

HSGA QUARTERLY

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by the Hawaiian Steel Guitar Association

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All smiles at the Fort Collins 2016 playing sessions, Margie Mays playing her Excel double-neck steel guitar with HSGA board member Ivan Reddington on rhythm guitar.

Gearing Up For Fort Collins 2017!

By Festival Coordinator, Tony Fourcroy

We're all set for the Fourth Annual Hawaiian Steel Guitar Festival in Ft. Collins, Colorado on September 21-23 at our usual Hilton Hotel venue. Ft. Collins is a premier tourist destination and the weather is perfect if you want to see the sights. However, you really don't need to leave all weekend; the Hilton has all the amenities—a restaurant, bar, coffee shop, spa, lounge area, a pool and more! Here's some news and information to help you with your planning.

Our Guest Artist

We originally signed up Eddie Palama to be our guest artist this year, but due to some recent health complications Eddie had to back out. Alan Akaka has

graciously accepted our invitation to fill in for Eddie. Alan has been one of the driving forces behind HSGA for many years. He is a past president of HSGA and last appeared as our guest in 2012 when the convention was held in Joliet.

Festival Registration

Registering for the festival is a two-step process: purchasing your festival pass and making your hotel reservation at the Hilton Hotel.

The three-day festival pass is \$60 (\$70 for non-members) and includes all stage performances, our Thursday "Talk Story" session with Alan, our Saturday seminars and our notorious, nightly "no sleep" jam sessions. (Note:

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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

the pass does *not* include meals, lodging, or the Saturday Night Lū'au; Lū'au tickets are sold separately.) One-day passes are available for \$20 (\$25 for non-members). Passes can be purchased online via BrownPaperTickets at: www.tinyurl.com/HSGA2017-Festival.

Alternatively, you can purchase your pass when you send in the registration form included with your newsletter, or upon arrival at the hotel.

Hotel Reservations

The Hilton has undergone major renovations this year and looks great. Don't wait until the last minute to reserve your room. Our block of rooms is available until September 1 and you must book by then to get our discount price—\$125 plus tax for a standard double room (see your newsletter registration form for other room options).

You can reserve your rooms online or call the hotel directly. Online registration will automatically give you the HSGA rate—go to www.tinyurl.com/HSGA2017-HiltonRes. Or you can call hotel reservations at (970) 482-2626;

make sure you request the Hawaiian Steel Guitar room block (group code "AHG") to get the discount. The hotel is located at: 425 W. Prospect Rd., Fort Collins, CO 80526.

Festival Overview

A core activity at our festivals is our members sharing and playing steel guitar and Hawaiian music in a comfortable, supportive atmosphere. Our "Steel Guitars on Stage" playing sessions run all three days from about 9 AM to 4 PM.

If you've never played a set at HSGA, be sure to sign up for one because if you don't, you'll be one year older when you do! So we can more easily make up the schedule, please sign up in advance using the registration form included with your newsletter and let us know on the form if there are any restrictions on when you can play. (Note: All Saturday slots are filled by the festival committee based on past performances at HSGA. We try and put our best foot forward on Saturday!) This schedule may change as we approach the festival date. Bottom line—sign up early!

Chris Ruppenthal (right) on steel with Cedric Baetche on resonator guitar. The duo is called Mal-O-Dua, and they stay busy playing summer dates around Wisconsin.





Dave Kolars playing “Weissenborn-style” at Ft. Collins with Chris Kennison on guitar and Mike Warfel on bass.

All players will have 25 minutes to perform and must bring at least two sets of charts for the backup musicians. You will need to round up your own backup folks from volunteers at the festival. There will be many folks willing to play guitar, uke or bass for you. You can bring your own backup folks, but all performers will need to purchase a festival pass.

All styles are welcome, but you will hear a lot of Hawaiian music. This is typically not a pedal steel showcase. The art of Hawaiian style steel playing on electric lap steels, resonator guitars and acoustic instruments is the main focus of our event and organization.

Thursday

Thursday kicks off our steel guitar playing sessions at 9 AM. On Thursday evening we will have our traditional and very popular “Talk Story” session with Alan, who will field your questions on all things Hawaiian steel guitar!

Friday

We will kick off Friday morning with our annual membership meeting. Please plan on attending. This will be a good chance for everyone to meet the incoming board of directors. It will also be a time to express our gratitude to the outgoing board, who have overstayed their terms in order to achieve a peaceful transition of the festival from Joliet to Fort Collins. Friday continues with the morning and afternoon playing sessions in the main ballroom. We will have additional space in the hotel for vendors, seminars and jamming. No special events are scheduled on Friday evening so you can take some time to explore Fort Collins and find a new favorite restaurant or nightclub. The new city mass transit shuttle has a stop right next to the hotel. Called

MAX, it’s a clean-energy shuttle that bisects the city and will get you safely to the nightlife downtown in about five minutes.

Saturday

Saturday will be the big festival day. There will be a series of workshops running concurrently with the playing sessions during the day. We haven’t solidified the workshop schedule yet, but you can pretty much count on steel guitar, slack key and ‘ukulele sessions. We’ll update you on the workshop schedule in the upcoming newsletter and post details as they become available on HSGA.org and the HSGA Facebook pages.

Saturday Night Lū’au

Saturday night is, of course, the World Famous HSGA Lū’au. I worked with Chef Ben at the Hilton to revamp the menu, which will feature kalua pig, huli huli chicken and several traditional Hawaiian sides. Let me know if you’ll need a vegetarian option. Uncle Duke won’t be able to attend this year so we’re putting together another All Star Hawaiian Band and, of course, Alan Akaka will be a part of that.

