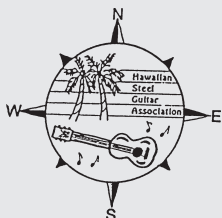


HSGA QUARTERLY

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

Volume 21, Issue 79

Summer 2005



Inside this Issue...

- 3 "Some Thoughts About Jerry Byrd" by the Haugens
- 4 "Joliet 2005 Convention Preview" by Don Weber
- 6 "Joseph Kekuku Festival Update" by Lorene Ruymar
- 8 "Honolulu 2005 Convention Report" by Lorene Ruymar
- 10 "Hawaiian Bells" by Jerry Byrd, arranged by L.T. Zinn
- 12 "History of HSGA, Part III" by Lorene Ruymar
- 14 Coco Wire – Member News and Gossip
- 15 "East Coast News" from Frank Della-Penna
- 16 Convention DVDs Available from Paul Weaver
- 17 Disc 'n' Data – Recordings Reviews
- 17 Buy & Sell – Member Advertisements
- 18 "Jerry Byrd, Steel Guitar Pioneer" by Wayne Harada
- 18 Closing Notes – Jerry Byrd, Coy Pereira, Ken Autenrieth



Jerry and wife Kaleo during a visit with Art and Lorene Ruymar in Vancouver in 1986. The photo was taken at the Tahiti Hut, a restaurant where Art and Lorene were playing.

Musicians Pay Tribute To Beloved Jerry Byrd

The steel guitarist was a mentor to many young artists

Thanks to the Honolulu Star-Bulletin and writer Gary C.W. Chun for permission to reprint this article, which appeared in the April 17, 2005 issue.

The ashes of Gerald Lester Byrd were scattered offshore from the Elks Lodge on Kalakaua Avenue yesterday morning, carried by the tradewinds that also lifted the evocative strains of his steel guitar during his years playing in Waikiki.

Jerry Byrd's pure vibrato tone on the steel was—and continues to be—a signature sound of Hawaiian music and a siren call for visitors across the Pacific,

the manifestation of his love for his adopted home in the islands.

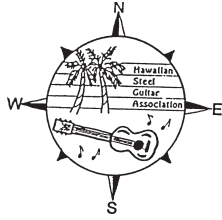
Born March 9, 1920, in Lima, Ohio, Byrd's remarkable journey to Hawai'i was a trip on wings of music, as the title of his autobiography said. At the age of 12, he first heard the steel guitar in a music act from Hawai'i that was part of a traveling circus. He remembers he was hypnotized, and as quoted in the "Na Mele" PBS Hawaii series, "I knew that's what I wanted to do—learn to play whatever that was... I didn't know yet. So that's how it started and I've never really stopped."

Complications due to Parkinson's disease ultimately stopped the 85-year-old Byrd, who died on April 11. But

Continued on Page 2

HSGA QUARTERLY

Volume 21, Issue 79



OFFICERS

Kamaka Tom, President
Tom Ikehata Tohma, Vice President
Don Weber, Secretary-Treasurer

DIRECTORS

Betty Bahret, New York
Duke Ching, California
Joanne Hanawahine, Nevada
Gerald Ross, Michigan
Lorene Ruymar, BC, Canada
Julie Waters, Kentucky

PAST PRESIDENT

Don Weber

DIRECTOR EMERITUS

Jerry Byrd

JAPAN COORDINATOR

Tom Ikehata Tohma

QUARTERLY EDITOR

John Ely

WEBMASTER

Gerald Ross <gbross@umich.edu>

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 AND PHOTOS TO:

The HSGA Quarterly, 2434 Waioma'o Rd, Honolulu, HI 96816-3424 USA. Our email address is hsga@lava.net. Articles and photos can also be emailed directly to the editor at johnely@hawaiiansteel.com. Photos are welcome and will be returned on request. Quality original prints or high resolution digital camera output, please. *Mahalo!*

TRIBUTE Continued from Page 1

his spirit and music live on in the local entertainers and former students of his that performed at the memorial yesterday.

"He's in a heavenly place," said his widow, Kaleo Wood, who helped coordinate the memorial her late husband had planned beforehand. "Now he gets to orchestrate the music with past greats like Bennie Kalama, Sol Ho'opi'i and Dick McIntire. Jerry's done it all, accomplished it all, and I'm happy for him. While I'm sad for my loss, I know he's getting a good send-off today."

Their daughters, Lani Fosbinder and Luana Byrd, both from his former home of Nashville, Tennessee, flew in for the service, and both said even though familial sacrifices were made when he decided to move to Hawai'i, they understood his deep, abiding love for Hawaiian music and his desire to give back to the culture that had given him so much.

Before the program, Byrd's longtime band partner and friend, Hiram Olsen, along with Dennis Keohokalole, accompanied former students of Byrd's, such as Olsen's son Casey, Greg Sardinha and Alan Akaka, all reputable steel guitarists in their own right.

Also throughout the morning, people like Gary Aiko, Eddie Kamae, Owana Salazar, Kanoe Kaumeheiwa Miller, Kimo Kahoano, Karen Keawehawai'i and Nina Keali'iwahamana all paid tribute to Byrd in either song or dance. Kahoano said he was "a haole man with a Hawaiian soul... and what a legacy he has to share with us today." Danny Kaleikini both quietly spoke and sang in Hawaiian, leading those gathered through the hymn "E'kolu Mea Nui."

Aaron Mahi started the program with his own remembrances of the taskmaster that was Byrd, followed by a prayer. Personal remembrances were offered by people like Byrd's friend Dewitt Scott from [St. Louis], who told an amusing tale of how he was egged on by fellow guitarist Buddy Emmons (who traveled

with them to a steel guitar convention in Tokyo) to cut Byrd's guitar strings, only to be found out later due to Byrd's "clairvoyant" relationship with his beloved instrument.

Former students Isaac Akuna and Akaka followed. Akuna put his kumu's importance to Hawaiian music in a historical context. Byrd—formerly an in-demand country music session player back in Music City—was one of the few steel guitarist in the litany of players (dating back to Joseph Kekuku in the late 1800s) who "came back," as it were, to the islands. Because of his Waikiki gigs in the 1970s, and all the young steel guitarists he hand-picked to teach on a one-on-one basis, Akuna said Byrd was a historic icon who had an impact on the Hawaiian cultural renaissance and was responsible for the revival of the art form of the Hawaiian steel guitar.

Akaka then read a letter of condolence from his father, U.S. Senator Daniel Akaka.

On Thursday, Alan Akaka said: "Jerry always stressed musicality—that was his greatest lesson to me. He used to say, 'Music is what you do between two notes.'"

He added, "What I especially liked was that he would share stories with me, like the one of how, when he was a teenager, he stayed in a movie theater in his hometown all day, one day, just to hear the opening theme to a movie called 'Paradise Isles', and the steel guitar player Sam Koki, who was living and working out of Hollywood. It was just for that opening section, that steel guitar glissando. Jerry took in a few showings, figured out how Sam played, ran home and emulated it on his own guitar."

Now Jerry Byrd's playing continues to be an inspiration for steel guitarists worldwide. In a card inserted in the memorial's program, Byrd credited God, "who has given me a long life in which to play my music and who, I believe, showed me the way at every turn, even selecting the instrument that I thought I should play." ■

Some Thoughts About Jerry Byrd

From Keith and Carmen Haugen

Those attending Jerry's memorial service at the Elks Club in Waikīkī read like a Who's Who of Hawaiian music.

Eddie Kamae sang a song he just wrote—a cappella. Kimo Kahoano sang a hymn he wrote after his father died—also a cappella.

Aaron Mahi helped everyone focus as he led the tribute. Kanoe Miller danced "Lovely Hula Girl." How very appropriate.

Owana Salazar not only played "Sand" on the steel, but sang it as well. You almost never hear those words. The I'olani Palace volunteers who sang were terrific.

The *Hale O Na Ali'i* of which Jerry's wife, Ka Leo, is a member, was represented by Marge Kealanahele, Hailama Farden, Bill Ha'ole, and others.

Nina Keali'iwahamana brought tears to our eyes (and hers, too) with her rendition of "Kawohikukapulani," which Jerry asked that she sing for him.

We learned that Jerry had taught nearly 300 students in the past 30+ years since he moved to the Islands.

