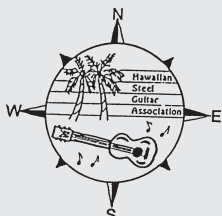


HSGA QUARTERLY

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

Volume 21, Issue 80

Fall 2005



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Cut-up L.T. Zinn skunks 'em again! Pictured here in 1951 with the 101 Ranch Boys. (Standing l. to r.) Smokey Roberts, Cliff Brown, Andy Reynolds, and Rusty Harp.

L.T. Zinn Inducted into Hall of Fame

By John Ely

Wally Pfeifer was the first to spread the news: "Congratulations to HSGA's own L.T. Zinn, who was just inducted into the International Steel Guitar Hall of Fame this past September. L.T. joins all our other favorite Hawaiian steel guitarists in the Hall of Fame: Jerry Byrd, Sol Ho'opi'i, Dick McIntire, David Keli'i, Joseph Kekuku, Freddie Tavares and Barney Isaacs. We also hear that he received a commendation from the Governor of the State of Hawai'i. Nice going, L.T.!"

Leonard T. Zinn was born in Hanover, Pennsylvania on December 27, 1924, the youngest of 10 children. His father died when he was just seven

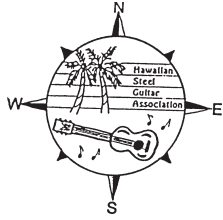
years old, leaving his mother with the near impossible task of providing for a very large family. When he was 13, he heard Hawaiian steel guitar for the first time and instantly knew what he wanted to do for the rest of his life.

After hearing the sweet sounds of the steel guitar, L.T. approached his mother about taking lessons. She told him the family couldn't afford the one-dollar weekly lesson fee. So he mowed lawns and did other odd jobs to scrape together enough cash to pay for instruction at Pratt's Music Studio in Hanover. The store's owner, Harold Pratt, also allowed L.T. to clean the studio in order to buy his first steel guitar. At age 16, he became a part-

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HSGA QUARTERLY

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STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a tax-exempt, nonprofit educational corporation in the State of Hawai'i under Section 501(c)(3) of the Internal Revenue Code. Our primary purpose is to develop a global network of players and lovers of traditional Hawaiian music and to encourage the study, teaching, and performance of the Hawaiian steel guitar. Our primary financial goal is to provide scholarship assistance through donations to steel guitar students who demonstrate the ability and intent to become accomplished performers.

MEMBERSHIP

Membership is open to all steel guitar players and non-players around the world who support the perpetuation of the Hawaiian steel guitar. Annual dues are US\$30. The membership year begins July 1. Members receive the *HSGA Quarterly* and other group benefits. The *Quarterly* is mailed four times a year First Class to addresses in the United States and by Air Mail to foreign addresses. Members can obtain an Associate Membership for a spouse or family member at a cost of \$10, added to the annual dues; an Associate Member is entitled to discounts at certain HSGA functions and can vote in HSGA Board elections.

SUBMIT LETTERS & EDITORIALS TO:

HSGA Quarterly, 2434 Waioma'o Rd, Honolulu, HI 96816-3424 USA. Our email address is hsga@hsga.org. 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!*

L.T. ZINN Continued from Page 1

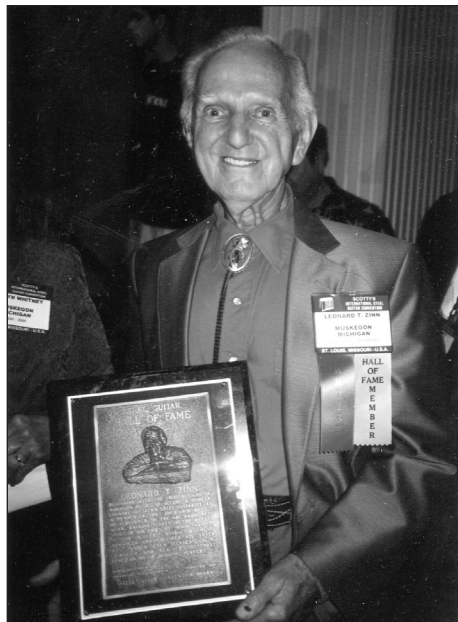
time teacher at Pratt's and began playing with a Pratt's Hawaiian group, the Hawaiian Sharps.

In 1945, he joined a western group called the 101 Ranch Boys. The group was popular on the East Coast for many years, eventually recording for Columbia Records and appearing in some bit parts for Columbia Pictures. The band also performed daily on live, local broadcasts and on Saturdays over radio station WSBA, the ABC affiliate in York, Pennsylvania, broadcasting coast-to-coast. Through the Saturday radio shows, L.T. was influential in the careers of many up and coming steel guitarists, some of whom are well-known today.

L.T. has toured and appeared with many country and western artists such as Randy Travis, Roy Rogers, Faron Young, Hankshaw Hawkins, Ernest Tubb, and Tex Ritter, to name just a few. He has also been staff steel guitarist with many major recording studios in New York.

L.T. has released a CD of remastered 101 Ranch Boys 78s entitled "Remembering." He has also released several instrumental CDs. Available

L.T. with his fall of fame plaque in St. Louis.



The 101 Ranch Boys in 1954. Back: Rocky Rydle, Ted West; Middle: Andy Reynolds; Bottom: L.T., Smokey Roberts, Cliff Brown.

titles include: "Hawaiian Paradise," "Steelin' for my Savior," "Beautiful Isles of Somewhere," and his latest, "Aloha from Hawai'i," which was reviewed in the last issue.

Over the years, L.T. has traveled throughout the United States and overseas, and, at age eighty, he is still going strong, as any Joliet convention-goer can attest to.

L.T. would like to thank all his friends and fans for their kindness and support over all these years. His induction into the Steel Guitar Hall of Fame took place at Scotty's convention on September 3, 2005.

His hall of fame plaque, which would be difficult to read from the photos, reads as follows: "Beginning with the smooth sound of Hawaiian music, he became a pioneer country and western steel guitarist as a member of the 101 Ranch Boys. He performed on the ABC radio network, backing scores of the biggest stars of his era. Recording artist, session player, instructor, music arranger and publisher, his career has spanned seven decades, an inspiration and teacher to three generations of budding players." ■

Joliet Turns Twenty in 2005

From Lorene Ruymar

Art and I took off on an epic journey this year. First to the Joseph Kekuku festival in Dover, New Jersey, and then to HSGA's 20th anniversary in Joliet, Illinois. I'll tell you about the second one first. Makes sense, doesn't it?

When all around was flood and snowstorm, Joliet was sunny and warm. And inside the Holiday Inn... Hey! All newly renovated—meeting rooms with huge ballrooms added on, and a first class restaurant and bar right in the lobby where we used to hang out. The only complaint I heard was that the complimentary breakfast is gone. True! But nothing in business that's advertised as "free" is really free—it's all a numbers game. They were generous in other ways, such as allowing the "jammer kids" to sit up all night playing music together and having good fun.

We like to arrive a day early, and now there's more good reason to do so. At 8 PM Wednesday, Mike Scott got us all together in the conference room and shared his memories of the early big time steel guitar players he met, some of them in England and some in New York where he stopped on his way through to emigrate to Canada. Mike not only met them—he formed friendships and played in their shows. What a memory Mike has! He should write a book. He could answer every question fired at him.

Now, for the blow-by-blow description. Thursday morning, for the official opening ceremony, Duke Ching led the band, and our President Kamaka Tom gave a Hawaiian *pule* (blessing). The playing sessions, 25 minutes each, began with Kamaka Tom, then Wade Pence who is quite a storyteller in addition to his steel guitar playing, then Maury

Builder Rick Aiello (middle) pictured with the winners of the Dustpan auction, Chris Kennison (left) and John Anderson.



Honored Guest, Paul Kim singing and playing great. Pictured here on his hand-etched Fender with Duke Ching on 'ukulele.

Junod, and Dale Nightwine who doubled on acoustic steel guitar. (I refuse to call it a Dobro if it wasn't made by the Dobro company.)

After lunch, John Plas began his show by telling us of Kitter Stanley, daughter of the famous Stanleys who built the "empire" known as the Oahu Publishing Company. She plans to attend our conventions in future. The next player was Jim Bungard doing his first public performance in 60 years, then Mae Lang played her E-harp with hubby Art playing backup. Then Terry Miller played for the first time on the HSGA stage, an upbeat jazzy player whom I would dub the "Master of Weird and Wonderful Chords." Next came another "newbie" to our stage, Jeff Strouse. A very fine player and young and handsome to boot. Jeff did some Jerry arrangements, too. Alvin Wood was next, then myself, then Bernie Endaya, master of steel 'n' bass, so good he could play for the White Sox, then John Tipka who hadn't played in several years due to serious injuries resulting from his first attempt to fly off the roof of their house. He doesn't plan to try again, not for awhile anyway.

The last performer of the day was Paul Kim, our Honored Guest. I always knew he was good—we'd heard him on stage in Hawai'i—but he surprised us all. He's not good; he's *excellent!* His steel playing is superb, his harmonics, brilliant. I cannot think of anyone in Hawai'i who sings falsetto that comes even close to Paul's. He's a graduate of Jerry Byrd instruction but Feet Rogers is his hero. Paul uses the same tunings as Feet used: E7th, D7th and E13th.

