

HSGA QUARTERLY

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

Volume 31, Issue 120

Fall 2015



Inside this Issue...

- 3 "Mahalo Nui Loa, Tom Tohma" by John Ely
- 3 Hawaiian Steel Guitar Events Calendar
- 3 Member Donation Acknowledgements
- 4 Coco Wire – News and Member Gossip
- 5 "An Evening with Bucky Pizzarelli" by F. Della-Penna
- 6 "Jerry Byrd's Nani Hawaii LP, Part V" by Anthony Lis
- 10 "Blue Haw'n Moonlight" – Steel Arr. by John Ely
- 12 "History of Hawaiian Steel, Part I" by H. Soria-A. Akaka
- 17 Andy Volk Steel Guitar Instruction Book Releases
- 17 Weekly Steel Guitar Hotspots in the Islands
- 18 Book Review – "Hawaiian Music in Motion"
- 19 Buy & Sell – Member Advertisements



Performing outdoors at the inaugural Kaua'i Steel Guitar Festival (before the rain hit!), Jeff Au Hoy on steel guitar with Garret Santos (left) and Kirby Keough on backup.

Kaua'i Steel Guitar Fest' Launches!

By Addison Ching

The first annual Kaua'i Steel Guitar Festival was held at the Courtyard by Marriott Kaua'i at Coconut Beach on February 5-6, 2016. The first-of-its-kind festival on Kaua'i was scheduled to coordinate with and immediately precede Keola Beamer's annual Aloha Music Camp and provide Kaua'i residents and music campers an enhanced experience with the Hawaiian steel guitar. As with other steel guitar festivals organized by the Hawaii Institute for Music Enrichment and Learning Experiences (HIMELE), this festival was free and open to the public.

The festival kicked off Friday evening with two introductory steel guitar workshops, one for Kaua'i school students and the other open to everyone

else. Both workshops were well attended and provided participants with the history and background of the Hawaiian steel guitar. Music featuring the Hawaiian steel guitar was also performed by workshop instructors Alan Akaka and Greg Sardinha, along with the Ke Kula Mele players. A general kanikapila was held after the workshops with participants playing and enjoying traditional Hawaiian music and giving some open stage performers additional opportunities for practice and confidence building.

Some great steel guitar performances graced the open stage beginning at 9 AM Saturday under bright sunshine and clear skies. Steel guitarists from Kaua'i, Kona (Hawai'i), California, Canada, Washington D.C., and Illinois per-

Continued on Page 2

HSGA QUARTERLY

Volume 31, Issue 120



OFFICERS

Paul Kim, President
Kamaka Tom, Secretary-Treasurer

DIRECTORS

Frank Della-Penna, Washington, DC
Tony Fourcroy, Colorado
Chris Kennison, Colorado
Jackie Luongo, Missouri
Capt. Ivan L. Reddington, Florida
Tom Tohma, Japan

PAST PRESIDENT

Kamaka Tom

DIRECTOR EMERITUS

Jerry Byrd

JAPAN COORDINATOR

Tom 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's 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. Submitted items should also be e-mailed directly to the editor at johnely@hawaiiansteel.com.

KAUA'I FEST *Continued from Page 1*

formed on both Weissenborn-type acoustic steel guitars and electric lap and "stand-up" steels. Some performers chose to perform individually, while others played in an ensemble setting with guitars, 'ukuleles and bass. The last open stage performance featured Ke Kula Mele players, Alan Akaka, Larry Holu and Addison Ching, with keiki steel guitarists Mālie Lyman and Alexis Tolentino performing individually and together on Alan's steel guitar arrangement of the "Mauna Kea-Mauna Loa" medley. Gale Warshawsky also sang Alan's arrangement of "Ka Wailele o 'Akaka" (Akaka Falls).

The predicted inclement weather didn't materialize until evening, and all open stage programs and the first few evening ho'olaule'a performances were held on the outdoor stage. Kicking off the evening's program was a surprise appearance and message from Kaua'i Mayor Bernard P. Carvalho, Jr. Celebrity emcee Mele Apana presided over the evening program, beginning

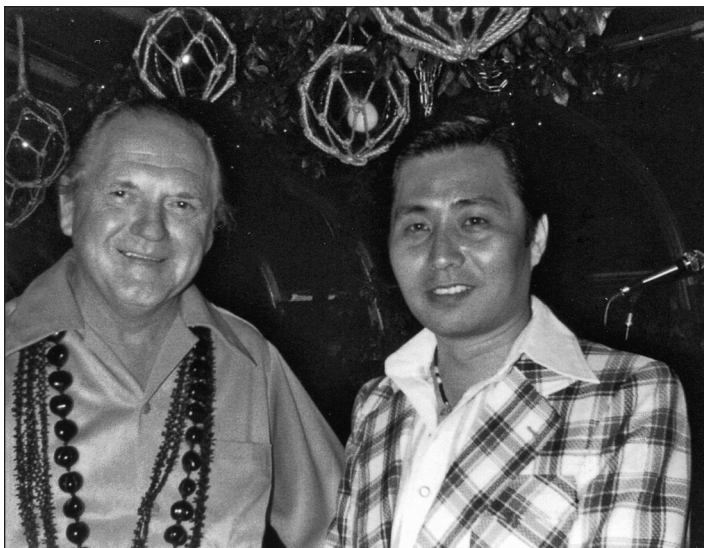
with Kaua'i's Kilipaki Vaughan and the Waipa Serenaders, with hula by Kilipaki's wife Mehana. Kaua'i steel guitarist Kirk Smart, accompanied by his son Eli, presented a program of contemporary steel guitar selections. Under threatening skies, Jeff Au Hoy gave the audience samples of both his steel guitar prowess and his vocal skills. With rain immanent, the program moved to the alternate indoor venue, with sound technician Kent Tanigawa and crew working feverishly to disassemble, move, and reconfigure the sound system and lighting.

Once indoors, the program resumed with Greg Sardinha's selections including, as Greg described it, "Something by the Beatles," which turned out to be "Something" by the Beatles! Bobby Ingano followed with a set that included his signature "Sleepwalk." Ed Punua from Kaua'i showcased his talent, with his dad Victor and steel guitarist sons Lilikalani and Kawa'iki lending support during the segment. Alan Akaka finished out the evening program with

Continued on Page 20

At the Kaua'i Festival, (l. to r.) Alan Akaka, Amanda Smith (Mrs. Kaua'i International 2016), Jeff Au Hoy, Pomaika'i Lyman (Mrs. Honolulu International 2016), and Bobby Ingano. The ladies are vying for the title of Mrs. Hawaii International 2016.





A 1979 shot of Jerry Byrd with Tom Tohma at Jerry's first steel guitar show at "The Palm" club in the Shin-Ōkubo area of Tokyo.

Mahalo Nui Loa, Tom Tohma!

By John Ely

For back as far as I can remember, our Japan Coordinator, steel guitarist Akitomo "Tom" Tohma has provided untiring service to our club, serving on the HSGA Board and providing a vital link to our Japan membership, without whom HSGA could not function (our Japan members have comprised around fifteen percent of our total membership over the years). Tohma-san has faithfully maintained our database of Japan members, helped organize group travel for many of our Japan members to our Honolulu conventions, and provided the invaluable service of translating into Japanese language our quarterly newsletters, to name just a few of the important aspects of his job.

Many of you know that Tom has had some health concerns in recent years, and he recently made the decision to back off in his role as Japan Coordinator leaving some mighty big boots to fill.

I know I speak for everyone at HSGA in thanking Tom for all he has done for our club. And he is a fine player to boot, making his mark on many of our convention stages over the years. Kudos, Tom Tohma! ■

HSGA Donations

Mahalo nui loa, HSGA members, for your donations to our General Fund and Scholarship Fund this past quarter. The following members donated at least \$10:

Roy Flanary, Portland, Oregon

Dr. Edward "Ekualo" Mayer, Sunrise, Florida

Events Calendar

April 15-17, 2016—Maui Steel Guitar Festival

The 2016 Maui Steel Guitar Festival will be held on April 15-17, at the Kā'anapali Beach Hotel—immediately preceding the festival, the Hawaiian Steel Guitar Camp on Wednesday and Thursday, April 13-14. For details on the festival and camp, go to www.mauisteelguitarfestival.com or contact Alan Akaka at (808) 375-9379.

May 1, 2015—Lei Day Concert in the Park

As usual, HSGA will host a stage at the annual May Day Hawaiian music gala at Kapi'olani Park, featuring performances by members and local steel guitarists. Check for details on our website (www.hsga.org).

May 7, 2016—Ke Kula Mele Spring Concert

Enjoy the music of Ke Kula Mele School of Hawaiian music at the free Spring Concert on Saturday, May 7, 11 AM at Windward Mall in Kāne'ohe, Hawai'i. Students under the direction of Kumu Alan Akaka will perform songs about Nā Pua o Hawai'i [the flowers of Hawai'i] on steel guitar, 'ukulele, guitar and Hawaiian-style bass. For details, call (808) 375-9379 or visit kekulamele.com.

September 22-24, 2016—HSGA Steel Guitar Festival

Just confirmed at press time! Our annual HSGA get-together at the Hilton Hotel in Fort Collins, Colorado. Mark your calendars. Details to follow in the next issue!

