

HSGA QUARTERLY

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Our beautifully decorated Fort Collins 2016 stage comes to life as Keoni Lagunero's daughter Ku'ulei Hope dances hula with Keoni's son KeKoa on bass. (Photo courtesy of John Mumford)

Fort Collins 2016: Building a Tradition

By Mark Kealaku

Aloha e kākou [greetings to all]. After cooling my heels for the last eleven months, the long awaited and much anticipated 2016 Hawaiian Steel Guitar Association Festival and Convention finally rolled into Fort Collins, Colorado on September 22, the day after the autumnal equinox. The Rocky Mountains, eager to welcome the HSGA contingent, showed off its seasonal array of multicolored foliage—golden quaking aspen leaves, the dappled orange and reds of the maples, the lemon-yellow cottonwoods—all superimposed against a backdrop of lofty peaks and Cerulean blue sky.

The prospect of driving back and forth every day to the festival from Denver this year was not at all appealing, the majestic views of the Front Range notwithstanding. Especially after hearing for the last two years about all the nighttime activities and jam sessions that would be getting underway just as I would be merging onto the Interstate. No, this year, my wife Dawn and I decided that we would get a room at the Hilton Fort Collins for the duration of the festivities to ensure that we would not miss out on any of the fun. Happily, we were not disappointed.

It was wonderful to see the folks that I had made connections with in the

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STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association's primary purpose is to develop a global network of players and lovers of traditional Hawaiian music and to encourage the study, teaching, and performance of the Hawaiian steel guitar. Our primary financial goal is to provide scholarship assistance through donations to steel guitar students who demonstrate the ability and intent to become accomplished performers.

MEMBERSHIP

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

SUBMIT LETTERS & EDITORIALS TO:

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

FORT COLLINS Continued from Page 1

past as well as new friends that I met just this year, and to hear them all perform on our festival stage. Folks like Chuck Lettes, Joe Stewart, Jeff Scott and John Mumford from Colorado. Those that came from other parts of the country like Jack Aldridge from Seattle, Frank Della-Penna from Washington, D.C. and Florida's Ivan Reddington. Chuck Hughes, Gary Vanderlinde and Mark Roeder. Roberto Alaniz and Jim Newberry.

Two people who I thought brought a fresh approach, as well as their youthful zeal, were Chris Ruppenthal and Cedric Baetch, who drove out from Madison, Wisconsin. Chris Ruppenthal's listening session of vintage 78s from the 1920s and 1930s was truly a uniquely fascinating experience, enhanced only by his deep love for and knowledge of the recorded music of this era. Listening to snippets from his remarkable record collection left me spellbound, transported to what was akin to the Big Bang for modern music. And to hear that music played through a 1910 Victor

Monarch IV horned phonograph was the cherry on the whipped cream on top of the ice cream!

I noticed something else at this year's HSGA festival. The wahines were definitely a force to be reckoned with! There were women playing not only steel guitar on and off the stage, but acoustic guitar and 'ukulele as well. We should rightfully begin with our Guest of Honor, Princess Owana Ka'ōhelelani Salazar, who flew in from Honolulu exclusively for the event. Owana unabashedly and unselfishly shared her great aloha and long-standing appreciation of Hawaiian music to all throughout the entire festival. As a former student of Jerry Byrd, she not only captivated us with her playing, but also regaled us with her experiences with and personal insights on the steel guitar legend. But it is her mastery of the Hawaiian slack key guitar that puts her at a level that is rarely heard in Colorado. Accompanied by her bright and clear soprano vocals, she is the epitome of classical Hawaiian music.

I would like to send a fond aloha to some very special people. Margie

At the Fort Collins Saturday Night Lū'au, floorshow producer Duke Ching on steel with his granddaughters front and center: (left to right) Lehua Hollands Toailoa, Kahiwa Hollands and Kai'ulani Hollands. Also shown, Mark Kealakulu (left) and Kamaka Tom.





Guest Artist Owana Salazar treats the Fort Collins audience to some nahahehe steel with Jack Aldrich (left) and Kamaka Tom on backup.

May's impeccable technique and the feelings she evoked on the steel guitar will forever leave a lasting impression on my heart. Another wahine of note was Karen Wagner, who performed with her husband Jerome. Karen brought a compelling combination of natural talent, charm and vulnerability to the stage. There was also Kalina Wong, Rebecca Woo and Vickie Van Fechtmann, who came out from the San Francisco Bay area and played on the HSGA stage for the first time. And I cannot fail to mention Jackie Luongo, who carries with her a generosity of spirit and aloha that wraps her like the scent of a beautiful flower.

The wahines certainly captured much of the limelight when it came to the hula. The Hula School of Northern Colorado, led by their director Janna Yoshimoto, who is originally from Honolulu, showed everyone in attendance that the Hawaiian culture is alive and well represented in Fort Collins. Veronica Brush, Liza Hunn, Renee Beri and Patricia Hoku Davis gave a lively performance, dancing for the appreciative audience "Hanohano Hanalei," "Hanohano Ka Lei Pikake," and "Helani Falls," a song written for a waterfall that no longer flows on the island of Maui.

Later that night at the Saturday Night Lū'au, we witnessed an even more sublime spectacle. Not only did we get a reprise from Janna Yoshimoto dancing "Ku'u Hoa," but she graciously shared the stage with a bevy of Island beauties that had travelled a far distance to share their talent with us that night. These ladies were all 'ohana of Uncle Duke Kaleolani Ching. Let me begin by introducing his daughters, Mahealani Dodd and Kumu Hula Kapua-o-kalani-leialoha-ku'ukeiki-manawapau Hollands, who along with Kapua's daughters, Ka'iulani Hollands, Lehua Hollands Toailoa, and Kahiwa Hollands, and Duke's son's daughter, Kehau Ching Holoway, stole everyone's hearts with their seemingly

A Note from Owana Salazar

"It was my first time to Colorado, and I was so happy to meet and perform for all the wonderful, kind, fun-loving people, professional and non-professional alike, who love and support our Hawaiian music. It was a special experience to be remembered for years to come. Kamaka Tom and Tony Fourcroy were incredibly gracious hosts with their warm-natured Hawaiian hospitality, always smiling and doing everything they could to keep the HSGA festival sailing like a ship on smooth waters. It is with a full heart that I say mahalo a nui loa to the membership and supporters of the Hawaiian Steel Guitar Association. With a very fond aloha, a hui hou. Ke aloha no." -Owana Ka'ōhelelani Salazar

effortless charm and beauty of movement. And as if that wasn't enough, Mahealani's daughter, Kamalani McMaster, thrilled the room with her mesmerizing soprano rendition of the "Kamehameha Waltz." With Tutu Man [Duke Ching] backing them up on his signature triple-neck steel, it was a tour-de-force of the Ching Clan that had to be seen and heard to be believed.

And last, but not least in my heart, is the female artist who painted the stage backdrop, Dawn Marie Gilbert, my beautiful and loving wife. Throughout the festival, I couldn't help but notice how her impression of a full moon rising over Diamond Head at night had set the perfect mood to the gorgeous steel guitar that we heard. The only thing missing was the sound of the ocean waves gently lapping upon the shore. ■

Chris Ruppenthal conducting his fascinating seminar on early recordings, including vintage 78s from the 1920s and 1930s played on a vintage 1910 Victor Monarch IV phonograph.



San Francisco Steelers Invade Fort Collins

By Rebecca (Becky) Woo

A small band of steelers (and their accompanist) from the Left Coast descended on Fort Collins on the evening of September 21, eager to meet fellow Hawaiian steel guitar players and check out HSGA's thirtieth annual convention. Kalina Wong, Sam Paulo, Vickie Van Fechtmann, Ernie Sequeira and I all live in the San Francisco Bay Area. We met through the various Bay Area kanikapila [Hawaiian-style jam session] groups that we attend almost weekly.