The festivities start at 6 PM with the pre-lū’au musical entertainment and social hour with cash bar. Dinner starts around 7 PM and then sit back and enjoy the Floor Show at 8 PM. Guests are encouraged to wear their finest Aloha wear! Lots of fun—do not miss it. The lū’au is open to the public, too, as is the entire festival.

Lū’au Tickets

Saturday Night Lū’au tickets are sold separately at a cost of \$50 per person, available in advance or at the festival. You

Continued on Page 20

Dancer Janna Yoshimoto, whose Northern Colorado Hula Studio provides many of the dancers for our Saturday Night Lū’aus.



Meet Fort Collins Guest, Alan Akaka

Alan Akaka is from a family whose roots are deep in Hawaiian music. His father, Senator Daniel K. Akaka, former director of the famous Kawaiaha'o Church Choir, played an important role in Akaka's music beginnings and encouraged him through his development. His family gatherings, which included lots of music making and music education at Kamehameha Schools and the University of Hawai'i, further expanded his base in music.

Alan established and directed the Kamehameha Middle School Nā 'Ōpio Singers and Hawaiian Ensemble. He was director of the Performing Arts Academy at Kamehameha for 16 years. In 2009, he established Ke Kula Mele School of Hawaiian Music to provide a special environment where anyone (children through adults) who wants to

learn to play 'ukulele, steel guitar, upright Hawaiian bass and guitar are most welcome to pursue their dreams of playing an instrument and learning to sing Hawaiian songs.

As for the steel guitar, Akaka created his own sound and style, incorporating ideas and styles from the masters of steel: David "Feet" Rogers, Benny Rogers, Jules Ah See, Billy Hew Len, David Keli'i, Jake Keli'ikoa and Alan's teacher Jerry Byrd. He recorded with a number of artists including Genoa Keawe, Benny Kalama, Sonny Kamahele, Raiatea Helm, Kuana Torres Kahele, Randy Hongo, Owana, Nohealani Cypriano, Nina Keali'iwahamana and Karen Keawehawai'i as well as with Sweden's Simons and a number of Japan artists and groups. "How'd Ya Do" featuring the Islanders was a finalist at the 1987 Nā Hōkū Hanohano Awards and his solo album "Simply Steel" was a finalist at the 2010 Nā Hōkū Hanohano Awards.

Akaka led "The Islanders" at the Halekūlani Hotel's House Without A Key seaside patio for over twenty years while concurrently performing with Genoa Keawe and the Keawe 'Ohana at the Waikīkī Beach Marriott Resort.

He travels throughout the world as an artist and conducts Hawaiian music and steel guitar workshops through his "AkakaClub." In 2012, Akaka was inducted in the Hawaiian Music Hall of Fame along with fellow members of the Hawaiian language music group "Ka Leo Hawai'i". In 2014, he was invited as a guest soloist at the International Steel Guitar Convention in St. Louis. In 2015, he traveled to Kolkata, India and was presented with an award at the India International Guitar Festival.

In 2015, Akaka established the Hawai'i Institute for Music Enrichment and Learning Experiences (HIMELE), which supports music education and enrichment for people of all ages. Its



Alan Akaka playing his Asher steel guitar.

purpose is to educate, promote and perpetuate Hawaiian music, Hawaiian culture and Hawaiian musical instruments by organizing and sponsoring annual Hawaiian steel guitar festivals on Kaua'i, O'ahu, Maui and Hawai'i.

Akaka performs weekly at Duke's Waikīkī. ■



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Coco Wire

All of us at HSGA wish Eddie Palama a speedy recovery following his cancellation as Fort Collins guest artist due to health problems.

Eddie has played steel guitar with some of Hawai'i's greatest music legends such as Gabby Pahinui, Atta Isaacs, Sonny Chillingworth, Genoa Keawe, Eddie Kamae and Danny Kaleikini. Eddie has also recorded with the Peter Moon Band, Olomana, Theresa Bright, Kihei Brown, Keith and Carmen Haugen, the Sandwich Isle Band, Hawaii Loa and the Pahinui Brothers. Currently, Eddie plays with a band called Hawaii Loa, and if you ever find yourself in Hawai'i, treat yourself to a performance by Eddie, live!

Waikīkī Steel Guitar Week Preview

By Addison Ching

This year's presentation of the Royal Hawaiian Center's Waikīkī Steel Guitar Week will feature steel guitar entertainment for the entire week of July 10-15, 2017 leading up to the ho'olaule'a on Friday and Saturday.

A pre-event public kanikapila led by Alan Akaka will kick off the week on Sunday, July 9. Steel guitar will be featured Monday through Thursday at 6-7 PM on the Royal Grove stage. Ke Kula Mele Next Generation steel guitarists will be presented on Monday. The Casey Olsen Trio will perform on Tuesday, and Greg Sardinha and Po'okela will grace the stage on Wednesday. Alan Akaka and The Islanders will perform Thursday night. The programs will be hosted by Harry B. Soria of *Territorial Airwaves*.

Friday and Saturday evening ho'olaule'a pageants will begin at 5:30 PM each evening and feature five different steel guitarists and groups each night. Friday's program will showcase Hawaiian steel guitarists Alexis Tolentino, Steve Cheney, Wayne Shishido, Geronimo Valdriz and Bobby Ingano. Saturday's program will feature steelers Alan Akaka, Paul Kim, Owana Salazar, Bobby Ingano, and Greg Sardinha & Po'okela. Both evening festival programs will be hosted by Harry B. Soria and Kimo Kahoano, and will be live-streamed on the Internet.