Jerry, always a hypnotic speaker, sharing his ideas with a convention audience.



Fred Foster, the great Nashville songwriter and producer, said in his message that there is now "a bird in paradise." "Our loss is heaven's gain."

Others described Jerry as "a musician's musician," "the master of touch and tone," "the world greatest steel player," and countless other accolades. "You are a true artisan, the likes of which we'll never see again."

Some Reminiscences

I always remember that Jerry and I both got hooked on Hawaiian music while listening to "Hawai'i Calls" on the radio.

Not long before he died, when Gordon Freitas and I visited Jerry at the Malama 'Ohana care facility at Kaiser Hospital in Moanalua, he said: "I did it all. I did all that I wanted to do." How many of us can say that? And you *know* that he did it his way.

In the 1970s, when he was teaching steel for the Hawaiian Music Foundation's education program, Jerry told us how thrilled he was to be in Hawai'i teaching steel guitar to Hawaiians. He called it "giving back" to Hawai'i and the Hawaiians, and it made him feel good.

In 1975, when I returned home from a Mainland trip and told him where he could find a National Resonator Tri-Cone guitar in mint condition, sealed in a plastic case without a single scratch on it (Ace Pawn in San Jose) and at a very good price, he said: "I don't collect guitars, I play them. I only need one." That inspired us to sell off all but four of our instruments—an 'ukulele and guitar at home and a matching set that we kept at the hotel. It changed our lives (and they would never fit in our small apartment now anyway).

In 1986, when I quit taking lessons from Jerry because Jack de Mello hired us to perform five nights a week at the Royal Hawaiian Hotel and I would not have time to practice, Jerry said:



Jerry, circa 1988, in a classic playing pose.

"You're just like the rest of them. Take five lessons; then quit."

A few years ago, when we performed at the wedding reception of General Fred Weyand and Malia Foster, we were able to introduce two good friends of ours who had not met. It seemed impossible, but Jerry Byrd and Jim Nabors had both become famous in Nashville in the same period, and knew all the same people, but had never met. What could be better than to introduce one of our friends to another of our friends?

And in 2000, when I recorded a country CD, "Cordell Country," after 40 years of doing only Hawaiian music, we gave Jerry one of the first copies. He gave us a two-page handwritten letter in which he reviewed the CD and described it as "country the way it used to was... clean and uncluttered." He went on to say we could use any of his quotes to promote that CD and that he wanted to produce our next one. What a great friend.

Now Jerry is up there jammin' with David Keli'i, Barney Isaacs, Sonny Kamahele, Billy Hew Len, David "Feet" Rogers, and all the other great steel players who went on ahead.

Aloha Jerry! And our aloha goes also to Kaleo, his "sparring partner" and daughters Lani and Luana. ■

Joliet Convention Preview

From Convention Chairman, Don Weber

Let's all gather in Joliet on October 13, 14, and 15 for another, better-than-ever Hawaiian Steel Guitar Association mainland convention. Our Honored Guest from Honolulu this year is Paul Kim. To set up schedules, we need to know who's coming, so fill out and submit the hotel reservation form and convention registration form included in the newsletter insert ASAP. Note: You can also find the forms on our website at www.hsga.org.

Convention Registration

The convention fee is still \$20 per person. Send it in with the completed convention registration form by September 1 to Alma Pfeifer, 1110 Sheila Drive, Joliet, IL 60435.

Hotel Reservations

Make your reservations directly with the hotel, not with us. Your reservation must be received by the Holiday Inn before October 1. After that date the rooms being held for HSGA will be released to the general public and are no longer guaranteed to be available. Send in the hotel reservation form OR call the hotel direct at (815) 729-2000. Make sure you to tell them you are with HSGA to get the special room rate, which is good from October 10 through October 18.

Hotel Renovation and Remodeling

We have been assured that by convention time all the changes at the hotel will be completed. The new English pub-style grill will be serving breakfast, lunch and dinner. The new bar will be serving up your favorite drink. The lobby will have been remodeled. The newly added ballrooms will have already hosted their first wedding reception, but that won't affect us, as we won't be using them anyway. Our meeting rooms are not being changed, so we should feel right at home.

Room Rates and Continental Breakfast

The room rate this year has gone up \$2.99 to \$64.99 plus tax (13%), still a bargain. This will be the last year that a continental breakfast is included with your room. You will also find that the free breakfast has been scaled back. However, the new grill will be serving a full breakfast menu which is available to you *at your own expense. It is not included with the room.*

Lunch and Dinner

All lunches and dinners are *on your own*. They are NOT included in your registration fee. No group dinners are being planned during the convention except for the lū'au.



Big jam at the Ho'olaule'a. On steel, Greg Sardinha (left), Alan Akaka, Bobby Ingano, Duke Ching, and "Lion" Kobayashi.

Member Playing Time Slots

Again this year, playing time is 25 minutes *including setup time*, and will be *assigned by the program committee*. This way the playing sessions will all be during the day, leaving the evenings free for seminars and jam sessions.

Whether you're a first time or a long time performer or attendee, *we need your registration*. We cannot make up a program list if we don't know who's coming and who wants to perform. If Alma doesn't get your registration, you won't have a playing spot. We cannot guarantee which day or time you will appear on the program, but we will try to honor preferences where possible. When all playing slots are filled, you will be put on a stand-by list. Last minute registrations are *not guaranteed a playing time*. Don't wait... *register now!*

Limousine Service

Reserve your limo from the airport to the hotel in advance. You could schedule your return trip at the same time, unless you plan on getting a group together during the convention. Call Cox Livery Service at (815) 741-0583 or Plainfield Limousine at (815) 436-1713. Give them your airline, flight number, arrival time, arrival airport (Midway or O'Hare), and the number of people. When you arrive, get your luggage *first*. Then call the toll-free number provided by the limo service for further instructions.

Vendors and Seminars

We don't have specific information on vendors, as space for them may be limited due to the renovation. Seminars will be held as follows:

On Wednesday, a trip down memory lane as Mike Scott reflects on his style of playing, the old songs, his music

Joliet 2005 Schedule

Wednesday, October 12

Check in. Talk story. Go to dinner.

8:00 to ??? – Mike Scott seminar and jam session

Thursday, October 13

9:00 to 9:30 – Opening ceremonies

9:30 to Noon – Music sessions

Noon to 1:30 – Lunch (on your own)

1:30 to 6:05 – Music sessions

8:00 to ??? – Rick Aiello seminar and jam session

Friday, October 14

9:00 to 10:00 – Annual membership meeting

10:00 to 12:05 – Music sessions

12:05 to 1:30 – Lunch (on your own)

1:30 to 6:05 – Music sessions

8:00 to ??? – Talk story with Paul Kim and jam session

Saturday, October 15

9:00 to 11:55 – Music sessions

11:55 to 1:30 – Lunch (on your own)

1:30 to 2:45 – Music sessions

5:30 to 7:00 – Cash bar and social time

7:00 to 8:00 – Saturday Night Lū‘au

8:00 to ??? – Lū‘au Show and time for aloha

collections, and the great players he has met through the years. I would bet Mike will play you a few tunes during the evening, too.

On Thursday evening, a chance to see how a “Dustpan” is made. We’re talking about the way Rick Aiello makes those cast aluminum beauties that he wowed us with last year. Rick Aiello will play and answer your questions, but no trade secrets, so don’t ask!

On Friday evening, Talk Story with Paul Kim, this year’s Honored Guest. Just an informal hour with Paul as he shares music and stories about his life, his music, and hopefully a playing tip or two.

Jam Sessions

As usual the famous “no sleep” jam sessions will follow the nightly seminars. Be prepared. With the renovation of the hotel, we don’t know where the jam sessions will be held. Hey!! Maybe the new bar!! ■

Did You Pay Your 2005-2006 Annual Dues?

This is your FINAL issue if your mailing label still shows “X 6/05” under your address. Dues are \$30, which includes First Class delivery (Air Mail overseas). Renew today!

Joliet “Dustpan” Auction

Builder of frypan replicas, member Rick Aiello, will be bringing a couple of his instruments to Joliet 2005 for a silent auction. Proceeds beyond his cost will be donated by Rick to HSGA—his way of saying ‘thank you’ to all HSGAers for supporting our instrument. *Mahalo*, Rick!