Kalina, who grew up on Maui, has a varied musical background. She has played piano, clarinet, 'ukulele, kī hō'alu [slack key], and is an accomplished hula dancer but now focuses on steel guitar, which she has played for about seven years. For a long time she was the sole steel player at our kanikapilas until we new steelers came along, and then she became our mentor.

Sam is originally from O'ahu and has been playing steel for about five years, but is also an excellent on 'ukulele and kī hō'alu, dances hula and has a fabulous singing voice.

Vickie played clarinet during her teen years and picked up the 'ukulele about eight and a half years ago, got more interested in Hawaiian music, and eventually caught the steel bug about two and a half years ago and took private steel lessons while living in San Francisco. Originally from Indiana, she lived in San Francisco for eleven years and now lives on the Big Island. Her main interest is Hawaiian music



Members of the San Francisco Bay Area contingent at Fort Collins this year: Sam Paulo, Rebecca Woo, Vickie Van Fechtmann, Kalina Wong and Ernie Sequeira.

but she also likes western swing. Vickie attended the Maui Steel Guitar Festival in April and met many of her favorite contemporary steel players.

Ernie is our crack rhythm guitar man who can also dazzle kanikapila attendees with his pa'ani [playing, soloing] skills. Ernie is originally from Shanghai and learned to play the 'ukulele in his teens, then picked up the guitar and played Hawaiian music with his peers. He and Kalina also play in a dance band that provides oldies and old standards for senior center dances and other events.

I am the newest member of the Bay Area steel contingent. A native San Franciscan, though my mom was from Hāna (Maui), I played the violin in school and dabbled in guitar and piano but none of that stuck. Then I started playing the 'ukulele eight and a half years ago after reading an interesting article about 'ukulele activities in the San Francisco area. Vickie and I actually met in what was the first 'ukulele group for both of us, where we became interested in Hawaiian music. I finally took the steel guitar plunge in May after enjoying it from afar and hearing my friends play so beautifully.

Our attendance at this year's convention was the first for all of us, and we had such a wonderful time we're already thinking about next year. I found out about the convention while searching for steel guitar resources, decided I wanted to attend and told just two friends. And then there were five. We talked about it for weeks before the event, made our hotel and flight arrangements, and discussed what songs we would perform for the open stage and how we would play them. Some in our group are veterans at performing in front of an audience, while others have limited experience on stage. For me as a brand new player, I was a bundle of nerves on the big day—it was at once exciting and scary.

Continued on Page 20

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- 4 Hula Breeze (1935)
- 5 Aloha Means I Love You (1923)
- 6 My Little Grass Shack (1933)
- 7 That's the Hawaiian in Me (1936)
- 8 On the Beach at Waikiki/
My Own Iona (1915/16)
- 9 I've Gone Native Now (1936)
- 10 My Honolulu Tomboy (1905)
- 11 Moloka'i Slide (1988)

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Duane Padilla violin & mandolin
Sonny Silva guitar
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Late-breaking news from Honolulu “honcho” **Kamaka Tom**: “No club events are planned at the Queen Kapi‘olani Hotel due to renovations to the ballrooms and restaurant. However, discounted guest rooms will be available for members during the last week of April through the first week of May.” We will host our usual performance stage in Kapi‘olani Part for Lei Day, and we are planning to do our annual concert at the Waikīkī-Kapahulu Library. Details to follow in the next newsletter.

Big mahalos to **John Mumford** who has taken some great photos of our Ft. Collins festival over the past two years as has **Mike Wittmer**, **Chris Kennison** and **Kamaka Tom** over the years.

Alan Akaka and the Islanders are still holding down their slot on Thursday evenings 6:30-9:30 PM at the Waikiki Beach Marriott Resort & Spa located at 2552 Kalākaua Avenue in Honolulu. The performance is held at the Moana Terrace Bar and Grill located on the third floor beachside part of the hotel. Validated parking is available.

Bobby Ingano is still featured every Monday evening with **Kaipo and Adam Asing** at Dots Restaurant’s “Nostalgia Night,” 6-9 PM. Dots is on O‘ahu’s North shore at 130 Mango St., Wahiawa, Hawaii 96786-1926. ■

Did You Pay Your 2016-2017 Dues?

This is your FINAL issue if your newsletter mailing label still shows “X 6/16” next to your address. Dues are \$30, which includes First Class delivery (Air Mail overseas). Mahalo!

Wanted to Buy!

1920s-1930s Hawaiian Steel Guitar Material

- Steel guitar instruction books or lesson books
- Photos and autographs of early artists
 - Anything related to Sol Ho‘opi‘i, “King” Bennie Nawahi or early artists
 - Related memorabilia



**Contact HSGA Member
Dennis McBride
dennismcb@gmail.com
(971) 271-7920**

Events Calendar

February 3-4, 2017—Kaua‘i Steel Guitar Festival

After a very successful inaugural event on Kaua‘i, the festival will return to the Courtyard by Marriott Kaua‘i at Coconut Beach in Kapa‘a on February 3-4, 2017 immediately preceding Keola Beamer’s Aloha Music Camp. Event website: www.kauaisteelguitarfestival.com.

April 26-27, 2017—Hawaiian Steel Guitar Camp

Held just prior to the Maui Steel Guitar Festival at the Kā‘anapali Beach Hotel, the Hawaiian Steel Guitar Camp is a two-day tuition-based enrichment experience in which camp attendees learn how to play the Hawaiian steel guitar along with other aspects of the instrument. For details, go to www.hawaiiansteelguitarcamp.com or contact Alan Akaka at (808) 375-9379.

April 28-30, 2017—Maui Steel Guitar Festival

The Ninth Annual Maui Steel Guitar Festival will be held on April 28-30, 2017 at the Kā‘anapali Beach Hotel and at the Queen Ka‘ahumanu Center during the afternoon of April 30. This free, three-day festival will include performances, presentations, instructional workshops and nightly jam sessions. For details, go to www.mauisteelguitarfestival.com or contact Alan Akaka at (808) 375-9379.

April 29, 2015—Waikīkī-Kapahulu Library Concert

We are tentatively set for our usual library performance featuring members and local steel guitarists. The library is within walking distance of the Queen Kapi‘olani Hotel. Free and open to the public, 1-3 PM. Stay tuned for confirmation.

May 1, 2017—Lei Day Concert in the Park

The annual May Day Hawaiian music gala at Kapi‘olani Park. HSGA hosts a stage featuring member performances and local steel guitarists, 10 AM - 3 PM.

June 3, 2017—Hawaiian Steel Guitar Festival

Date is tentative. Stay tuned for confirmation and details.

July 15, 2017—Waikīkī Steel Guitar Festival

Date is tentative. Stay tuned for confirmation and details.

September 21, 2017 – HSGA Fort Collins Festival

The 2017 Mainland Hawaiian Steel Guitar Festival is scheduled for September 21-23. The contract with the Hilton has been signed and we’re working on lining up a guest artist for next year. You can expect the festival and hotel reservations to go live sometime in early 2017.

Announcing Board Elections

By Chris Kennison

HSGA is a nonprofit organization, which is guided by a board of directors. Each board member volunteers for up to three consecutive terms of two years each. As we took on the task of transitioning our annual mainland event from Joliet to Fort Collins, most of our current board members were asked to continue to serve so that we had continuity and did not lose the organizational memory from the Joliet years. All but one have now reached the upper limit of service outlined in our bylaws. We can have a board comprised of 7-9 members, and at this time we need to replace six of them to get a 7-person board.

The candidates presented are a highly qualified, diverse group of people with a strong passion for Hawaiian steel guitar and Hawaiian music and culture. Board members meet at least four times a year via teleconference, and face to face at our festivals if there are enough in attendance to hold a meeting. The board handles things like festival planning, membership initiatives, and the awarding of scholarships.

Voter Eligibility

Members and Associate members who have paid their 2016-2017 dues can vote. If your mailing label shows 'X 6/16' next to your address, it means we have not received your 2016-2017 dues. To renew, use the renewal form included with your ballot or pay your membership dues using our online form at www.hsga.org/submitdues.htm.