Aloha JOE®

America's Premier Hawaiian Music Station

**Aloha Joe Radio featuring
Hawaiian Steel Guitar 24/7/365**

Listen to
STEEL GUITAR ISLAND
and 7 other big stations on
your Cell Phone with our
new **TUNE-IN** app



www.ALOHAJOE.com



COCO WIRE

Some late-breaking info from **Kamaka Tom**: “To fill recent vacancies in the HSGA board, President Paul Kim, with approval from the existing board, has appointed **Tony Fourcroy** and **Jackie Luongo** as interim directors.” In the upcoming Winter newsletter, due out in March, we will announce board elections for the upcoming membership year and a list of nominees for your consideration. We will try to include photos and bios in preparation for voting—a ballot will be included, mostly likely in the Spring issue.

This from **Wally and Peg Pfeifer** who always seem to have their ears to the ground: “Greetings to all. One of our dear, favorite friends, **Derrick Mau** of Honolulu, has recorded a song that he wrote and recorded titled “Ko’olau Strut.” The Ko’olau refer to the famous mountains that face the windward side of the Island of O’ahu. To listen to the song, go to YouTube and search on ‘koolau strut’. Another of our good Hawaiian friends, **Bobby Ingano**, had his music played in the Hollywood movie *Aloha*, which was filmed in Hawai’i and released last May.

Some exciting news from **Chris Kennison**: “CBS licensed one of my bands’ tunes, ‘Little Grass Shack’, for the TV series *Hawaii 5-O* last month. It was used in a kitchen scene with McGarrett, Mary and Joan while our music played in the background. My friend, **Stuart Yoshida**, and I started a four-piece Hawaiian band back in 2001 called ‘**Book ‘em, Danno!**’. We’ve performed at the last two HSGA festivals in Fort Collins. Normally we do a series of shows every summer around the Denver area. Our next concert is at the Denver Uke Fest at Swallow Hill Music Hall on May 12. Stuart was born and raised on O’ahu. We did a CD in 2003 and it’s still available on iTunes. He and I are big



At Fort Collins last year, the group ‘Book ‘em Danno!’: Wes Melander (left), Chris Kennison, Stuart Yoshida and Kit Simon.

fans of the original *Hawaii 5-O* TV series. We both lived on O’ahu in the ‘70s and would regularly spot the original cast around the island—hence the name of our band.

“Before the new *5-O* series started I sent them an email just to let them know to check out our band in case they needed Hawaiian music. Now it’s in Season 6 and they either kept my email or found it on iTunes. Stuart is the only kama’aina (local Hawaiian resident) in the band. We do a lot of hapa haole tunes, more ‘kitschy’ than traditional. But we also do a lot of traditional Hawaiian music including hulas.”

- - - - -

From member **Jeff Strouse**: “Big mahalos to **Steve Cowell** of the Austin Steel Guitar Co-op for stepping in and taking the reins for the upcoming 2016 Rick Alexander Non-Pedal Room, held this coming March 11-12 as part of the Texas Steel Guitar Association’s annual jamboree in the Dallas area. Steve has been a big help behind the scenes for several years and has been the videographer for the event. I’ve enjoyed my years hosting the show, but my J.O.B. is such that there is more on my plate, combined with less time off. I hope to be back someday, but for now felt it best to “pass the torch,” and Steve is the perfect guy to pick it up. The torch has been held by several over the years including several HSGA members: **Wade Pence**, **Chuck Lettes**, **George Piburn**, **Rick Alexander**, myself, **Howard Rienlieb**, **Albert Talley** and now Steve.

Please support Steve in his efforts to keep the Rick Alexander Non-Pedal Room alive. Rick’s widow Cathe will be honored to see that the show is retaining his name. Rick loved steel guitar and was a dear friend to all. The non-pedal show has been going strong in Dallas for many years now. It has proven that there is a following for traditional steel guitar.

Continued on Page 20

At the 2015 Rick Alexander Non-Pedal Room (part of the TSGA Jamboree), member George Rout on steel with a smilin’ Carco Clave.



An Evening with Bucky Pizzarelli

By Frank Della-Penna

On March 18, 2015, I had a chance to hear one of the great musicians of the twentieth century and up to the present day, Bucky Pizzarelli, at the popular Blues Alley jazz club in Washington, D.C. I was able to chat with him a little just prior to his performance. Although Blues Alley does not permit photographs during the show, Bucky graciously let me snap a photo as we were talking. I might add that Bucky is just a great guy; he made me feel welcome and at ease despite his tremendous reputation.

As some of our members may know, Bucky is an exponent *par excellence* of the seven-string jazz guitar, and a protégé of the great George van



Eps who pioneered use of the seven-string in the late '30s (by adding a low string tuned to A).

John Paul "Bucky" Pizzarelli was born on January 9, 1926 in Paterson, New Jersey, and began his professional career at 17 when he joined the Vaughn Monroe dance band in 1944. Among his countless credits are stints as staff musician in the NBC orchestra, staffman for the Dick Cavett Show, staff guitarist of the Tonight Show Band during the Johnny Carson era, and numerous tour dates with Benny Goodman, Slam Stewart, Zoot Sims and Stéphane Grappelli. He played notable gigs at the White House for Presidents Reagan and Clinton, and a highly publicized concert in 1985 known as "Jersey Jazz Guitars" featuring Bucky and guitar greats, Les Paul and Tal Farlow. You can catch a video clip from this concert featuring hot solos on "C Jam Blues"; just search YouTube on 'Bucky Pizzarelli C Jam Blues'.

Bucky told me that he had a small electric Hawaiian steel guitar early on, which may have led to his collaboration with leading country and jazz pedal steel guitarist, Doug Jernigan. Their collaboration, an album titled *Doug and Bucky*, was recorded in 1997 on the Flying Fish label, showcasing

the skill of both players. Pedal steel guitar fans will be delighted with Doug's interpretation of "Shenandoah." Those interested in jazz standards will relish Bucky's renditions of "All the Things You Are," "Slow Burning" and "Moonlight in Vermont." The recording is still available in both CD and vinyl formats. To download the album, do a simple Google search or go to iTunes. You can buy the CD online at dougjernigan.ecrater.com.

Over the years, I have thoroughly enjoyed live performances of Bucky in Detroit, Washington and New York! If Bucky performs in your area, don't miss him as he's getting up there in years. A more recent accomplishment of Bucky's is teaming up with Beatle Paul McCartney on the Grammy Award-winning album, "Kisses on the Bottom." I would compare Bucky to the great Hawaiian vocalist, instrumentalist and arranger, Benny Kalama. In Benny's later years, he just seemed to get better with age, singing away with Barney Isaacs and with Alan Akaka at the Halekulani Hotel in Waikiki. His voice remained marvelous to the very end. Bucky's performances today, at "89 years young," remain exciting and innovative as a jazz guitarist extraordinaire. Kudos to Bucky Pizzarelli!! ■



Deluxe 34

Bar and pick holder

see more at
www.Deluxe34.com
phone 262.728.2686

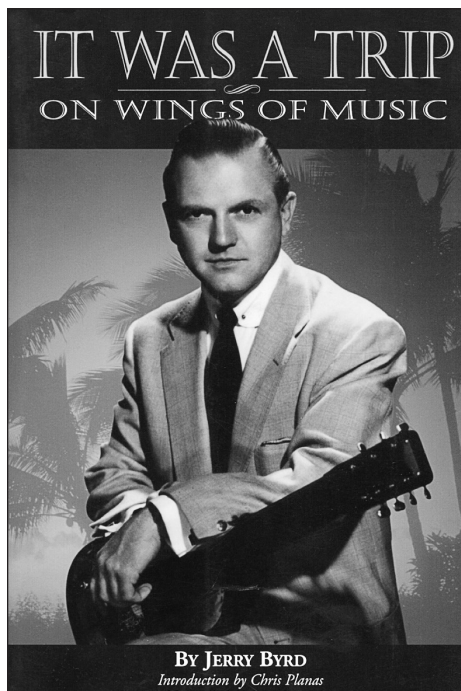
Beautiful Is Hawaii: Jerry Byrd's *Nani Hawaii* Album of 1950, Part V

By Anthony Lis

This series (which began in the Fall 2014 issue) has been discussing Jerry Byrd's first album, *Nani Hawaii*, recorded for Mercury Records in January 1950 and released in the 78 rpm and 45 rpm format that fall. Byrd's steel guitar playing was backed by the Islanders, a quartet of Native-Hawaiian musicians led by ukulele player/falsetto vocalist Danny Kuaana with George Ku on guitar and vocals, Mel Peterson on rhythm guitar and vocals, and Al McIntire on upright string bass and vocals.

Byrd recounted in his 2003 autobiography *It Was a Trip: On the Wings of Music* that around late 1949, R. Murray Nash—then-head of Mercury Records' southern division—floated the idea of him recording an album. Byrd asked to record a Hawaiian album with *Hawaiian* musicians and Nash agreed. Having met Danny Kuaana in Detroit likely

Jerry Byrd's autobiography, "It Was a Trip: On Wings of Music" issued by Centerstream Publications in May 2003.



back in 1944, Byrd asked him to lead his backing group, and plans were made to convene in Chicago, where *Nani Hawaii* was recorded at RCA's studio on Lake Shore Drive (likely between January 5-17, 1950).