Our guest speaker at 8 PM was Rick Aiello who has designed and created his own special steel guitars known as Dustpans. Could that have anything to do with the Frypans? He spoke with great wisdom and humor (all of us school

Continued on Page 4

teachers are like that) about his struggles to produce a guitar of superb sound quality. Rick donated two of his Dustpans to be raffled off. His 6-string went to Chris Kennison and his 8-string model, to John Anderson. I don't know if it's rude to tell the prices they paid, or is it ungrateful *not* to tell? HSGA got to keep the amount above Rick's cost of producing the guitars. I hope he makes many sales. The tone of the Dustpan is incredibly good.

On Friday the board members brought their baggy eyes to the 7 AM board meeting, followed by the 9 AM general meeting. Kamaka was so sleepy, he introduced all the board members but me, and I was so sleepy I didn't yell about it.

The program started with Ray Montee, president and webmaster of the Jerry Byrd Fan Club. He has the J.B. touch in his playing. Next, Kay Das came all the way from Singapore to play in Joliet for the first time. Gil O'Gawa made us giggle with his comic songs and banjo strumming, backed by an equally nutty L.T. Zinn. Sharon Denney followed, then Frank and Donna Miller. Man!! Those Miller kids get better each year. Donna has a sexy torchy voice and Frank plays perfect backup on steel guitar.

After lunch Don Fullmer played, joined by Frank Brandenburg doing duets of old Sol Ho'opi'i stuff. Cool!! Since duets were in style, Chris Kennison did his schtick on steel, then Gerald Ross joined him on 'ukuleles and vocals. Next came Duke Ching, Art Ruymar, then Bernice Honold. We all admire that lady's courage and spirit. Her backup man and lifetime hubby, Dick, passed away during the year, yet she played her show with a smile and a song. Next came Mike Scott, Ivan Ginter, Dick Lloyd, and then Paul Kim closed the day's show.

Who did the 8 PM workshop? None other than Paul Kim. Nobody gave him any guidelines; they just said, "Talk." So

Florida's Frank Brandenburg (left) and Don Fullmer of Richmond, Virginia kick back at the Saturday Night Lū'au.



Kay Koster plays sweet steel with singer Sharon Angelo (left), Virginia Gzradzinsky, Lorene Ruymar, L.T. Zinn, and Barb Kuhns.

we learned who Paul Kim is. A very nice person with a quick wit sharp enough to put Duke Ching in the corner when he tried to be sassy. One of Hawai'i's top steel guitarists and a great singer, Paul is a member of the National Guard. Good lookin', too. If I had another daughter I'd send her off to Hawai'i to see if she could ketch 'im.

Saturday morning: Are you still with me? Rick Aiello played his excellent 6-string and 8-string Dustpans. Next, Kay Koster with vocalist Sharon Angello, then Doug Smith, Wanda Bruening, and then Dave Giegerich from Baltimore. He brought three guitars with him: an electric 7-string steel tuned to C6th on which he played "Panhandle Rag" twice as fast as I ever could plus two acoustic steels manufactured by Beard but spoken of as being "Dobros." (So what would you call a guitar built by the Dobro Company?) The 6-string was tuned to a G high-bass, and the 8-string was tuned to G6th. Great playing, Dave!

To close the morning show, Paul Kim filled requests by an audience that couldn't get enough of hearing him play. Then Gerald Ross did some great Spanish guitar stylings. Gerald is amazing! He has the music gift for sure.

After lunch Leonard "T-4-Trouble" Zinn played and entertained us with his special humor. He's still glowing from being inducted into the Steel Guitar Hall of Fame in St. Louis. Congratulations, L.T.!! Bill Leff played next, followed by Ian Ufton and Don Woods.

The big wind-up, the Lū'au. Dining tables were set up and many guests from Joliet filled the hall. The new hotel staff did the cooking and served bread pudding even better than we enjoyed in the past. Michael Beeks brought with him two lovely dancers, Leigh Bell and Pat Maka'ala Roman and the three of them made the lū'au authentically Hawaiian with their hulas. Duke Ching did a bang-up job, as usual, directing and planning the show, and all the performers worked together so smoothly you'd think this was

a show they played every day of the year in their home town. During the lū'au show is when we missed Haunani and Pulevai Waters the most. We're sure praying for your total recovery, Bob and Julie. Without you, our convention is only half complete.

I know you're waiting to hear about the Hawaiian cowboy who always lopes in and ropes a calf or two. Yep! he was there again. I asked him to brag a bit for us because we don't know *who* he is. Here's his story:

"I won the Most Texas Skips Contest at the Will Rogers International Exposition and Wild West Show in Claremore, Oklahoma this year. There are about a half dozen roping contests at the convention. This is the place to be if you want to set a Guinness Record in roping. It's not likely that I'll break any records, but it was nice to soundly trounce all the competition in this particular event. I teach classes in roping, do outdoor festivals, street fairs, and library and school programs. I have appeared in eight productions of the "Will Rogers Follies," coaching actors in their roping and performing as The Roper in the play."

Thanks for that story, Doug Smith. We appreciate your work with the sound system, too.

Saying farewell is so difficult after all the good times we had together! It made me think of the comment made by new member, first timer on our stage, Terry Miller. He said we have something special he didn't expect to find, something beyond the music. He said it's love and respect for each other, and it was extended to him when he thought he'd be the newcomer on the outside looking in. Instead, he was spoken to, complimented, and invited along at meal times. You are a lot of beautiful people.



Sound man, steel man, Dobro man, and "iron" man Doug Smith performs his now mandatory rope routine for amazed Jolieters.

Yes, it's true that I am the founder of the club. We mark our anniversary date as October 9, 1985, the date we figured out how it could be done. At that time I was Lorene Petersen, living in Vancouver, BC, Canada. We faced many problems in the early days, as you have been reading in the past few issues. Now, as I make my "Twentieth Year State of the Union" address (ahem!), I say it has gone extremely well in spite of the *many* bumps in the road.

When I asked Jerry Byrd to become a member, he said he'd do so only if we were going to have a purpose and not just be a social club. He was right. That's the stuff that holds us together. Over the years we've picked up a few wrinkles and grey hairs, but have you noticed how many great new, young members have joined recently? (Young means under 70!) All are much better players than most of us old timers ever were. They will carry us forward.

One last point: So many people do so much to keep the club rolling along. I should now list all their names and thank them for what they do. But the danger is that all of you will slam this newsletter shut and go for a long walk. After "tedium" comes "ad nauseum" and I'm almost there already. The second danger is that in naming all those who have done their part to keep the club going, there's a big chance I'll forget someone.

There are those whom we can see at work on the convention floor, and there are those who work unseen during the year, and there are those who only pay their dues, read the newsletter, and are not able to attend the conventions. But every blessed one is very important. I started making a list and got to nearly 50 people and I'm sure there are many, many more. Everyone, please give yourself a big pat on the back right now, and think of all the work and trouble and expense you've gone to for HSGA, and remember that we all love you for it. *Amen.* ■

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A Musical History of “Hanalei” De Willigen

HSGAers may know “Hanalei” de Willigen for his many recent trips with his wife Lilly to Honolulu, where he has amazed audiences with his flashy big band-style, swingin’ Hawaiian steel guitar. Many thanks to John Schaaphok for his continuing series on steel guitarists from Dutch-speaking countries. Thanks go also to Hanalei’s younger sister, Tineke de Willigen, who helped put together this story.

Henry Charles de Willigen was born on September 13, 1924 in Batavia, Dutch East Indies (today Jakarta, Indonesia). His father was an engineer in charge of equipment at the local waterworks company. On his eighth birthday, his father and mother took Henry and his sister Tineke to a Pasar Gambir (similar to a state fair) that was held in one of the most beautiful parks in Batavia. The main attraction was the Royal Samoan Dancers from the Mormon Colony of La’ie on the island of O’ahu. The group had been on tour throughout the Far East since 1928. On that occasion Henry, or ‘Han’ for short, was very impressed by the playing of the Hawaiian steel guitarist—none other than Tau Moe of Samoa who was born in Faleniu near Pago in 1908.

When Han went home, he only had one ambition—to learn to play the Hawaiian steel guitar. Han, who had taken many piano lessons, never touched the piano again after hearing Tau play! Like many steel guitarists, Han loved and played the ‘ukulele, and the “flea” remains one of his favorite instruments.

In 1934 at the age of 10, Han played for the Bataviase Radio Vereniging Network Society. His father passed away in 1935, and in 1937 Han’s mother decided to leave the Dutch East Indies and go back to the Netherlands.

Han took several lessons with steel guitarist and well-known radio performer Joost Kandoun in the Hague, seat of the Dutch government and the residence of the Queen of Orange. In 1939, Han took lessons from Theo Ehrlicher who was the leader of the band called the Haagse Kilaueas. Theo would later become a member of the famous Hawaiian group, the Kilima Hawaiians, a stint that lasted from 1945 to 1958. But back to Han—the lessons he took from Theo soon propelled the student beyond the teacher and Han was hungry for more knowledge about music theory.