Member Jim Newberry playing his Clinesmith steel with outgoing HSGA board member, Chris Kennison, on rhythm guitar.

Voting Instructions

Please cast your Yes or No vote for the entire slate of candidates using the ballot form included with this newsletter. Normally, we have a more standard election where we have more nominees than positions to be filled and where the highest vote-getters are elected. We're doing it this way, in part, because we need six new board members and we have only six nominees. Additionally, since we can have up to nine members on the board, we're asking you to write your name on the ballot in the spaced provided if you would like to serve on a future board. You can also write the name of another member you would recommend. The new board can then work to build up its numbers by appointing temporary seats until the next election. *To certify your vote, sign and date your ballot and get it to our Honolulu office before January 21, 2017.* We'll post the final results in the next newsletter and on our website.

Thank you all for being part of HSGA and for your support. I've learned so much from HSGA since I joined up back in 1998. It's made me a better steel player and a better musician. And now I have many more friends worldwide who share my passion for steel. Though I am stepping down from the board, I will continue to volunteer in Fort Collins with Tony Fourcroy to help present the best Hawaiian steel guitar event we can. Also, let me say a big Mahalo to the outgoing board members for their extended service and dedication to HSGA. They are; Paul Kim (President), Ivan Reddington, Kamaka Tom (Treasurer), and myself, Chris Kennison.

Our nominees include two current board members: Tony Fourcroy and Jackie Luongo, who were appointed this past year to fill the positions vacated by Gerald Ross and Addison Ching. Frank Della-Penna will remain on the board to serve out his last term. Please read the nominee bios that follow, and send in your ballot as soon as possible. Mahalo!

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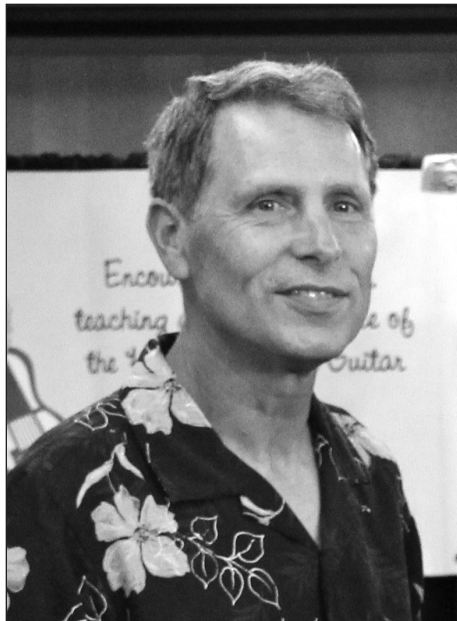


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Tony Fourcroy

I grew up in the Bay Area and after high school moved to Colorado to go to college. My plan was to drop out and be a ski bum, but along the way I met my wife Kathy, and somehow ended up graduating and was forced to become respectable. We moved to Austin where I began my career in the microprocessor industry. After 14 years in Austin we moved back to Colorado. We've been in Fort Collins now for over 20 years.

I've always had a love for the steel guitar but mostly in a country music context. In 2008 my daughter graduated from high school and we took her to O'ahu for a graduation present. Every evening we would walk down the beach past the Halekulani Hotel where Hawai'i's greatest steel guitarists were featured nightly. Finally, on the last night of our trip we went in to watch the band and that's when I got hooked. That year, Santa brought me a steel guitar.



Fort Collins nominee, Tony Fourcroy

I started taking lessons from Chris Kennison who also lives in Fort Collins. He convinced me to join HSGA and then coerced me to sign up for a set at the 2010 Joliet Convention. I had no idea what I was getting into but it turned out well. Everyone was so friendly and I immediately started looking forward to next year. I've since been taking lessons from Alan Akaka and John Ely and I've learned a lot from these guys. My only regret is that I didn't start doing this sooner. My goal is to get good enough to be able to play on Saturday at our Fort Collins get-togethers [ED: We book our more experienced players on our Steel Guitars in Concert program throughout the day on Saturday.]

When we moved the convention to Fort Collins three years ago, Chris and I took on the task of staging the convention here. It was a pretty monumental task but we had help from many people including Don Weber and Wally Pfeifer who had managed the convention in Joliet for many years. Over the last three years we've tried out some new ideas. Some worked, some didn't. We've gotten tied into the Hawaiian community in Colorado and we're starting to attract more local attendees.

I was appointed to be an interim director to the HSGA board at the start of 2016. My overall goal is to help grow our membership and attendance at conventions.

Jackie Luongo

I'm originally from Cambridge, Massachusetts, and currently am a college educator in Overland Park, Kansas. I have taught thousands of people how to communicate more effectively in order to be heard and understood. I have also worked in historical preservation and interpretation in the State of Missouri.

I've performed at the 18th and Vine Street jazz district in Kansas City and was a student of master steel guitar player Alan Akaka.

I've been a member of HSGA since 2010 and have served as an active interim board member since January 2016. My vision for HSGA is that the preservation of the musical traditions of the Hawaiian people is a valued portal for promoting cross-cultural understanding. When not teaching or playing music, you can find me fiercely defending every answer over Trivial Pursuit with my husband of 18 years, Ray.

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Missouri nominee, Jackie Luongo



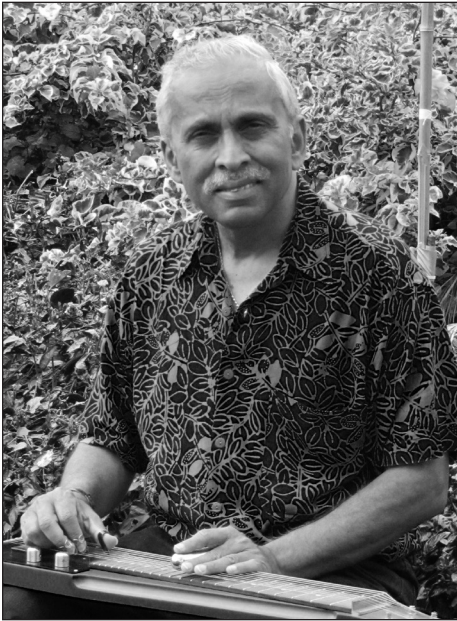
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Southern California nominee, Kay Das

BOARD ELECTIONS Cont. from Page 7

Kay Das

I'm a steel guitarist based in Orange County/Los Angeles where I perform regularly at Hawaiian and other musical events. I visit Hawai'i often and was the winner of a special Hawaii Music Award in 2010 for my steel guitar instrumental album *The Plumeria Journey*. I've produced 18 steel guitar instrumental CDs, most of which are available on CDBaby.com, iTunes and Amazon.com. I have made over 250 instrumental recordings including several original compositions. I play both lap steel and pedal steel guitar with a repertoire that includes contemporary pop, blues, Hawaiian, country, rock, standards and light classical. I am largely self-taught but trace my steel guitar influences to Jules Ah See, Gabby Pahinui, Garney Nyss, Jerry Byrd, Alan Akaka, Buddy Emmons, Winnie Winston and others. A regular performer at steel guitar events, I actively promote the steel guitar and have played at various public events in the U.S., U.K., Italy, India and Singapore. I also teach steel guitar and have developed my own instructional material.

Lanet Abrigo

I have served on the board of directors for several nonprofit organizations, including Waimea Valley's 'Aha Hui and 'Aha Mele, Mālama Mele O Hawai'i Hawaiian Civic Club, O'ahu Council of Hawaiian Civic Clubs, and many more.

My musical background rises from my family. I am the mother and bass player for the group known as the Abrigo 'Ohana, an independent band who are multiple Nā Hōkū Hanohano Award finalists. Among the band members is the fabulous steel guitarist, Timi Abrigo, who carries on the Rogers Family steel guitar legacy. Along with managing all aspects of the group's business, marketing, rehearsals, performance bookings and website, I have served as booking agent and event coordinator for many other groups and projects.