Part Two (in the Winter 2014-15 issue) discussed the first three numbers Byrd and the Islanders recorded: "I Regret to Say Aloha," a waltz tune by Kuaana on which Byrd played a four-bar introduction and an eight-bar break; "Maui Chimes," Byrd's take on the traditional "show off" vehicle, done almost entirely in harmonics (dedicated to Hawaiian steel guitarist Dick McIntire, a seminal influence upon Byrd in his teenage years); and "Little Lani Jo," a tribute to Jerry and Thelma Byrd's then-sixth-month-old daughter, composed by Kuaana and Byrd, on which Byrd provided a four-bar introduction and eight-bar break.

Part Three (in the Spring 2015 issue) discussed the next three songs recorded, "Makalapua," a nineteenth century "name song" for Queen Lili'uokalani, on which Byrd played an eight-bar break; "Kaulana O Hilo Hanakahi," Lena Machado's World War II-era tribute to the scenic wonders surrounding Hilo, during which Byrd supplied twenty-four bars of soloing; and "Be Mine, Sweetheart Be Mine," an attractive Kuaana tune on which Byrd played a four-bar intro, four-bar outro, and eight-bar break.

Part Four (in the Summer 2015 issue) detailed the final two numbers recorded: "Kaimana Hila," a Charles E. King/Andy Cummings creation detailing the tourist sights in the vicinity of Diamond Head crater, during which Byrd supplied two thirteen-bar breaks; and "Hilo March," another traditional steel guitar showpiece. During the latter number, Byrd—taking his cue from Dick McIntire's 1939 recording—played



Photo of Danny Kuaana and Jerry Byrd, taken in a Detroit living room in 1944 (?).

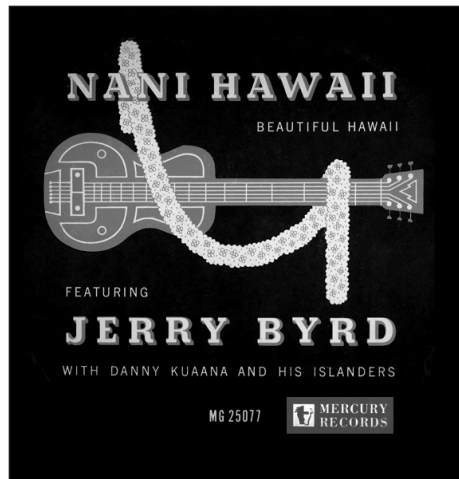
rather treacherous, strummed, three-string harmonics in the final chorus.

Through searching at the newspaperarchives.com, ancestry.com and 45cat.com websites, the author has determined that Mercury likely released Byrd and the Islanders' *Nani Hawaii* album in both the 78 rpm and 45 rpm format in the last half of September 1950 (as A-83). Mercury apparently released at least six of the *Nani Hawaii* sides as singles, coupling—according to the August 5, 1950 issue of *Billboard*—"I Regret to Say Aloha" with "Maui Chimes" (listed as "Fantasy 506," an obvious error; Michel Ruppli, in *The Mercury Labels: The 1945-1956 Era*, lists this release as Merc 6264), "Makalapua" b/w "Kaimana Hila" (Merc 6265) and "Be Mine, Sweetheart, Be Mine" b/w "Kaulana O Hilo Hanakahi" (Merc 6266). The author could find no *Billboard* listing of an issue of the remaining two sides ("Little

Lani Jo” b/w “Hilo March”), which Ruppli lists as Merc 6267. The author acknowledges that this coupling and catalog numbering conflicts with several published discographies; all he can do is report what he sees with his own eyes in *Billboard*.

In perhaps an effort to induce radio airplay of *Nani Hawaii*, Mercury took out a half-page advertisement on behalf of the album in a special “Disc Jockey Supplement” to the October 7, 1950 issue of *Billboard*. The ad featured a headshot of Byrd (attired in suit and tie) proclaiming “Thanks Fellows!” (addressed to deejays), continuing with “you’ve been wonderful with all the air time you’ve given my Mercury records. Here is the one thing I have always wanted to do—and it’s dedicated to you! *Nani Hawaii*.” The ad then listed the album tracks, with a photograph of the album (a literal “album,” with “pages” for holding the individual shellac records), closing with “Thanks again” and Byrd’s signature.

Nani Hawaii was issued in the 33¹/₃ LP format apparently sometime in 1952 as MG 25077. When fitting the album tracks onto a single disc, Mercury opted for a “lyrics in English” side and a “lyrics in Hawaiian” side, each ending with an instrumental. The LP opened with “Little Lani Jo,” followed by “Be Mine, Sweetheart Be

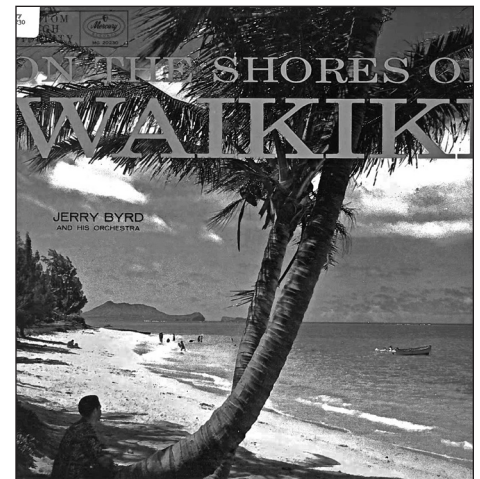


(Left) The cover for Mercury’s 1952 LP release of “Nani Hawaii.” (Right) The cover of Mercury’s February 1957 LP release of “On the Shores of Waikiki” (MG 20230). (From the Music Library and Sound Archives, Bowling Green State University)

Mine,” “I Regret to Say Aloha,” and “Maui Chimes” on the “A” side and “Kaulana O Hilo Hanakahi,” “Kaimana Hila,” “Makalapua,” and “Hilo March” on the “B” side.

In perhaps 1954, Mercury released the four tracks comprising side one of the LP version of *Nani Hawaii* as a 45 rpm “extended play” recording (EPI-3024). Mercury’s couplings were “Little Lani Jo” and “Be Mine, Sweetheart, Be Mine” b/w “I Regret to Say Aloha” and “Maui Chimes.”

In February 1957, Mercury re-issued seven of the *Nani Hawaii* sides (omitting Kuaana’s “Be Mine, Sweetheart Be Mine”) on the Hi-Fi LP *On*



the Shores of Waikiki (MG 20230). To round out the LP, Mercury added four “Hawaiian-themed” tracks Byrd had recorded in Cincinnati with the String Dusters (Mercury’s re-christening of Byrd’s WLW radio/TV backing band) between roughly November 1950 and June 1953: “Hula Blues,” “My Isle of Golden Dreams,” “Paradise Isle” and “Pagan Love Song.”

On the Shores of Waikiki also included a languid, twin steel guitar rendition of Sammy and Billy Kaye’s 1941 song “Hawaiian Sunset” (likely recorded in autumn 1954 in Nashville, where Byrd had moved for a second time in the latter part of 1953). On the recording, the steel guitars play in parallel motion, in near rhythmic unison throughout, and it has been suggested that Byrd played *both* parts via overdubbing. “Hawaiian Sunset” was released in early 1955 as the flip side of “Wang Wang Blues.” The January 8, 1955 issue of *Billboard* opined that the “familiar Hawaiian effort is played in warm fashion” and that the recording “should grab [disc] jock[ey] spins.”

In April 1960, Mercury re-issued *On the Shores of Waikiki* on Wing, their budget subsidiary, as MGW-12183, with Byrd’s name in larger typeface on the cover.

(Left) Mercury’s circa 1954 coupling of “Little Lani Jo” and “Be Mine, Sweetheart Be Mine” as the “A” side of the 45 rpm “extended play” recording, EPI-3024. (Right) The “B” side of EPI-3024, a coupling of “I Regret to Say Aloha” and “Maui Chimes.”



Continued on Page 8

In 1976, Byrd—by then ensconced in Honolulu with his second wife, Elizabeth H. (“Kaleo”) Wood—re-recorded “Hilo March” and “Maui Chimes” for the LP *Jerry Byrd: Steel Guitar Hawaiian Style* (SL 7023) on the Honolulu-based Lehua label. Backing Byrd were Hawaiians Atta Isaacs on slack key guitar, Benny Kalama on guitar and ukulele, and Atta’s son Norman on string bass.

On “Hilo March,” Byrd played a National, German silver resonator guitar from the 1920s (or early 1930s) previously owned by Honolulu-born guitarist/steel guitarist Pua Almeida (1922-1974). (In the “Hawaii, 1972” chapter of his 2003 autobiography *It was a Trip: On Wings of Music*, Byrd relates that shortly after his arrival in Hawai‘i he hired Almeida to play rhythm guitar in the trio he assembled for a three-nights-a-week gig at the Blue Dolphin Room at Waikiki’s beachside Outrigger Hotel.) In an August 6, 2015 letter to the author, Hawaiian music researcher-chronologist John D. Marsden related

The sheet music cover for “Hawaiian Sunset.” (From the Center for Popular Music, Middle Tennessee State University)



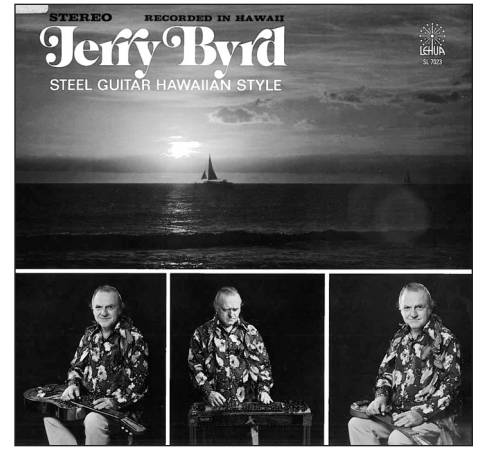
that he learned from a dub of an August 1973 Honolulu steel guitar concert that Almeida obtained his National resonator guitar at a Honolulu pawn shop in 1937 at a price of \$18.50. Marsden also reported that “I remember Jerry [Byrd] saying somewhere that when he subsequently bought the guitar after Pua’s death, it needed some work to get it back into playing condition.” Marsden added in an October 19, 2015 letter that Byrd “can be seen playing [or miming] on this guitar in the ‘Spectrum Hawaii’ TV production on the steel guitar.” (Marsden refers here to a Hawaii Public Television program broadcast in early 1991 in which Byrd, Barney Isaacs, Alan Akaka, and Merle Kekuku spoke about steel guitars, playing styles and tunings.)