In 1939, just before the outbreak of World War II, Han de Willigen, now 15 years old, formed his first Hawaiian band called the Maui Islanders. Soon after, they did a recording for Polydor at the sound studio of Gé Bakker in the Hague. A number of sides for Decca were also recorded in 1942 and 1943. Han’s style moved quickly in the direction of swing music, which was very popular in the United



An awesome Decca promotional photo of the original Maui Islanders with Hanalei De Willigen (lower left) on steel guitar .

States and Holland. Hawaiian music and swing became essential ingredients of the emerging Han de Willigen style, which might be called ‘Romanticism and Rhythm’ or ‘Hawaiian swing’.

The Maui Islanders performed together until 1943. But soon Dutch musicians went into hiding as Hawaiian music and American styles such as jazz and swing were forbidden by the Nazi regime and the German Chamber of Culture. Only Dutch translations of the songs were permitted.

Because Han was so young, it was not necessary for him to hide from the Germans, so he began singing with the *dancesorchester* of Dick Wille Brandts, Frans Wouters, and Ab de Moolenaar. He also joined the Hawaiian ensemble the Mauna Loas and made a recording, although the record had to be made out of glass due to the lack of bakelite material during the war years. In fact, materials were so scarce you could obtain records simply by turning in 250 grams of old recording material!

Toward the end of 1944, there followed stage appearances with the group the Four Kambodjas, featuring Han, Vic Spangenberg who later played with the Kilima Hawaiians, Paul Schwippert who passed away in February 2003 at the age of 81, and Van Polanen-Petel.

During World War II there was a lack of electricity in the occupied countries so during their stage appearances at theatres such as the Cinema Capitoool in the Hague and the Westend Cinema, electricity was often supplied by a bicycle generator! A very lean man from the Hague (lean from lack of food) was operating the bike to get electricity to Han’s amplifier. The auditorium was illuminated by allowing daylight to shine through with all the auditorium doors open. You can imagine how the temperature was in the winter of 1944—extremely cold! Around this time Han de Willigen was also forced to go into hiding from the Germans.

In 1945, when the Dutch people were liberated by the Allied Forces, Han rejoined the rest of the Maui Islanders for a gala performance on September 23 in “Het Concertgebouw” (concert building) in the city of Haarlem, not far away from Amsterdam’s Schiphol airport. On the playbills you could read the following: “Pieter Siers Tournee 1945 presents one hundred percent amusement with, among others, the best Dutch Hawaiian band, the Maui Islanders, well-known from radio and recordings under the leadership of Han de Willigen.” This was the end of their appearances in the Netherlands.

Hanalei and his Maui Islanders went to Belgium on October 6, 1945. Their first performance was for the British troops organized by the English organization called the ENSA (Entertainment National Service Association), and then on to the American Leave Centers in Antwerp and Brussels. Brussels was a pleasant, but somewhat “seemy” town called “La Ville de Lumiere” (‘city of lights’) where you could earn a lot of money and easily spend every cent! Brussels was a very exciting town of “milk” (please read ‘liquor’) and “honey” (please read *Madammekes*, or ‘ladies of the evening’!).

Han and his group were engaged almost a year at the Officers Club staying at the Hotel Centraal situated opposite the building “De Beurs.” In 1946, Han and his group, now

called the Mad Monsters, made many recordings for Decca in Brussels with the cooperation of Jack Kluger. The Mad Monsters also toured in other countries including a trip to France, where the band stayed several weeks in the town of Dijon playing for the Southern Invasion Command.

The next trip was to Luxembourg where the Mad Monsters played for the complete Allied Staff on the occasion of General Patton’s funeral. Finally they visited Germany to play at the Fritzler Army Airbase near the town of Kassel. These kind of performances were so successful that in March of 1947 Han and his group decided to stay in Germany permanently. But first the group made a short trip to Belgium to honor some playing engagements that had been set up previously. In Belgium after the war you could buy a lot of military “junk” abandoned by the American army, such as private Sherman tanks, Willy’s Jeeps, and other army vehicles!

The combo at that time consisted of Han on steel guitar, Piet van der Houven (AKA Peter Howard) on vibes, Bob van der Houven (AKA Bobby Howard) on clarinet, Leo Linscheer on acoustic guitar who replaced Eddy Doorenbosch on January 1, 1947, and band manager Piet Kakebeeke (AKA Pete Jackson) on string bass. ‘Ukulele player Wim Beck had already left the group.

Continued on Page 8



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The influence of Dutch musicians was considerable. There were a lot of army bands in the Netherlands in addition to Han's Maui Islanders such as the Ramblers, a Dutch band led by Theo Uden Masman.

In addition to changing the name of the band to the Mad Monsters, Han changed his own name to 'Harry Willing' which was easier for Americans to pronounce at officers' clubs and airbases where they performed.

The Mad Monsters performed with top entertainers of the day such as Tony Martin, the Merry Macs, and Catherine Valente. On March 21, 1948, Han and his "Monsters" backed up world-famous entertainer Danny Kaye at the theatre "Im Palmgarten" in Frankfurt. They were also engaged by the Rhine Main Officers Club in Frankfurt.

Some of these appearance were broadcast by the AFN (American Forces Network), the BFN (British Forces Network), and the BBC (British Broadcasting Corporation). Hertogin van Kent, the Duchess of Kent, from the United Kingdom heard one of these BBC programs and made a personal phone call on behalf of the British Royal Family to thank the band for their performance.

The Mad Monsters performed all over Europe from 1947 to 1954 and were often heard on the AFN station in Frankfurt. They were heard every Sunday afternoon on the program "Schloss Brüning" in Hoechst near Frankfurt. Announcer Roy Mitchell introduced the band as follows: "You'll be listening to the Mad Monsters from Holland, that terrific Dutch combo from the American Forces Network in Frankfurt, presenting mad melodies in the Monster's manner!"

In 1950 Han's combo made a couple of trips to communist Czechoslovakia as part of a swap program led by Karl Vlach and his orchestra. Also Han did some radio programs for Radio Prague. Afterwards Han and his combo went to Austria on invitation of the USFA (the United States Forces of Austria). They performed in Linz, Wels, Steyer, and Vienna. Austria was occupied by several Allied Forces—the Russians, Americans, English, and French.

Later on the combo went to Belgium and made recordings for the Magic and Victory labels.

During the Holidays in 1951, the Mad Monsters played their special Hawaiian music for the Dutch Radio Vara and the Dutch World Broadcast. The programs were broadcast from the Hotel Parkzicht in Rotterdam. They made several recordings for the Elite Special label in Holland. Then the combo went to Germany to perform in front of a predominantly American audience in Wiesbaden at the "Scala Officers Club" They played a program that covered a diversity of musical styles.

On January 1, 1952 Han played under a new name, the Empire Quintet. The group was sponsored by the United



A May 1993 shot of Hanalei sitting in with the king of trios: Jerry Byrd, Hiram Olsen (guitar), and Kalani Fernandes (bass).

States Special Services. Han's band was at that time very, very popular with the Americans. The "Yankees" really admired this perfectly balanced band.

In 1953 there was a change in Han's career. He accepted a job as circulation manager for the American Army Daily *The Stars and Stripes* until 1956. That was the end of the Hawaiian "soft swing" combo, the Mad Monsters, a band unlike any other in all of Europe. After Han's departure, the band decided to continue with their music activities without steel guitar. The leader of the band was Leo Linscheer. In December 1954, Piet van der Houven left the group and was replaced by Austrian female pianist Jenny Arlton, who was later replaced by Hans Vlig van de Seijs.

In 1955 and 1956 the combo played regularly at the well-known Kurort Garmisch-Partenkirchen, a popular winter sports center in Austria. New members of the group were Kees Bakker on piano, George Martens on drums, and Peter Fischer from Garmisch-Partenkirchen. Louis de Lussanet also played drums with the group. During the Austrian period the band was fronted by vocalists Sanny Day, Joukje Riemersma, and Gerrie Kolkman. In addition, Mary Emfrids from Sweden, Arly Day from Belgium, and Marina Douglas and Margaret Russell from England also sang with the group. In 1966 Bob van der Houven, Piet Kakebeeke, and Leo Linscheer quit the band and returned to the Hague in Holland.

Han and his wife Willy van der Nat, whom he married in 1949, were ready to move to the Land of Honey, Uncle Sam under the slogan "Los Angeles, here we come!" He got a job with a big insurance company and, in time, rose to the position of Vice-President. In 1990 he retired.

As you can imagine, it wasn't long before Han renewed his love for the steel guitar and Hawaiian music. In 1992 Han, now called 'Hanalei', and his wife Willy, now called 'Lilly', visited the fourth Aloha International Steel Guitar

Club convention in Winchester, Indiana and Han played steel guitar and 'ukulele for the Winchester audience. On this occasion he met the well-known president of the club, Dirk Vogel, and both were surprised to learn of their common Dutch ancestry.