All of Rick’s ‘Dustpans’ feature MRI pickups, which are designed by Jason Lollar and Rick. Members with internet can preview the guitars and pickups at: www.horseshoe-magnets.com. Rick won’t be taking orders on his steel guitars until after the 2005 Joliet Convention.

Rick will have the instruments on hand at the Thursday night Joliet seminar for folks to see and try out. Don Weber will be running the auction.

Each guitar will have an auction sheet next to it with an opening bid shown. Each time a new bid is made, the bidder must write his or her name and the new bid amount.

The opening bid will be determined as follows: Rick will set a cost on each guitar. HSGA will add \$100 to that figure, and that will be the opening bid. Each subsequent bid must be in \$25 increments, but may be more (for example, the bid could be increased by \$25, \$50, \$75, and so on). You can bid as many times as you wish, but each new bid must be at least \$25 more than the last bid shown.

The bidding will start at noon on Thursday, and end at noon on Saturday. You can see that the bidding could get frantic just before noon Saturday. The winning bidder must pay by cash or check before claiming the guitar. Rick will be reimbursed his cost for each guitar, and the balance will go to HSGA.” *Note to bidders: Only bid on these guitars if you are serious. If you bid and win... you pay!!!* ■

Aloha JOE®

America's Premier Hawaiian Radio Station

Playing all your island favorites
24-hours every day!



Coming Soon!
Original "Hawaii Calls"
Broadcasts

www.ALOHAJOE.com

The Second Annual Joseph Kekuku Steel Guitar Festival

October 8-9, 2005 – Mark Your Calendars!

From Lorene Ruymar

Hi, all you HSGA types. I've been talking to the people in Dover, New Jersey about their plans to hold a festival in honor of Joseph Kekuku, inventor of the steel guitar, who is buried in their cemetery.

The festival is to be held October 8 and 9, 2005 the weekend before our convention in Joliet, Illinois.

Those who are flying in should plan on arriving at the Newark airport on Friday, October 7. Then together we'll take a limo to our hotel, a one-hour drive. For those not familiar with this airport, it's the only airport in Newark, New Jersey; its official name is Newark Liberty Int'l Airport.

Those who are driving in will be at the hotel waiting to greet us and offer us rides (I hope) to the Dover town site on Saturday and Sunday, October 8 and 9 and back to the hotel at night.

On Monday, October 10, we depart. Those who are driving to Joliet will no doubt travel together. Those of us who flew to Dover will catch a bus to Joliet, all riding together if possible. It's roughly a 12-hour trip. We'll have part of Tuesday and all of Wednesday to get rested in Joliet. OK, that's the rough outline. Now for the specifics:

Hotel Reservations

Make your own hotel reservation at the Mountain Inn—156 Route 46, Rockaway, New Jersey 07866—by phoning them at (973) 627-8310. When phoning, ask for Ben and be sure to mention HSGA to get our group rate, which is approximately \$65 per night. Book as soon as possible.

Flying or Driving?

If you are flying, book your own flight and then let me know what time on Friday you'll arrive at Newark Airport. If possible, try to arrive by mid-afternoon. Please send me an email me at ruymar@shaw.ca or call (604) 263-8944. I'll send you a print-out with all the travel arrangements for those who are flying. Art and I will be flying, too.

For those who are driving it's much simpler. Just contact Barb Garth at bbgarth@earthlink.net or (973) 729-5158 so she can inform the planning committee. She lives near Dover.

Airport Limo

Barb Garth will book the limo from airport to hotel for us. It's called the State Shuttle and it carries up to 11 passengers. We share the \$99 cost plus parking plus tip. We need to know your flight arrival time before we can book the limo. When you con-



At the gravesite ceremony at last year's Joseph Kekuku celebration in Dover, New Jersey. Don't miss this year's event!

tact me, I'll be able to tell you the limo pickup time and place and who will be riding with us.

Bus from Dover to Joliet

Those of us who are flying to Dover will be taking the bus from Dover to Joliet. I've heard that the fare is around \$82 and that the trip is about 12 hours long. When you contact me to say you're coming, I'll have the bus info for you, and you'll have to book it yourself—you get a discount if you book a week early.

Your Deadline – August 31

Whether you're flying or driving, we need to know by August 31 if you're coming and how many are in your party so we can finalize the arrangements and get the travel details to you right away. Email or phone Barb or Lorene ASAP.

Performers

If you would like to play your steel guitar during the festival in Dover, call the man in charge of the program, Mike Esposito, as soon as possible at (973) 879-8113 or email him at mespo63670@aol.com. Bring two sets of music charts. *We need backup musicians!*

Planned Events

Here's George Laurie of the Dover Area Historical Society to fill you in on this year's planned events: "This year's festival will be held at the historic 1906 vaudeville theater, the Baker Theater, at 41 West Blackwell St. in Dover, New Jersey. The festival will begin at 4 PM on October 8 with a memorial service at the grave of Joseph Kekuku in the Orchard Street Cemetery, located on Orchard Street. From 6 to 8 PM there will be a social hour and light buffet held inside the theater with music provided by steel guitar players.

“At 8 PM an evening of Hawaiian music, steel guitar, and Hawaiian dance and chanting will be held inside the main stage auditorium of the Baker. Steel guitarists from around the country will be performing. There will be photos, displays and demonstrations of Hawaiian life from the islands.

“On Sunday October 9 after a morning visit to the downtown Dover flea market, there will be a final farewell service in the Orchard Street Cemetery starting at noon.”

We expect quite a lot of news coverage, and researchers gathering information for film documentaries. This event will certainly make the national news broadcasts of the day. Proceeds will go to purchase a monument to honor Joseph Kekuku ‘upen akanai‘aupuniokamehameha Apuakehau, inventor of the steel guitar. I wouldn’t miss it for the world, and I hope you’ll be there, too.

Ticket Reservations

Reserved tickets are available at \$25 each for the social hour, buffet and entertainment program, or \$10 for the entertainment program only with balcony seating. For ticket reservations call Connie Foster at (973) 366-0996. OR, ask Barb Garth if she can speak to Connie to reserve tickets for you. For general information email George Laurie at george@picatinnycu.org or call him at (973) 361-6205. ■

Hawai’i Music Awards Entry Deadline – November 30, 2005

HSGA is again sponsoring the new Steel Guitar category for the 2006 Hawai’i Music Awards. Players who would like to enter must register at the HMA website by November 30, 2005. Entrants must specify a 60-second audio clip from the CD to be used in judging. Go to hawaiimusicawards.com for details. We have advance notice this time around and are hoping for more participation this year. Go for it!

Treasurer’s Report

Secretary-Treasurer, Don Weber, would like to keep members up to date on the financial status of HSGA. So we’ll try to include a little blurb like this one in each newsletter from now on.

As of May 31, 2005, the General Fund has a total of **\$20,783.96**, and the Scholarship Fund has **\$7,262.75**. As of June 30, 2005, the Joliet Convention Fund has accumulated a total of **\$1,291.42**.



West Coast Steel Guitar

8915 NE Winters Rd.
Camas, WA 98607

Voice/Fax: (360) 833-8279



Quality Lap Steel Guitars

- Clean Balanced Tone
- Enhanced Sustain
- Eight Strings
- Quality woods and Components
- Resophonic Guitars
- Custom Acoustic and Electric Guitars
- Variety of Models

www.pedalsteel.com/westcoaststeel

Hawai'i Convention Report

From Lorene Ruymar

Time to crack my knuckles again, to tell you about the 2005 Hawaiian convention. Well, *somebody's* gotta do it. It was a convention like no other, dedicated to the memory of our best friend Jerry Byrd, who passed away on April 11. We were also marking HSGA's twentieth anniversary. It was on October 9, 1985 that we said, "What the world needs is a club that will work to promote the steel guitar in Hawai'i"... or something like that. And that was the beginning of the HSGA.

Big credit goes to our President Kamaka Tom and his wife Luz for their work in making this unique convention happen. It might have been the biggest ever; I don't have the count. From what other countries did they come? Canada, New Zealand, Australia, Singapore, and many new members from Japan.