Articles I've written have been featured in many local papers, and I was the writer behind an article published in the *HSGA Quarterly* about Ronald Kanahale. I also have a background in film production and videography. I won an award from 'Olelo TV for my work on "Waimea Valley Kanikapila," a series that ran for more than two

Wisconsin nominee, Mark Roeder



O'ahu nominee, Lanet Abrigo

years. In addition, my photography has graced the covers of several magazines in Hawai'i and Japan.

A resident of O'ahu, I am deeply connected with Hawai'i's musicians on all the Hawaiian Islands. My vision as an HSGA board member is to bring the voice of the local steel guitarist to the forefront of the organization, and to grow membership to include local stars as well as new members of all ages.

Mark Roeder

I have been playing steel for about nine years now. I started after I turned fifty and decided to learn a new instrument. Little did I know it would turn into an obsession!

I have been in numerous situations where it is important to have a good feel for working with other people. I own a tent manufacturing business that was started by my father forty years ago. I ran it for him for ten years and have now owned it myself for ten years. I have created a great team of workers, many of whom have stayed with me for fifteen years.

As a member and president of a church board for four years I learned how to work with a group that was all volunteers, a different dynamic than

working with employees. I enjoyed that very much and people I talked to from back then remember their experience with me in a positive way.

So, in short, I would be happy to play a role in HSGA and think I possess experience and skills that can help to keep the organization healthy and growing for future generations.

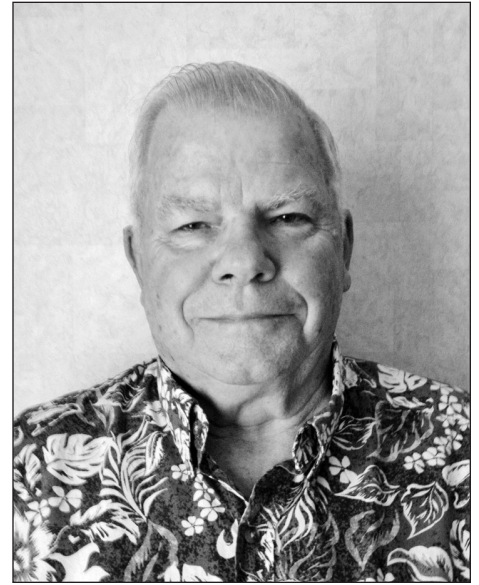
John Limbach

I am a 25-year veteran of the U.S. Air Force, retiring with the rank of Chief Master Sergeant. I received an undergraduate degree in management from Park University in Parkville, Missouri and an MBA from Regis University in Denver, Colorado.

I am owner and president of Big Sky Aviation International, a company specializing in airdrop of vehicles and equipment from C-130 and other cargo

aircraft. Our projects are varied and range from establishing and sustaining a high altitude airdrop food resupply program in Syria for the United Nations World Food Program to performing aerial stunt work in numerous movies, TV shows and commercials. These include, *Furious 7*, *Point Break*, *The Dark Knight Rises*, *Top Gear USA*, a GM Super Bowl commercial, and many others.

I've been a member of HSGA for six years. I came to the steel guitar late, at the tender age of 67, but fell in love with it and Hawaiian music. I'm the proud owner of two Rickenbackers, a 1934 A-22 and a 1951 BD-6. I'm trying as hard as I can to prove worthy of them. John Ely continues to try to beat me into shape, with occasional moments of success. HSGA is a wonderful organization that has been very



Montana nominee, John Limbach

supportive and helpful to me. I want to do whatever I can to help keep it going and hopefully growing. ■



Deluxe 34

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A Holly Jolly Christmas

(Johnny Marks)

Swing Beat ♩ = 110

Arrangement by Alan Akaka

Intro

Chords: C, G7, C, G7

Steel Gtr. (C6+A7)

A

Chords: C, D^bdim, G7, D^bdim

11

B

Chords: G7, C, G7, C, D^bdim, G7

17

C

Chords: D^bdim, G7, C, F, E^m

For audio email <alanakaka@me.com>

23 F C Dm Am D7 G7

T 5 5 5 5 7 5 5 5 4 5 5 0 0 9 10 7 7

A 5 5 5 5 7 5 5 5 5 5 5 5 9 10 7 7

B 5 5 5 5 5 5 5 5 5 5 5 5 9 10 7 7

D C D^bdim G7 D^bdim

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

A 7 7 7 7 7 7 7 7 7 6 5 5 4 7 7 7 5 7 7 7 4

B 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4

35 G7 C Tag G7 D^bdim G7

T 7 7 5 6 7 7 5 7 7 7 4 7 7 6 5

A 7 7 5 2 3 6 7 7 5 7 7 7 4 7 7 6 5

B 7 7 5 2 3 7 7 7 5 7 7 7 4 7 7 6 5

40 C G7 C G7 C F F[#]dim C

T 11 12 9 10 11 12 8 9 10 0 0 0 0

A 11 12 9 10 11 12 8 9 10 0 0 0 0

B 11 12 9 10 11 12 8 9 10 0 1 2 3

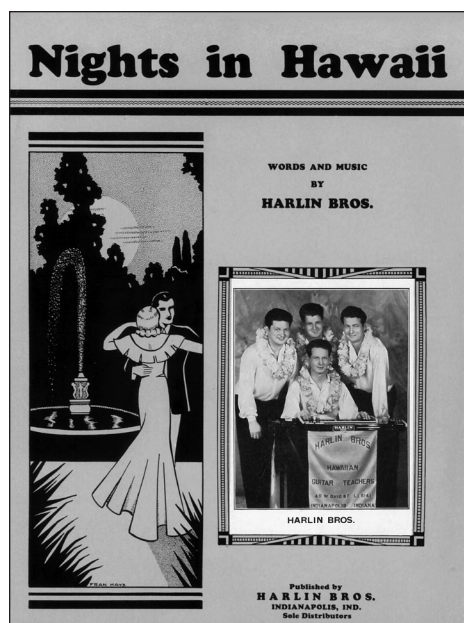
The Harlin Brothers of Indianapolis and the Birth of the Pedal Steel Guitar

Part One: Buttons and a Few Foot Pedals (1888-1926)

By Anthony Lis

This new series will examine the development of the pedal steel guitar, from early experiments with adding pedals or other devices to guitars (or guitar-like apparatuses) in the late 1880s, to Gibson's six-pedal Electra-harp steel guitar of circa 1940 (traditionally regarded as the first pedal steel guitar mass-produced by a major guitar manufacturer), to the custom-built, multi-keyboard pedal steel guitars assembled by California motorcycle-designer-turned-instrument-maker Paul Bigsby for Speedy West and Bud Isaacs in the late 1940s or early 1950s. Particular attention will be paid to the contributions of the Harlin Brothers, an Indianapolis-based teaching, publishing, and pedal steel guitar-building enterprise that was a fixture of the

The sheet music cover to the Harlin Brothers' "Nights in Hawaii," copyrighted on October 5, 1939 and published by Rayner, Dalheim & Company of Chicago. (From Beth Harlin).



city's music scene from the mid-1930s through the early 1980s.

Sometime during the 1930s or 1940s (most likely between the late 1930s and the summer of 1947), Jay D. Harlin (1911-1996), the sixth of the Harlin children and third oldest of the six Harlin brothers, developed the Kalina Multi-Kord, an early pedal steel guitar. ('Kalina' was a transliteration of 'Harlin' into the Hawaiian language.) Jay Harlin's August 21, 1947 patent application (#2,458,263) referenced a single-neck model with two pedals. The earliest newspaper advertisement the author has found for the Kalina Multi-Kord (in the *Indianapolis Star* of November 9, 1947) mentions the instrument "us[ing] two pedals." However, a half-year later, the May 20, 1948 edition of *Zanesville [Ohio] Signal* reported in a story titled "New Type Guitar Introduced" that "the Multi-Kord has two, or *four* pedals" (emphasis added). The Harlin Brothers eventually produced models with six pedals and two necks.