Since retiring, Han and Lilly have made many trips to Honolulu and have made many friends in Hawai'i. They met the Moe Family in La'ie, O'ahu, Barney Isaacs, Alan Akaka, and Jerry Byrd. Han has also performed with popular Hawaiian artists such as Benny Kalama, Gary Aiko, Sonny Kamahale, Kalani Fernandes, Richard Sanft, and Hiram Olsen at a host of popular steel guitar venues in Waikiki, including the Royal Hawaiian Shopping Center and the Halekulani Hotel.

Hawaiian artists were crazy about Han's driving, rhythmic, improvisational style of playing. Roland Peachey used more chords in his steel guitar playing, but Han's rhythmic style was

particularly well suited to dance music. For this way of playing, there is only one "patentee" and that's Han(alei) de Willigen, who today makes his home in Glendale, California.

In 1953 and beyond, I, myself, was infected with the contagious Hawaiian music "virus." My favorite Hawaiian performers were: the Maui Islanders, Felix Mendelssohn, George de Fretes, Rudi Wairata, and later on, the Kilima Hawaiians.

Ha'ina 'ia mai ana ka puana (here-in the story has been told).

– Your reporter, John W. Schaaphok from the Netherlands.

ED: If you'd like to contact John, email him at: jw.schaaphok@hccnet.nl ■

Contact Us

Send news to: HSGA Quarterly, 2434 Waiomao Rd, Honolulu, HI 96816-3424.
Our new email is: hsga@hsga.org.

The Maui Islanders, 1939-1943

Han de Willigen (steel guitar)
Frans Reyckers (acoustic guitar)
Jan van de Staay (acoustic guitar)
Paul Schwippert
Wim Beck ('ukelele)
Jan de Vries (guest singer)

The Mad Monsters, 1945-1947

Bob van de Houven (gtr, clarinet)
Piet van de Houven (vibes)
Eddy Doorenbos (plectrum guitar)
Piet Kakebeke (string bass)
Han de Willigen (steel guitar)
Wim Beck ('ukelele)

The Mad Monsters, 1947-1954

Piet van de Houven (vibes)
Jack Parsons(US, vocalist)
Han de Willigen(steel guitar)
Bob van de Houven (clarinet)
Piet Kakebeke (upright bass)
Leo Linscheer (plectrum guitar)

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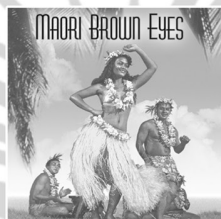


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D₇ G A_m

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D₇ G G G₇ C

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3	2	3	2 3	4	4	7	7	10	12	12	8
				2 3	4	7	7	10	12	12	8

A A₇ D₇ G E₇ A₇

9	9	12	15	14	7	6	5	4	7	9	8	7
9	9	12	14	14	7	6	5	4	7	9	8	7
9	9	12	14	14	6	7			7	9	8	7

A_{m7} D₇ G G E₇ A₇ D₇ G

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12				7	11	11	7	6	6	5	7
12	7	5	7	6 7	6 7		6	5	5	7	7

What Jerry Byrd Means to Me

By DeWitt "Scotty" Scott

Jerry Byrd. What does that name mean to me? It means everything to me in my musical life. Here is how I first got acquainted with Jerry, and I have met other Byrd fans that have shared the same experience.

It was in the 1940s and I must have been at least 16 years old as I was driving my car on my way back to Yukon, OK from Oklahoma City. I heard this beautiful song come over the radio. It got my attention so much that I pulled off the road so I could listen to it without wrecking my car! I knew the radio station I was listening to—KPLR—but didn't know the title of the tune or who was playing it. When I got home I called the radio station and the disc jockey told me the tune must have been "Drowsy Waters" and the steel player was Jerry Byrd.

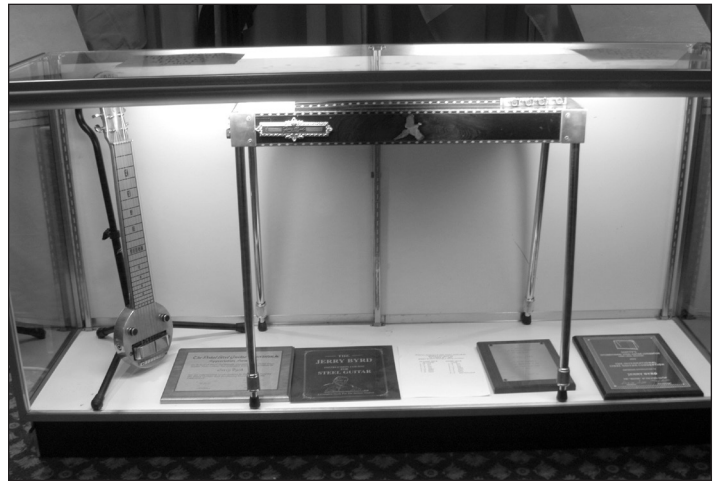
That did it! I promised my mother that I would wash dishes every day for a month if she would buy me a steel guitar. She ordered a guitar and amp from Montgomery Ward. (Did I wash any dishes? You be the judge!)

I had no picks, no bar and didn't even know you needed them. Like a lot of others, I had to improvise. It didn't take me long to put the E tuning on it, but that didn't satisfy me trying to play the Byrd tunes that I was hearing.

The way that I got the tuning was kinda sneaky. I went to a Bob Wills rehearsal at the Trianon Ballroom in Oklahoma City one afternoon and Herb Remington was on the steel guitar. I had me a double neck National by that time, and I asked Herb what he suggested that I put on each neck. He asked me what I had on it and I told him it was straight E and straight A. All he said was, "Get rid of them!" He then gave me his tunings.

I couldn't help myself... I asked Herb if he knew how Jerry Byrd tuned his guitar, and he did know it and gave it to me. Of course, when I got home I immediately put Jerry's C6th tuning on one neck, and everything just seemed to fall in place for me. I have been hooked on Jerry Byrd every since! I can play Jerry's arrangements but for some reason or another I just can't seem to capture his touch and tone! Jerry had it in his will to give me his double neck Sho-Bud steel guitar, and on October 26, 2005 I picked it up in Honolulu. I have played on that guitar and guess what? I still sound like Scotty. Rats!

I met Jerry in 1968 or early 1969. I talked him into coming to St. Louis to play for us at the American Legion Hall just a couple of blocks from my store and home in the early 1970s. In fact, he came twice to perform. He began to get interested in playing again and agreed to perform at the International Steel Guitar Convention. His career started all over again and the rest is history. He came from being a



Jerry's steel guitars on display at the Hall of Fame in St. Louis.

drugstore clerk and a gopher for several publishing companies to the top of the steel world!

Jerry had written an instruction book and was having trouble getting a publisher for it. You can imagine why, as the book was hand written and consisted of over 300 pages. The publishers wanted over \$1,900 to put it print. And the people putting the book together didn't understand the steel guitar and would not recognize any mistakes if indeed there were any. I offered to put it together for Jerry. He accepted and sent me the book.

My wife Mary, my son Michael, my friend Russ Wever and myself put the book together in the basement of our home. Many, many pages were hand drawn. Mostly by Russ Wever. All the pages were typed on a typewriter, which created many problems if a mistake was made, as back in those days you had to start typing the page all over again.

Many changes were made over the years. Some tunes were taken out and others put in. That of course threw the page numbers off and the sequence of the two cassette tapes that came with the book. Even with this added monster task I was able to make the changes to Jerry's satisfaction.

When the computer came on to the scene, we went through and retyped all the wording into the computer and inserted them in the book. \$1,900? I didn't charge Jerry one thin dime! It was a labor of love and an honor for all of us to be able to help Jerry Byrd. Jerry wouldn't have it and did pay us for our labors. The book was even released in Japan in both English and Japanese.

I traveled with Jerry some and every time we parted ways, I always left him with a lot of knowledge. I was able to ask him any question I wanted and he would always answer it. I could ask him to show how he played certain things and he would show me.

He invited me to play on one of his Ho'olaule'a shows at the Ala Moana hotel in Honolulu and arranged the tune,

Continued on Page 20

MEMBERS' CORNER

Pete Kahele, Cerritos, CA

We just had our annual Ho'olaule'a in the city of Gardena a couple of weeks ago. Attendance is around 10,000 and it runs for two days. Vendors sell Hawaiian related products and the food booths are run by the various halaus and organizations to raise money for their yearly functions. The audience is entertained by the halaus every hour throughout the day. I love it 'cause I get a good workout on the steel guitar backing up the musicians for each halau that performs. But, more important is the fact that the sound of the steel guitar is still being heard and that keeps it alive!

We're also getting ready for the Cerritos 'Ukulele Festival, featuring 'ukulele performances by known stylists such as Herb Ota, Jr., Keoki Kahumoku, and hall of famer Bill Tapia, plus workshops in hula, Hawaiian language, slack key and of course, steel guitar! Bernie Endaya, Roy Durand and I are doing the beginners steel workshop, and Duke Ching heads up the advanced segment. Then Bernie, Roy, and I will back up Duke as he demonstrates the steel guitar. The day ends with a lū'au and evening concert featuring this year's Na Hoku award winner, Brittni Paiva, along with other artists and a Polynesian show!