A vintage steel guitar exhibit will be presented Friday and Saturday evenings in Helumoa Hale, a meeting room located near the Royal Grove stage. Steel guitarists will be on hand to talk about the instruments and answer any questions exhibit guests might have.

At this year's Kaua'i Festival, steel guitarist Eddie Palama, Bobby Ingano and Alan Akaka. (Photo courtesy of Don Touchi)



"Heavy Hitters" at last year's Waikīkī Steel Guitar Festival, Alan Akaka (left), Greg Sardinha, Jeff Au Hoy and Bobby Ingano.

Waikīkī Steel Guitar Week is presented by the Royal Hawaiian Center and produced by HIMELE. The event is free to the public and precedes the annual 'Ukulele Festival Hawai'i at Kapi'olani Park on Sunday, July 16. ■

It's Dues Time Again!

Remember, HSGA's membership year begins on July 1, 2017. Dues are \$30 and all issues go out 'Air Mail' (see the renewal form included with your newsletter). You can also renew via our website using PayPal or a credit card; just point your browser to www.hsga.org/submitdues.htm. Convenient!

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- 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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2017 Maui Steel Guitar Festival Report

By Addison Ching

Several hundred steel guitarists and guests converged on Lahaina, Maui's Kā'anapali Beach Hotel for the Ninth Annual Maui Steel Guitar Festival held on April 28-30, 2017. Festival guests were also greeted by some unexpected events including a kickoff kanikapila in the hotel's lobby on Thursday night, a surprise solo interlude in the lobby by steel guitarist Bobby Ingano, and an impromptu lobby kanikapila on Saturday afternoon.

Festival guests were treated to open stage performances by steel guitarists from Hawai'i, the United States mainland and Japan on Friday and Saturday from late morning to mid-afternoon. The evening ho'olaule'a pageants featured some of the world's greatest Hawaiian steel guitar players and ensembles including Alan Akaka, Greg Sardinha, Bobby Ingano, Duke Ching, Patti Maxine, Geri Valdriz, Joel Katz, and Japan's Tadashi Arakawa, Kiyoshi "Lion" Kobayashi, Tetsuya Ishiyama and Makana, an all-female group headed by Masami Sato, proprietor of Japan's Tokyo Station. Nightly public kanikapila sessions followed the nightly programs, where festival guests with their instruments and amplifiers joined in with featured festival players in round-robin style jamming to familiar Hawaiian songs. Graduates of the 2017 Hawaiian Steel Guitar Camp, held in the days preceding the festival, also joined in.

A predicted rainstorm invaded the festival early Saturday afternoon, forcing the outdoor open stage performances to be postponed while the performance venue was relocated indoors. Due to heroic efforts by hotel staff, sound engineer David Nakamura and the broadcast and engineering staff of SteelRadio.com, all production equipment was relocated,

Japan steeler Tadashi Arakawa with Gary Aiko (left), Alan Akaka, Greg Sardinha and Kaipo Asing. (Photo courtesy of Don Touchi)



Next Generation steel guitarist Joey Misailidis, 12, with sister Tai, 9, on U-bass at the Maui festival. (Photo courtesy of Don Touchi)

hooked up, and functioning in less than two hours. While the reconfiguration was taking place, festival artists took up positions in the hotel lobby for an impromptu kanikapila featuring Bobby Ingano on steel guitar accompanied by steel guitarists Greg Sardinha on bass, Alan Akaka on 'ukulele, Tadashi Arakawa on guitar, Addison Ching on guitar and Gary Aiko on 'ukulele. Duke Ching was also seen playing 'ukulele. Guests enjoyed Bobby Ingano favorites such as "To Make Me Love You, Ku'uipo," "Ua Like No A Like" and "Sleepwalk." Kanikapila guests included Gale Warshawsky singing "Ka Makani Ka 'Ili Aloha" and Next Generation steel guitarist Joey Misailidis, 12, singing and playing "Kealoha." Sister Tai, 9, joined in on her U-bass and kept right up with the group, even as Gary Aiko sang a song that changed keys twice.

The open stage performances resumed indoors, with some open stage artists sacrificing their performance sessions and others abbreviating their performances to get the festival back on schedule. The evening ho'olaule'a was also held indoors immediately following the open stage. The Sunday brunch entertainment, usually held on the outdoor stage, was moved indoors to the Kanalele Room's newly refurbished stage, where brunch guests heard Japanese groups Yokohama Bay Breeze and Makana. A jam session followed led by Alan Akaka with Greg Sardinha, Bobby Ingano, Patti Maxine, Dave Kolars, Alexis Tolentino and Joey Misailidis on steel guitars; Larry Holu and Tai Misailidis on bass; Gary Aiko on 'ukulele; and Alan, Kaipo Asing and Addison Ching on guitars. The jam session also featured hula by Alexis Tolentino, Kathy Collins and Leilani Kahoano. Shirley Holu sang "My Yellow Ginger Lei" and Kimo Kahoano sang his signature song "Aloha Friday, No Work Till Monday."

Continued on Page 20

2016 Hawaiian Steel Guitar Camp, the Best Yet!

By Addison Ching

Nineteen steel guitarists with varying degrees of experience spent two days with steel guitar masters Alan Akaka and Greg Sardinha at the Third Annual Hawaiian Steel Guitar Camp, perfecting their playing knowledge and technique on the Hawaiian steel guitar. Among the camp's enrollees were a few steel guitar students from the University of Hawaii Maui College's Institute of Hawaiian Music and several repeat guitarists from previous camps.