Before playing Pua Almeida’s resonator guitar on *Steel Guitar Hawaiian Style*, Byrd played the instrument on Charles K. L. Davis’s LP *Hawaii’s Yesterday*, recorded the year before.

Byrd’s rendition of “Hilo March” on *Steel Guitar Hawaiian Style* fairly closely matched his recording from twenty-six years earlier, except for the last two choruses; here, Byrd—in a re-thought ending—highlights the mellow mid-register of Almeida’s National resophonic before inevitably rendering Dick McIntire’s difficult series of multiple-string harmonics in the final eight bars.

To infer from Byrd’s *Steel Guitar Hawaiian Style* liner notes, he recorded “Maui Chimes” on a double-neck Sho-Bud steel guitar that was custom-built for him, which included seven strings on one neck, eight on the other, and no pedals. (Downtown Nashville’s Sho-Bud guitar company assembled Byrd’s custom double-neck instrument in [apparently] the mid-to-late 1960s.) Byrd offers a fine new interpretation of “Maui Chimes” on the LP with some fresh modulations and all his harmonics ringing clearly.

Danny Kuaana may have recorded again with Byrd on Mercury some nine



The LP cover for “Steel Guitar Hawaiian Style.” (From the Music Library and Sound Archives, Bowling Green State University)

to ten months after the January 1950 *Nani Hawaii* sessions. Malcolm Rockwell’s *Hawaiian and Hawaiian Guitar Records* CD-ROM lists Kuaana as the possible ukulele player on two sides Byrd and Mercury’s String Dusters recorded with Gene Griffin. Griffin was an earnest, albeit rather bland, lyric baritone who’d sung with Deke Moffitt’s orchestra before joining the performing staff at Cincinnati’s WLW radio and television. Rockwell lists the recording session with Griffin as taking place in Cincinnati around November 1950, presumably at downtown Cincinnati’s Herzog recording studios; the Country Music Discography Internet blog, however, dates the session to around October. Griffin provided vocals on covers of the recent song hit “Beyond the Reef” as well as “Pagan Love Song,” from roughly twenty years earlier. Rockwell also lists Kuaana as a backup vocalist on the two sides, but the author hears only Griffin’s voice. The ukulele player is most clearly heard on “Beyond the Reef,” providing a quite audible, straight quarter-note beat.

Billboard—in a November 11, 1950 review of a coupling of the two sides—praised Byrd’s role on “Pagan Love Song,” describing him as “unloose[ning] his potent Hawaiian steel guitar work” on the recording (via a four-bar introduc-

tion and sixteen-bar break). The review also mentioned Byrd's backup playing and soloing on "Beyond the Reef."

Viewing *Nani Hawaii* some sixty-six years hence, one is struck by the boldness of Mercury executive Murray Nash's decision to honor a request from his label's resident "hillbilly" steel guitarist to record a Hawaiian-themed album composed of songs penned by native Hawaiians, backed by Hawaiian musicians. One would think that *Nani Hawaii* as proposed by Byrd would have been a risky proposition for a 78 rpm album in the post-World War II era, with no "surefire hits" like "Aloha 'Oe" or "Hawaiian Wedding Song" among the album selections (or even "Ua Like No A Like," although Lena Machado's "Kaulana O Hilo Hanakahi" was enjoying some popularity at the time *Nani Hawaii* was recorded).

"Uncompromising" is an overused word these days, but the word seems particularly apropos to Byrd and the Islanders' early-1950 creation. Amazingly, Nash and the Mercury hierarchy resisted the temptation to commercialize the *Nani* discs by having one of the label's country acts re-join Byrd and his lap steel in the studio for a "hillbilly-

tinged" cover or two of currently popular Hawaiian numbers, in a play for crossover appeal. There was no cover of "Mele Kalikimaka" with Rex Allen on vocals, no instrumental rendition of "I'll Weave a Lei of Stars for You" with Louis Innis and his String Dusters filling out the ranks of the Islanders, and no Clyde Moody or Kenny Roberts recording of "Bali Ha'i" (the latter three numbers being Hawaiian-themed song hits from the previous year).

One notes that the present incarnation of the *All Music Guide* website (detailing currently available recordings) shows multiple listings for "Little Lani Jo," "Makalapua," "Kaulana O Hilo Hanakahi," "Kaimana Hila," and "Hilo March," a tribute to Byrd, Kuaana, and the other Islanders' astute song selection, and their ability to select tunes with lasting appeal, which continue to resonate with audiences well beyond the early 1950s.

This concludes the series on *Nani Hawaii*.

Thanks to John Marsden for providing the author with Harry B. Soria, Jr.'s fall 1982 Territorial Airwaves interview with Jerry Byrd. Thanks also to Bill Wynne (who maintains

Continued on Page 20



Deluxe34

Lap Steel Stands

see more at
www.Deluxe34.com

phone 262.728.2686

Blue Hawaiian Moonlight

(Dexter – Paris)

Ballad

Arrangement by John Ely

Intro

Chords: F#m7, Fm7, Em7, A7, D, D#°, A7

Steel Gtr. (C6th) optional notes in ()

Vs

Chords: G, D, E7, A7, Em7

hula

Chords: A7, D, G, D

strum

Chords: E7, A7, Em7, A7

optional fill (soft)-----|

19 D D7 **Br** G G#0 D

T	2	1	0	7	10	10-9-10-9	11-10	9
A		1	0	7	10		11-10	9
B	2			7				

24 E7 Em7 Gm6 A7

T		0	2	7	6-5-6	7	6	9-8-9	6
A	2	1-2	2	7				9-8-9	6
B				7			7	6-6-5	

29 G D E7

T	7	6-7	9	2	4-6	4	P.H.	7-6-7	8
A	7	6-7	9	2			4	7-6-7	8
B				2		4	4	7-6-7	

optional fill (soft) - - - - -

33 A7 Em7 A7 D Gm7 D

T	9	8-7	9-8-7-6-4	2	5	10	10	14
A	9	8-7			2	5	10	14
B			9-8-7-(5)-(3)	2	5	10	10	14

strum

History of the Hawaiian Steel Guitar, Part I

The following story is both a review of the late Michael Cord's 1999 CD compilation, "History of Hawaiian Steel Guitar," and a reprinting of that CD's superb liner notes, which serves as an excellent history of our instrument over just a handful of pages. In this installment, Hawaiian music historian, Harry B. Soria, Jr., gives us an overview of the development of the Hawaiian steel guitar followed by a closer look at the "acoustic" era of the 1920s and the "electric" era of the 1930s. For each era, Harry B.'s historical notes are followed by Alan Akaka's technical notes on songs from that era included in the Cord anthology CD. Thanks to Harry B. and Alan for permission to reprint and excerpt from their notes for this important project. We open with a forward by Jerry Byrd from the CD liner notes:

"No other musical instrument has a life story to tell as does the steel guitar—so called in Hawai'i, but known as the "Hawaiian" guitar worldwide. Through all its many alterations, which were designed to make it a "better" instrument, it has retained its "Hawaiian-ness," although not all of these "improvements" were for the better.

"This [Hana Ola Records] collection of early [Hawaiian steel guitar] works takes us back to the instrument's roots, beginning when acoustic guitars were altered so they could be played [with] a steel bar instead of the fingers of the left hand, and two finger picks and a thumb pick were added to the right hand.

"You will hear some of the very first recordings made in Hawai'i by Hawaiian players who were heard in bands in the hotels and clubs of the 1920s, true pioneers of the steel guitar. You can also identify a few outside influences—a blues "lick" here, a "Dixieland" ending there, and some "razz-a-ma-tazz" added as well. You will also hear the mood of this collection change as the instrument becomes electrified and continues to evolve, featuring several selections from the 1930s, 1940s [and 1950s]. This is the Hawaiian steel guitar as it was played by Hawaiians in Hawai'i. This is where it started."

Steel Guitar History Overview

In the two centuries since Hawaiians first received contact from the outside world, Hawai'i's music has evolved as a reflection of many of the musical trends to reach her shores. At the same time, traditional Hawaiian music has been lovingly passed on from generation to generation, preserving Hawai'i's rich cultural heritage.

Early growth of Hawaiian music's worldwide popularity was built through the dedication of musicians, singers, and dancers. The recording, radio, movie, television, and visitor

industries all embraced the music. Both visitors to Hawai'i and her residents alike revered the brightest stars of the Hawaiian entertainment scene.