Over the course of this series—with the help of some recently made (and recently renewed) contacts—the author hopes to clarify the timeframe for the debut of the Harlins' Multi-Kord, as well as confirm information that has been relayed to him about two Multi-Kord prototypes in existence, which reportedly date from the late 1930s to the early 1940s.

Steve Hall, in his December 26, 1983 *Indianapolis News* article "Put His Foot Down" (the title referencing Jay Harlin's pedal steel guitar invention) notes that besides distributing a commercially viable early pedal steel and running a teaching studio and music publishing business, Jay and his brothers also "wrote music instructional books [along with numerous



The four Harlin Brothers actively involved in the family music business: (l. to r.) Jay D. (1911-1996) playing a 1930s frypan, bassist Jimmie I. (1913-1953), Winiford B. (1915-1994) on uke and guitarist Herbert A. (1902-1992). (From Beth Harlin)

arrangements of international folk tunes, hymns, classical music themes and original songs] and cut Hawaiian records for teaching hula." Through careful searching of copyrights at the Google Books online database [books.google.com], the author has identified over 130 Hawaiian guitar teaching arrangements published by the Harlin Brothers between December 1934 and October 1939 alone. With the assistance of Jay's younger daughter Beth Ann, the author has also been able to identify over twenty sides the brothers recorded on their own Kalina label, perhaps around the spring of 1950. Hopefully, these recordings will be detailed in a future installment.

Jay Harlin—speaking to Hall about the impetus behind developing a pedal steel guitar—mentioned his frustration as a young player with the limitations of lap steels, the steel bar itself, and open tunings, while invoking the concept of using a lever/pedal setup to "get a different harmony" and "rais[ing] and lower[ing] the strings, too ... [to] get a different effect."

Folklorist Robert L. Stone, in the fourth chapter of his 2010 book *Sacred Steel: Inside an African American Steel Guitar Tradition*, offers—in a single paragraph—the clearest and most succinct explanation the author has found of the limitations of the steel guitar and the advantages of adding pedals. Stone elucidates that

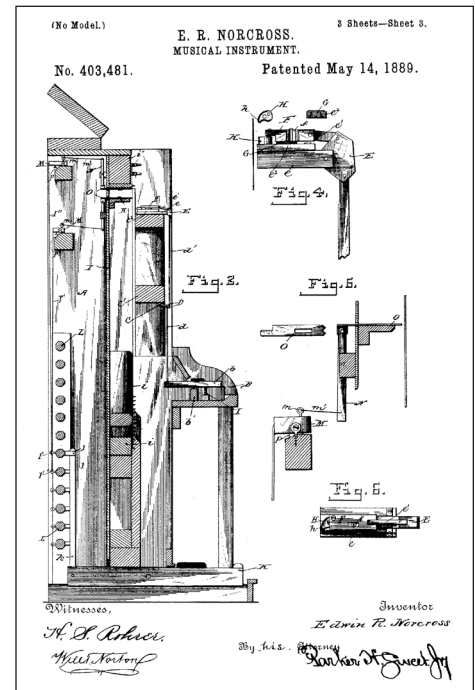
... one of the limitations of the [original] steel guitar was the [restricted] number of chords available, even when using instruments with multiple necks and applying virtuoso bar-slanting techniques. As early as the 1930s, steel guitar makers began to experiment with mechanical designs that permitted the musician to easily change the pitch-intervals between the instrument's strings without having to employ the difficult slanted-bar technique or stop to re-tune. The earliest [of these new] designs [such as the Harlin's Multi-Kord and Gibson's Electraharp] incorporated simple lever-operated mechanisms that provided the steel guitarist with two or three different open-chord tunings; however, changing to another tuning could only be accomplished while the instrument was silenced. Further developments [fostered by builders such as Paul Bigsby] resulted in pedal-steel guitars ... with more-complex mechanism[s] ... that made it possible to change the pitch of each string independently *while playing* [emphasis added].”

The historical narrative which begins below briefly discusses an assortment of patent designs and actual assembled instruments dating from 1888 through the early 1950s, representing—as Stone put it—different means of “chang[ing] the pitch-intervals between [an] ... instrument's [open] strings.” In their quest, inventors experimented with early foot pedals (from two to twelve in number), different varieties of button attachments, a mechanism attached to a guitar headstock with wood screws, and levers

operated by the palm and/or the knee. The author was assisted in his research by two recent PhD dissertations discussing the pedal steel guitar: Brandon Barker's *The American Pedal Steel Guitar: Folkloric Analyses of Material, Culture, and Embodiment* (University of Louisiana at Lafayette, 2012) and Timothy David Miller's *Instruments as Technology and Culture: Co-Constructing the Pedal Steel Guitar* (University of North Carolina, 2013). The author found the first 600 words or so of Miller's section on “Early Pitch-Changing Devices” (in the second large division of his opening chapter) to be particularly valuable.

The earliest tinkerer experimenting with manipulating the strings of an instrument identified by Barker is Edwin Ranson Norcross (whom Barker misidentifies as “Edward Norcross”). Searching the Ancestry.com genealogical database revealed that Norcross (1844-1915) was a Wisconsin-born Civil War musician turned piano tuner who was living in Fayetteville, Arkansas, when he applied on December 20, 1888 for a patent for an upright piano-type instrument (patent #403,481), which, according to Barker, “included the combination of perpendicular strings mechanically plucked by metal (or wooden) fingers in order to sound like a ‘guitar or harp,’” along with a series of foot-pedals (“preferably twelve”) in the lower part of the instrument, which provided “the full twelve transpositions of the musical scale.” Norcross, in his detailed and well-thought-out application, states the foot pedals would be “loosely-fulcrumed on a cross-piece located at the bottom of the casing, their inner or rear ends extending back beyond the sounding-board.”

Norcross was granted his patent on May 14, 1889; no evidence survives of any prototypes that might have been assembled. Searching at Google Books revealed that Norcross and a Mary M.



One of the three drawings accompanying Edwin R. Norcross's 1888 patent application for an upright piano-type instrument equipped with, ideally, twelve transposition-effecting pedals. (The author wonders if the pedals were drawn in an upright “storage” [versus “playing”] position?)

Albright of Fayetteville were granted a Canadian patent on June 1, 1899 for a rather fanciful-sounding instrument including bell-crank levers, wires, keys, rods, pickers, and circular discs. The long, densely worded description of the instrument—which appeared in Volume 71, Number 6 of the *Canadian Patent Office Record*—included no drawings, making it hard to understand just what kind of instrument Norcross and Albright proposed, and how it might operate. Research at Ancestry.com revealed that Norcross lived out his final days as a piano builder on Sunset Boulevard in Los Angeles.

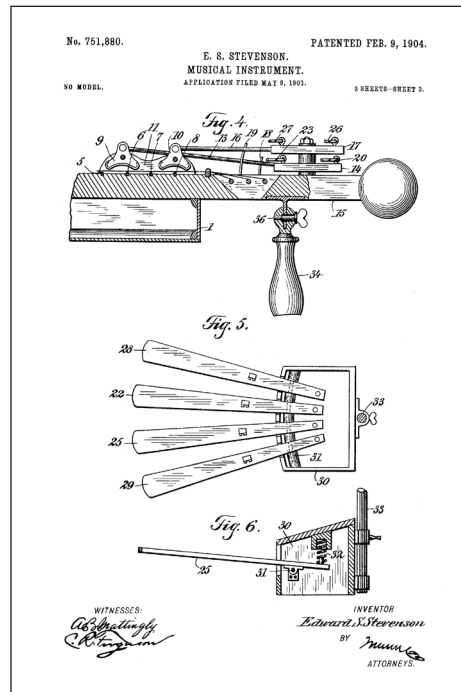
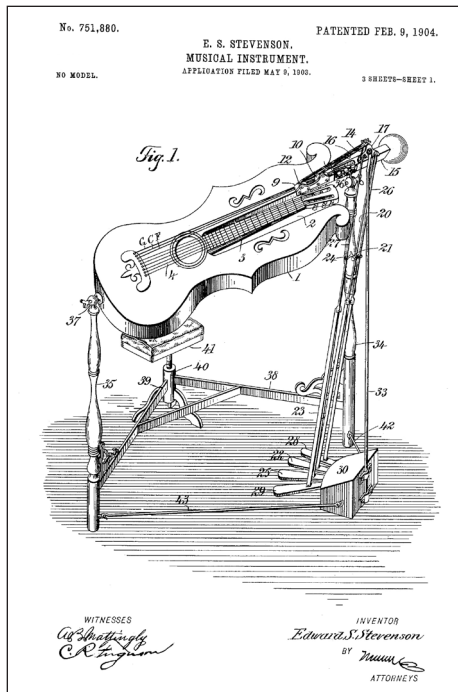
On May 9, 1903, Edward S. Stevenson (1847-1914), a Cleveland-born photographer and inventor living in El Dorado, Kansas (northeast of Wichita), applied for a patent (#751,880) for a nine-string guitar with four pedals. Richard Smith—speaking

