our inventory and making the long haul four blocks down to 3270 Waiālae Avenue. We will be located next to McDonald’s on Waiālae between Palolo Ave and Sixth Ave.” The grand opening of the new store was held this past July 7.



At the May Day on the Bay celebration on the island of Kaua’i, Kaipo Asing (guitar), Alan Akaka on steel, and Gary Aiko (bass).

Bill Rhyne, ever busy with his Hawaiian band Da Puna Bruddahs, performed live on the Internet this past July 11 via the Expression College for Digital Arts website. Bill explains, “It’s a classroom experience for the students and for us, we get a DVD out of it, which we will use to post to our YouTube website at www.youtube.com/dapunabruddahs.” Now that’s a creative way to rustle up some band promo!

Kudos go out to U.K. member **Rajnish Sethi** who created a DVD titled “Hawaiian Culture and its Music” a video of a show he put on in London’s Ealing Town Hall in December of last year. Some of us saw it and were very impressed with this fine introduction to Hawaiiana and the enthusiastic response from the audience. You’ll be hearing more from Rajnish in an upcoming issue.

From Dutch steel “honcho” **Walter Niesing**: “Some news from the Hawaiian music scene in Holland. The Lei of Emeralds group organizes a Hawaiian meeting about two times a year. This year one of the guest players was **Ken Emerson**.” Check out YouTube for a video of Ken doing “Hotel Street Blues” at that show. Just search on ‘Ken Emerson Lei of Emeralds’ and you’ll see “Hotel Street Blues” in the results.

Here’s **Lorene Ruymar** with some more Ken Emerson news: “Ken will be coming here on August 22 and we’ll get a lot of friends and musicians to fill the Jade Rabbit Chinese restaurant to hear Ken play, and take turns showing off our stuff, too. Then we’ll take up a collection for Ken and he’ll be on his way again. Life is not easy for musicians in this day of tough times. I’m going to tell Ken he should marry a rich lady who has one foot in the grave and no kids to inherit the \$\$.

Wouldn’t she enjoy having his music at her bedside until the end of her days? Yeah, that’s what I’ll tell Ken.” ■

Ko'ula (Manowaiopuna)

Alvin K. Isaacs

Medium Hula (♩ = 85)

Arrangement by Alan Akaka

A C G7 C D7

Steel Gtr. (C6+A7)

T 4 5 7 5 7 11 9 6

A 7 6 7

B 6 7

5 G7 C

T 7 12 10 12 12 10 8 7 8 8

A 8 8

B 8

slide

9 D7 G7 C **B** C G7 C C#7

T 9 7 4 5 7 8 4 5 6 7 5 5 7 4

A 9 7 4 5 6 7 5 6 7 5 7 3

B 4 4 4 4

strum and slide

13 D7 G7

T 7 5 12 10 12

A 5 7 9 10 10 12 10 12

B 5 7 9 10 12 10 12

17

C D7 G7 C

slide

C

C G7 C A7 D7 F7 F#7

strum and slide

25

G7 C

29

D7 G7 C B C

strum and slide

Jerry Byrd's First Recordings, Part III

By Anthony Lis

This three-part article has dealt with the first recordings of steel guitarist-HGSA Director Emeritus Jerry Lester Byrd (1920-2005), made with singer/guitarist Ernie Eli Cornelison (1916-1991) in Atlanta on October 9, 1940. Byrd and Cornelison (who later adopted the stage-name Ernie Lee) recorded eight sides during an RCA Victor field recording trip visit to Atlanta. The duo's recordings—made under the name the Happy Valley Boys—took place at the city's Kimball House Hotel. Byrd and Cornelison's recordings were released on Bluebird, a "budget" sub-label of RCA Victor.

Part I (in the Fall 2011 *HSGA Quarterly*) provided background on Byrd and Cornelison's careers up to the time of their Bluebird recordings. Byrd—originally from the industrial city of Lima, Ohio—likely met Cornelison in Renfro Valley, Kentucky in late fall 1939, while playing on the "Renfro Valley Barn Dance" radio program. The program, founded by radio-entrepreneur John Lee Lair (1894-1985), was broadcast over Cincinnati's WLW radio (and the NBC and CBS networks) from a specially built "broadcast barn" on the grounds of Renfro Valley, a south Kentucky entertainment complex constructed by Lair. (Lair's complex, now enlarged, continues operations today as the Renfro Valley Entertainment Center.)

Byrd landed his "Renfro Valley Barn Dance" gig after playing a successful live audition on Lair's program in late January 1939; the nineteen-year-old musician was quickly

Interior of the Red Bud Schoolhouse (which John Lair attended in his youth), in which Jerry Byrd and Ernie Cornelison participated in the "Monday Night in Renfro Valley" broadcasts, beginning in early August 1940. (Photo taken in Renfro Valley, Kentucky by Anthony Lis on April 13, 2011.)