Participants were separated into two groups. A beginning group received intimate tutoring from Greg Sardinha, who helped them become more familiar with their instrument. Greg covered such topics as bar position, picking and timing. While Greg worked with the beginners, Alan spent time with more experienced players, covering such topics as how to play fills and how to play harmonics or chimes. A library of typical fill patterns was provided to these students, as well as information about when to play fills in Hawaiian music. The group was given tablature for five different Hawaiian songs to help the camp participants develop skills in group playing, *pa'ani* (solo) playing and fill timing. The fills provided to the students begin on different beats within a measure, and it was up to the students to figure out what fill they wanted to play and when to insert it into the piece. Greg's beginning group was integrated into Alan's group for the final musical selection to give the beginners live playing experience.

At the Maui Steel Camp, Greg Sardinha working with unexperienced players while Alan worked with those who had some playing experience. (l. to r.) Nancy Alegria, Greg Sardinha, Rebecca Woo, Art Bailey and Rich Wilson.



Alan Akaka (top right) at the "kickoff" of this year's Steel Camp.

The instructors agreed that this year's camp was the most successful so far, as evidenced by the playing quality of the class. Camp participant Rebecca Woo posted on Facebook, "I'm so glad I decided to attend and will be back for future events. I took away new learning tools and had the opportunity to see and hear some of the best steel players on the planet." Next year's Hawaiian Steel Guitar Camp is tentatively scheduled for April 11-12, 2018. ■

HSGA Donations

Mahalo, Roy Flanary of Portland, Oregon and Jess Montgomery of Kapa'a, Hawai'i for your donations this past quarter!

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CLOSING NOTES

From Kamaka Tom: “We recently learned of the passing of **Aunty Hannah Kia Kaneakua-Basso** of Honolulu on January 16, 2017 at age 88. Aunty Hannah performed hula for HSGA at the Annual Lei Festival a few years back.

“We also lost **Alvin Masayuki Machida**, also of Honolulu, on January 31, 2017 at age 82. Al was with the Kahauanu Lake Trio up until the group went on tour. He was on guitar, I believe. In later years he taught ‘ukulele at Star of the Sea Church in Wai‘alae, O‘ahu. At one of our evening pa‘ina potluck kanikapila at Noelani Mahoe’s house in Pauoa Valley, we got to hear him sing the Charles E. King composition “Mi Nei,” traditionally performed as a hula at weddings. A very talented instrumentalist and vocalist.”

Rhetta Riggs (1926-2017)

We are sad to share with you that longtime HSGA member Rhetta Riggs of Beavercreek, Ohio passed away on April 19, 2017 at age 90. Rhetta was born in Maplewood, Ohio on July 29, 1926. She graduated from Sidney High School and enjoyed a 39-year career at Wright-Patterson Air Force Base. Rhetta is preceded in death by her husband Norman Riggs and son Bill Riggs. She is survived by her daughter Barbara (Mike) Ellis and daughter-in-law Diane Riggs, nine grandchildren, twenty-one great-grandchildren and special friend, Jay Zinn. Rhetta had a passion for music and dance, especially Hawaiian music, played the ‘ukulele and the steel drum and danced the hula. She was a member of several entertainment groups: the Kettering Kickers, the Beavercreek Strummers, the Kitchen Band and the Aloha Serenaders. Thanks much to longtime HSGA member Carol Jeffries for the lovely tribute to Rhetta that follows.

Another shot of the Aloha Serenaders in Lebanon, Ohio. (l. to r.) Jay Zinn, Rhetta Riggs, Carol Jeffries, Don Fullmer and Bonnie Slick.



Rhetta Riggs dancing hula with the Aloha Serenaders in Lebanon, Ohio in 2015. On steel guitar, Carol Jeffries and Don Fullmer.

Remembering My Beloved Friend, Rhetta Riggs

By Carol Jeffries

About 17 years ago, fate (or was it divine intervention?), brought Rhetta Riggs into my life. The Ukulelians, a senior musical group in Kettering, Ohio, was in need of a steel guitar player, and on Rhetta’s recommendation that became me. Rhetta’s good friend Lucia Hooker, a wonderful ‘ukulele player like Rhetta, soon became my friend and the Aloha Serenaders was born. We added a bass player and began performing at retirement communities in the Northern Cincinnati area.

In 2004, Rhetta and Lucia were on a mission to get me on stage at the Aloha International Steel Guitar Club (AISGC) convention in Winchester, Indiana. For two years I had said no, pointing out that I was nowhere good enough a steel player to do such a thing. Rhetta’s stern reply to that was, “You are a better player than most of those guys, and you had better get your ‘behind’ up on that stage!!” Well, sadly Lucia passed away in April of 2006, and once again there was my determined, best friend Rhetta with these words: “If you don’t play on stage at Winchester this July, Lucia is going to come down from heaven and slap you over the head with her ‘ukulele.”

Needless to say, I played at Winchester in 2006, and it was a life changing experience. I was welcomed into the Aloha family. Thank you, Lucia and Rhetta. At that convention, I met L.T. Zinn and discovered we had the same teacher, C. L. Williams. Guest artist Paul Kim was there, and Bobby Ingano played on stage with me (sigh). Also present

Continued on Page 20

Big Island Festival Launches

By Addison Ching

The First Annual Hawai'i Steel Guitar Festival at Mauna Lani will be held on Friday through Sunday, November 10-12, 2017 at the Mauna Lani Bay Hotel and Bungalows on the Kohala Coast of the Island of Hawai'i. This venue is located at 68-1400 Mauna Lani Drive, Kamuela, Hawai'i 96743; Tel: (855) 516-1090. The event will feature performances by Hawai'i steel guitar masters, workshops, jam sessions where festival guests can play along with the steel guitar masters, and open stage sessions where amateur and professional steel guitarists can present their own program to festival guests. The festival is presented free to the public by Mauna Lani, the Hawai'i Institute for Music Enrichment and Learning Experiences (HIMELE) in association with the Ke Kula Mele Hawai'i School of Hawaiian Music, and with grants and support from corporate partners and private donors. For more information call (808) 375-9379 or visit the event website at: www.konasteelguitarfestival.com. ■

Where They Are Playing

Bobby Ingano Trio—Bobby performs Mondays 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, Hawai'i 96786-1926.