As soon as Art and I checked into the Queen Kapi'olani Hotel it was time to see how many steel guitarists we could catch doing their show in Waikiki. We found Ed Palama playing at the Sheraton Moana, then later it was Kaipo Kukahipo over at the Halekulani's House without a Key.

For any of you who are first timers at a Hawaiian convention, there are three *must* locations to visit in the evening. One is the Halekulani Hotel's House Without a Key where you'll hear the steel guitar being played from 5:00-8:30 every evening. The second location is the Sheraton Moana Hotel where you'll also hear steel guitar every evening. The third is Aunt Genoa Keawe's show at the Marriott on Thursday evenings from 5:00-9:00 PM. HSGA clubbies tend to herd together at any of these three watering holes when they're in Waikiki. They form big table groups to make the

Marriott all-star lineup: (l. to r.) Gary Aiko, Aunt Genoa Keawe, Aunt Momi Kahawaiola'a, and Alan Akaka on steel guitar.



Frank and Donna Miller in Honolulu taking part in the HSGA member performances at the Waikiki-Kapahulu Library.

hotel staff very aware that those fanatic steel guitar players and fans are in Hawai'i again.

On Sunday from 9 AM to noon, the advance registration desk was opened, a great chance to find out who was in town and get some chatting done. Hey, once the playing sessions began it would be our duty to maintain a polite attentive silence, so this was talk time unrestricted and we didn't waste the moment.

At 1 PM it was time to do the four-block walk from our hotel to the Ala Wai Golf Course Clubhouse to get a good seat near the stage. The Jerry Byrd Annual Ho'olaule'a went from 2:00 to 5:00 PM, and we had the largest audience in recent years. Great work again, Kamaka! After the opening tribute to the Great One, Jerry Byrd, the back-up crew of Gordon Freitas on rhythm guitar, Isaac Akuna on 'ukulele, and Gary Aiko on bass took their places on stage.

The first featured steel guitarist was Duke Kaleolani Ching of Palm Springs, California, followed by Mike "Malihini" Scott of Toronto, Ontario, then the formidable Kiyoshi "Lion" Kobayashi from Tokyo. Next, we enjoyed the playing of Greg Sardinha of Kailua, Hawai'i, and Frank Brandenburg from Largo, Florida. Frank is unique in that he plays a wooden acoustic steel guitar in the original tuning, A major low bass, and he is an awesome performer on that simple instrument.

After intermission, we heard Akitomo "Tom" Tohma of Tokyo, Chris Kennison of Fort Collins, Colorado, Bobby Ingano of Nu'uaniu, Hawai'i, and finally a young upstart named Alan Akaka of Kailua. He challenged the others to get back on stage and jam with him, and so they did. That's the fun part!

And did I remember to say that during the show a certain Derrick Mau sneaked on stage to show us that the word 'Beginner' no longer applies to him. Bravo, Derrick!

When it was clear the show could not go on forever, some departed while others pitched in to stack the chairs, working around those who were so happy chatting they didn't notice they were in the way. Everyone was supposed to exit past the donation bowl and put something in, since no admission was charged and there were costs to pay. But there were those who blinked too soon and those who blinked too late—and the ones who blinked just as they walked past the bowl naturally couldn't see it at all. A big *mahalo* to all who did donate.

The serious business of our convention was held over the next three days, Monday, Tuesday, and Wednesday. In the banquet room of our hotel, the Akala Room, the stage was set for each of us who dared to take our turn showing our stuff. Our usual backup crew of Bernie Endaya, and Pulevai and Haunani Waters were not able to attend this year and we sorely missed them. But President Kamaka and Wayne Shishido were a strong team on stage, plus the new-to-us face of Eddie Ka'iama who played any instrument needed, in a most unusual way. There's no doubt he was self-taught, because he played everything left-handed except it was not strung left-handed. Imagine how that would work. He's really keen to learn the steel guitar. I have no doubt he'll do it, but what hand moves will he make? Hmmm!

On stage Monday were: Duke Kaleolani Ching, Kiyoshi "Lion" Kobayshi of Japan, Don Keene, Keiko Iwao of Japan, Hal Smith, Doug Smith, Frank Brandenburg, Art and Lorene Ruymar, Chris Kennison, Ron Carter of New Zealand, and Akitomo "Tom" Tohma of Japan. We always stop for a 90-minute lunch break which is served right there in the banquet room, excellent food and a great chance to visit with everyone else.

The Tuesday program: Warren Slavin, Don Woods, Buck Giles, Ayako Matsufuji of Japan, followed by Doug Smith's superb rope twirling act with Gordon Freitas singing a

Japan's Keiko Iwao (right) on steel guitar performing with her friends at the Kapi'olani Park bandstand performances.



One of many new groups from Japan at Hawai'i 2005. (l. to r.) Hideko Kobayashi, Yoshio Hirata, Akira "Terry" Saito. Awesome!

Hawaiian Cowboy tune and Barb Kuhns fiddling. A true crowd pleaser. Frank and Donna Miller charmed us with their vocal and steel guitar stylings up to lunch time. Then Don Fullmer played steel, Ed Ka'iama played slack key guitar, followed by three Japanese groups: Yukinobu Ujii, Kunihiko Anzawa, and Yoshiaki Ohtake.

All Japanese acts during the three days were exceptionally good. Performing to perfection, Keiko Iwao and her friends dressed in beautiful muumuus with hats and sang and played in perfect harmony. Very enjoyable!

The performers on Wednesday included Derrick Mau, Kamaka Tom, Wayne Shishido, Mike Scott, Dick Lloyd, Jack Knight, and Duke Ching. Then it was time for the Hawaiian buffet. Those who were truly Hawaiian at heart ate poi. The others...?? Hmm??

Singapore's Kay Das led off the afternoon show, then Yoshinori Nihachi of Japan, Jim Hassal of New Zealand, and two more Japanese shows: Hideko Kobayashi and Kuniharu Yamamoto. Bobby Ingano, with Tom Tohma and Duke Ching, closed HSGA's Twentieth Year Celebration. Wow! Three days we'll never forget!

Although Art and I go to Hawai'i every year—the conventions are every second year—we still saw many changes. One of the greatest was with The Bus. We used to get our bus passes at the Ala Moana Shopping Center, but that area is now under construction. So we had to bus it to the end of the line on Middle Street to get the new ID card that marked us as seniors (picture and all) entitling us to buy a monthly sticker pass for five dollars. We used that amount in the first two days! What a deal. Better yet, they now have express buses and one in particular, number 303, that took us from the Queen Kapi'olani Hotel to the Good Guys Music store on Kapahulu Street and straight to Harry's Music Store on

Continued on Page 20

Hawaiian Bells

(Jerry Byrd)

C6th Tuning

Arrangement by Leonard T. Zinn

Intro

G D₇ G

	7		7		8	7	5		
T	7	7	7	7	6			7	
A		7		7	4	5		7	
G		7		7				7	
E		7		7				7	6
C		7		7				7	6
Bb									

P.H. or F.H. -----

A

G G₇ C D₇ G

	7			12					
T				12					
A	7	7	11	12	12	11	11	9	9
G	7	7	11	12	12	10	10	8	8
E			11	12					
C			11	12					
Bb		7							

G G₇ C D₇ G

	7			12		12	11	9	7
T				12		12	11	9	7
A	7	7	11	12	12	10	11	9	7
G	7	7	11	12	12	9	10	12	10
E			11	12					
C			11	12					
Bb		7							

B

C F A₇ D_m

		8	4	5		5	3		
T			4	5		5	3		
A	7	7	4	5		4		5	4
G	7	7	4	5		4		5	4
E									
C									
Bb								5	5

B₇ E_m A₇ D₇

T		11 6	6 7		7 7	9	7 6
A		11	6 7		9	9 7	7 5
B	11 11	11	6 7	8	9	8	

A G G₇ C D₇ G

T		7		12			
A	7	7	11	12	11	9	7
B	7	7 11	12 12	10 10	8 8	7	

G G₇ C D₇ G

T		7		12	12	11 9	7
A	7	7	11	12	11	10 8	7
B	7	7 11	12 12	10 12	10 8	7	

Tag G D₇ G

T		7	7	7	7 13	14 20	19 17	19
A	7	7	7	7	13	14 21	19 17	19
B	7	7	7	7	13	14	19	19

P.H. or F.H. -----

History of HSGA, Part Three

Here it is, folks... the next installment in Lorene Ruymar's continuing series on the history of our club. And we're not even close to done!