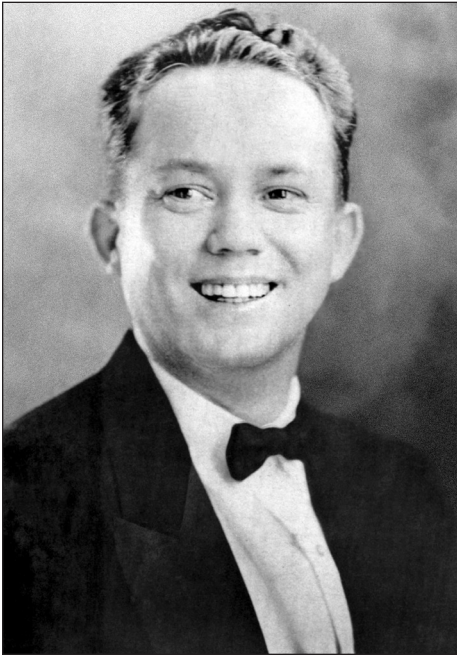
Hawaiian music's international fame was spearheaded by a locally invented instrument that became its signature sound. The Hawaiian steel guitar (*kika kila*) would revolutionize the music of Hawai'i and widen its appeal to global proportions.

Prior to the creation of the Hawaiian steel guitar, Hawaiian music performances featured primarily violin, flute, Spanish guitar, and ukulele. Joseph Kekuku is largely credited with the invention of the instrument in 1885, while living in the rural village of La'ie, O'ahu. His first experiments involved running various implements across the strings of a conventional gut-string guitar, including a steel bolt, penknife, pocket comb, dull straight razor blade, and tumbler, while the guitar lay across his lap. Once enrolled at Kamehameha School for Boys in 1889, he created a slender steel cylinder bar four-inches long in the school's machine shop. He also raised the strings off of the guitar frets to help the bar in his left hand slide noiselessly across the just-added steel strings. As others began learning to play the new instrument, contoured metal finger picks and thumb picks were crafted to grip the individual strings more securely than previously possible with just the fingers or fingernails.

As more Hawaiian musicians began playing the guitar—with its distinct use of a sliding bar, fret adapter, and finger picks—new tunings and playing styles evolved during the first decade of the twentieth century. On February 20, 1915, the Hawaii Pavilion opened at the Panama-Pacific Inter-

The CD cover of the "History of Hawaiian Steel Guitar" anthology.





Composer and band leader, Johnny Noble.
(Courtesy of Harry B. Soria, Jr.)

national Exposition in San Francisco, California, sponsored by the infant Territory of Hawaii. Several daily shows allowed large crowds to experience Hawaiian music and dance for the first time, featuring some of Hawai'i's best contemporary singers, musicians, and dancers. The hula, ukulele, and steel guitar performances created a sensation, which erupted in a nationwide Hawaiian music craze and soaring record sales.

In the early 1920s, many Hawaiian steel guitarists embraced the new all-metal-bodied National and Dobro resonator guitars, which allowed greater volume, longer sustained sound, and fuller vibrato. They explored innovative tunings, chords, and harmonics, in order to emulate contemporary American mainstream musical styles.

In the mid-1920s, the crude "acoustical," unamplified recording system gave way to the new "orthophonic" electrical method of disc recording. Radio's electric, vacuum-tube amplifier had made possible the amplification of sound through a microphone. This allowed record grooves to offer unprecedented tonal range and fidelity. Musical

instruments could now be heard on records with a new fullness and clarity. The Hawaiian steel guitar could now be featured as a solo instrument.

The steel guitar was itself electrified in the early 1930s. Small electric magnets picked up the vibrations of the strings to amplify the sound, producing superior note sustain and presence than previously possible with acoustic steel guitars. Rickenbacker marketed the first electric steel guitar, nicknamed the "frying pan" because of its round, cast aluminum body. Other manufacturers quickly followed, expanding the instruments to include wider fretboards with increased string height, electric pickups, and legs for the instrument to stand on. Extra strings, necks, floor pedals and knee levers would soon follow. The instrument would undergo further modification as it was adopted by other musical genre in distant geographical locales. The stringed instrument invention was Hawai'i's gift to the world, but only Hawaiian players possess the Hawaiian homegrown emotional feeling heard in their unique style.

About the Anthology

The Cord anthology is a chronological study of the evolution of the Hawaiian steel guitar over four decades: the acoustic 1920s, the electric 1930s, and the era of the 1940s and 1950s, which produced steel guitar sounds and styles more familiar to today's audiences. All the tracks feature exceptional Hawaiian steel guitarists performing in a manner representative of their era. All recordings were made in Hawai'i, save one, and all were sold locally to Hawai'i's residents. Together, they represent a credible analysis of the transition of the Hawaiian steel guitar through the technological advancements of the instrument, and the changing musical influences of the players. This anthology of twenty-three historic recordings accurately portrays the evolution of the signature sound of Hawaiian music, *kika kila*, the Hawaiian Steel Guitar.

The "Acoustic" 1920s

Since the 1800s, the Brunswick-Balke-Collender Company had been the world's largest billiard equipment company. In the late 1910s, the Muskegon, Michigan-based company entered the music business. Brunswick 10-inch discs first appeared in stores in January 1920 and sold for 75 cents. In 1926, Brunswick produced an acoustic phonograph for playing the newly-developed, electrically recorded 78 rpm discs. An office was established in Honolulu at 931 Fort Street, and in the spring of 1927, Johnny Noble, Hawai'i's "Jazz King," was contracted as talent scout for the visiting label. In November of 1927, a recording machine was installed in a suite at the Alexander Young Hotel, at King and Bishop Streets. Local electronics genius, Y. O. Kong, was allowed to patent the diaphragm enhancement he created, which fixed a problem encountered by two remote recording engineers sent from the mainland. Johnny Noble had purchased the *Royal Hawaiian Collection of Songs* from the Hawaii News Company earlier, so a fine catalog of Hawaiian songs were available. Johnny then recruited some of the brightest young stars in Hawai'i's music scene for the historic Brunswick sessions.

Twenty-nine-year-old Hawaiian steel guitar virtuoso David Napihi Burrows (1898–1964) was the first star to be recorded on the opening day of the project, which eventually produced a collection of 110 sides on 55 discs. He was one of the only Hawaiian steel guitarists of the 1920s who could read musical scores, which allowed him to broaden his musical expression. He was the logical choice as the first steel guitarist to be recorded by Brunswick in their November 1927 sessions, as the David Burrows Trio had been recognized as the "most popular" of the Hawaiian entertainers of the period. Rounding out the David Burrows Trio

Continued on Page 14

were Samson Akako on guitar and Ray Kinney on ukulele and lead vocals.

Also recorded on the first day of the Brunswick sessions was 31-year-old Hawaiian steel guitar star, Moses Keakalauloa McCallum, Jr. His professional name, M. K. Moke, was created by using his first two initials, 'M' and 'K', followed by 'Moke', a Hawaiian phonetic rendering of the word 'Moses'. He was an early steel guitar teacher in Honolulu, a large Hawaiian man with very big hands, but with a deceptively gentle touch on the steel guitar.

The 1920s Recordings

Included in the Cord anthology are six sides featuring David Burrows and two sides featuring M.K. Moke. The Burrows sides were all done with one of the popular tunings of the day, the A high-bass tuning (low to high, A-C#-E-A-C#-E), which Burrows tuned down a half-step to the key of Ab. When backed by the accompanying ukulele and guitar, the raspy tone of his steel guitar could be attributed to three elements: the type of guitar, the age of the strings, and the material and weight of the bar used.

The David Burrows Sides

The opening track, "Drifting" is David Burrows's interpretation of "When You Come Back," composed by beach boy Hiram Anahu, who was also a talented painter and composer. The tune is played in the key of F, and the jitterbug rhythm Burrows employs is typical of the era. Burrows's short introduction begins with an accented ruff (a popular device consisting of a rapid, percussive strum with the thumb pick that lands on one of the upper strings) followed by three pickup notes leading into the melody. He also employs the grace note (sometimes called a "hula" pick), tremolo (the rapid alternation of two notes as an embellishment), and thumb/finger rolls on the melodic theme as a form of variation. Tremolo and finger rolls were important, as the acoustic steel guitar lacked sustain.

In the second track, "The Rosary," Burrows played without accompaniment in the key of Eb. In a rubato style (speeding up and slowing down the tempo without interrupting the underlying flow), Burrows paces the music so it ebbs and flows, revealing his musical expertise and sensitivity. In the second stanza, harmonics (a tone partially sounding an octave higher from the actual note) offer a softer, more delicate tone color, but were difficult to sustain on the acoustic steel guitar.

"Kamehameha Waltz" was written by Charles Edward King (1874–1950), remembered as the "Father of Hawaiian Composers." King dedicated the song to Kamehameha School as a member of the Class of 1891. First copyrighted in 1917, it was also performed in King's *The Prince of*



A vintage shot of steel guitarists David Burrows (left) and Mike Hanapi. (Standing, l. to r.) unknown guitarist, Bob Nawahine, Leo Cummins and David Kaleipua Munson (?). (Courtesy of Les Cook)

Hawai'i—The Hawaiian Operetta, which he published and copyrighted in 1926. Burrows plays the waltz two times through in the key of D, and as in "The Rosary," uses palm harmonics in the second strain.