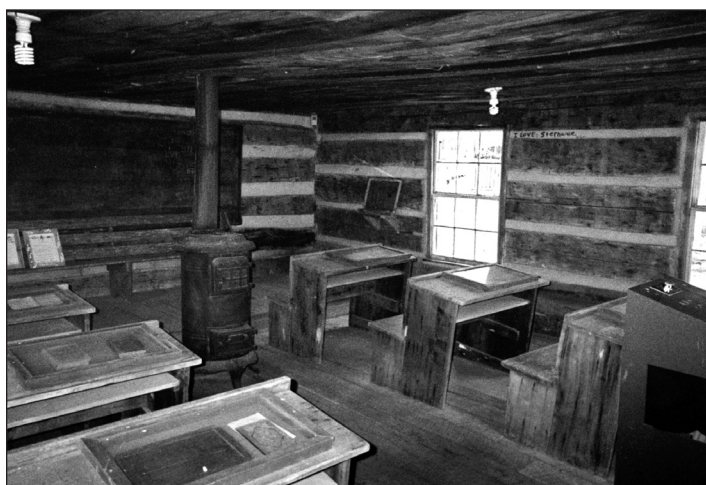
Jerry Byrd and Ernie Cornelison in a photo likely taken during their early Detroit years, circa 1944. (From the Special Collections and Archives, Berea College, Berea, Kentucky)

put to work backing performers on sentimental numbers and playing occasional instrumentals.

Cornelison—who hailed from Berea, Kentucky (about fourteen miles north of the Renfro Valley complex) first appeared on the "Renfro Valley Barn Dance" in November 1939 when he filled in for the program's regular host, future country music star Red Foley. Cornelison's successful emceeing led to him being offered a regular barn dance spot in early 1940. Byrd and Cornelison quickly became friends and set to collaborating on a number of steel guitar instrumentals for Lair's program (with Cornelison backing Byrd on his Gibson L-00 flat top guitar).

Byrd and Cornelison's Atlanta recordings took place on October 9, 1940, at a makeshift studio located in rooms 104 and 106 of the Kimball House. On the recordings, Byrd played the Rickenbacker Electro steel guitar he had purchased from Lima steel guitarist and music teacher Ronald Dearth in the late 1930s.

Part II (in the Spring 2012 issue) detailed Byrd and Cornelison first six sides, a varied assortment including a cover of a Scott Wiseman song celebrating the post-harvest reunions of his North Carolina youth ("Homecoming Time in Happy Valley," which supplied the name for Byrd and Cornelison's duo); a contemporary reworking of a so-called "black dialect" song from the 1880s ("I'll Never Leave Old Dixieland Again"); a cover of a current "hillbilly music" hit (Lou Wayne's "You Don't Love Me [But I'll Always Care]"); a Cornelison tale about a young rambler's reunion with his family and sweetheart ("Weeping Willow Valley"); John Lair's whimsical look at Renfro Valley area life ("My Renfro Valley



Home”); and Cornelison’s arrangement of a minstrel show tune from the 1870s (“Hop Along Peter”).

Byrd and Cornelius’s Kimball House session concluded with instrumental recordings of two recent *hapa haole* hits, “My Little Grass Shack in Kealakekua, Hawaii” and “Sophisticated Hula” (which RCA Victor coupled on Bluebird B-8776).

In his 2003 autobiography, *It Was a Trip: On Wings of Music*, Byrd recalled that “My Little Grass Shack” may have been one of the two songs he performed during his January 1939 “Renfro Valley Barn Dance” audition for John Lair.

“My Little Grass Shack” had been written by Billy Cogswell, Tommy J. Harrison, and Johnny Noble in 1933, and was recorded by bandleaders Noelani Lopes and Ted Fio Rito later that year. Subsequent acts covering the song included Roy Smeck’s Quartette (1934) with Smeck on steel guitar and Dick McIntire and His Harmony Hawaiians (1938) with McIntire on electric steel guitar.

On Byrd and Cornelison’s rendition, Byrd—using the Rickenbacker Electro he purchased from Ronald Dearth—plays the introduction and “head,” followed by two forty-bar solos, while Cornelison comps on his Gibson flat top guitar.

“Sophisticated Hula” was composed by Honolulu-born steel guitarist Sol K. Bright in 1936; Byrd and Cornelison may have known the song through Lani McIntire’s April 1937 recording (with Bob Nichols on electric steel guitar) or Bright’s own recording from a month later, *or* perhaps Bob Wills’s recording from the following year (with Leon McAuliffe on electric steel).

On his recording with Cornelison, Byrd plays the “head,” followed by a 32-bar solo; after a modulation up a minor third, Byrd plays two more 32-bar solos while Cornelison again “comps” faithfully throughout.



(Left) The record label on Byrd and Cornelison’s recording “My Little Grass Shack in Kealakekua, Hawaii.” (Right) The “Sophisticated Hula” disc label. This October 1941 coupling was the last of Byrd and Cornelison’s Atlanta recordings to be released. (Courtesy of the Bob Pinson Recorded Sound Collection, Country Music Hall of Fame.)

Five days after recording in Atlanta, Byrd (and Cornelison?) may have performed “My Little Grass Shack” back in Renfro Valley on John Lair’s new “Monday Night in Renfro Valley” program. (The NBC Network program—which had debuted seventy days earlier—was broadcast from the restored, one-room Red Bud Schoolhouse of Lair’s youth, which had been moved to the Renfro Valley grounds.)