The Dolly Parton Show

I'm still checking Scotty's write-ups and I *think* this is 1988. He mentions Jerry's Ho'olaule'a as Sunday, May 15. Dolly did a musical special in Hawai'i and Jerry played on the whole soundtrack. Jerry, Hiram Olson, and Kalani Fernandes were introduced by Dolly on the film, so they weren't just the invisible musicians. They went to Los Angeles to record the sound track on January 16. It was shown on national network TV, and seen in at least 50 million homes.

1988 Ho'olaule'a

Jerry did it as a memorial to the great steel guitarist, Billy Hew Len.

1989 Ho'olaule'a

Jerry's Ho'olaule'a was still at the Ala Moana Hotel; tickets were \$10. On April 12, 1989 the Congressional Record shows that Jerry was honored by U.S. Senator Daniel Akaka on the floor of the House of Representatives in Washington, DC.

1989 Steel Guitar 'Centennial'

This was our first convention at the Queen Kapi'olani Hotel. We'd figured out that it was around one hundred years since Joseph Kekuku invented the steel guitar, so why not use that information to get publicity for the instrument?

I asked Elizabeth Tatar at the Bishop Museum to authenticate the date (and she did), then I got busy and invited all the other steel guitar clubs I knew of to join with us in celebrating the centennial in 1989. I got a dead silence. I found out that some



This is the picture I published in the newsletter showing that our stage at the Holiday Inn was bare. We needed a banner. Almost immediately Tim and Charlotte Hubert sent us the beautiful big banner we use to this day. We never got to thank them in person as they were members for many years but never came to a convention. They have since both passed on.

doubted whether or not Kekuku's claim was true, because they had read some so-called "research reports" to the contrary.

HSGA celebrated the event at our second convention in Hawai'i and presented a plaque in a steel guitar concert at Kamehameha School because it was there that the invention took place when Joseph was a student. The state governor and Honolulu's mayor declared 1989 to be the Year of the Steel Guitar. Scotty gave our centennial celebration a huge write-up.

We decided our centennial project should be to research the story of the invention and then write a book. Who was to do it? Now you have to turn your clocks back to 1986 when Art and I stood in line at the Vancouver airport to board the plane for our first convention in St. Louis. We saw a gray haired gentleman in the line-up next to ours with what *had* to be a steel guitar inside a case. With more nerve than usual, I walked over and asked the man if he was on his way to St. Louis

to Scotty's bash. Nope! He knew all about it, and it's true that was a steel guitar beside him, but he was returning home to Maryland. His name was Dr. Mantle Hood and he'd just been to an Indonesian music conference. He was on staff at the University of Maryland in the Music Department. In fact, he had a student that was doing his Master studies in music on the pedal steel guitar.

Do you ever get the feeling that some things were just meant to be? We boarded our plane, and Dr. Hood came in behind us and sat just across the aisle. More talk time. He said he'd been on staff at the Univ. of Hawai'i previously and was a keen student of steel guitar, Hawaiian style.

So here we were in 1987, looking for a researcher and writer. I contacted Dr. Hood and he thought the project would be a perfect assignment for his student, Frank Vice. A year later, he wasn't so sure. Frank's research had gone nowhere and he had about 90 pages of nothing much written. Dr.

Hood gave up and changed Frank's assignment. Was it time to admit defeat? Again, no takers for the job.

I was too determined to let the thing die, so I got to work. Frank had been working on the story of the guitar only, and I added the steel guitar players to the plot. That broadened the scope. I started around 1990. By 1996 the book, *The Hawaiian Steel Guitar and Its Great Hawaiian Musicians*, was on the market. Research was much easier for me because I could ask club members reading my newsletter in 15 countries all over the world to come up with stories from their childhood of touring musicians coming to their town, etc. Our oldest members had first hand knowledge of the first days of steel guitar. The people in Hawai'i who received my questionnaires were very good at answering. I was really lucky that way.

HSGA from 1987 to 1993

HSGA continued to grow by leaps and bounds. We started the Scholarship Fund. We funded steel players to go into the schools and play for students. Soon we got funding from the State Foundation on Culture and the Arts, which allowed a few to teach steel guitar, like Barney Isaacs, John Auna, and Henry Allen. Jerry was the sole teacher for the HSGA Scholarship Fund.

To promote the steel guitar in Hawai'i, we had a "Compliment and Complain" plan. The way it worked was... you phone a lū'au show and say you want to book 24 guests for tomorrow night. You ask, "By the way, who is your steel guitar player?" And when they gave the obvious answer you'd say, "Well, in that case can you direct me to a lū'au that *does* have a steel player?" Or, you go to a live show and see no steel player. You ask to speak to the manager and complain that the signature sound of Hawai'i was not there. If there was a steel player, you ask to speak to the manager just to compliment. Hey, we did have some

kicks in those Good Old Days. Are we getting too old now, or where has our spirit gone?

Up to 1993 we continued to meet with the local steel players at the Kapi'olani Park Bandstand, the idea being that they'd play for the mainlanders, although a few mainlanders did sneak onto the stage with their steel guitars when there was a gap in the program. I could take pages naming those beautiful players that came. We tend to focus on the "great" ones and forget there are many who don't play the big hotel jobs in Waikīkī but keep up the traditional way of playing the steel guitar. They're all named in my book, so I won't rewrite the book here. From the earliest years Art always snapped pictures and I did "talk story" with them and without their input the book would not have been written.

What About the Joliet Conventions?

Joliet continued to get bigger and better, and we began inviting a guest steel player from Hawai'i each year. I don't remember that we had a Guest Artist at the 1987 convention. My records say: 1988 Guest, Jerry Byrd; 1989 Guest,

Barney Isaacs and Cookie; 1990 Guest, Alan Akaka. And, John Auna brought three kupuna guests from Kona: Ululani Visser, Amy Frietas, and Ulalia Berman, daughter of Ernest Ka'ai.

At his 1990 convention, Scotty inducted David Keli'i into the Steel Guitar Hall of Fame, so Jerry stopped at Joliet on his way to St. Louis, and Scotty came there to pick Jerry up.

Jerry Byrd Concert in Napa, 1990

This is from Scotty's notes and has no real connection with HSGA. I don't see any mention of a Ho'olaule'a in Hawai'i, just that Jimmy Hawton held his fourth annual steel guitar event on March 4 at the Clarion Inn in Napa, California. This show was played by Jerry only, backed by Hiram Olsen and Kalani Fernandes. "Seen in the audience" said Scotty, "were Red Rhodes, Bobby Black, DeWitt Scott, Vance Terry, Chuck Hayes, Bobby Koefer, Tom Bradshaw, Elmer Ridenhour, and Art and Lorene Ruymar."

On March 9, Jerry turned 70, so when he got back to Honolulu, he was "well-roasted" at the Willows Restaurant. That's tough!

Continued on Page 14

The 1988 Joliet group picture. You can just barely see our new banner in the background.





At the Kapi'olani Park bandstand show during the 1989 Honolulu Convention. (left to right) Bud Tutmarc and Vic Rittenband strumming uke, Jake Kaleikini, John Auna playing steel, Kamaka Tom on uke, Jake Holck on guitar, and George Lake on bass. The banner was brought from Joliet. From then on in Hawai'i, we used a new banner donated to us by Vic and Nancy Rittenband.



Remember the plaque we presented to Kamehameha Schools in honor of Joseph Kekuku who invented the steel guitar while a student there? Well, at the Hawai'i 1989 Convention we gave his nephew Merle Kekuku a copy of that plaque. (l. to r.) Elmer Ridenhour, Lorene Ruymar, Art Ruymar (partly hidden), Merle Kekuku, John DeBoe, George Lake, Beau Sterling, and Frank Miller.

HISTORY OF HSGA Continued from Page 13

Steel Guitar in Video, 1990

HSGA produced an educational video with Jerry doing the teaching and Fred Barnett doing the technology. We sold hundreds of copies until we'd recovered the cost of producing it, then gave it to Jerry as his property for future sales.