Alan Akaka and the Islanders are playing select Thursdays and possibly some Fridays at the International Marketplace on Kalākaua Avenue, 7-10 PM. Be on the lookout! We understand that Alan also plays at Duke's Waikīkī on a weekly basis. Call Duke's for details.

Hiram Olsen Trio (?)—Are they really back at the Halekūlani Hotel?? Unconfirmed... Let us know!

Every other Friday evening there is a public concert at the Royal Hawaiian Shopping Center stage, 6:00-7:30 PM, on the lawn stage area next to Kalākaua Avenue. Contact the Shopping Center for the exact dates.



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Kaula 'Ili

(Eliza Ha'aheo)

Arrangement by Mark Prucha

Waltz

Intro

C7

F

C7

Steel Gtr. (C6th + A7)

let ring-----|

6

F

C7

A

F

C7

F

12

F7

Bb

C7

F

C7

F

let ring-----|

18

C7

F

C7

F

let ring-----|

24 C7 F C7 **B** F C7

T		6	5-3						
A	5	4-5-4	3-5-6-7	3	3	3	4-4-5	11	11
B				3				12	12
								11-12-14	12
								12-11-12-13	9-10-12
								12	8-10-12

31 F F9 Bb C7 F

T	10-10-9	8-9-8	7	16	17	17	17	17	16-16-14	14-16-14	12	9	9
A	10-10-8	7-8-7	6	16	17	17	17	17	15-15-13	13-15-13	12		
B													

let ring-----

36 C7 F C7 F

T	12	3	4	5	5	5	5-4	3	6	5	3	5	
A									5				4-5-4
B	12	3	4	5	5	5		3	5	5	3	5	5

let ring-----

41 C7 F C7

T		6	5-3-1					5	5				6
A	3	5-6-7-8		3	3	3	4-4-5				4	5	4
B				3						5			3
													5
													4

let ring-----

46

F D7 C G D7

T	3-5-3	4	5	5	4	1	2	2	2	6-7-7-7	7-6-5	5-7-5
A	3	4	5	5	4	1	2	2	2	6-7-7-7	7-6-5	5-7-5
B	4	4	5	5	4	1	2	2	2	6-7-7-7	7-6-5	5-7-5

51

G G7 C D7 G D7

T	5	7	5	6	7	7	7	9	6	4	3	2-1-2	10	9	8	5	6
A	5	7	5	6	7	7	7	9	6	4	3	2-1-2	9	8	7	5	6
B	5	7							3							5	6

57

G D7 G D7

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

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G D7 G

rit. P.H.

T	7	7		6	7	6	5	7	6	8	7	5	6	7	7	7	7
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Festival "Potpourri"

(Clockwise from upper left) At the 2017 Kaua'i festival, Kilipaki Vaughan, Ed Punua, Bobby Ingano, Geri Valdriz, Alan Akaka, Eddie Palama and Greg Sardinha; at Maui, steel guitarist Patti Maxine with Gary Aiko, Alan Akaka, Greg Sardinha and Kaipō Asing; at Kaua'i, Greg Sardinha, Alan Akaka, Kilipaki Vaughan, Bobby Ingano, Geronimo Valdriz, Addison Ching, Ed Punua and Eddie Palama (above photos are courtesy of Don Touchi); at Fort Collins 2015, Ed Punua playing steel with "Mango" Stevens on guitar and Philip Swain on uke; and at the Fort Collins Saturday Floor Show last year, Duke Kaleolani Ching.



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

Part Three: Alvino Rey and the King Sisters' recordings with Horace Heidt's Brigadiers (including Gibson's pedal additions), Rey and the Kings' departure from Heidt, and Rey's custom-made Gibson Console Grande (June 1937-March 1939)

By Anthony Lis

This series, which debuted in the Summer 2016 issue, is examining the development of the pedal steel guitar from initial experiments with adding pedals, buttons or levers to guitars (or guitar-like apparatuses) in the late 1880s through Paul Bigsby's custom-built, multi-keyboard pedal steel guitars of the late 1940s and early 1950s. Particular attention is being paid to the contributions of the Harlin Brothers, a teaching, publishing and pedal steel guitar-building enterprise active in Indianapolis from the mid-1930s through the early 1980s, which also

Alameda, California-born bandleader and pianist Horace Heidt, with whom Alvino Rey and the King Sisters made 78 rpm recordings in 1937-1938.



maintained a chain of teaching studios in the Midwest. Jay D. Harlin (1911-1996), the steel guitar-playing, third-oldest Harlin brother, is known to have developed the Kalina Multi-Kord—an early commercially successful pedal steel guitar—by August 1947; there is evidence he may have constructed working prototypes some six to eight years before that.

The previous installment (in the Fall 2016 issue) began in the late 1920s detailing a pitch-changing attachment for guitar invented by twin brothers John and Chris Kaufman, which enabled guitarists to conveniently shift from a standard guitar tuning to an open chord steel guitar tuning (and back again).