Burrows's next track, "Yellow Dog Blues," was written by William Christopher (W. C.) Handy (1873–1958), known as "Father of the Blues." Handy penned the first written blues music and recorded many of his own compositions between 1917 and 1923, playing coronet with his Memphis Blues Band. He first recorded "Yellow Dog Blues" in January of 1922 in New York City. Burrows's version uses a heavily accented approach throughout the entire piece as well as thumb and finger rolls, recalling Handy's use of clarinets, saxophones, trombone, coronet, and drums. Burrows runs the nose of his bar against the guitar frets and beats a rhythmic pattern on the strings with his hands, revealing yet another dimension of the acoustic steel guitar, as it can only be done with raised frets. For a rather light and almost comical tag, Burrows ends with a staccato, descending series of chords in the upper register.

In "Souvenir," written by Bohemian composer František "Franz" Drdla (1868-1944), Burrows displays his remarkable sense of timing, ingenuity, and sensitivity with superb use of the rubato technique. "Souvenir" is a charming, whimsical piece and has always been popular as an encore number.

In "Aloha Oe Blues," a clever blues treatment of the principal theme of "Aloha 'Oe" devised by Johnny Noble, Burrows incorporates several standard devices, such as staccato and syncopated rhythmic patterns, the ruff, melody in the lower register (sometimes called "baritone" steel guitar),

finger rolls and glissandos (running the bar up or down the fretboard after a note or chord is struck, a device unique to the steel guitar and what many feel gives Hawaiian music its distinctive flavor).

The M.K. Moke Sides

The last two tracks from the 1920s in the Cord anthology feature the artistry of M.K. Moke; they are the only recordings we have of this innovating, early giant of the Hawaiian steel guitar. “Hilo March” is one of the most often-performed Hawaiian steel guitar pieces. M. K. Moke infused his own ideas in this version, playing an acoustic steel guitar in the A major high-bass tuning, backed by ukulele and guitar. This popular “show-off” piece is divided into four sections: a march theme in the key of E, the actual “Hilo March” theme (harmonic version) in A, a recapitulation of the initial march theme in A, and the final “Hilo March” theme (harmonic version) in the key of D. Present throughout the arrangement is a pulse-like picking of the open top E string, with the bar sliding on lower strings outlining the melody.

Moke is most remembered for his rendition of the original “Moana Chimes”, written while he was a member of Johnny Noble’s Moana Hotel Hawaiians. The final acoustic steel guitar performance in this anthology, it is played in the key of A with an A tuning. Throughout the entire piece, Moke used palm and finger harmonics to give a chime-like effect. Both David Burrows and M. K. Moke used a quick, almost frantic bar vibrato that is different from today’s norm. Perhaps it was a way to sustain notes on the acoustic steel guitar, which was notorious for the rapid decay in the loudness of its picked strings.

The “Electric” 1930s

Hawaiian Transcription Productions (HTP) became Hawaii’s first resident record label. Lorrin P. Thurston created the corporation in 1936, primarily to record radio station transcriptions and air checks, and located it on the third floor of the Advertiser Publishing Company. Hawai‘i’s first radio station, KGU, also operated by the *Honolulu Advertiser* newspaper, had signed on the air on May 11, 1922. The radio station’s studios were located on the same floor of the Advertiser building.

Eventually, Marion A. Mulroney, head of KGU, was asked to turn HTP into a profitable enterprise by marketing Hawaiian music to the public. Although HTP 78-rpm discs sold for 75 cents apiece (Victor records went for 50 cents, and Decca’s for 35 cents) KGU was able to inflate demand for HTP’s by pushing them on the air. Harry B. Soria, Sr.—known as the “Voice of Hawaii” announcer and Hawai‘i’s first disc jockey with his “Going To Town With Harry Soria” show—was often asked to double as recording engineer for

HTP. Over one hundred of the records with the Maile-Ilima lei entwined around the outer edge of the label were released before the company finally folded during World War II.

The 1930s Recordings

Recordings from the 1930s in the Cord anthology include sides featuring Hawaiian steel guitarists Annie Kerr, Mike Hanapi and Sol Ho‘opi‘i.

Annie Kerr (1905–1967)

Honolulu-born Annie Kerr, a member of the Royal Hawaiian Girls Glee Club, formed the popular group “Annie Kerr and her Trio” in 1928, using an interchangeable roster of talented ladies, among them Thelma Anahu, Healani Doane, Milla Peterson Yap, Irmgard Farden Aluli, Diana Farden Fernandez, Nani Makakoa and Irma Kaeck. A multi-talented entertainer who could play any instrument, Kerr was possibly the first Hawaiian *wahine* (woman) steel guitarist to be recorded.

“I’ve Gone Native Now,” a *malihini* hula (hapa-haole tune) written by Paul Summers, was recorded on the HTP record label in the late 1930s. It is the first selection of the Cord compilation that features a standup string bass as part of the combo, which is representative of both the rising popularity of that instrument and the improved recording techniques of the day. It is also the first selection that shares a vocal performance and the first piece that showcases an electrified steel guitar. The song is played in the key of F, with the A high-bass tuning. Kerr’s steel guitar solo follows a melodic line with an occasional harmonic voice and glissandos. Kerr’s tone and longer sustained notes make it clear that the electric steel guitar would dominate the future of the instrument.

Mike Hanapi (1898–1959)

Honolulu-born Maika “Mike” Keli‘iahonui Hanapi, along with one of his brothers, left Hawai‘i at age 14 to perform at the Chicago World’s Fair in 1912. All of the Hanapi brothers were musicians, but it was Mike who achieved the greatest success. Hanapi later joined Bill Kalama’s New York-based touring group, the Kalama Quartet, as steel guitarist contributing tenor and falsetto vocals. The Kalama Quartet made numerous recordings, beginning in 1927, featuring Hanapi’s acoustic steel guitar. He eventually settled in Hartford, Connecticut, running a music studio and performing with his band on a weekly radio show. In 1938, Hanapi and his wife returned to Honolulu, where he taught music at Bergstrom’s Music on Fort Street. He also joined the Royal Hawaiian Band and even sang in their Glee Club. The Hanapi recordings in the Cord anthology were done in a single HTP session (circa 1940), his final and only known electric steel guitar recordings.

Continued on Page 16

In “Ku‘u Lei” (My Wreath of Flowers), written by Walter Kolomoku, Mike Hanapi used an early electrified steel guitar tuned to C# minor (E-B-E-G#-C#-E), a popular 1930s-era tuning that yielded much fuller chordal renderings of Hawaiian melodies.

Hanapi’s version of “Hilo March” is attributed to Joseph Ae‘a. Hanapi’s great technical skill is spotlighted on this rousing, electric rendition done in the A tuning, tuned down to Ab. The opening section ignites with a combination of speed picking and hammering (bar bouncing). This dazzling steel ornament features synchronized picking of alternate open- and closed-string picking patterns, which adds excitement and flair to the performance.

“Maui Chimes,” the final Hanapi selection in the Cord collection, was also a popular solo vehicle on *Kī Hō‘alu* (slack key guitar). It is played almost exclusively with finger harmonics on open strings, in which a left-hand finger lightly ricochets off a string at the twelfth, seventh, or fifth frets while the string is picked, emphasizing one of the string’s overtone partials. Hanapi plays this technically challeng-

A publicity shot of Lena Machado.



ing piece in the E tuning (E-B-E-G#-B-E) tuned down a half-step to Eb. This track heralds the arrival of strong audible standup string bass on Hawaiian music recordings. The woodblocks, emulating a trotting horse, were an interesting choice, possibly revealing that Hanapi’s group, the “Coral Islanders,” was staffed with members of the Royal Hawaiian Band.

Sol Ho‘opi‘i (1902–1953)

The final selection in the Cord compilation from the 1920s is the popular hula “Kauoha Mai” written by Lena Machado (1903–1974) featuring Sol Ho‘opi‘i on steel guitar. The recording was made in 1935 at the Hollywood studios of Freeman Lang with musicians Machado was then performing with at an area club. The group featured Sol Ho‘opi‘i on electric steel guitar, George Piltz on ukulele, and Harry Baty on guitar. Machado, at age 32, boldly released it on her own record label, her first-ever recording of what many now consider her signature song. “Kauoha Mai” tells of the heartache of being invited over to a lover’s house, only to be locked out. A peek through the keyhole reveals that another has now become the object of the sought-after affection.

Solomon Ho‘opi‘i Ka‘ai‘ai was born in Honolulu in 1902 and he died in Seattle, Washington on November 16, 1953. Remembered as the “King of the Hawaiian Steel Guitar,” he was an incomparable trendsetter. His complex style on both acoustic and electric instruments was the most sophisticated in Hawaiian music yet seen. On “Kauoha Mai,” Sol plays an electric steel guitar tuned to the C# minor 7th tuning (E-D-E-G#-C#-E), lowered a half-step down to C. [ED: The C# minor 7th could be considered the first full chord-melody tuning, building on the capability of its parent C# minor tuning.] Behind Lena’s vocals, Sol strums full ‘V of V’ dominant seventh chords sliding to the V dominant seventh chord. He uses vamps



The sheet music cover for Johnny Noble’s “Aloha Oe Blues” with “Solomon Ho‘opi‘i’s Novelty Trio” pictured on the cover. (l. to r.) Bob Vierra, Sol Ho‘opi‘i and Buddy Sylva. (Courtesy of Les Cook)

that are synonymous with the Hawaiian steel guitar.

The second installment of this series in the upcoming issue will include the remaining historical notes by Harry B. Soria, Jr. and technical notes by Alan Akaka from the Cord anthology. The installment will cover developments in steel guitar during the 1940s and 1950s with a detailed description of featured recordings from both periods.