The script for the “Monday Night in Renfro Valley” program of October 14, 1940 shows Byrd scheduled to play “My Little Grass Shack” as part of a two-song medley, along with a tune titled “Hula Harvest Hop” (the latter evidently a Byrd composition?). In the script, however, the dialogue pertaining to Byrd is X’d out, with an arrow attached to the bottom of the right-hand part of the ‘X’; it is not clear from the marking whether Byrd’s selections were cut from the script or moved to a later spot in the program.

Lair’s introduction of Byrd (written in Lair’s “hillbilly” dialect, which he apparently utilized for his scripts to ensure that any transplanted Midwestern performers delivered their dialogue with an appropriate southern Kentucky accent) reads “Right now we want to see what Jerry Bird [*sic*] kin do on that

steel guitar of his. Not to be outdone by the rest of you kids, Jerry has got fer us a Hawaiian harvest number, an’ I’m kinda curious to see what it sounds like.” Lair’s post-performance comments read “Well, Jerry, I don’t know what it is they harvest in Hiwaii [*sic*], but whatever it is, they get it in in a hurry, I’ll say that fer ‘em” (suggesting that “Hula Harvest Hop” was an up-tempo number).

Byrd and Cornelison’s Atlanta field recordings were released in Bluebird Records’ “Old Familiar Tunes and Race Records” series between February and October 1941. According to Tony Russell’s *Country Music Records: A Discography, 1921-1942*, all eight sides were later issued on the Montgomery Ward label. (Montgomery Ward, which had a long-lasting association with Victor, sold numerous Victor and Bluebird recordings through its mail-order catalogue and retail outlets.)

Byrd took a break from Renfro Valley in the early 1940s after being stricken with pneumonia. While convalescing back in Lima, he gigged at several area venues and somewhere around June 1942 was married to Thelma Marie McWiley (1924-1985).

Continued on Page 14

By fall 1944, Byrd and Cornelison were working together in Detroit (along with Renfro Valley veteran Bronson “Barefoot Brownie” Reynolds and two other musicians), where they performed as the “Good Will Billies” on WJR radio until sometime in 1946.

After going their separate ways for a time, Byrd and Cornelison reconnected in Cincinnati in fall 1948, when Byrd moved to the city from Nashville to pursue radio and recording work there. (Cornelison had come to Cincinnati from Detroit in early 1947 to perform on radio station WLW, where he hosted his own “Ernie Lee Show” and appeared on the “Midwestern Hayride,” which soon also became a television show.)

In Cincinnati, Byrd gigged in a quartet dubbed the Pleasant Valley Boys, which included lead guitarist Zeke Turner, rhythm guitarist Louis Innis, and fiddler Tommy Jackson. They appeared on WLW’s “Everybody’s Farm Hour” and “Midwestern Hayride,” and also backed performers such as Grandpa Jones and the Delmore Brothers at local recording sessions.

By fall 1951, Byrd had moved back to Nashville, and by late 1952, Cornelison had left Cincinnati for Dayton, where he appeared on WHIO radio and television for twenty-two months before heading to the Tampa/St. Petersburg area, where he quickly became a local media celebrity.

Ernie Cornelison went on to record fifty-seven sides for the RCA Victor, Mercury, GLC, MGM, and Nugget labels between 1947 and 1960, for which recording information is unfortunately incomplete. In a 1976 interview with Douglas B. Green, Cornelison remarked that “Jerry Byrd was on nearly everything I ever did, as a steel player.” Preliminary research indicates that Byrd did indeed play steel on some (although by no means all) of Cornelison’s later recordings, particularly those made during his months at Mercury between September 1950 and May 1952. More details will be related in forthcoming newsletter issues. [Note: GLC was a short-lived Cincinnati record company founded around autumn 1951 by Ernie Lee with vocalist/multi-instrumentalist Charlie Gore and songwriter Kit Carson (Gore, Lee, and Carson = GLC). Curiously, Byrd—busy at the time doing backing work for another, firmly established Cincinnati label (King), and preparing to move to Nashville for a second time—did not get involved with the formation of the company. The author has so far only been able to track down three GLC recordings—two made by Gore in 1952, and Lee’s own recording of the Haven Gillespie-Jack Little novelty tune “My Little Pup With The Patent Leather Nose And A Wiggly Waggly Tail.” (Songwriters in the late ‘40s and early ‘50s had a penchant for overly long song titles!) Byrd



The cover to JSP’s four-CD set titled “Classic Field Recordings: Landmark Country Sessions From a Lost Era (2010),” which includes Byrd and Cornelison’s renditions of “Homecoming Time in Happy Valley” and “I’ll Never Leave Old Dixieland Again.”

was a member of Lee’s backup band on “My Little Pup,” playing prominent fills, including some in the high register of his steel guitar during the song’s bridge.]

In summer 2010—nearly seventy years after Byrd and Cornelison’s Atlanta field recording session—their 1940 covers of “Homecoming Time in Happy Valley” and “I’ll Never Leave Old Dixieland Again” were reissued on the four-CD set *Classic Field Recordings: Landmark Country Sessions From a Lost Era*, assembled by the London-based JSP label (JSP-77131). JSP’s boxed-set was a 100-track compilation of Bluebird recordings made between 1933 and 1940; in a review of the collection, the Roots & Rhythm website dubbed the Byrd and Cornelison recordings “two charming sides.”