Moving into the 1930s, the installment detailed Arthur Harmon's Harmolin, perhaps the earliest steel guitar with integral levers for changing the pitch of open strings, as well as Carl Schrickel's "Hawaiian All-Chord Guitar," which effected chord changes via two buttons on the top of the instrument. Mention was also made of Bud Tutmarc's 1996 essay, which appeared in Lorene Ruymar's *The Hawaiian Steel Guitar and Its Great Hawaiian Musicians*, crediting his father Paul with the mid-1930s invention of a six-string, double-neck steel guitar with automatic tuning, effected "at the press of a button."

The installment also noted Anthony Freeman and Martin Grauenhorst's 1936 invention of an electric lap steel with pedals (perhaps the first *electric* steel with such appendages), as well as a possible link between Freeman & Grauenhorst's innovation and the Harlin Brothers, suggested by an unidentified early-2011 poster at the WorthPoint.com antiques-and-collectables pricing website. The poster claimed that "around the end of 1938, Jay D. Harlin ... bought the



The Harlin Brothers, in their early days, apparently before Jay started his pedal steel guitar experiments. Here, Jay plays an old-fashioned, non-pedal lap steel with Winiford on 'ukulele, Jimmie on bass, and Herb on standard guitar.

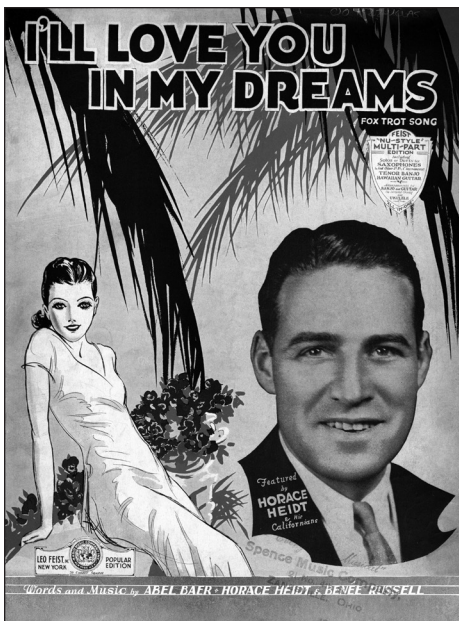
patent for an original design for a pedal-pulling system to change the pitch of a string on a Hawaiian steel guitar from an engineer he knew named Freeman," adding that "by 1939, Harlin and his brothers were manufacturing a pedal steel guitar based on an improvement of that original system and selling the guitars ... in Indianapolis." More research needs to be conducted to evaluate the veracity of the poster's claim.

The installment closed with a quick survey of the early career of multi-instrumentalist and electronics tinkerer Alvino Rey (1908-2004) through his May 1937 marriage to Luise Driggs, a member of the King Sisters vocal quartet with whom Rey subsequently made many recordings. In January 1933, Rey joined Horace Heidt's Brigadiers as the band's steel guitarist. In 1935, the Brigadiers, the King Sisters and Rey relocated to Chicago, where Rey, in his spare time, worked with Gibson personnel on steel guitar experiments at Lyon & Healy's instrument factory. In a February 1993 letter to Lorene Ruymar,

Rey recalled making steel guitar prototypes from various materials and assembling string changers, double-neck steel guitars and pedals. More work needs to be done to determine just *what* Rey worked on in Chicago, with *whom*, and *when*.

By late 1936, Heidt's Brigadiers, Rey and the Kings had landed a gig at Midtown Manhattan's Biltmore Hotel. Rey implied in the liner notes of his 1977 recording, *The Big Band Steel Guitar of Alvino Rey*, that Heidt pressed him to use his steel guitar to play solos during tunes as well as bridges *between* tunes, making it necessary for Rey to play minor and diminished chords not readily found with the common tunings of the day. To help meet Heidt's demands, Rey—while working on steel guitar experiments at Lyon & Healy's factory—apparently asked Gibson engineers to design foot pedals for him, one string at a time. Picking up on the theme of Rey as experimenter, A. R. Duchossoir—on page 50 of his 2009 book *Gibson Electric Steel Guitars: 1935-1967*—speaks of Rey's quest “to

The folio cover for “I’ll Love You in My Dreams,” Heidt’s theme song, which he had a hand in composing. (From the collections of the Center for Popular Music, Middle Tennessee State University)



expand his musical boundaries while attempting to bypass the inherent limitations of his equipment.” Examples offered by Duchossoir in this category would include: Gibson’s 1936 production of an early double-neck steel guitar for Rey as a “one-off” instrument; Rey receiving Gibson’s “very first 8-string electric steel in August 1936”; and Rey apparently self-assembling his own “hybrid-construction double-neck” steel in 1937, which Duchossoir dubs “a technical milestone” without providing any further details.

Between June 1937 and November 1938, Rey made seventy-eight Brunswick recordings with Horace Heidt's Brigadiers in New York City, with at least twenty-six of these sides featuring vocals by either the four King Sisters (by this time comprised of Alyce, Yvonne and Donna King and Rey's wife Luise), or Yvonne King as a solo vocalist (according to Brian Rust's *The American Dance Band Discography, 1917-1942*).

Rey, in the *Big Band Steel Guitar of Alvino Rey* liner notes, spoke briefly of the tunings he employed during his Heidt days, relating that:

A fellow named Lou Busch [a pianist who'd played with the Henry Busse and Clyde McCoy bands before meeting Rey] remarked to me that I should tune my guitar like a brass section. So I did. I went to a[n] [E] 13th tuning [with a spacing of pitches] like the eight-piece brass section used [in the scoring of their chords] ... I just tuned one neck to that chord and left the other neck (which had levers on it) as before [at E6th?]. That particular 13th tuning became another trademark sound for the group.