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of Stevenson's proposed instrument in his November 1988 *Guitar Player* article "Rare Bird: Origins of the Pedal Steel"—described it as a "harp guitar-like instrument supported by a stand," noting that the proposed instrument "had a conventional neck/fingerboard with six strings and an auxiliary neck with three strings," and that "four floor-pedals connected to a system of rocking stops located over the three-string neck; pressing the pedals pushed the stops down onto the strings and fretted them." Smith added that "the [envisioned] instrument even had a stool, so the player could sit while manipulating the contraption."

Stevenson's patent was granted on February 9, 1904. That summer, his proposed instrument was spotlighted in an article titled "With the Inventors" in the Sunday, July 3, 1904 edition of the *Louisville Courier-Journal* under the heading "A Novelty in Musical Instruments." The author of the article enthused that "at last a Kansas man has designed an instrument which can be played in the house without jarring on

Unknown artist's rendering of Stevenson's instrument being played (from the *Louisville Courier-Journal* of July 3, 1904).



Two of the three drawings accompanying Edward S. Stevenson's May 9, 1903 patent application for a nine-string guitar with four pedals.

the nerves and ear even as much as a beginner's work on the piano does. This invention, which seems to combine the features of the guitar and banjo, is mounted on a frame and has a seat for the player, and, in addition to the playing of the instrument with the fingers ... there are pedals for changing the tone and introducing variations which the banjo, mandolin, and guitar are incapable of producing individually."

It is not known whether the *Courier-Journal* reporter was perhaps graced with a prototype demonstration of Stevenson's pedal guitar. A little under ten years after the *Courier-Journal* article appeared, Stevenson and his wife met a tragic end on Stevenson's sixty-seventh birthday; the front page of the March 21, 1914 edition of the *El Dorado Republican* featured the banner headline "Edward Stevenson Kills Wife and Self," continuing that "Three Shots Into His Wife's Back and One Shot Through His Own Temple on The Evening of His 67th Birthday, Carries Out ... Stevenson's Recent Statement to His Wife That He Would Kill Himself on His Birthday ... To Give

the Old Town Something to Talk About." The accompanying lengthy article, which related that Stevenson had turned moody and suicidal following a rheumatism diagnosis, did dub Stevenson as "a genius ... [with] an inventive turn of mind," referencing not only his invention of "a combination of harp and guitar which could be tuned to the desired key by means of foot pedals," but also a fast shutter speed camera and a mop wringer.

Timothy Miller, in *Instruments as Technology and Culture*, highlights the pioneering work of Edwin David Wilber (1873-1937) of Delanson, in upstate New York just southwest of Schenectady. The Duanesburg (New York) Historical Society's 2005 book *Duanesburg and Princetown* (named for two communities near Delanson) describes Wilber as "a noted musician and vaudeville performer" who had appeared on the Keith/Proctor vaudeville circuit (which apparently flourished for about a year around 1906, a result of a merger of the assets of competing vaudeville impresarios B.F. Keith and F.F. Proctor).

On September 23, 1914, Wilber and fellow Delanson ex-vaudevillian Nathaniel Richard Boswell (1874-1936) applied for a patent for a seventeen-string lap guitar, which—via the movement of a “mechanical finger” (i.e., a steel bar) on the appropriate set of strings at the appropriate fret—the player could strum with their right hand to produce any desired chord.

Wilber and Boswell’s follow-up patent of June 1, 1916 (#1,259,062) detailed a lap steel guitar pared down to seven strings, with—as Miller relates—“a series of buttons ... on the soundboard, near where a modern pick guard would be located.” (Wilber’s grandson Mark Wilber, who maintains two Wilber-related websites at laverneandmark.com, described the seven-string version as an “improved and simplified” model.)

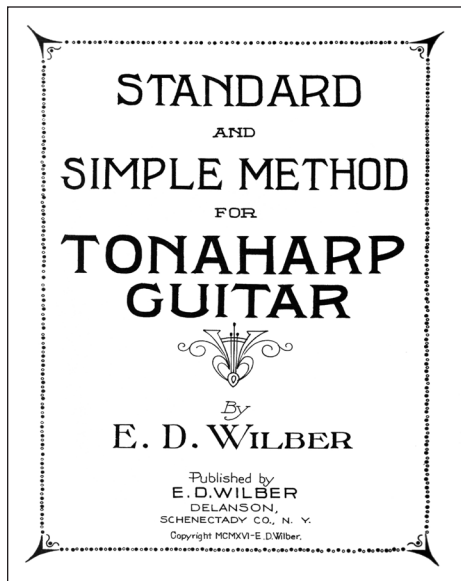
In *Instruments as Technology and Culture*, Timothy Miller explains that “when one of th[e] buttons [on Wilber’s seven-string guitar] is depressed, it activates a lever arm, which pivots on a second axle, causing its end to press on the string lever, stretching the string and raising the pitch.” Miller notes that “between the tuning screw and adjust-

ments to the button, each string can be raised any amount from a half step to one and a half steps,” adding that “the major practical problem with Wilber’s design is the need for the player to hold down the buttons with the right hand while playing.”

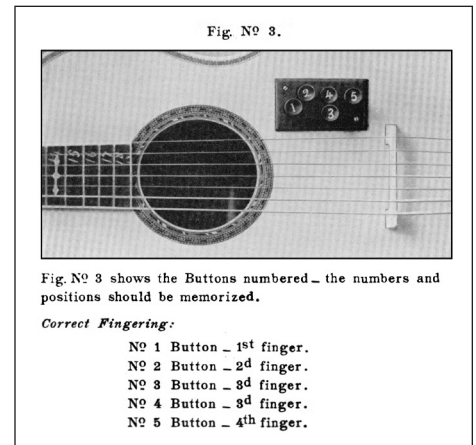
To infer from *Duanesburg and Princetown* and Jeffrey Noonan’s *The Guitar in America: Victorian Era to Jazz Age*, Wilber and Boswell’s inventions were marketed under the Tonaharp Guitar brand name. Google Books informs us that in mid-June 1917, Wilber self-published a forty-two-page, illustrated *Standard and Simple Method for Tonaharp Guitar* as a companion to the seven-string model. The author viewed Wilber’s method at laverneandmark.com. In an e-mail of September 19, 2016, Mark Wilber related that it came to him from his father, who received it from his father (Edwin Wilber).

Mark also related that he owns “a seventeen-string Tonaharp, although it isn’t in top condition and isn’t strunged.” Mark added in an October 8, 2016 e-mail that Edwin’s father ran a wood-working shop where ladders, crossbows, and children’s toys were manufactured,

The cover to Edwin D. Wilber’s Standard and Simple Method for Tonaharp Guitar, copyrighted June 12, 1917.



Wilber demonstrating the operation of the five buttons on the final version of his seven-string Tonaharp steel guitar.



The numbered buttons on the 7-string Tonaharp steel guitar (from Wilber’s method).

so it seems reasonable to assume that “Edwin was probably experienced in woodworking and had access to wood-working machinery and tools.”