Recording information on Byrd and Cornelison’s Atlanta session was taken from RCA session sheet 018-0154, held by the Country Music Hall of Fame and Museum. The script for the October 14, 1940 “Monday Night at Renfro Valley” program was viewed in the John Lair Collection in the Southern Appalachian Archives at Berea College. Release information for Byrd and Cornelison’s 1940 recordings was obtained from a perusal of microfilms of Billboard’s “Old Familiar Tunes and Race Records Supplement” of February, May, July, and October 1941 at the Center for Popular Music at Middle Tennessee State University. Cornelison’s February

Continued on Page 20

Some Thank You's from Lorene and Art Ruymar

It started several years ago, when I saw that picture of a class of young children in China learning to play the steel guitar [ED: see the article “China’s Secret Hawaiian Steel Guitar Garden” in the Summer 2009 *HSGA Quarterly*]. I was determined that this should be happening in Hawai‘i. So some of us got to trying a few moves to see if it could be done.

In 2008 Jade Louis made plans to teach steel guitar at a small elementary school, and HSGA, through its Scholarship Fund, provided ten acoustic guitars—smaller than standard size for the young people to hold. But Jade hardly got started when the school board shut the school down because of low attendance.

Then we put the word out to local high school music teachers, and nine of them volunteered to add steel guitar to their music classes. One problem was, the teachers knew other instruments but needed instruction on the steel guitar. Also, their high school music classes are very modern. Students choose what instrument they will study, and then with a headset on, follow instruction on a computer screen only they can hear. Fortunately, my course does operate that way, but we have not heard that many students chose the steel guitar. It was during the 2009 Hawai‘i Convention that Art and I went searching for enough guitars to hold our first meeting with the nine teachers. Then we met for show-and-tell talk at McKinley High School one afternoon.

By this time, Art and I had a nice team of club members who helped us by donating generously. I want to give special thanks and sing “Mahalo” to these people, and hope I didn’t forget any names. In no special order:

Don Keene donated ten black zipper cases, one for each guitar in Jade Louie’s class in 2009. In 2011 he donated \$500, which we transferred to Ka‘iwa Meyer for her project at La‘ie Elementary School.

Jade Louie made ten student guitars—the ones HSGA purchased for her project—available for use in our high school project. Art and I paid the \$300 storage fee.

Julie Waters sent me \$456 several years ago, proceeds from the sale of the music collection left behind when her dear husband Bob “Pulevai” Waters passed away. I sent the \$456 to Ka‘iwa Meyer for her project.

Ed Bettinger and his wife **Bonita** donated three guitars to the high school project.

The **Western Swing Society** in Vancouver, BC donated \$100 in memory of steel guitar player Pat Gerow.

Naoto and Michiko Nakamura gave us \$500 cash when they came to Hawai‘i from Japan to attend our HSGA convention in 2009, and they did it again when they came in 2011. That makes a grand total of \$1000, and it was used to



Students at the opening ceremony for Du Ying’s “Secret Garden of Hawaiian Steel Guitar” program in Shanghai a few years back.

buy 30 guitars for the nine teachers with our high school project. *Mahalo nui loa!*

Thanks also to **Michael Lucich** for his help re-stringing those 30 guitars and storing them for us until we could get them distributed to the teachers.

[ED: We’re not sure about the exact amount, but it’s worth mentioning that the Ruymars have donated thousands of dollars toward their goal of putting steel guitar instruction in the Hawai‘i schools. Kudos to both of them!] ■

Hawaiian Steel Guitar Ambassador to Okinawa

By Frank Della-Penna

On January 8, 1900, the first 27 immigrants from Okinawa, Japan arrived in Hawai‘i. And today there is a large vibrant Okinawan community in the Islands. On February 6, 2012, Mayor Susumu Inamine of Nago City, Okinawa, Japan arrived in Washington, D.C to petition the U.S. government to assist the Okinawan people in the preservation of the spectacular coral reef and the forest adjacent to Okinawa’s Henoko Bay.

Since the mayor and other visiting dignitaries were not familiar with the Hawaiian steel guitar, I performed Okinawan and Hawaiian music at a private reception for them on February 9, 2012. As an introduction to my performance of “Lei No Ka‘iulani,” I recounted Princess Ka‘iulani’s visit to President Grover Cleveland to plead for a return of the Hawaiian Islands to its people. Also performing for the mayor were classical sanshin (3-string lute) artist Saburo Ochiai and his wife Hideko, who performed a karate dance to our music. ■

Legends of Steel 2012!