Al G. Marcus (1921-2009)—a New York-born steel guitarist who frequently posted at the online Steel Guitar Forum (bb.steelguitarforum.com) towards the



The folio cover for Scholl and Jerome's 1937 song “(My Love is in Kalua) Little Heaven of the Seven Seas,” recorded by Heidt, Rey and the King Sisters in summer 1937. Pictured on the cover is bandleader Guy Lombardo, who waxed his rendition twelve days before Heidt's recording.

end of his life—gigged in Cleveland as a teenager, where he often witnessed Alvino Rey performing between 1938 and late 1942 before being drafted into the army. Excerpts from Marcus's keen observations on Rey's playing and the instruments he plied will be sprinkled throughout the next few installments. Marcus appears to be referring to Rey's thirteenth tuning in a September 6, 2003 Steel Guitar Forum post where he states that “Alvino Rey had the first strum-mable thirteenth chord that I ever heard, that was in 1938.”

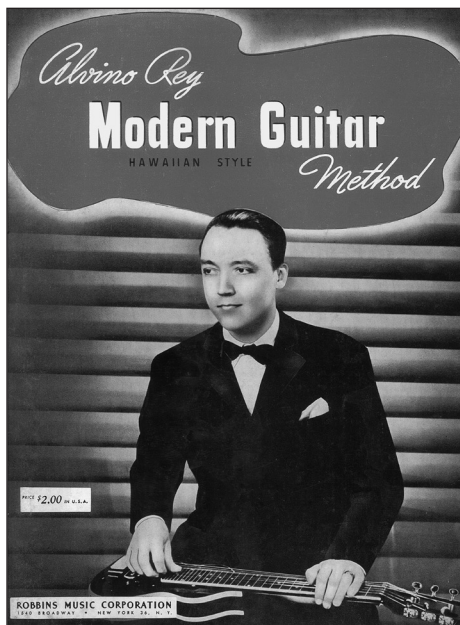
Rey's recordings with Horace Heidt and the King Sisters included their July 28, 1937 rendition of Jack Scholl and M. K. Jerome's tropical-themed “(My Love is in Kalua) Little Heaven of the Seven Seas” (Brunswick 7946). The song had been copyrighted eleven days before Rey's marriage, with Lani McIntire's Hawaiians apparently the first to record the number in late April 1937. Rey's electric lap steel takes the

Continued on Page 16

lead during the thirty-four-bar introduction. Following a modulation from the key of C to G (in which Rey fully participates as Heidt desired), the King Sisters enter with the vocals, while Rey contributes high-register fills. Rey's high fills continue during an eight-bar interlude by the Brigadiers, which jumps back to the key of C major. Rey then returns to playing the melody in the last eight bars, supplying a long drawn-out glissando on a C chord at song's end.

Some three months after recording "Little Heaven of the Seven Seas," Heidt's Brigadiers waxed "I'll Love You in My Dreams" (Brunswick 7981) on October 3, 1937. Heidt was one of the three composers of the appropriately ethereal-sounding tune (copyrighted back in 1931), which by 1937 was serving as his theme song. Rey again figures prominently on the recording, supplying a glissando on an F chord (the V chord in the tune's home key of Bb) to open the recording, leading into a full band statement of the thirty-two-bar chorus, with Rey supplying various high-register fills as well as gong-like, lower-register fills.

The Columbia label for Heidt & His Musical Knights' early 1940s release, "I'll Love You in My Dreams" ("as slick as your dreams of butter," opined a reviewer in the Baltimore Sun of May 2, 1943).



The cover to Rey's *Modern Guitar Method, Hawaiian Style*, from likely late 1937. (The method appears to be assembled as marketing-tool to promote Gibson's EH-150, a hollow-body lap steel which debuted the year before.)

Following a modulation to the unexpected key of Ab, Larry Cotton enters on tenor vocals, while Rey adds occasional high-register fills. The full band returns to the home key of Bb for the last sixteen bars; during the first eight bars, Rey again plays high-register fills (this time exploiting a ringing, bell-like sound) before dropping out for the final eight measures.

In perhaps late 1937, New York City's Robbins Music Corporation brought forth Rey's *Modern Guitar Method, Hawaiian Style*, a repackaged version of his earlier *Electric Singing Guitar Method* with a new cover and some rearranged photographs. The Google Books database (at Books.Google.com) relates that Rey's *Electric Singing Guitar Method* was copyrighted on September 24, 1937; the phrase "singing guitar" refers to Gibson's EH-150, a hollow-body lap steel made of maple, which the company began offering in early 1936. To infer from John Teagle's article "Gibson

EH-150 Quintessential Pre-War Amp" in the July 1999 issue of *Vintage Guitar*, Rey had worked with Lyon and Healy audio engineer John Kutalek on the instrument and an accompanying amplifier in mid-1935 during his experimental period in Chicago. (Teagle misspells Kutalek's surname as "Kutilek," as have several other authors.) Gibson's EH-150 and the Lyon and Healy amp are pictured on page 4 of Rey's *Modern Guitar Method*, and Rey is shown playing the instrument throughout.

On page 12 of his method book, Rey introduces the "high-bass" (aka "high-A") tuning (A-C#-E-A-C#-E). Rey describes the tuning, introduced in 1926, as the one used by "the majority of the leading players that use an A tuning" as opposed to the older A "low-bass" tuning (E-A-E-A-C#-E). Information on glissando special effects, vibrato, volume control effects, tremolo, and finger and palm harmonics follows. About halfway through his method, Rey first mentions the E7 tuning (E-B-D-G#-B-E), which appeared by 1927, dubbing the setup "my favorite tuning and the one I use in my everyday playing." On page 36, Rey relates

A photo from page 7 of Rey's *Modern Guitar Method* with the caption "How to Hold the Electric Singing Guitar."