Timothy Miller speaks of the Tonaharp seven-string model having “a series of buttons, one for each string ... installed on the soundboard,” and the drawing accompanying Wilber and Boswell’s September 1914 patent application does show seven buttons, but Wilber’s *Standard and Simple Method* shows only five (numbered) knobs. According to Wilber’s method, the instrument’s seven strings were tuned (from low to high) D-F-C-F-A-C-F. The buttons appeared to work somewhat like valves on a trumpet, with different combinations of buttons producing different open-string pitches. For example, the top six open strings produce a root position F major chord. Button #2 raises string two and string five up a whole-tone, which produces a root position D minor triad on all seven strings. Button #1 raises the third string a half-tone, so both buttons together produce a first inversion Bb major triad on all seven strings. Your author confesses to not being able to make sense of several of Wilber’s chord labels such as “relative diminish to F” or “diatonic mino[r] of F.”

The last eighteen pages of Wilber’s method consist of nineteen solos for the

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Tonaharp, including Scottish and Irish airs, Stephen Foster songs, four classical transcriptions, and a couple of curiosities—versions of Foster’s “Swanee River” in both F major and D harmonic minor, as well as “Moneta March,” a jaunty 6/8 number written by Wilber. (According to Mark Wilber’s “Moneta Five” webpage at laverneandmark.com, the Moneta Five was the name of a three-woman, two-man vaudeville vocal and instrumental quintet in which Edwin Wilber and Nathaniel Boswell performed between 1908 and 1914. Perhaps Wilber’s march served as the quintet’s entrance or exit music.)

On June 16, 1925, John James Westbrook (1901-1974), a multi-instrumentalist and music teacher living in Danville, Virginia, applied for a patent (#1,588,636) for a steel guitar mounted on four legs, with three pedals and what appear to be four necks. (The paternal side of Westbrook’s family had established the Westbrook Elevator Manufacturing Company in Danville in the early 1900s.)

John Westbrook’s great-nephew, Thomas Goggin, related in an e-mail of May 30, 2013 that Westbrook’s father “had two patents in 1907 for safety devices for elevators.” Perhaps his father’s interest in mechanics spurred young Westbrook to imagine his “improved” steel guitar.

According to Westbrook’s patent application, one of his primary aims was to provide “a musical instrument having a plurality of normally silenced strings and groups of open strings capable of producing ... notes of chords of a plurality of major scales,” as well as the capability to selectively release the silenced strings and simultaneously dampen other strings “to convert ... major chords in to minor chords, or to seventh chords or ... ninth chords, as ... desired.” Later in his application, Westbrook relates—a bit convolutedly—that “a great many combinations of chords are adapted to be



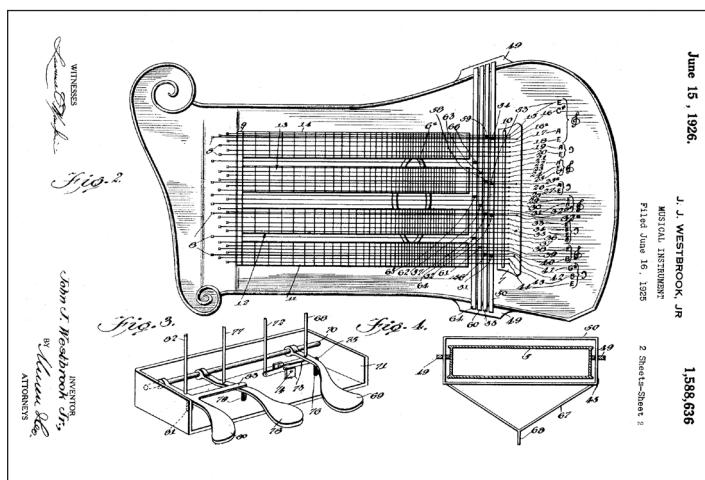
John James and Adelaide Blanche Westbrook (from Thomas Goggin, John Westbrook’s great-nephew).

played by depressing the various pedals in a cooperative manner,” and that “the capacity of the usual steel guitar [tuned to the A major low-bass tuning?] has been enlarged [with this invention] by the four groups of chords of which two belong to the A major scale and the other two to the E major.” Westbrook added that the “scope of the instrument has been increased to an extent that a player is not required to operate the strings longitudinally to obtain the notes of higher pitch but such notes may be produced by a transverse movement of the hands on adjacent groups of strings.”

Westbrook’s patent was granted on June 15, 1926, almost a year to the day after his application. No evidence exists that he ever assembled a working prototype. A little over forty months after his patent was granted, Westbrook—now married and living in Atlanta—accompanied country music pioneer Jimmie Rodgers on four Victor sides on what sounds like a “usual” acoustic steel guitar at Rodgers’s fifth recording session in October 1928. Rodgers’s waxings included the popular “Waiting for a Train” and “California Blues” (both in the steel guitar-friendly key of G). Westbrook—part of a Dixieland quintet—is heard most prominently on “California Blues,” responding to Rodger’s vocal “calls” with glissandos, triplets, and rising and falling lines.

Between October 1929 and November 1931, Westbrook made fourteen more recordings, on Paramount and Columbia, leading the Westbrook Conservatory Entertainers and Westbrook Conservatory Players (named for Westbrook’s central Atlanta music school). The Entertainers’ waxings included “Indiana March” (recorded by Hawaiian acts such as the Hanapi Trio, Sol Ho’opi’i, and Kane’s Hawaiians in the

One of two drawings accompanying Westbrook’s patent application for his proposed four-neck, three-pedal steel guitar (of 1925!).



Continued on Page 20



Fort Collins 2016 Photos

(Clockwise from upper left) Vendor Keoni Lagunero, who provided lots of gorgeous stage decorations, showing off his latest wood creation; Kit Simon, guitar man in Chris Kennison's Hawaiian group, Book 'em Danno; Colorado member Chuck Hughes playing a nice-looking acoustic steel; also from Colorado, John Mumford on steel with cohorts Joe Stewart on guitar and Jeff Scott on uke; California member Roberto Alaniz playing his steel guitar; prominent western singer, Liz Masterson, performing with Chris Kennison on steel; and HSGA's "Mr. Everywhere," Kamaka Tom sporting a JB Frypan.



BOOK REVIEW

Kīkā Kīla – How the Hawaiian Steel Guitar changed the sound of modern music by John W. Troutman (University of North Carolina Press, ISBN 978146927922)

Review by John Marsden

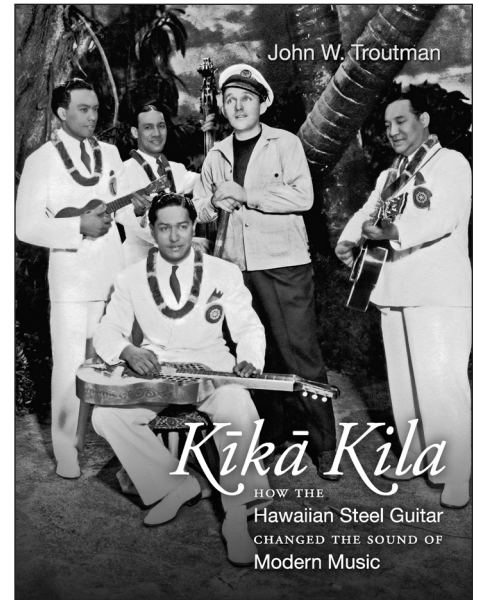
While chant and hula kahiko have received scholarly attention, steel guitar and what we would consider modern Hawaiian music have until quite recently been neglected by academics. Happy, several books have recently appeared which help fill this unaccountable gap, the latest being John Troutman's *Kīkā Kīla*. John is associate professor of history at the University of Louisiana, Lafayette.

The first chapter examines the powerful role played by the guitar in Nineteenth Century Hawaiian music. Troutman writes that "guitar sounds filled the air in Honolulu theatres by the 1850s."