The Second Annual Legends of Steel Guitar Concert was held this past May 6 at the Pacific Beach Hotel Grand Ballroom. As in the inaugural event last year, current steel guitar performers each played a tribute to some great founder and innovator of steel guitar from yesteryear. The steel guitarist honored this year included:

- **Tau Moe** (August 13, 1908 - June 24, 2004), an influential pioneer of the Hawaiian steel guitar who never became very well known in Hawai'i, but spent nearly five decades on the road introducing Hawaiian steel guitar and singing to countries as diverse as India, China, Burma, Russia, Greece, and Germany.
- **Jules Ah See** (June 19, 1924 - June 12, 1960), steel guitarist for Alfred Apaka's Hawaiian Village Serenaders who played on the *Hawaii Calls* radio show in the 1950s and was considered one of the greatest steel guitarists developed in Hawai'i.
- **Andy Iona** (January 1, 1902 - November 9, 1966), one of Hawai'i's most famous musicians in the 1930s who recorded hundreds of songs and performed in or composed for several movies.
- **Freddy Tavares** (February 18, 1913 - July 24, 1990), a consummate musician who had an extensive background in both Hawaiian music and western swing, advanced the design of the pedal steel guitar during his tenure with the Fender Instrument Company, and was inducted into the Steel Guitar Hall of Fame in 1995.
- **Barney Isaacs** (July 18, 1926 - Feb. 12, 1996), a premier player for six decades performing regularly at all the island's major hotels, featured on countless recordings, and for 25 years steel guitarist for the *Hawaii Calls* radio show. He was inducted into the Steel Guitar Hall of Fame in 1999.

Kuni Agard of the Kamehameha Alumni Glee Club (left) with steelers Owana Salazar and Eddie Palama at this year's Legends show.



The 2012 Legends of Steel performers: (top row) new Board member Addison Ching, Casey Olsen, Eddie Palama, Ed Punua, HSGA President Paul Kim, Jamie Umanzor, Alan Akaka, and Owana Salazar; (middle row kneeling) Greg Sardinha and Isaac Akuna; (front row) HSGA scholarship recipients Alexis Tolentino and Raven Young, Keen Ching, and 'Iki Punua, son of Ed Punua.

Gloria Akuna shared some thoughts about the 2012 concert: "We were very happy to have Dorian Moe, daughter of Tau Moe, and her husband in attendance as well as Cookie Isaacs and her guests, including Danny Kaleikini and Frank and Donna Miller. Tasha Tavares Makuakane, niece of Freddie Tavares, was also able to join us. Students of Alan Akaka and Ho'oulu Cabrinha also performed. It was also great to see a preview of the steel guitar course that Ho'oulu is teaching students at La'ie Elementary with the financial support of Kaiwa Meyer, grandniece of Joseph Kekuku. And also Alan Akaka's many Ke Kula Mele students.

"The Kamehameha Alumni Glee Club opened the program and were joined by Ku'uipo Kumukahi, president of the Maiki Aiu Foundation, for an a cappella performance. Alan Akaka presented his tribute to Jules Ah See on a guitar that was once owned by Jules. Eddie Palama performed his 1979 Nā Hōkū Award winning Andy Iona instrumental "Sand," which he recorded with the Sandwich Island Band. Isaac Akuna paid tribute to Tau Moe with his versions of "Hawaiian Hula Eyes" and "A'oiā." Owana Salazar displayed her artistry in representing Freddie Tavares, and it was also wonderful to be able to have neighbor island steel guitarist Eddie Punua join the event to honor his kumu Jerry Byrd. Harry B. (Soria) kept the crowd engaged with his humor and knowledge of steel guitar history.

"HSGA members Kamaka Tom and Wayne Shishido led the post-event *kanikapila*. Mahalo nui to all participants and supporters. Many thanks to the Maiki Aiu Foundation for

once again sponsoring this event to perpetuate the Hawaiian steel guitar.”

Last Year's 2011 Legends Concert

Sometimes the news travels a bit slowly in the Islands! Isaac Akuna filled us in with some interesting details on the 2011 concert: “It was a great concert. Gloria stayed up all night to edit and sound-coordinate a PowerPoint presentation to go with Harry B's narrative. She did a terrific job. We had representatives from the families of our honorees and they were very impressed. Maury Tieman is Dick McIntire's grandson and he flew in from Texas. He told me that he knew almost nothing about his grandfather. We showed him a bunch of pictures he had never seen before. Kaleo Byrd made it, as did the nephew of Sol Ho'opi'i. I did a couple of songs with the Kamehameha Schools Alumni Glee Club. It was such a good time. The guys in the choir all hung around afterwards and enjoyed the show.”

Here's an excerpt from a thank you letter Isaac and Gloria received from Jerry Byrd's brother, Jack Byrd, that says it all:

“I am very glad—and I know that Jerry would be also—that the Maiki Aiu Foundation is presenting the instrument and what it means to Hawai'i in such a professional manner. It would mean so much to Jerry. I am sure, as you well know, his goal in the latter part of his life was to teach many of the younger students how to play this beautiful instrument. I was pleased to see that you presented some of the young newer players also. I didn't know some of them but see that the instrument is still being taught actively. That was one thing that Jerry wanted to happen so very badly. I wish you the greatest success this year, and thank you for my brother that you are doing this. Keep the instrument alive if at all possible. May God bless your efforts. Sincerely, Jack Byrd.” ■

Massachusetts member Jamie O'Connell playing a good-lookin' 6-string at the 2010 Joliet Convention playing sessions.