This is the original sheet music to Lani McIntire's hit "The One Rose." The woman featured in the cover photo is a current HSGA member!! Can you guess who? Write or email your guess to us... We'll tell you the whole story in the next issue.



Ron Whittaker, Newcastle, England

Further to Lorene's comments about "Manakoora," I've been putting my old grey cells on full throttle in an effort to recall the film "Hurricane." I think it opens with a ship passing a strip of desolate land when someone remarks, "That was Manakoora, beauty's last hiding place." After some little talk the film then goes back in time to the laughing, happy islanders—Dorothy Lamour is swimming in the sea and Jon Hall dives from the top of the ship's mast.

Let's move on now to the television series "Adventures in Paradise." In one of the episodes, Herbert Marshall was looking over the side of the schooner talking to a female as they passed a strip of desolate land. (Was it him that made the above comment?) He recited the following poem which I hurriedly scribbled down—fortunately, I already had a pen and paper in my hands. I can't vouch for one hundred percent accuracy, but this is what I thought I heard:

There is an Island in some Southern Sea,
Hard hewn to windward, hunched against the gail,
A Coral Necklace, loose linked rings her Lei,
An Amber pond whose waters wash the shraill.
Look for a Lion sleeping on its side,
Its endless nether flank is somewhat far
Across the faceless ocean seesaws ride,
At night lie down beneath God's kindest star,
Look for this Isle of Golden Eau-de-vie,
Taste it, you'll never taste a taste more rare.
Hunt for this Isle of immortality,
For every dream you've ever dreamt is there.
Peace, I grow weary of the unending gale,
Show me this Island far from grief and care,
I'll burn my Charts, my Log, my Mast, my Sail,
For every dream you ever dreamt, is there.

Just a quick note to all my friends to explain my silence. Through 2002 I was very sick. Doctors didn't know what was wrong until April 2003 when my wife rang her doctor, an Indian woman, who took one look at me and rang for an ambulance, which arrived within ten minutes. I was rushed to the hospital for immediate preparation for surgery. The trouble was Crohn's Disease, which entailed a stay in the hospital for 16 weeks. Since then I've spent a further six weeks and then a further six days. Hopefully, with medication it is now being kept under control. Please note my new email address: aloharon1@aol.com. ■

New Email Address and Website Design

Our new email address is hsga@hsga.org. And don't forget to check out our hot-off-the-press, newly made-over website, still at www.hsga.org. Great job Gerald and Amy!

The Second Annual Kekuku Festival

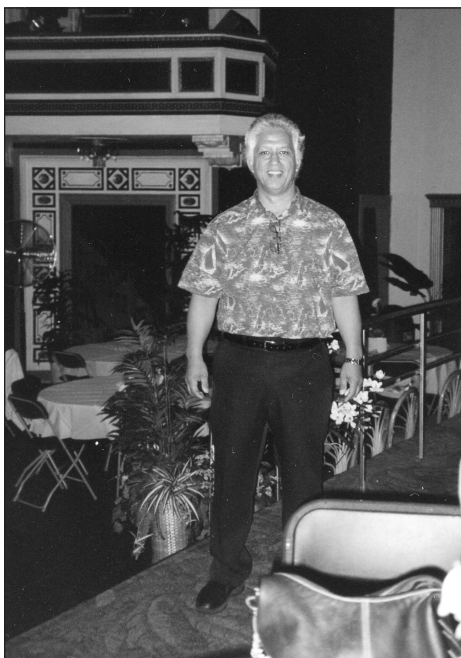
From Lorene Ruymar

Were you thinking of going to Dover, New Jersey for the Kekuku Festival this year? Well, Art and I went. And I'm here to tell you it was an experience of a lifetime.

Everything was either great or awful. The awful part first. It had not been just raining but pouring for days before, and we sat at the Toronto airport for ten and a half hours waiting for a pilot to get up enough courage to fly us to Newark. They couldn't see well enough to land, it was so bad. Bob and Barbara Garth ended up driving to Newark twice to pick us up.

Dover is a most charming little town, where everything is just three blocks from everything else. You know why the Kekuku festival was held there, don't you? He's the inventor of the steel guitar. When I was researching the Joseph Kekuku story for my book, I learned that he was buried in

The Big Island's Kalei Bridges on stage at Dover's Baker Theatre. Kalei won the first Hawaiian Falsetto competition on the Big Island AND plays steel. He performs regularly at the Mauna Kea Beach Hotel.



Dover, New Jersey. Someone saw my pictures of the gravesite and went to see. Joseph and Adelaide couldn't be found, they were so covered by thorn bushes. That gravesite has since been cleaned up by the good people of Dover, and a suitable monument will be erected there using the proceeds generated by these festivals. Because of all the rain, the gravesite ceremonies had to be canceled.

By 2:00 PM on the big day, we went over to the Baker Theater to be where everyone else was, preparing for the evening's big show. As for the historic Baker Theater, "Wow!!" It's over a hundred years old and hasn't been used in many years, but they restored it and opened it just to honor Joseph Kekuku. It's a gorgeous high class theatre where chautauqua and vaudeville shows filled the house during the 1920s, 1930s, and 1940s. Joseph Kekuku would certainly have played there.

During the preparation time, steel guitar was played by Bob Garth and his backup buddy. Meanwhile, dinner tables were being set, news people and their photographers were doing interviews, and a group of maybe eight men were jamming at the far end of the hall on acoustic steel guitars and rhythm guitars. Another 'Wow'! Did I wish I had a recorder with me! They were excellent!! And they weren't even on the program, there were so many big time shows coming from around New York to perform at the dinner show, which included a troupe of hula dancers and an 'ukulele strumming, singing comedian.

Every group of four or five musicians had a steel guitarist playing acoustic or electric with a mixture of styles, including Hawaiian.

Art and I took our turns playing on that prestigious stage, but I can't say I'm proud of the show I did. There was a problem with the sound system, making me feel wretched and sound like it,



Lorene and Art Ruymar "talking" to Joseph at the cemetery. Wife Adelaide's marker is unpictured to the right.

too. I announced that I would play "Malihini Mele," and then couldn't find the song in my fingers. My apologies to the bass player.

Art did a lot better. It made me realize how lucky we are to have such a fine group of people as Doug, Barbara, and Floyd to make sure the sound is perfect. But we've got to remember that this is HSGA's 20th year, while Dover was doing its second Kekuku Festival. Those things take time.

They saved the best for last. That was Mike Scott. He did us proud. But by the time he was on stage the roaring rain storm—an arm of tropical storm Tammy that was inching its way up the Eastern seaboard—had made its way into the theatre, and Mike should have gone into "Raindrops Keep Falling On My Head" because they were. And we were standing in the wings with our feet in puddles.

If you get the impression HSGA did not exactly stampede to Dover for this wonderful event, you'd be right. I'm so sorry. Thanks to Paul Weaver for being there to catch it all on camera. But I saved the amazing part of the story until last. No, Joseph did not arise from his sleeping place to join us, because

he'd have been too muddy. *But*, there are three Hawaiian brothers, all related to Joseph Kekuku, who hadn't seen each other in over twenty years, who reunited in Dover. They sang, played, and danced together on that stage and they were awesome! Another wish for a recorder. A camcorder.

Who were they? Well, Kaipo Bridges lives in the Dover area and is a singer, dancer, and chanter. He has been much involved in preparing this event. Next is the youngest brother, Kalei, who lives on the Big Island in the Waimea Valley and plays a great steel guitar. Just when we thought we knew all the steel players of the Hawaiian islands! He also sings. Third is Cy Bridges who works as director of the music program at the Polynesian Cultural Center and is an authority on Hawaiian language, history, and culture. He played steel guitar a bit when he was young and wants to get back to it now.

The amazing thing is that the two from Hawai'i did not expect to be in Dover—their planned trip to Japan was cancelled and suddenly they were free so they hopped on the “red eye” and there they were on stage in Dover doing a great show together. Tear jerking stuff. Yeah, they made their own private ceremony at their great, great uncle's gravesite, as programmed ceremony was rained out.

Much publicity should be generated by this event. I know of several American universities who have begun work on producing a film documentary not just on this festival, but on the life of Joseph Kekuku. I hope this festival will make modern Hawaiians aware of this famous man, and be a little more active in maintaining the steel guitar as part of their culture. I pray that school kids in Hawai'i will hear the great man's name, if only once, during a music class. Actually, I lie. I'd like it to

be more than once, and I'd like to see the steel guitar in its original acoustic form taught in the music classes there, and given the same support as slack key guitar and 'ukulele. I dream! ■

Mahalo, Joliet Helpers, Donors!

From Wally Pfeifer and Don Weber

The Joliet convention committee would like to thank the following for donating CDs and tee shirts, which were sold at the convention: Cord International, Cumquat Records, Dancing Cat, Hula Records, and Mountain Apple.

Mahalos also to all the folks who donated articles for the convention raffle. Somehow this year we didn't get a complete list of donors. Rather than leave anyone out, we thank you as a group. You all know who you are, and how much we appreciate you. Vivian Bangs and Myrel Carr again sold the tickets. The raffle raised \$486 for the Scholarship Fund.