Our Honolulu 'Off-Year' May Day performance in the park was extra exciting that year because Bob Brozman brought a cameraman to film the Tau Moe Family playing and singing for the finale of the "Tau Moe Story" film he was producing. Some of the other players were: Frank and Donna Miller, Kamaka Tom, Alan Akaka, Jake Holck, Sol K. Bright, Jimmy Papa, Ed Mayer, Harold Haku'ole, Walter Mo'okini, Henry Allen from Maui, George "Keoki" Lake, Fred and JanJoy Barnett, Merle Kekuku, and Rudolf Barten from Germany. Two reporters brought photographers from the American Airlines in-flight magazine, and Guide Magazine. And this was a *non-convention* year! ■

Coco Wire

Longtime HSGA members know that the Big Island's **John Auna** has been a big part of our club and convention team over the years. We wanted to mention that John is on kidney dialysis now, three times a week. We know John would love to hear from fellow members and friends. You can write John at: John Auna, 76-6175 Lehua Road, Kailua Kona 96740-2201.

HSGA Donations

HSGA members came through with some awesome contributions this past quarter. Mahalo Nui Loa! We can't do what we do nearly as well without you. As you can see from Don Weber's financial report on page 7, our Scholarship Fund and General Fund are in great shape.

Honolulu entertainer **Ha'alilio Heyer** donated \$200 and **Greg and Sandy Sardinha** gave \$150. **Joseph and Sherri Stewart**, donated \$100 as did **Don and Lynn Keene**. Our "Mystery" member once again came through with an extremely generous, anonymous donation!

The following HSGA members donated at least \$10:

- Jack and Flo Bras, Pleasanton, CA
- Keith D. Grant, Kanagawa Japan
- Ryoji and Setsuko Oguri, Toyohashi, Japan
- Wally and Alma Pfeifer, Joliet, IL
- John and Joanne Plas, Wellington, OH
- Charles Rambo, Arlington, VA
- Neill A.K. Schoening, Sr., Honolulu, HI
- Warren J. Slavin, Southampton, PA
- Doug Smith and Barbara Kuhns, Medway, OH
- Roger Ward, Sheffield, England
- Paul Weaver, Jr., Mission Viejo, CA
- Don Woods, Vancouver, WA
- Charles and Barbara Zumba, San Diego, CA
- Buck Giles, Honolulu, HI
- Eiji Kako, Hiroshima, Japan

East Coast News

From Frank Della-Penna

Check it out!! The Aloha Boys and the Halau O'Aulani performed at the Capitol for the lei-draping ceremony at the King Kamehameha statue in Statuary Hall. The chanting by Kumu Paul Neves, Glen Hirayabashi, and Halau O'Aulani was spectacular; and the speech by Delegate Eni Faleomavaega in support of Senator Akaka was quite moving.

I was there and this incredible ceremony included the Samoans singing a cappella, the Hawaii Children's Choral, and the sounds of the steel guitar, 'ukuleles, gourds, drums and guitars all filling the dome of the United States Capitol.

If you missed this, see the Monday, June 6, 2005 edition of the *Honolulu*

Advertiser. The Halau also performed at the National Museum of the American Indian in May and June.

Kanikapila!!! On May 18, 2005, the Aloha Boys added spice to a party hosted by Senator Daniel Kahikina Akaka. Senators Daniel Inouye and Barack Obama and other dignitaries attended the event as they enjoyed music from the islands. Senator Akaka asked me about my guitar and mentioned the recent loss of Jerry Byrd, so I lifted my Jerry Byrd fry pan off the stand and showed Senator Akaka the autograph, which I obtained from the "Master of Touch and Tone" at the Royal Hawaiian Hotel in 1985.

The Aloha Boys and the Halau will go *kahiko* and *kanikapila* at the Museum of Natural History in Washington, DC on July 20, and at Kent Island on July 30, 2005. *Aloha nui loa*, Frank Della-Penna



Frank Della-Penna posing at a private party with host, Senator Daniel Akaka.

P.S. John, that was a really good review of CDs in the last issue of the newsletter. After reading your comments, I got right online to order the CDs from Cumquat. I'm sure that the careful thought and appraisal by you of these two compact disc will lead many other Hawaiian steel guitar players to these gems. Mahalo. ■

Ho'olaule'a shot of "Acoustic Ace" Frank Brandenburg with Gordon Frietas (left), Isaac Akuna, and Gary Aiko on backup.



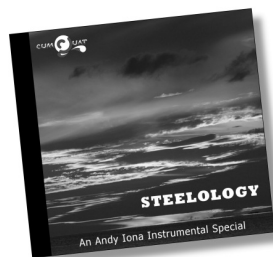
Andy Iona and his Islanders, Volumes 1 - 10



This unprecedented collection of the work of this master musician is now complete! With the addition of Volumes 8, 9 and 10 (available now from our online store), our Andy Iona Project has finally concluded.

"Steelology" is a one-time follow-up album of Andy's greatest instrumental, specially compiled from the collection, just for steel guitar players!

"Go Hawaiian!" with George Xanthos on steel guitar. Another great Aussie player... Check him out!



www.cumquatrecords.com.au

Joliet 2004 and Hawai'i 2005 Convention Videos Available

As has been done on and off in recent years, convention photographer Paul Weaver is making available video DVDs of member performances at HSGA conventions. This is a nonprofit undertaking done as a service to HSGA members. Paul uses proceeds from sale of the DVDs to recover his own expenses and donates anything left over to the HSGA Scholarship Fund.

If you would like a DVD of Joliet 2004/Honolulu 2005 performances, specify which players you want and, if important, the sequence of presentation. Depending on the length of the performances after editing out down time, such as players tuning up, Paul can get four to five players on a 127-minute DVD. Send all requests to: Paul Weaver, 25462 Classic Dr., Mission Viejo, CA 92691-3830; Phone: (949) 830-0197; Email: pandsvideo@cox.net.

Prices in U.S. dollars are: U.S. and Canada, \$15. All others are \$20. Make checks/money orders payable to Paul Weaver.

If there are any performers who prefer not to be included in convention DVDs, please contact Paul to remove your name from the list of orderable performers. ■



Playing in the Queen Kap lobby while member Don Woods looks on: (l. to r.) Akira "Terry" Saito (uke), Kohei Makino (guitar), Masahiyo Abe (bass), and club Vice President "Tom" Tohma.

Please Contact Us!

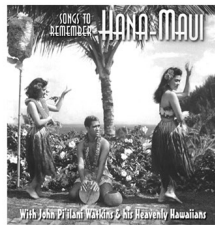
Send news or comments to: HSGA Quarterly, 2434 Waiomao Rd, Honolulu, HI 96816-3424. Email us at hsga@lava.net.

♪ Cord International and Hana Ola Records...

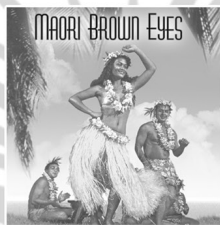
Over 80 titles of the Finest in Hawaiian Music



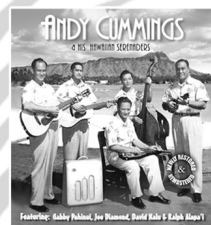
Hawaiian Luau Party



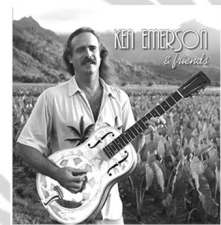
Songs to Remember Hana-Maui



Maori Brown Eyes



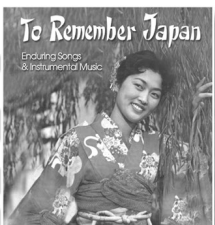
Andy Cummings



Ken Emerson



New Sounds of Japan



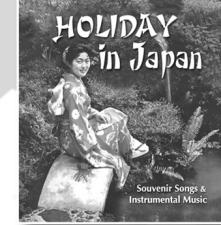
To Remember Japan



Modern Songs of Japan



Farewell Tokyo



Holiday in Japan

Send for our free catalog:
877-648-7881
fax 805-648-3855

PO Box 152
Ventura, CA 93001

Listen to song samples online!
www.cordinternational.com



DISC 'N' DATA

“Hi-Fi Steel Guitar” – Jerry Byrd

Thanks to John Berger for permission to reprint this review, which appeared recently in his regular column in the *Honolulu Star-Bulletin, Island Mele*.