From the Editor...

Putting out a 20-page newsletter has its challenges, and the Spring issue was no exception. In fact I goofed. I wanted to print a photo of Claude Brownell for the E-harp article and accidentally inserted a photo of our own Charles Buttner by accident. Oops! I got the initials right, and that's *all* I got right. My apologies to Charles and also to Claude's family. I sure miss the old team of Isaac Akuna and Wayne and Brenda Shishido where we could almost always catch each other's mistakes!

I also goofed on the Joliet Festival dates. Well, you all know by now that the dates are October 4-6. That's what happens when you cut-and-paste from last year's Joliet article at 3 o'clock in the morning. Not recommended.

On another note, a lot of us pros have taken a hit in this down economy, but here in Minnesota, the summers are “full on” with lots of touring opportunities. It's *very hard* to juggle this kind of schedule with everything that putting out a newsletter requires. So the summer issues are often quite late. Thanks, all, for your patience. I'll try to find new ways to work. It's worth mentioning that extracting stories from members isn't as easy as it used to be. In fact, Lorene Ruymar literally spoiled me by doling out stories from near and far on a regular basis. Well, she's taking a well-deserved rest and I'm madly trying to fill the void. So, members, if your Aunt Mable is in town getting her tires rotated, please let me know. I'm interested!

Thanks to all who have contributed. Keep it coming! As always, quality, high resolution photos are a big plus when you submit stories. *Important:* I cannot use the normal web quality pix most of you pass around to each other. We need high resolution for print, 300 DPI if you can. Digital camera output is usually fine. Mahalos, John Ely ■

Buy & Sell

Instruments Wanted

Wanted continuously by Michael Cord for his awesome collection: All models of vintage lap steels (like Hilos, Konas, Weissenborns, Rickenbackers), vintage amps and basses. Contact Michael Cord toll free at (877) 648-7881.

Steel Guitars For Sale

Offered by member Elva West: Stringmaster clone made by Tradewind Steel Guitars and other steel guitars, including double-8, single-8 and lap models. Please contact Elva West at (714) 637-4084.

Note: Buy & Sell one-paragraph ads are free for paid-up HSGA members.

DISC 'N' DATA

“Hawaii’s Falsetto King” – George Kainapau and the Island Serenaders, (Hana Ola Records, HOCD-2030)

Review by John Ely

From the first note, *Hawai‘i’s Falsetto King*, Michael Cord’s latest release on Hana Ola Records, will mesmerize you. It’s a recording of a live performance the band did in April 1957 at the Ale Ale Kai Room of the Kaiser Hawaiian Village Hotel.

The band consisted of George Kainapau on ‘ukulele and vocals, Sonny Kamahale on guitar and vocals, Charles Kaipō Miller, Jr. on bass and vocals, and Jules Ah See on steel guitar. The band has the “patented” Alfred Apaka vocal and instrumental sound; in fact, after the band’s two sets in the Ale Ale Kai Room, Sonny and Jules would join Benny Kalama and the Villagemen for the Alfred Apaka show in the Tapa Room of the same hotel.

It would be pointless to do a detailed review of the CD’s various renditions of classic material. It is simply the dead-on *Hawaii Calls* sound and terrific in that you get the band in a live setting with Jules “going for it” much like the live Tapa Room stuff that is out there. Jules really stretches out on “Ke Ka‘upu,” “Alekokī,” “Nani Waimea,” “Little Grass Shack,” “Ka ‘Anoi,” “Wai O Minnehaha,” and even on a sweet



ballad like “Leihuanani”—a full five-minute version with a full verse and chorus steel solo. Just as in any live show, you hear the band making little dedications and chattering to the audience during some of the songs. Not a distraction—just confirmation that this four-piece band is actually making this amazing music all on its own.

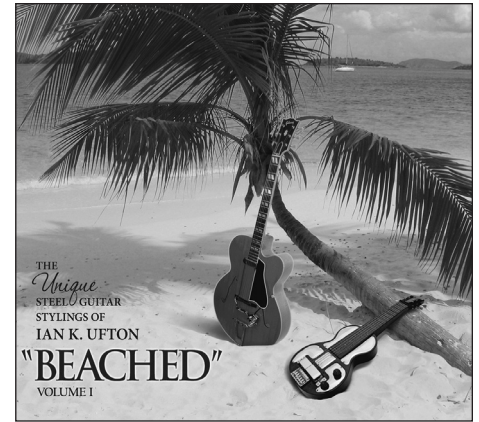
There’s a slight down side in that the mix is not quite up to recording studio standards. How could it? Jules’s steel guitar is a bit soft in the mix, but quite clear, nonetheless. The upright bass is very present, perhaps a bit too high in the mix at times. The vocals are very clear and George Kainapau’s falsetto is wonderful. For a live recording, it is simply excellent.

Harry B. Soria’s liner notes are superb as always—six pages of historical, personnel, and song information. Alone worth the price of the CD.