Thanks to Rick Aiello for providing, at cost, two of his “Dustpans” for the silent auction. The auction raised \$500 for the General Fund.

Mahalo to the lei makers who spent countless hours stringing the flowers provided by Kamaka Tom.

We can't forget Alma Pfeifer and Donna Miller for their work at the registration desk. They don't get to see much of the music sessions, but they keep the convention running smoothly. We couldn't do it without them.

Also some convention volunteer helpers were not recognized at the Joliet Saturday Night Lū'au. Thanks go to Frank and Donna Miller, Mae and Art Lang, Vivian Bangs, Myrel Carr, Doug Smith, Floyd Alexander and Barb Kuhns. Thanks also to Duke Ching, Millie Tipka, and Betty and Bo' Bahret. We do appreciate your help. Mahalo, all. ■



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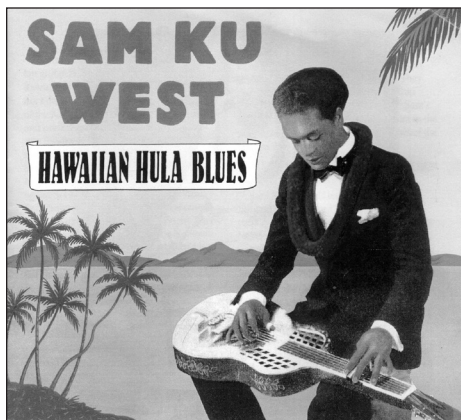
Also this month, we bring you "ISLAND MOON" -- 18 tracks of The Polynesians with Bernie Kaai and Freddie Tavares on steel guitar.

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DISC 'N' DATA



“Hawaiian Hula Blues” – Sam Ku West

Review by John Ely

English Member Les Cook has come out with a very interesting release of Sam Ku West classics from 1927-28. The CD contains 26 tracks, only 4 of which have been released on previous compilations. Les tracked down the original 78s with the help of member John Marsden and Malcolm Rockwell and a few other collectors, and had them all remastered.

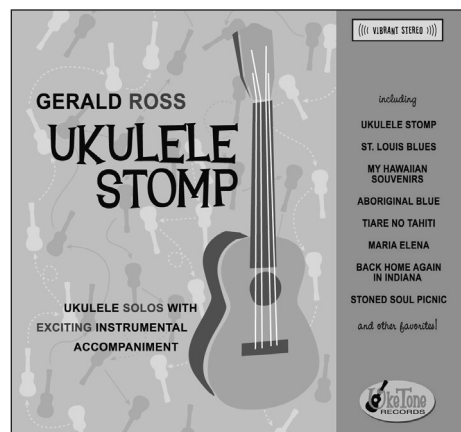
The CD packaging is phenomenal with extensive liner notes, biographical material, photos, and a discography. Here are the songs: “Hawaiian Hula Blues,” “Strange Isles Medley,” “Like-No-Like,” “St. Louis Blues,” “Farewell Blues,” “Old Black Joe,” “Sweet Georgia Brown,” “Honolulu Blues,” “The Memphis Blues,” “Aloha ‘Oe,” “Someday Sweetheart,” “Sweet Hawaiian Dreams,” “Farewell Blues,” “Happy Heinie March,” “Waiialae,” “Hue Hue, Hue Hue,” “Moani Ke Ala,” “Minnehaha,” “Lepe Ulaula,” “Stack O’Lee Blues,” “Drowsy Waters (Wailana),” “Sunkist Hawai’i,” “Wang Wang Blues,” “The Rosary,” and “Palolo Hula.”

All told Sam had 27 sides issued on 78s so Les couldn’t quite fit everything on the CD. At review time, Bruce Clarke emailed me a few of the tunes in MP3 format and I was very

impressed. Sam Ku West played with a very inventive, off-the-cuff, sometimes humorous flair that is characteristic of the period.

Here’s a little snippet from John Marsden that sums up this highly recommended CD: “Sam Ku’s records have long been something of a “Holy Grail” to collectors, noted equally for their musical excellence and rarity. Les Cook has accomplished the extraordinary feat of tracing the very best examples of records of which in some cases only two or three copies are known to exist! He has preserved the definitive compilation of Sam’s music and ensured its preservation and accessibility for future generations to enjoy and admire.”

To order the CD, please refer to the info in the Sam Ku West ad on page 19.



“Ukulele Stomp” – Gerald Ross

Review by Howard Kalish

I may be a little biased in my review of this fine ukulele CD because the artist, Gerald Ross, is one of my oldest friends and we played in bands together in high school, many years ago. But even then Gerald demonstrated the musicianship and taste that he displays on “Ukulele Stomp.” The intervening years have only added to his abilities and artistry.

When I first told my wife that Gerald sent me a CD of ‘ukulele music, she asked “Is it funny?” But once she

started listening, she realized that it’s a beautiful sounding instrument played masterfully by Gerald. Now she’s a big ‘ukulele fan.

Gerald uses a variety of techniques to make his Bushman Jenny Concert uke ring and he performs a delightful selection of tunes, including several originals. Gerald was a fine finger-picker when he was a kid. He brings the finesse and touch he developed on guitar to the uke and unveils a new dimension for the instrument.

The repertoire runs the gamut from the Beatles and “Stone Soul Picnic” to “Maria Elena” and “Chattanooga Choo Choo” and every tune is a gem. Some feature the uke solo, where the lovely tone sweetly relaxes the listener. On others, Gerald accompanies himself on guitar, bass and some steel guitar, featuring his 1936 Rickenbacher Bakelite. He recorded it himself and it sounds great. It also looks great and has some insightful and informative liner notes, something you don’t find often enough.

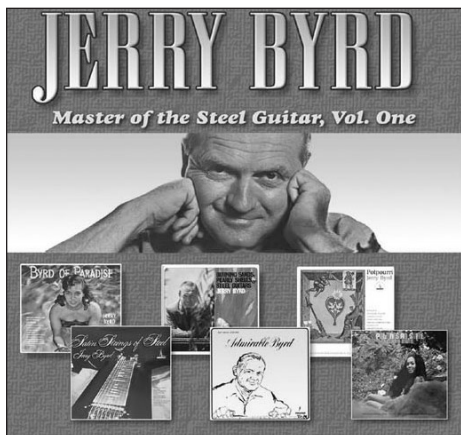
This CD has grabbed the attention of the ‘ukulele world; when you give it listen you’ll know why. [ED: This 16-track all instrumental CD features solo ukulele, ukulele duets, and full band arrangements of swing, blues, pop, Latin, and Hawaiian tunes. Gerald plays all the instruments: uke, guitar, steel and bass. Listen to samples on Gerald’s website: www.umich.edu/~gbross/]

For U.S. sales, send cash, check or money order for \$14.95 (shipping and handling included) to: Gerald Ross, P.O. Box 3245, Ann Arbor, MI 48106.

For internet sales go to CD Baby (www.cdbaby.com/cd/geraldross2), Elderly Instruments (www.elderly.com), or Flea Market Music (www.fleamarket-music.com).

For faster shipping, use PayPal at www.PayPal.com. Gerald’s Paypal account is gbross@umich.edu.

Email Gerald at gbross@umich.edu for more info or go to his website at www.umich.edu/~gbross. ■



“Master of the Steel Guitar, Vol. 1” – Jerry Byrd (Hana Ola Records)

Review by John Ely

Jerry Byrd fans are in for a treat as Michael Cord launches his series of Jerry Byrd reissues. “Master of Steel Guitar, Vol. 1” is a compilation of Jerry’s classic LPs for the Monument label, which includes “Byrd of Paradise,” “Burning Sands, Pearly Shells, and Steel Guitars,” “Potpourri,” “Satin Strings of Steel,” “Admirable Byrd,” and “Polynesian Suite.” These albums run the gamut of styles in which Jerry excelled.

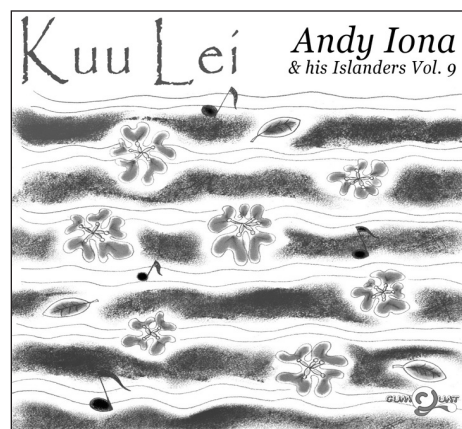
This release features 15 classic Jerry Byrd renditions, including “Theme for a DJ,” “Memories of Maria,” “Bird of Paradise,” “Stealing the Chimes,” “Torchy,” “Orchids in the Moonlight,” “Hawaiian Wedding Song,” “Ebb Tide,” “Faded Love,” “Estrellita,” “Maria Elena,” “Beautiful Kahana,” “Forever More,” “Chime In,” and “Danny Boy.”

If Jerry had released these fifteen tracks and nothing more during the course of his career, his place in steel guitar history would have been assured. Thankfully, Jerry’s output was prodigious, and I wouldn’t be surprised to see previously unreleased material begin to bubble up over the next few years. Cord International has two more volumes planned in this series of Monument re-releases, and each will include a booklet.