Jerry Byrd's death earlier this month, and the recent release of “The Master of Touch and Tone” by The Mountain Apple Company, is certain to heighten interest in all aspects of his unique legacy in Hawaiian and country music. That makes the reissue of this album from 1957 timely indeed.

Produced for reissue by DeWitt “Scotty” Scott of the Steel Guitar Hall of Fame, in St. Louis, Missouri, it captures Byrd's celebrated mastery of touch and tone perfectly and documents his use of tunings as well.

Byrd's repertoire is represented with an eclectic mix of country, pop and hapa-haole melodies in several moods and tempos.

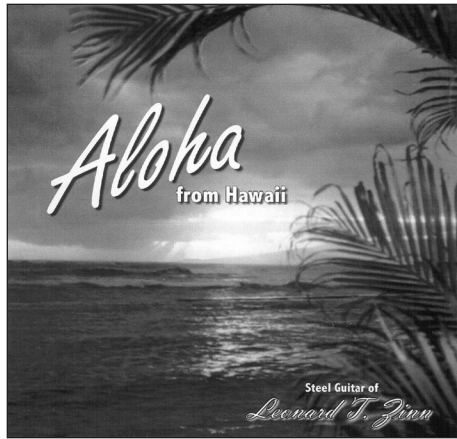
“Moon of Manakoora” demonstrates his early interest in hapa-haole standards. “Slippery Elm” adds an original to the collection.

Smith writes in the liner notes that the final song, “Paradise Waltz,” wasn't included on the original vinyl record, but that Byrd considered it his best demonstration of harmonics. That's reason enough to include it.

The reissue is available at *Scotty's Music*, 9535 Midland Blvd., St. Louis, MO 63114; Tel: 314-427-7794; Web: www.scottysmusic.com. ■

Did You Pay Your 2005-2006 Annual Dues?

This is your FINAL issue if your mailing label still shows “X 6/05” under your address. Dues are \$30, which includes First Class delivery (Air Mail overseas). Renew today!



“Aloha from Hawai'i” – The Steel Guitar of Leonard T. Zinn

Review by John Ely

HSGA members will be glad to know that convention ‘fave’, L.T. Zinn, has just come out with a new CD featuring an all-Hawaiian music program. For the CD, L.T. used his trusty 1938 D-8 Epiphone Electra steel guitar. Some of the tunes were recorded at Greg Sardinha's Sma' Kine recording studio, and two tracks feature local Hawai'i legends, Gary Aiko singing beautifully on “Lovely Hula Girl” and Auntie Momi Kahawaiola'a singing “He U'i.” Terrific!

The backup band includes Greg Sardinha doing triple duty, playing guitar, 'ukulele, and bass; Jim Hudson playing bass on some of the tracks; and John Massa on vibes.

L.T. produced the CD himself and arranged all the material, which includes a nice tune he wrote called “A Love Song to Hawai'i.”

The CD opens with a super version of Vic and Nancy Rittenband's “At the House Without a Key” and follows with a nicely arranged “White Ginger Blossoms.” L.T. plays lovely harmonics on “E Malii Mai.” HSGAers, see if you can figure out that ending! “Now Is The Hour” features a nice ensemble section with the steel and vibes playing together, something you don't hear that often.

It's nice to hear L.T. playing backup behind Gary Aiko's and Auntie Momi's vocals, and behind vibes solos. That's a dead giveaway that L.T. is a pro. “Palms of Paradise” is a nice tune I hadn't heard before. “Ka Ua Loku” and “Maile Swing” features some nice improvised playing by L.T. after the initial theme is played.

Also featured on the CD are nice versions of “Ho'i Mai Malihini,” and “Keep Your Eyes on the Hands.”

The CD features fine playing and arranging throughout with a nice variety of tunes. What more could you ask for? To L.T. we give “Aloha from Hawai'i” a big thumbs up.

You can order the CD from L.T. at *Lentzco Music Publications*, 1890 Carriage Road, Suite 210, Muskegon, MI 49442-2430. His price is \$16.50 including shipping. Or you can order through *Scotty's Music* (see Scotty's contact info in column one). Orders in Canada can be placed through *Al Brisco* at *Steel Guitar Canada*, 566 Dudley Rd. R.R.#5, Colborne, Ontario, Canada K0K 1S0. ■

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.

Stringmaster Blend Knobs

Ron Victoria is machining brass Fender Stringmaster blend control knobs. The control, located just to the right of the bridge, is used to dial in the pickup that is furthest from the bridge. Price: \$21 apiece shipped within the lower 48 states. For more info, contact Ron at rjv494@verizon.net or 732-494-6798.

CLOSING NOTES

Jerry Byrd, Steel Guitar Pioneer

More copy on the passing of our great mentor. Many thanks to the Honolulu Advertiser for permission to reprint the following article by entertainment writer Wayne Harada, which appeared in the Tuesday, April 12, 2005 issue.

Jerry Byrd, a legendary country music steel guitarist in Nashville of the 1960s and a fixture on the Hawaiian music scene since the 1970s when he relocated here, died yesterday in Honolulu. He was 85.

“He changed his whole style of playing Nashville steel to Hawaiian steel,” said singer Melveen Leed, who worked with Byrd on many albums. “He loved Hawaiian music and he traveled with me to Nashville. He was one of the greatest musicians I’ve ever come across; inside and out, he had a pure heart. We will miss him.”

Byrd was widely respected and acknowledged as one of the pioneers

Jerry pictured with Coy Pereira’s wife during the Pereiras’ trip to Hawai‘i.



A terrific photo of Coy Pereira and Jerry Byrd taken in Honolulu many years ago.

of steel guitar, in both the country and Hawaiian music genres. He performed with some of the greatest country headliners of his generation, including Hank Williams, Patsy Cline, Ernest Tubb, Red Foley, Marty Robbins, Hank Snow, Burl Ives and Chet Atkins. When he was head of a publishing firm, he was the first to sign on Dolly Parton, who would years later hire Byrd to play steel guitar for her set-in-Hawai‘i TV series.

When he moved to Hawai‘i more than 30 years ago, the steel guitar was not in vogue but he helped bring it back into the mainstream through his work with local artists, including Danny Kaleikini and Leed. He recorded sessions with other Island talent, including Irmgard Aluli and Puamana, Emma Veary, Karen Keawehawai‘i, Don Ho, Joe Recca, Alan and Julie Grier, Eddie Kekaula, Hui ‘Ohana, and Gary Aiko.

For a time, he appeared on the “Hawai‘i Calls” radio show and did gigs at the defunct Blue Dolphin nightclub at the Outrigger Waikiki hotel, where, as Byrd recalled in his autobiography, Jerry Garcia of The Grateful Dead showed up

Aloha, Coy Pereira

Famed Dutch steel guitarist Cornelis Albert Franciscus Pereira, who was featured in a recent *HSGA Quarterly* story, passed away in Rotterdam on April 12, just a day after Jerry Byrd’s passing. Coy was born on October 22, 1919 in Batavia, Dutch East Indies. This from our Netherlands “correspondent” John Schaaphok: “On Friday, April 15, condolences were offered to Coy’s family at the De Hoge Werf funeral home in the city of Poortugaal. A memorial service was held at the Holy Willibrordus church in Rhoon on Monday, April 18 followed by a cremation ceremony in Rotterdam South.

A very strange note on the passing of **Jerry Byrd** on April 11 and **Coy Pereira** on April 12. Coy, a longtime admirer of Jerry and his work, learned of Jerry’s failing health and wished to send him a greeting. Your editor dashed off Jerry’s address to Holland via internet on April 8, but Coy had to be taken to the hospital on the following day, and he passed away days later. John Schaaphok sent a note to Jerry on Coy’s behalf, a letter that surely did not arrive in time. Both were 85 and longtime friends.

one night to ask if Byrd could give him steel guitar lessons.

I remember when he came to Hawai‘i and was so happy to be teaching young Hawaiians to play what everyone outside of the Islands called the ‘Hawaiian guitar’.

“He certainly did things his way,” said Leah Bernstein, president of Mountain Apple Company, which recently distributed Byrd’s newest CD, a reissue entitled “The Master of Touch and Tone.”