Other selections on the CD include: “Mapuana,” “Island Serenaders/Fair Hawaii,” “Kaulana O Hilo Hanakahi,” “Naka Pueo,” “Beyond The Reef,” “In an Old Hawaiian Village/Blue Lei/To Make You Love Me, Ku‘uipo,” “Keep Your Eyes On The Hands,” “Mai Poina ‘Oe I‘au,” and “Aloha ‘Oe.” The band’s set (and CD) closes with Jules playing a nice version of his trademark “Whispering Lullaby” with those chilling harmonics and string effects.

The CD is a “must buy” if you like that lush, swingy Hawaiian sound with expansive vocal arrangements and jazzy steel guitar that was in vogue in the ‘50s and early ‘60s. There are a lot of classic Jules Ah See solos on the CD and often multiple solos on each song. Wow!

The CD is available on all the download sites around the world, and you can get hard copy directly from Michael Cord at cordinternational.com or from other online stores. Members without Internet access can place orders directly or make inquiries by calling toll-free at 1-877-648-7881 or by writing to: Cord International, P.O. Box 152, Ventura, CA 93001.



“Beached, Vol. 1” – Ian K. Ufton (Ufton Records, IKU-1000)

Review by John Ely

Those of you who have heard Ian Ufton play at countless Joliet conventions know he has flawless technique, and you suspect that he has the ability to arrange music thoughtfully down to the last detail. It must run in the family and Ian’s new CD release *Beached* is no exception. The first thing you notice about Ian’s playing is his unique left hand. He has a vibrato that changes speed or width or both—really I’m not sure how he does it, but it’s his sound and it’s great. And he drops notes off with the bar in a very unique way that gives his sound a lilting smoothness.

Beached comes in a very attractive CD package designed by Amy Pace, not that common for a self-produced project. Pictured on the cover is the Rickenbacher Electro given to him by his late friend Anna Ho‘opi‘i, wife of the great Sol Ho‘opi‘i. For the CD, Ian played a 6-string steel and pedal steel—both home-built by Ian—and a few done on his Carter 10-string pedal steel guitar.

Just a few things that especially struck me, and I’ll leave the rest for you to enjoy. “Fascinating Rhythm” is terrific—lots of Sol Ho‘opi‘i runs and inflections, and yet Ian makes the song his own with that left hand of his. Ian turns the hymn “In the Garden” into a

Continued on Page 20

CLOSING NOTES

Cyril LeFebvre (1947-2012)

We received news from Paris that French musician Cyril LeFebvre passed away in the hospital on April 7, 2012. For many years Cyril had been a keen student of Hawaiian music and culture, and did much to introduce French audiences to Hawaiian music, both past and present. In addition to playing guitar, steel guitar and 'ukulele himself, he acted as curator for many exhibitions with Polynesian themes and had booked a number of Hawaiian and Tahitian musicians for concerts in France.

His career as a full-time musician began when he left home at age 17, and he was soon appearing at clubs as a one-man band, playing metal bodied slide guitar. His earliest appearance on record was with the band Maajun in 1971. Several solo recordings followed with Cyril tackling Debussy, blues and some Hawaiian tunes on LPs titled *Musique Francaise et Americaine de la Meme Epoque et d'il y a Longtemps* and *Cocaine Blues*. His third solo LP *Vibrato* from 1979 was especially notable for the appearance on some songs of his friend Harry Hougassian, the steel guitarist from Armenia. In 1987 collaboration with English guitarist and longtime friend Mike Cooper produced the *Aveklei Uptowns Hawaiians* recording, reflecting an increasing interest in Hawaiian music. Subsequent projects included a world tour and CD recording with "Dora Lou" and then in the late 1990s he helped form the Ukulélé Club de Paris with Dominique Cravic and others, and the CD *Maunia!* resulted shortly afterwards.

A growing fascination with early Paris-based steel guitarists from the 1930s and 1940s led Cyril to trace and interview some of those players, including Alex Manara and Ida Brun and also surviving relatives of Gino Bordin. In 2006 he and Dominique produced a CD titled *Paris Plages d'Hawaï* for Paris Jazz Corner reissuing a selection of



A recent photo of the late Cyril LeFebvre

Parisian steel players, and three years ago he was a major contributor to a CD devoted entirely to Gino Bordin.

For many years Cyril was heavily involved in organizing concerts in France, including the large annual Bourges festival with his partner Marcelle. He continued to organize exhibitions and provide music for them, and book musicians for concerts, bringing Nā Palapalai with Jeff Au Hoy on steel guitar to Paris for a series of concerts in July 2006, for example.

His name in France today is largely associated with his 'ukulele playing and the instructional books he has written for the instrument. With his friend Bertrand Saint-Guillain he ran a hugely popular monthly get-together in Paris and a fascinating website, too (www.ukulele.fr). Until illness in the past few years slowed down his activities somewhat, Cyril had been a regular contributor to productions by his friend and renowned choreographer Philippe Decouflé. There were frequent appearances at 'ukulele festivals and occasional concerts with the Ukulélé Club de Paris. And he still involved himself in organizing concerts, and last year

succeeded in bringing the Ukulele Orchestra of Great Britain to Paris for the first time for a sell-out concert.

Cyril's final project was the forthcoming Jim & Bob-George Ku CD release titled *Genial Hawaiians* for Grass Skirt Records, for which he had just completed the booklet notes prior to his passing.