To order the Hawaiian steel anthology, go to www.cordinternational.com/history-steel.htm, call 877-648-7881 (toll-free) or write: Cord International, PO Box 152, Ventura, CA 93002. You can also preview the tracks or download MP3s at Amazon.com. The catalog information for this release is: “History of Hawaiian Steel Guitar” – Hana Ola Records (HOCD-34000), 1999. ■

Members with Email

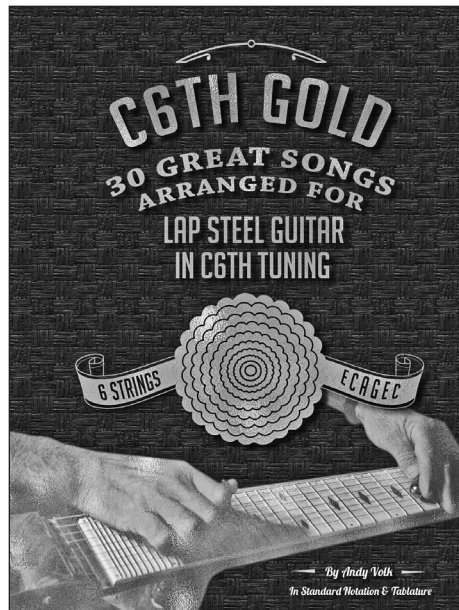
Please let us know if your email address has changed. Update us at hsga@hsga.org and johnely@hawaiiansteel.com.

Andy Volk Steel Guitar Instruction Book Releases

Between performance and instructional videos on YouTube, DVDs, and magazines and books, there are probably more avenues than ever before for steel guitarists to learn technique and new material. For writer and musician Andy Volk, 2015 was a busy year. Andy's company published three new books of interest to the non-pedal steel community. Here's how Andy describes them:

“Exploring C6th Lap Steel Guitar”

The *Exploring C6th* release is a comprehensive 120-page, spiral-bound book that covers core musical tools and concepts for C6th tuning, including chords, arpeggios, scales (major, minor and pentatonic) and techniques relevant to any tuning such as blocking, picking, bar slants, finger rolls, behind-the-bar pulls and harmonics. The aim of the book is to give players a reference to help them build the skills for expression and creativity in arranging and improvising music in any genre they prefer. Examples in the book include ideas for Hawaiian, western swing, country, rock, blues and jazz playing.



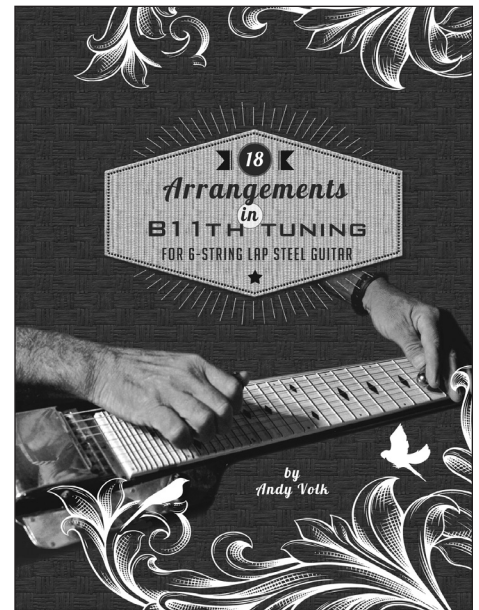
“C6th Gold”

C6th Gold: 30 Great Songs Arranged For Lap Steel Guitar in C6th Tuning is a 162-page book showcasing the versatility of C6th tuning across a wide variety of musical genres. The songs (in standard notation and tab) run the gamut from pop, country, reggae, Celtic, and rockabilly to Hawaiian and jazz standards.

“18 Arrangements in B11th Tuning”

This book highlights the beauty and surprising versatility of one of the most beautiful steel guitar tunings. Its lush, closely-voiced intervals and chords offer a palette of sounds and moods that few other tunings can match. The arrangements in this 82-page book showcase the capabilities and unique textures of the tuning. The songs include the expected B11th standards like “Hana,” “Mapuana,” “Nani Wai-mea” and “Sand” along with more surprising choices like the jazz standards “Poinciana,” “Midnight Sun” and “Nuages” and pop songs such as James Taylor’s “Fire and Rain.”

For a complete list of songs included in each book, computer-generated MIDI audio clips for all the arrangements, and purchase information, go to volkmediabooks.com. Or, if you prefer you can get prices and shipping costs



directly from Andy by writing him at: 631 Great Plain Ave., Needham, MA 02492 or by sending him an email at: [<aevolk@comcast.net>](mailto:aevolk@comcast.net).

Weekly Steel Spots

Alan Akaka—appearing with the Keawe ‘Ohana, Thursday evenings, 6:30-8:30 PM at the Kulana Terrace of the Marriott Hotel, on the second floor beachside part of the hotel on Kalākaua Avenue.

Jeff Au Hoy—appearing with Cyril Pahinui Wednesday evenings at the Kanikapila Grill in the Outrigger Hotel on Lewers Street. Jeff also appears with Cyril at Don’s Mai Tai Bar, part of Don’s Royal Kona Resort on the Big Island, fourth Thursday of each month, 5-7 PM.

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 Avenue. Contact the shopping center to get the schedule.

To be added to this listing contact the HSGA office or email your editor at johnely@hawaiiansteel.com.

BOOK REVIEW

Hawaiian Music In Motion: Mariners, Missionaries, and Minstrels
(James Revell Carr, University of Illinois Press)

Review by Anthony Lis

Back in early December, I learned from a Facebook post by Amy Ku'uleialoha Stillman (Director of Asian/Pacific Islander and American Studies at the University of Michigan) that James Revell Carr's 2014 book *Hawaiian Music in Motion: Mariners, Missionaries, and Minstrels* won the Society for Ethnomusicology's Alan P. Merriam Prize for 2015. According to the ethnomusicology.com website, the prize has been awarded for the past twenty years to "recognize the most distinguished, published English language monograph [a detailed written study of a single specialized subject] in the field of ethnomusicology." (My Apple computer's dictionary application defines ethnomusicology as "the study of the music of different cultures, especially non-Western ones.")

Author James Revell Carr.

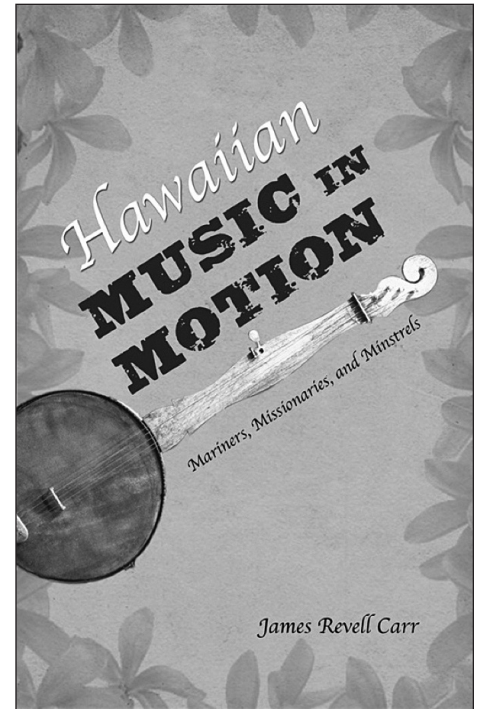


Carr is associate professor of ethnomusicology at the University of North Carolina-Greensboro. His *Hawaiian Music in Motion* was published in early November 2014 by the University of Illinois Press as part of their "Music in American Life" series. (In the acknowledgements section of his book, Carr thanks Stillman for serving as a co-reader of his manuscript and offering crucial insights.)

The University of Illinois Press website (www.press.uillinois.edu) relates that Carr's volume "explores the performance, reception, transmission, and adaptation of Hawaiian music on board ships and in the islands, revealing the ways both maritime commerce and imperial confrontation facilitated the circulation of popular music in the nineteenth century." The website adds that "Carr shows how Hawaiians initially used music and dance to ease tensions with, and spread information about, potentially dangerous foreigners, and then traces the circulation of Hawaiian song and dance worldwide as Hawaiians served aboard American and European ships."

Following a lengthy introduction, Carr divides the main body of his narrative into five provocatively titled chapters, "Lascivious Gestures and Festive Sports: Early Interactions, 1778-1802," "A Wild Sort of Note: Hawaiian Music at Sea," "*Hukihuki*: Mariners, Missionaries, and the Struggle for Hawaiian Bodies and Souls," "Hale Diabolo: The Royal Hawaiian Theater and the Rise of Popular Music in Honolulu," and "Honolulu Hula Hula Heigh: The Legacy of Maritime Music in Hawai'i."

Carr's opening chapter ("Lascivious Gestures") details the initial musical encounters between Hawaiians and Euro-American sailors, starting with Captain James Cook's 1778 landing in Hawai'i. In his introduction, Carr related that his aim in this section was to "demonstrate that modern stereotypes of Hawaiian culture had their



genesis in the stories of paradise on earth brought back to Europe and the United States by sailors." Carr also stated his intent to show how "Hawaiians used music and dance as a conscious strategy for pacifying, and disseminating information about, the potentially violent foreigners." In the chapter, Carr mentions David Samwell, a Welsh surgeon, poet, and journal keeper on Cook's voyages, who transcribed six Polynesian language chants and also likely made the first transcription of a *mele hula* [metered-chant] melody.