“He was a lot of fun, but not big in promoting his albums,” Bernstein



Thanks, Lorene, for this classic shot of Jerry and Barney Isaacs, probably taken at one of the Ho'olaule'as in the late 1980s.

said. “‘Oh, no, I just make the music,’ ” he would tell Bernstein, declining radio interviews or other marketing options. “He would bring the masters of his recordings for Mountain Apple to release—that’s what he wanted—and he did it his way, not the Mountain Apple way. Which was all right.”

Bernstein said when she visited Byrd recently at a hospital, few knew who he was. “I brought a box of CDs so he could pass them out,” she said. Among the birthday greetings and photos, Bernstein said she saw a photo of astronauts for the next space mission, who had written a note to Byrd when they saw he was in the hospital through postings on the Web.

Byrd was born March 9, 1920, in Lima, Ohio, the oldest of five siblings.

He is often credited for defining the steel guitar sound of early Nashville—the twang that characterized many recordings—as well as the lush tunings he incorporated in Hawaiian music renderings.

Byrd was the first inductee into the Steel Guitar Hall of Fame, and his Rickenbacher lap steel, common among pioneer country musicians, holds a spot in the Country Music Hall of Fame.

His first instrument was a mail order number he paid \$65 for, from a Spiegel catalog. He later acquired, in 1937, a Rickenbacher Electro steel guitar, which came with an amplifier, for \$150, working out payment with the seller, a man named Ronald Dearth, who operated a music studio in his hometown.

His first band was a Hawaiian-styled combo. He toured cities such as Dayton and Chicago before joining [Ernest] Tubbs as a backup musician in Nashville.

According to his autobiography, *It Was a Trip: On Wings of Music*, Byrd said he got hooked on Hawaiian music in 1933, when, at age 13, he encountered a touring Hawaiian troupe during the height of the Depression. “There were six or eight of them, and the stage drop was a scene with palm trees along an ocean shoreline, and a volcano erupting,” he writes. “All that exotic stuff, like in the movies. And the music—you couldn’t have captured my attention any more if you hit me in the head with a hammer. But it was the sound of the steel guitar that captivated me the most.”

He still believed in Santa Claus then, and asked for a steel guitar for a present. But that year, he found a banjo-‘ukulele beneath his tree. “I could have shot Santa Claus!” he wrote.

He tuned in to “Hawaii Calls” and was enchanted by the steel tunings of David Keli‘i.

Byrd also was a prominent country radio personality between 1935 and 1937 on WLW in Cincinnati and also gigged at WJR in Detroit from 1942 to 1944.

Over the years, he underestimated his own popularity. He conducted his steel guitar classes at Harry’s Music Store in Kaimuki, and one day, his autobiography notes, Alan Yoshioka, an employee there, called Byrd to ask him to come over since two musicians wanted to meet him. They were Stevie Ray Vaughan and his brother Jimmie Vaughan, two contemporary icons from The Fabulous Thunderbirds. Byrd later gave Jimmie lessons in Hawai‘i.

In Hawai‘i, Byrd performed at such venues as the Royal Hawaiian Surf Room and the Halekulani Hotel’s House Without a Key.

Survivors include his wife, Kaleo Wood, who was at his side when he died. His two daughters, Lani Jo and Luana June, also were present, along with a brother, Jack. ■

Ken Autenrieth

We got this note from Wally Pfeifer just before press time. “Sad to report that Ken Autenrieth of Decatur, Illinois, one of our longtime HSGA members, passed away on May 15. He was 87 on May 2. He and his wife, Dorothy, celebrated 64 years of marriage on May 3.

“I have had several conversations and visits with Ken over the years and he was quite enjoyable to be with. He was an outstanding musician and handled his steel guitar like a pro. We will miss him.”

Ken was one of the first members of the club. He attended our very first convention in St. Louis and appears in a photo taken at that convention—see Lorene’s “History of HSGA” installment in the Winter 2004-05 issue.

E komo mai! Welcome, New Members

Is your address correct? Please notify us!

UNITED STATES

ROBERT C. CRYDER, 98191 Gavin Ln., Brookings, OR 97415-9488
CASEY HAVENS, P.O. Box 227, Kealahou, HI 96750
EDWARD N. KAIAMA, JR., 41-700 Bell St., Waimanalo, HI 96795-1708
JACK KNIGHT & JANE WAGNER, 690 Rosecrans St., San Diego, CA 92106
BRUCE REYNOLDS, D.D.S., 222 Chalan Santo Papa, Hagatna, Guam 96910
NEILL A.K. SCHOENING, SR., 1448 Young St. #1511, Honolulu, HI 96814
DAVID & BARBARA STRAW, 9916 Cherry Tree Lane, Silver Spring, MD 20901
GARRY VANDERLINDE, 12555 Euclid St. #123, Garden Grove, CA 92840
P. ANTHONY WILSON, 5003 Dreamers Way, Louisville, KY 40219

OVERSEAS

ATSUKO AIHARA, 6-21-17 Sodegaura, Narashino-shi, Chiba 275-0021 Japan
KAZUKO KODA, 1-17-1-209 Ishikawacho, Ota-ku, Tokyo 145-0061 Japan
MIKA & KEIICHI MATSUMOTO, 3-33-9 Ebisu, Shibuya, Tokyo 150-0013 Japan
MIHO SAKAMOTO, 3-10-8 Masago, Chiba-shi, Chiba 261-0011 Japan
NATSUKI SAKAMOTO, 3-10-8 Masago Mihama-ku, Chiba-shi, Chiba 261-0011 Japan

CONV. REPORT Continued from Page 9

Waialae Avenue. We thought we were dreaming!

After a few days making like tourists, HSGA members played a concert at the Waikiki Kapahulu Library to the biggest crowd ever. On Lei Day we split into two groups and played under a special tent in

Playing at our 2005 Honolulu Convention, Yukinobu Ujiie on steel with new member, Kouji Furutachi on 'ukulele and vocal.



Kapi'olani Park, and at the same time in the Ward Warehouse *Na Mele Nei* concert series.

Another delight of the event was to have a famous person turn up. You all know of the Oahu Publishing Company. How many of you owe your playing ability to the instruction you got from them? One of the owners was Harry Stanley, now long gone. Thanks to club member John Plas, Harry's daughter Kitter Stanley has joined HSGA and came to Hawai'i to meet us. She's a charmer!

Kitter's dad built the Oahu chain of stores and publishing houses somewhat like the MacDonald's food people built their empire. He was the entrepreneur. Kitter spoke of her mother, who designed the Oahu guitars and amplifiers and wrote many songs. She was the electronic genius. Kitter has a few of the original guitars that she'll be selling. You'll be hearing more about this later. By the way, Kitter does not play the steel guitar. The cello and the accordion are what she plays. Well, there's still time for her, isn't there?

Before I close this report on the Hawaiian convention, I want to men-

Oahu Publishing Fundraiser

As many of you know, **Kitter Stanley**, daughter of famed Oahu Publishing Company President, Harry Stanley, is one of HSGA's newest members. On June 18, she sold the remaining company inventory at a public auction held in Avon, Ohio near Cleveland.

According to Kitter, a check for the proceeds from the sale of the Oahu guitars and equipment will be sent to HSGA in July in honor and memory of her parents **Harry Stanley** and **Margery Stanley**.

Many thanks to Kitter for helping HSGA fulfill the promise of Oahu Publishing and others to spread steel guitar across the globe. We hope she'll share her stories with us in upcoming issues.

Thanks also to John Tipka, who we understand helped recondition some of the Oahu guitars prior to the auction.

tion the one item that went straight to my heart more than any other. It happened every evening in the lobby of our hotel. After everyone had seen the big sights of the town, they'd meet in the lobby and jam and sing along and just have fun together like a big happy family. We used to do that in the early years but slowly it fizzled as different hotel managers put a cooler on it. I'm not sure whose idea it was to bring guitars and start to play as we came in, but I'm betting it had to do with Bobby Ingano and Derrick Mau, because they were in the thick of it most of the time. And the hotel manager was pleased, especially when other guests also stopped to enjoy and even join in. I heard it went to some wee small hours of the morning. My biggest *mahalo* to those who did it. You made good times happen. ■