On April 17 Tony Coulter of radio station WFMU devoted an hour of his show to Cyril's recordings which can be heard on the Internet at www.wfmu.org/playlists/shows/44732.

Cyril leaves his mother, son Hugo, daughters Laetitia and Julie, granddaughter Fanny, partner Marcelle and many, many friends in the music world.

Fred Lunt

We were sorry to hear of the recent passing at age 65 of well-known steel guitarist Fred Lunt. Fred was a classmate of Jeff Apaka, and they both graduated from Punahou High School in 1965. Fred was a fine steel guitar player, a student and friend of the great David "Feet" Rogers.

From Kamaka Tom: "Fred played acoustic steel on a set of recordings in the '80s with a group called Nā Pali. The recordings featured original compositions by Carlos Andrade, who used various slack key tunings on the album. Cuts included "Hokule'a Hula," and "Nā Pali Outlaw," written about the famous Kaua'i native Ko'olau who Jack London also wrote about in "Koolau the Leper." Carlos also wrote "Hula Girl" recorded by the Sunday Mānoa (Peter Moon, Robert and Roland Cazimero) around 1974 on the "Crackseed" LP that helped launch the '70s Hawaiian Renaissance, along with the Gabby Pahinui Band, The Sons of Hawai'i, and the Beamers."

Fred also spent time on tour with Taj Mahal. For a sample of Fred's playing search YouTube on 'Pine Tree Slack Key' and look for the video of Pancho Graham. Some very nice stuff. ■



Backstage at the Legends show, Ed Punua (left) and Eddie Palama.

JERRY BYRD'S FIRST RECORDINGS Cont. from Page 14

26, 1976 interview with Douglas B. Green in Tampa, Florida was conducted as part of the Country Music Foundation's Oral History Project (interview OH90). Information on Byrd and Cornelison's Cincinnati activities was drawn from Charles K. Wolfe's book *The Devil's Box: Masters of Southern Fiddling* (with its emphasis on Tommy Jackson). Thanks to William Lewis Schurk, Sound Recordings Archivist at Bowling Green State University, for providing a high-quality scan of the cover of JSP-77131. ■

SPAM MUSUBI IN THE WINDY CITY? Cont. from Page 6

Beginning last year, they sponsored a Hawaiian Hula Days festival, and this year's event will be held on September 7-9 in Lisle, Illinois. (For more info go to the above mentioned web site). A look at the member list for this organization will give you an idea of the number of people in Chicago and the Midwest who enjoy all things Hawaiian!

With such an active population promoting the culture, it's not unusual to see one of the three or four local Hawaiian or Island-flavored bands playing somewhere almost every week in Chicago. Summertime, of course, is the busy season and some bands are lucky enough to be playing three or four times a week! We won't talk about the winters, okay?

Those attending the upcoming HSGA Hawaiian Music Festival in October will be able to see Hoapili, one of the most popular bands in the Chicago area. They will be performing with Greg Wong during some of the Joliet shows, and will likely be available as backup musicians. Look for some "unscheduled" hula dancing to break out as well!

As we make the transition to our new format for the convention, we look forward to working with the various performers and groups that call Chicago home—I think we will all be benefiting! Aloha!! ■

pure Hawaiian song! "Back to the Shack, Jack" is sort of a takeoff version of "My Little Grass Shack" and take off he does. Listen to those opening single-note flurries and the double-tracked steel guitar solo at the end! He does the same thing with the title track "Beached," a sort of an ad lib version of "On the Beach at Waikiki." Great stuff with a kind of big band sensibility at times. "T-Bluesanova" is Ian's take on Sol's classic "Twilight Blues."

In "None Hula" Ian plays slack key style guitar on every other verse with steel guitar playing the verses in between. Very effective. "I Kona" has some beautiful chord solo work and phrasing. "Lullaby for Doris," is a very sweet tribute to his late mother, sort of a "Hula Blues" turned into a waltz. In "Paniolo" (another original) Ian gives a clinic on single-note playing, ripping off runs that remind you of the hot Nashville players.

Other selections on *Beached* include "Ta-A-Hua-La," "Beautiful Kahana," "Lei of Stars/Sweet Lei Lehua," "My Hawaiian Queen," "Hapa Haole Hula Girl," "Nani Wale," "Aloha Sunsetland," and "Ua Like No A Like."

Ian Ufton plays beautifully on the CD. He plays all the instruments: standard guitar (a Gibson L7CN that Bob "Pulevai" Waters gave to him), bass guitar, and electric piano. He does use a drum machine, but he doesn't clobber you with it. And Ian sings on a few of the tunes, something I had never heard him do. I had an "a-hah" moment when I heard his vocal on "I Kona." So that's where he gets his vibrato! Mystery solved. You can't duplicate it, but mystery solved!

Beached comes highly recommended. To order the CD online, just go to Ian's website (hawaiianufton.com) and place the order directly. If you don't have Internet contact Ian directly at: Ian Ufton, 1 Gretna Drive, Brampton, Ontario L6X ZE4, Canada; Tel: 905-459-1986. ■

At Joliet 2010, Dick Martiny playing some fine rhythm guitar.