Chapter Two considers the troubled history of the Hawaiian Kingdom that

culminated in the January 1893 overthrow. That unhappy decade, however, demonstrated that "the guitar culture carefully nurtured in the Islands could thrive under duress." John picks through the various stories of how steel guitar technique arose, and has a good deal of information (new to me, at least) about the Kekuku family's political views and affiliations. Musicians and dancers took opportunities to perform on the U.S. Mainland and farther afield. Kekuku himself came to London in 1919 to play at the Savoy Hotel. In July and August of 1925, he would record four sides with Layton & Johnstone, which are probably our best examples of the fine technique of the steel guitar's likely inventor.

Chapter Three examines this diaspora, with particular reference to Kekuku, the Toots Paka troupe, Pale K. Lua, Frank Ferera, Walter Kolomoku and the *Bird of Paradise* show, and continuing in Chapter Four with Queenie & David Kaili, the British productions of *Bird of Paradise* and the extraordinary travels of the Tau Moe Family, all of which established Hawaiian music as a global phenomenon.



Chapter Five turns to Hawaiians in Hollywood, including Sol Ho'opi'i and the many others who are so familiar to us. Writes Troutman, "Hawaiian musicians faced challenges over the control of Hawaiian music representations in popular culture, and they struggled to gain acknowledgment of their influence and due respect as artists in the music and film industries." Troutman observes that, notwithstanding their strong work ethic, producers and studios "seemed incapable of associating Hawaiian artists with innovation, modernity and progress."

Chapter Six turns to the adoption of steel guitar by other genres, including blues and country music, the former, as Troutman demonstrates, very likely resulting from Hawaiian troupes' tours of the Southern states, a proposition that seems to have been little considered previously. Troutman also touches on the steel guitar schools of the 1930s-1950s, which enrolled vast numbers of students.

The "Hawaiian Renaissance" is the subject of Chapter Seven, and the sad fact that, to a large degree, steel guitar lost its place in what was now considered to be *real* Hawaiian music. Not entirely so, of course, given David "Feet" Rogers' essential presence with

Continued on Page 20

One of the many fascinating and obscure photos from John Troutman's book: a hot 1930s-era Hawaiian band in the Los Angeles area, playing the Polynesian-themed restaurant circuit most likely, featuring (l. to r.) Harry Baty, Al McIntire, Sol Bright on a frypan steel guitar and Alan Kila. (Courtesy of Lani Ellen McIntire)



CLOSING NOTES

JT Gallagher of Brooklyn, New York, former member of HSGA and the Aloha International Steel Guitar Club, passed away back in November of last year. An extremely musically talented man, JT knew how to pick up a song by ear. As his older sisters struggled with their piano lessons, JT just sat down and played. His music teacher said she could not teach him anything. He later went on to study jazz guitar, music theory and composition at the world-renowned Berklee College of Music in Boston.

He knew how to lead a band and get gigs at well-known venues such as the Plaza Hotel and Waldorf Hotel as well as sitting in with famous New York orchestras. JT played at many family weddings and always at the Annual Friendly Sons of St. Patrick of Brooklyn event.

JT also knew how to play different styles of music, such as Greek, Italian, and what had become his first love, Hawaiian music.

He and his wife Makalina formed the Tiny Bubble Band and gigged throughout the New York metro for over 25 years. The Tiny Bubble Band and Hawaiian Express Dancers performed on various TV networks and shows such as Channel 13 WNET (PBS), the NYC Telethon, FOX5 Good Day New York, and at the Manhattan Center for Bette Midler's Fourth Annual Hulaween Ball. They also performed at benefits for the New York Restoration Project, and the Food Network with Donna Hanover (featuring Roy Yamaguchi of Roy's Restaurant), and with Gordon Elliot's Doorknock Diners. JT and band also appeared on Good Day New York Fox5 with Don Ho, as well as on WB11's Morning Show for the opening of a tiki bar restaurant called Waikiki Wally's. They were

Another vintage photo from John Troutman's book: a rare shot of the Royal Hawaiian Girls' Glee Club with Emma Kaimana playing her acoustic steel guitar.



A young JT Gallagher playing bass with Art and Lorene Ruymar at one of our Joliet conventions around 1990.

the house band there for a number of years. The Tiny Bubble Band was featured on MTV's Beach House to promote the movie *American Wedding*, and were also seen in Times Square promoting FOX 5's new show *North Shore*, as well as at the Flea Theatre benefit.

JT is survived by his wife of 29 years, Makalina. ■

HSGA Donations

Thanks, HSGA members for your generous donations this past quarter!

Big mahalos again to **Bill Rhyne** of Sebastopol, California for a very generous donation of \$170 to our Scholarship Fund. **Greg and Sandy Sardinha** of Kailau, Hawai'i also came through with an awesome donation of \$100 to our General Fund and \$50 to our Scholarship Fund. **Rick Collins** of Claremont, California, **Kris Oka** of Daly City, California and **Mark Roeder** of Madison, Wisconsin all gave a generous \$100. It bears repeating—we see many of these names each year in our donations listing. Mahalo, all!

The following members donated at least \$10:

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Paramount label for the Westbrooks' late-October 1929 cover of the African-American blues tune "Corrine Corrina" (From the collection of John Tefteller and Blues Images at www.bluesimages.com)

SAN FRAN. STEELERS Cont. from Page 4

Everyone we met was super nice and welcomed us with open arms and lots of aloha into the Hawaiian steel guitar community. People told us they appreciated that, in addition to playing our steels, we sang our Hawaiian songs. They loved our enthusiasm and enjoyed seeing four lap steel players on stage at the same time, all with different ability levels and different playing styles. We all had a wonderful time and loved hearing steel and slack key virtuosos, Owana Salazar and Duke Ching, as well as meeting and hearing all the talented musicians who played the open stage. We enjoyed performing together, the late night kanikapilas, picking up new information from the workshops and drooling over the vintage steels that were on sale.

Ernie summed it up perfectly when he told me after we had returned to the Bay Area, "This was one of the best weekends I have had in a long while." We second that! ■

Board Elections Reminder

Don't forget to vote using the ballot included with your newsletter. Please get it back to us by January 21, 2017.

BOOK REVIEW Continued from Page 18

the Sons of Hawaii and the fact that Gabby Pahinui was also (and perhaps primarily) a steel guitarist. However, the instrument definitely needed a boost, and the roles of Jerry Byrd and Alan Akaka are considered.

In the epilogue, Troutman emphasizes that the steel guitar "became fundamental to the crafting of modern American music, [but] as the versatility of the instrument became apparent, its history of indigeneity was lost in the fray to most."

The final sentence of the book ends on a hopeful and positive note, praising recent efforts to reestablish the instrument: "The worldwide spread of the steel guitar, thanks to the aforementioned adaptability, is a whole other story. The instrument turns up in unexpected places and genres, leaving ample scope for further scholarly studies."

Kīkā Kila contains a wealth of rare photos from the collection of Lani Ellen McIntire, and there are copious notes and an index. The book is a "must-have" for anyone interested in steel guitar, or indeed popular music generally. It should be available through any decent bookseller, or from uncpress.unc.edu or amazon.com. ■

HARLIN BROS. Continued from Page 16

months preceding the Entertainers' cover), and "Memories of Hawaii" in the key of C, an original song by Westbrook judging from the copyright entry at Google Books.

The Entertainers also recorded an early cover of Bo Chatmon's blues tune "Corrine Corrina" in A major, featuring Westbrook on steel and lead vocals and his wife Blanche playing standard guitar and singing descant. Curiously, Paramount chose to present the Westbrooks as African-American musicians in their "race record" series with the December 1929 release of "Corrine Corrina Blues" under the pseudonym The Too Bad Boys. As on the Jimmie Rodgers sides, Westbrook's triplet-based steel guitar fills permeate the recording, answering each line of the song's seven choruses.

In the next installment, we discuss a pitch-changing guitar attachment called the Harmolin, the addition of more pitch-changing buttons, and Antony P. Freeman and Martin P. Grauenhorst's 1936 invention of an electric steel guitar with pedals and a possible Harlin Brothers connection to that instrument. ■