If you’d like to order Volume 1 and have internet access, go to Michael Cord’s website at www.cordinternational.com (you can get questions answered at cordintl@aol.com). OR call toll-free at 1-877-648-7881 to place orders or ask questions.

If you’re overseas and don’t have internet access, you can fax Michael Cord at 805-648-3855 or write to: Cord International, P.O. Box 152, Ventura, CA 93001.

Shipping is \$5 for 1-100 CDs within the U.S. mainland; \$12.50 for 1-5 pieces outside the U.S.; or \$20 for 6-100 pieces shipped outside the U.S.



“Kui Lei” – Andy Iona, Volume 9 (Cumquat)

Review by John Ely

Bruce Clarke’s Andy Iona series is now complete with an unprecedented collection of some 200 Iona tracks now available as Cumquat restorations. Awesome!

Volume 9 includes the following tracks in this order: “Pua Mele O Hawaii,” “Kuu Lei,” “Makala Pua,” “Just For You And Me,” “Mahalo” (Miulan & Danny Stewart, vocal), “It’s Sleepy Time In Hawaii” (instrumental), “It Happened In Honolulu,” “The Palms Of Oahu,” “That Night In Avalon,” “Golden Island Blues,” “My Rose Of Waikiki,” “The Roses Will Remember,” “Along the Pineapple Trail,” “Aloha Lullaby,” “I Whisper Aloha To You.”

“E-O” (The Memory Of A Lullaby), “The Song Of Kauai,” “On A Heavenly Isle In Tahiti,” “Momi - Lu,” and “When The Sun Sets In Samoa.”

Bruce’s liner notes are especially illuminating. Here’s a little excerpt:

“Among the highlights are “Kuu Lei,” which older Hawaiian music enthusiasts will readily recognize as the beautiful melody and harmonic progression that was later extended from its original hula format to become “Kalua Skies” (so sensitively recorded by Johnny Kaonohi Pineapple and his Native Islanders).

“Tracks 1, 4 and 5 were each commercially released on the Columbia label, track 12 on a King 78 and an Audio Lab LP, while tracks 2, 3, 6, 9, 10 and 11 were exclusively created for radio airplay. For my money, this version of “My Rose Of Waikiki” is a much better performance than the Islanders original 1935 Columbia release heard on Volume 4. “It Happened In Honolulu” and “The Palms Of Oahu” were issued in the early ‘50s on the now mostly forgotten Wrightman label.

“Tracks 13–20 are from Andy’s only excursion into LP microgroove recording. These eight original compositions, issued in Australia in 1953 on a Festival 10-inch LP as “Andy Iona’s Hawaiian Troubadours” are—to the best of my knowledge—Andy’s final steel guitar recordings, and they reveal a different sounding artist and style of arranging.”

You can’t go wrong with Volume 9. “Aloha Lullaby” and “I Whisper Aloha To You” are wonderful examples of what you hear in this set: terrific arrangements with a truly orchestral delivery and that Andy Iona flair for blending single notes, chords, and vibrato effects.

To place orders with Cumquat, go to www.cumquatrecords.com.au or write to: Cumquat Records, Box 962, Central Park Post Office, Burke Rd., Malvern East, Victoria 3145, Australia. ■

Wally Pfeifer got the following scoop straight from the “horse’s mouth.” **Alan Akaka** will be retiring from playing at the Halekulani on November 1 or shortly thereafter. After 22+ years of playing there, he needs to step back and relax. He will continue to play with **Auntie Genoa** on Thursday nights at the Marriott, at least until Genoa retires. Which we all hope will be *never*. We’ll all miss seeing and hearing him at the Halekulani.

For his induction into the Hall of Fame, **Leonard Zinn** got a handwritten note of congratulations and a signed promotional photo from Shuttle astronaut **Stephen K. Robinson** who is a steel guitar fanatic! He was Mission Specialist for NASA’s critical return-to-space mission this past August and became the first human to perform an in-flight repair to a Shuttle’s exterior. Those of you who followed this tense mission following the Columbia disaster may recall that he was sent into space to remove some protruding filler material from Discovery’s heat shield that engineers on the ground determined might pose a danger upon re-entry. Awesome!

Johnny Kai wrote us recently about some improvements to the next Hawai‘i Music Awards show, which will be spread out over 4 days to make it worthwhile for those flying in from around the world. The awards show will now be split into two segments—the Special Awards Show to be held on Thursday, March 16, a black tie affair; and the People’s Choice Awards on Saturday, March 18 at the NBC Arena from 4 - 6 PM along with a music concert that starts at 7 PM. HSGAers, don’t forget to vote. Like last year, voting will be conducted online throughout the months of January and February 2006. To vote and get more information on the awards event, check the awards website at hawaiimusicawards.com. ■

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.

Fender Deluxe 8 Wanted

New York member Louis Zerdoner is still looking for a single neck 8-string Fender Deluxe steel guitar. This is the model with two pickups and three legs. You can reach Louis at (585) 671-9864 or send him an email at louisz@usadatanet.net.

Note: ‘Buy & Sell’ ads are free for HSGA members.

HSGA Donations

Big mahalos, HSGA members, for your extremely generous contributions to our General Fund and Scholarship Fund this past summer.

Kitter Stanley made an awesome contribution of \$2500 on behalf of her parents **Harry and Margery Stanley!** **Kaleo Wood** made a very generous donation of \$500 to our Scholarship Fund. **Naoto** and **Michiko Nakamura** also donated \$500. Unbelievable.

Capt. Ivan and **Doris Reddington** made a generous contribution of \$160. **Frank** and **Mary Brandenburg**, **Margo Klundt**, and **Ron** and **Nancy Simpson** donated \$100 each. **Bill Rhyne** came through with \$170, and **Bernie Endaya** donated \$120. What can you say about the heavy lifting done by all these members? Many, many thanks.

The following members contributed at least \$10:

Clifford and Barbara Adams, Huntington Station, NY
 John Bell, Lawrence, KS
 Pat and Harlan Brunnemer, Franklin, IN
 Michael Cord, Cord International, Ventura, CA
 Jerry Cotterell, Idaho Falls, ID
 Jerry Croom, Hemet, CA
 Wendell E. Dennis, Franklin, OH
 Daniel Earp, Steamboat Springs, CO
 Dan Eason, Durham, NC
 Earl Farnsworth, Tyler, TX
 Tim Filson, Nashville, TN
 Roger Fletcher, Sandy, Beds. U. K.
 David Giegerich, Ellicott City, MD
 Ivan R. Ginter, Bristol, WI
 James Hambleton, Coursegold, CA
 Doug and Bev Hazelberg, Kenosha, WI
 Bernice Honold, Clinton Twp, MI
 A. Hinano Kaumeheiwa, Kahului, HI
 Paul Kim, Kailua, HI
 Bernie Magness, Auburn, CA
 Edwin K. Maunakea, Jr., Killeen, TX
 Gracia J. Mulligan, Long Beach, CA
 Tani Nakamura, Kailua, HI
 Yoshiaki Ohtake, Sapporo, Japan
 Yoshihisa Okano, Ichikawa, Chiba Japan
 Robert A. Rieder, San Antonio, TX
 Walter and Gaynell Rudstrom, Milwaukee, WI
 Ruben Rumahlewang, Den Haag, The Netherlands
 Akira “Terry” Saito, Aoba-ku, Yokohama Japan
 Robert and Marjorie Schenk, Simi Valley, CA
 Donna L. Schmid, Denver, CO
 Lindon O. Stoddart, Miami, FL
 William H. Tom, New York, NY
 Ed Waldron, Seattle, WA
 Bob and Julie Waters, Independence, KY
 Donald and Donna Weber, New Lenox, IL

JAPAN NEWS

As most HSGAers know by now, our Vice President Tom Ikehata Tohma has been tirelessly promoting HSGA in Japan, and as a result HSGA boasts 70+ Japan members! Here's a report from Tom on the Japan scene, which we hope will become a regular Quarterly feature.

Jules Ah See Fan Club

On August 4, the Jules Ah See Fan Club kickoff party was held at Ho'okipa in Tokyo. This small live music club that normally seats only 50 was packed with over 60 "Jules Ah See Freaks." Alan Akaka, who happened to be in Tokyo for the week, performed at the party and spoke briefly about Jules Ah See and mentioned that his double-neck Magnatone once belonged to Jules.

The fan club was started by Kashio Hashizume and Kiyoshi "Lion" Kobayashi who designated me as its first president. We are now working out some of the details of the club such as how often to meet, when and where to meet next, etc.

Mitsuo Fujii Award at Scotty's

HSGA member Mitsuo Fujii, who is owner of Fuzzy Pedal Steel Guitar Products and Excel steel guitars, received the Jerry Byrd Lifetime Achievement Award at Scotty's steel guitar convention. As all HSGA members know, our friend L.T. Zinn was inducted into the Steel Guitar Hall of Fame at this event. Congratulations, Mitsuo and L.T.! Their photos appeared in Fuzzy's October 2005 issue of *Pedal Steel Guitar News* along with an article by Mitsuo's daughter Makiko Fujii.