Carr's second chapter ("A Wild Sort of Note") details the roles Hawaiians played in what he calls "the multicultural environment aboard European and American sailing ships during the nineteenth century." Noting that whaling ships began to regularly visit Hawaiian ports in the 1820s, Carr—whose father curated and directed Connecticut's Mystic Seaport maritime museum—focuses on the culture onboard American whaling ships. Carr highlights the hitherto largely ignored contribution of Hawaiian sailors to the development of chantey singing. He also describes sailors' recreational music making, including accounts of

Hawaiians singing and dancing at sea and in port cities. In the course of his research, Carr consulted seventy-two manuscript logs and journals from Pacific Ocean voyages, along with a hundred-plus sailors' journals and memoirs. His chapter subdivisions include "Sailors' Work Songs" and "Dogwatch: Music for Recreation," and "The Gam" (a term for a social event at sea where whaling crews visited each other's ships).

In Chapter 3 ("Hukihuki"), Carr details what he deems "the antagonistic relationship between American missionaries and American sailors." Speaking further of this oppositional relationship, Carr explains that "missionaries sought to keep Hawaiians attached to their islands, working on plantations that fed the missionary families' wealth and power. At the same time, sailors encouraged Hawaiians to leave the islands and enter into a global economy where, with their new cosmopolitan identities, they were treated as skilled laborers and given freedoms unavailable to plantation workers." Carr continues that "the Hawaiian ruling families frequently took sides in this *hukihuki* [pulling back and forth], often coming down in favor of the liberal attitudes toward music and dance shared by American seamen," adding that "missionaries sought to ban hula and other musical practices, not only because they were deemed obscene or lascivious, but also because singing and dancing were said to distract Hawaiians from their plantation labors." (Carr's Chapter 3 subheadings include "Sailors' Music and Theater on the Honolulu Waterfront" and "Kanaka Whalers in New England.")

In his fourth chapter, "Hale Diabolo" ["House of the Devil"], Carr discusses the popularity of American blackface minstrel shows in nineteenth-century Hawai'i, concentrating on performances given at Honolulu's Royal Hawaiian Theater, including informa-

tion drawn from Carr's study of relevant theatrical playbills, personal diaries, and Hawaiian newspapers. Along the way, Carr introduces us to Massachusetts-born Royal Hawaiian Theater proprietor Charles Derby, who led the first professional hula-dancing tour to the American Mainland in 1862, and subsequently began staging public hula performances in Honolulu, over the protests of missionaries. (Carr's Chapter 4 subheadings include "The Arrival and Growth of Minstrelsy in Honolulu" and "Charles Derby and the Hawaiian Minstrels.")

Carr's final chapter ("Honolulu Hula Hula Heigh") takes its title from a 1916 *hapa haole* song by Royal Hawaiian Band member Joseph Kapeau A'ea, which, Carr claims, was "based ... on the lyrical, rhythmic, and melodic characteristics of the nineteenth-century sea chantey." Carr goes into some detail dispelling claims that the song can be attributed to Sonny Cunha. Carr also mentions A'ea's first success, "Ke 'Ala Tuberosa" (which morphed into the tune known nowadays as "Hilo March"). Toward the end of his narrative, Carr briefly discusses "Jawaiian" music, a currently popular mix of Jamaican reggae and native Hawaiian music, which he deems "one of the most recent musical genres that bring together far distant cultures through a maritime connection."

To help illuminate his book, Carr has made available his own recordings of thirteen songs mentioned in his narrative at a page at the University of Illinois Press website (www.press.uillinois.edu/books/carr/hawaiianmusic/). Carr's examples include the whaler chanteys "Do Let Me Lone" and "Hilo Johnny Brown," the nineteenth century music hall song "The King of the Cannibal Islands," and A'ea's "Honolulu Hula Hula Heigh." Carr recorded these examples in early 2014 with a backing quintet including banjo, guitar, fiddle, and 'ukulele.)

- - - - -



Amy Ku'uuleialoha Stillman, co-reader and consultant to the author, James R. Carr.

Unfortunately, Carr's provocative and informative narrative includes no room for the fledgling steel guitar. With Carr's emphasis on singing seamen, his index includes but nine entries referencing the guitar in *any* context; only five of these pertain to the instrument as "played by Hawaiians," and none discuss the steel guitar. There are also no entries for either Joseph Kekuku, Gabriel Davion, or James Hoa, who in various quarters have been credited with "inventing" the steel guitar. Similarly, in Carr's vocally dominated universe, the banjo garners only ten entries and the ukulele, but five. Nonetheless, Carr's book appears to be a valuable source for those interested in a "brand new take" on the worldwide dissemination of Hawaiian song and dance that began in the late 1800s. ■

Buy & Sell

Koa/Ash Blanks For Sale

Two Koa blanks and one Ash blank cut for a 23" scale, 8-string lap steel guitar. Koa blanks are \$150 each; Ash blank is \$100. Write Everett Boyer for details at: 205 Boone Rd. SE, #28, Salem OR 97306.

E Komo Mai! Welcome, New Members

Is your address correct? Please notify us!

UNITED STATES

MIKE WARFEL, 30 W. 221 Estes St., Naperville, IL 60563

STEVE MARINAK, 1125 Harbor Drive, Delray Beach, FL 33483

LOREN TILLEY, 28 Hauwahine Ln. #202, Kihei, HI 96753

OVERSEAS

SHEN XIA, Room 304, No. 1, Lane 1365 QuXi Road, Shanghai, 200032 China

KAUA'I FEST Continued from Page 2

his steel guitar stylings. Alan invited "Next Generation" steel guitarist Alexis Tolentino to play "Wai o Minehaha" then called on program emcee Mele Apana to sing "Aloha Kaua'i" with Alexis providing hula. Akaka then called on Next Generation steel guitarist Mālie Lyman to perform and then introduced special guest vocalist Pomaika'i Lyman who sang "Kane'ohe" while daughter Mālie danced the hula.

The finale was a steel guitar jam session with the evening's featured steel guitarists playing "Hanohano Hanalei" in round-robin fashion (Kirk Smart chose to play 'ukulele). "Aloha 'Oe" and the traditional "Hawaii Aloha" finished off the program. An estimated standing-room-only crowd of 300 enjoyed the performances of the featured steel guitar players.

Comments received from festival attendees indicated that this festival was long overdue and welcomed by many, especially Kaua'i residents who embrace Hawaiian music, culture, and the Hawaiian steel guitar. A polling of the audience indicated a large number of local Kaua'i residents, a good number from the other Hawaiian Islands and the continental U.S., and even some from as far away as Canada, Germany and Japan. The event's popularity, success, and how it was embraced by the Kaua'i music community ensures that it will indeed become an annual event on the island of Kaua'i. ■

COCO WIRE Continued from Page 4

For more information on the event or to volunteer or participate, contact Steve Cowell at scowell@sbcglobal.net or phone him at (512) 632-8593. You can also check the TSGA website at: www.texassteelguitar.org.

- - - - -

Board member **Ivan Reddington** sent us the following news: "I played at the Southwestern Steel Guitar Association's annual steel show that ran this past January 14-16 in Phoenix. The Non-Pedal session was held on January 16 in a separate building as in the past at the Sheraton Crescent.

"We had seven non-pedal players: **Margie Mays, Bob Blair, Bob Glidden, Dan Tyack, Bobby Black, Doug Livingston** and myself. We had a good-sized audience and Bob Blair served as emcee. Country music singer **Leona Williams** was the featured entertainer in the main room this year. Lots of well-known pedal players were there. Next year the show will be at a Hilton Hotel in Mesa, Arizona. Check the association's website for details and updates on upcoming shows at www.swsteelguitar.com."

From member **Kirk Smart**, who runs a music store in Hanalei called Hanalei Strings: "My son, **Eli Smart**, and I played a set at the Kaua'i Steel Guitar Festival, including 'Ka Ua Loku', 'In a Sentimental Mood' and 'Waiting for a Train'. The store carries steel guitars, strings and accessories, and 'ukuleles!" ■

the "Ho'olohe Hou" classic Hawaiian music-oriented Facebook page), who noted Byrd's use of Pua Almeida's guitar on Charles K. L. Davis's Hawaii's Yesterday LP.

The additional information on "Hilo March" was taken from Samuel Hoyt Elbert's Na Mele O Hawaii Nei: 101 Hawaiian Songs. Information on Byrd's Sho-Bud double-neck steel guitar was taken in part from the following postings to the Steel Guitar Forum (steelguitarforum.com): the "Shobud lap steel" thread begun on February 3, 2005 and the "Jerry Byrd's Dbl-neck Sho-Bud" thread begun on June 7, 2015. The Country Music Discography Internet blog, listing Byrd's later 1950 recordings with the String Dusters, Danny Kuaana, and Gene Griffin, was found at countrydiscography.blogspot.com. Information on the Spectrum Hawaii television program was taken from the "Association for Hawaiian Music" section of Lorene Ruymar's The Hawaiian Steel Guitar and Its Great Hawaiian Musicians.

Next—a new series on the lap steel guitars in South Dakota's National Music Museum. ■

The George Kulokahai and His Island Serenaders 1995 compilation "The Music of Hawaii," containing their 1990 rendition of Danny Kuaana's "Little Lani Jo." The covers of Nani Hawaii tracks continue.