"Good Old Hapa-Haole Mele"

A book I wrote entitled "Good Old Hapa-Haole Mele" just came out this past March. The book is written in Japanese to increase awareness of traditional Hawaiian music in Japan where interest in hula tends to overshadow the music and instruments. Its 262 pages contain a history of Hawai'i, steel guitar, 'ukulele, slack key guitar, chant, and hula along with information about the Royal Hawaiian Band, "Hawaii Calls," the Hawaiian Village Serenaders, and other Hawaiian music topics. The book also includes a listing of popular Hawaiian songs.

The books and articles I used to research the book include "The Golden Years of Hawaiian Entertainment" by Tony Todaro, "Hawaiian Music and Musicians" by George S. Kanahale, "The Hawaiian Steel Guitar and Its Great Hawaiian Musicians," by Lorene Ruymar, and many others. I also used articles written by John Berger in *Hawai'i* magazine and a number of Japanese resources. My heartfelt appreciation to those who wrote these books and articles.

HSGA now has 70 Japan members

As of October 20, we have a total of 70 Japan members. Sorting out the Japan member list and dues payment records has been challenging but it's worth it! There remains a large potential for recruiting HSGA members in Japan, but the reality is that they are mostly over 60 years of age and remember the "Golden Age" of Hawaiian music in Japan during '50s and '60s. We need to recruit younger members. In Hawai'i and on the mainland, too, right? ■

Now out on Grass Skirt Records...

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Or write to Grass Skirt Records, PO Box 111,
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Or buy at Elderly Instruments, PO Box 14210, Lansing ,
MI 48910 (Call toll-free in the USA 888-473-5810)

Out of Room!

Thanks to everyone who helped make this a jam-packed issue. But we ran out of room, so the fourth installment of Lorene Ruymar's "History of HSGA" will appear in the next issue. Too much to print is an editor's dream!!

E komo mai! Welcome, New Members

Is your address correct? Please notify us!

UNITED STATES

ED BETTINGER, 307 Dogwood Ave., Mountain View, AR 72560
GARY BOYETT, 7210 Urban Dr., Arvada, CO 80005
LEON AND LIBBY BRANNAN, 172 Sandpiper Ave., Royal Palm Beach, FL 33411
CHARLES BUTTNER, 4007 Meadow Ave., Waston, PA 18045-2314
BILL CHAVIERS, 1406 Second St., Seabrook, TX 77586
DON CLARK, 5 So. Main St. #217, Oberlin, OH 44074
HARRY DIETRICH, 413 Lynn St., Robesonia, PA 19551
DANIEL EARP, P.O. Box 776146, Steamboat Springs, CO 80477
ALAN HANCOCK, 516 First St., Woodland, CA 95695
RON JOHNSON, 52-236 Kamehameha Hwy, Hau'ula, HI 96717
KURT KIKENDALL, 5229 Rivington Rd., Fuquay-Varinga, NC 27526
DAVE KOLARS, 632 Franklin St., De Kalb, IL 60115-3850
GEORGE AND CONNIE MANNO, 158 Ash St., Park Forest, IL 60466-1450
RAY MONIZ, 10501 Coralstone Dr., El Paso, TX 79925-1708
EARL NG, 1339 Ala Amoamo St., Honolulu, HI 96819-1706
LEN POCHE, 1219 E. Live Oak Court, Anaheim, CA 92805-4811
GORDON C. ROBISON, 316 West North St., Kokomo, IN 46901
MIKE STELNICKI, 2326 Augusta, Chicago, IL 60623
DAVID THORNE, 374 Warren Rd., Wayne, PA 19087
RONALD WENGER, 62739 CR11, Goshen, IN 46526

OVERSEAS

MASAHIRO ABE, 1-22-15 Hatagaya, Shibuya, Tokyo 151-0072 Japan
MITSUO FUJII, Fuzzy Studio, 8-80-13 Sunagawa-Cho, Tachikawa-City, Tokyo 190-0031 Japan
KOUJI FURUTACHI, 3-29-4 Izumi, Suginami-Ku, Tokyo, 168-0063 Japan
RYUICHI "IWI" HIRANO, 3-2-1 Ofuna Kamakura-shi, Kanagawa Pref. 247-0056 Japan
EMIKO HIRATA, 3-13-23 Kami-Osaki, Shinagawa-ku, Tokyo 141-0021 Japan
TOSHIO HIRATA, 5-9-3 Kita, Higashi-Kaigan, Chigasaki, 253-0053 Japan
YOSHIO HIRATA, 2-8-17 Nishikata, Bunkyo-ku, Tokyo 113-0024 Japan
HIDEKI IDA, 2-3-7-1116 Minowa-cho, Kohoku-ku, Yokohama 223-0051 Japan
TERRY ISHIYAMA, 1-2-3 Asakusa Station Bldg. 4R, Hanakawado Taitoku, Tokyo 111-0033 Japan
MAKOTO AND KEIKO IWAO, 2-9-13-213 Utase, Mihama-ku, Chiba, Tokyo 261-0013 Japan
YOSHIKO KAWAKAMI, 7-21-19 Higashi-Funabashi, Funabashi, Chiba, 273-0002 Japan
YUZURU KUDO, 2-23-10-603 Tsukui, Yokosuka City, Kanagawa Pref. 239-0843 Japan
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YASUYOSHI KURAMATA, 3-38-1 Isobe, Mihama-Ku, Chiba, 261-0012 Japan
YOSHITAKA MAETANI, 121-3 Takenomaru Naka-Ku Yokohama, Yokohama, 231-0867 Japan
KOHEI MAKINO, 1-23-4-302 Fuchu-tyo, Fuchu Shi, Tokyo 183-0055 Japan
TSUTAE NAKAJIMA, 1-47-5 Minami-Nagome, Ohta-ku, Tokyo 143-0025 Japan
KAZUO NAKAMURA, Sodegaura 5-4-13, Narashino, Japan
SHIZUKO NEMORI, 3-17-3-403 Masago, Mihama-ku, Chiba 261-0011 Japan
NOBUHIKO OHE, 513, 2-3-35-1 Ohtani Da, Adachi-Ku, Tokyo 120-0001 Japan
MAKOTO ONODERA, 2-8-16 Senzoku, Meguro-Ku, Tokyo, 152-0012 Japan
REIKO SAKAMOTO, 3-10-8 Masago, Mihama-Ku, Chiba, 261-0011 Japan
MASAMI SATO, 7-17-14 Roppongi, Minato-ku, Tokyo, 106-0032 Japan
SADAO SATO, 3-17-4-308 Masago, Mihama-ku, Chiba, 261-0011 Japan
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MASAKATSU SUZUKI, 3-15-6-31 Shin-Yamashita, Naka-ku, Yokohama 231-0801 Japan
HIDEAKI TAKAHASHI, 724-18 Kamisugetacho, Hodogayaku, Yokohama 240-0051 Japan
TOMOKO TAKAKURA, 3-18-1-1116 Masago, Mihama-ku, Chiba 261-0011 Japan
HIDEHIKO UEDA, 2-3-2-1202 Hamatyou Nihonbashi, Tyouku, Tokyo 103-0007 Japan
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KUNIHARU YAMAMOTO, 1-5-10-303 Motoazabu, Minato-ku, Tokyo 106-0046 Japan
YASUHIRO YUKAWA, 440 Hiramatsu, Susono, Shizuoka, 410-1127 Japan
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R. K. SETHI, 1, Sherborne Villas, Sherborne Gardens, Ealing, London W13-8AT U.K.

JERRY BYRD Continued from Page 12

“Mood Indigo” for me. I would send him a cassette of my playing as I progressed with it, and he would send me back a cassette telling what I was doing wrong and would talk me through those rough spots where you used forward slants, reverse slants and even slants using open strings.

We also stayed in the same room when we traveled or when I would meet him in Nashville when he would visit with his daughters. The first time was the very first steel guitar convention in Japan. Buddy Emmons was along and there was a room for each of us. Jerry said to me, “There is no need for them to have a room for each of us. Let’s you and me bunk together!” My oh my, was I ever nervous! Thirteen days in the same room with my mentor, my hero! But that’s a story for another time.

Jerry is gone. Mary and I were with him about six or so hours before he passed away in the hospital on Monday, April 11. I gave part of the eulogy at the memorial service talking about the country side of Jerry’s music, and then handed it over to the Hawaiians.

It was sad indeed to see the canoe paddling out in the Pacific Ocean to spread his ashes to the four winds. I had really done good keeping my composure but when seeing the canoe paddling out, and we were all singing “Aloha ‘Oe,” it finally got to me. Jerry, my mentor and my hero, is gone. But he left a mountain of musical accomplishments that will never be equaled by any other player. His legacy lives on. Jerry was truly “The Master of Touch and Tone.”

You can still order the Jerry Byrd Course and his video courses from Scotty’s Music. Place orders at: Scotty’s Music, 9535 Midland Blvd., St. Louis, MO 63114; Tel: (314) 427-7794; Fax: (314) 427-0516; URL: www.scottysmusic.com/byrdinstruction.htm