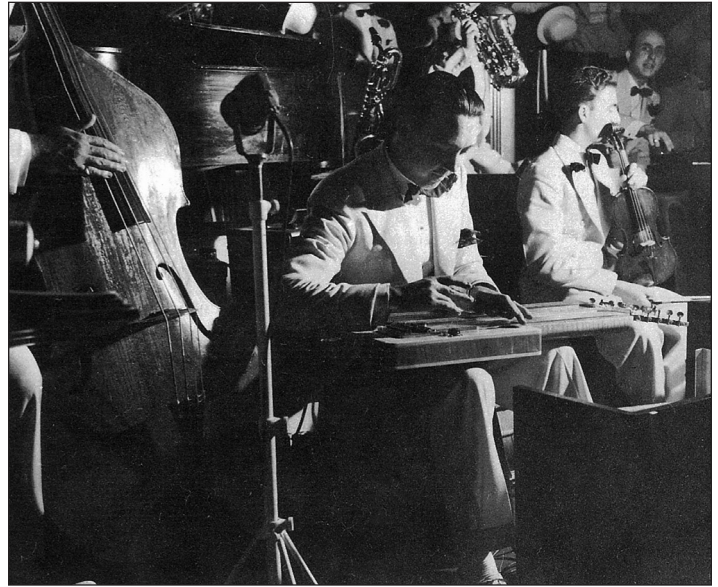


that “the use of the E7th tuning by professional players is growing at a surprising rate,” adding that “I am firm in my conviction that this tuning is best for modern professional playing and should receive careful study and analysis by everyone.” In his method, Rey also covers the technique of “palm harmonics on the lowest note only” and “skipping the frets” by holding the bar in the “tip” (aka “tilt”) position. The former technique flips the lower note of a two-note chord up an octave, which has the dramatic effect of changing third intervals to sixth intervals, for example, with the unusual effect of mixing the tone of a note struck normally with the more hollow tone of a harmonic.

Rey supplies two pages of “Special Tunings,” offering “for those who care to experiment” nine other tunings for six-string steel guitars: three E7th-based tunings plus tunings derived from A7th, E major, A minor, E minor, C major and C7th chords. Rey also offers four seven-string tunings (three variations of the A7th tuning and yet another E7th tuning) and two eight-string tunings derived from E7th and A7th chords. Rey mentions double-neck guitars briefly; while admitting they were “now gaining in popularity,” he advises that “being new, it would be almost impossible to arrive at a common tuning [configuration] ...”

Although Rey’s method focuses on “Hawaiian-style” steel guitar, only four of the example songs are actually Hawaiian or Hawaiian-themed. (This apparent contradiction can be better understood as follows: Playing “Hawaiian-style,” especially in the early decades of the instrument, referred in part to a specific manner of playing standard guitar—with the guitar in the lap and a steel bar used for fretting. Adding to the ambiguity of the term, “Hawaiian-style” players typically tackled popular non-Hawaiian songs of the day or even esoteric songs, and yet lended to them the distinct Hawaiian flavor that bar-use produced in the hands of a skilled player.) The more Hawaiian-type tunes in Rey’s book would include: Harry Owens’s early collaboration “Linger Awhile,” offered as a study in performing two varied choruses; an arrangement of Lee S. Robert’s 1919 waltz “Hawaiian Nights” addressing palm harmonics and tremolo; a reworking of Fred Lawrence’s slow waltz “Honolulu Moon” (1926) focusing on finger and palm harmonics while also including “interesting runs, fill-ins [and] modulations ...” (Rey uses the latter term to describe what are actually “secondary function” chords); and the final example from the book, an arrangement of Freed and Brown’s 1929 hit tune “Pagan Love Song,” offered as a study in a variant E7th tuning (E-D-E-G#-B-E) from his special tunings listing two pages earlier, as well as an example of a full-fledged modulation (from C to the unexpected key of Ab, the key of the “flat submediant”).

Before leaving Rey’s method, mention should be made of an intriguing “candid camera” photo occupying the upper two-thirds of page 36, showing Rey plying what appears to



A candid shot of Alvin Rey with Horace Heidt’s Orchestra at the Biltmore Hotel in New York City (from page 36 of Rey’s method book). Rey is apparently playing what author A. R. Duchossoir describes as a “hybrid-construction double-neck [steel guitar],” assembled in 1937.

be a homemade double-neck steel with a wooden rectangular body—likely Duchossoir’s “hybrid-construction double-neck” mentioned above. (According to the caption writer, the photo was taken while Rey was soloing during a Heidt Brigadiers performance at Manhattan’s Biltmore Hotel with Rey “us[ing] his double-necked instrument which has eight strings on each neck.”)

Regarding Rey’s steel guitar experimentation around this time, Al Marcus recalled in an April 23, 2003 Steel Guitar Forum post that “in 1938, [Rey] was experimenting with pedals, as on the right side [of his instrument] he had a couple of wires hanging down with tiny pedals on them.”

Rey’s last recording session with Horace Heidt’s Brigadiers took place on November 2, 1938 in New York City. Despite Heidt’s initial enthusiasm for Rey and the King Sisters, by late 1938 relations of Rey and the Kings with their leader had grown tense with the friction even enveloping some of Heidt’s other musicians. As perhaps a sign of escalating tensions, one notes from Rust’s discography that Heidt did not use of any of the King Sisters at his November 1938 session, having last employed them on three sides back on July 8.

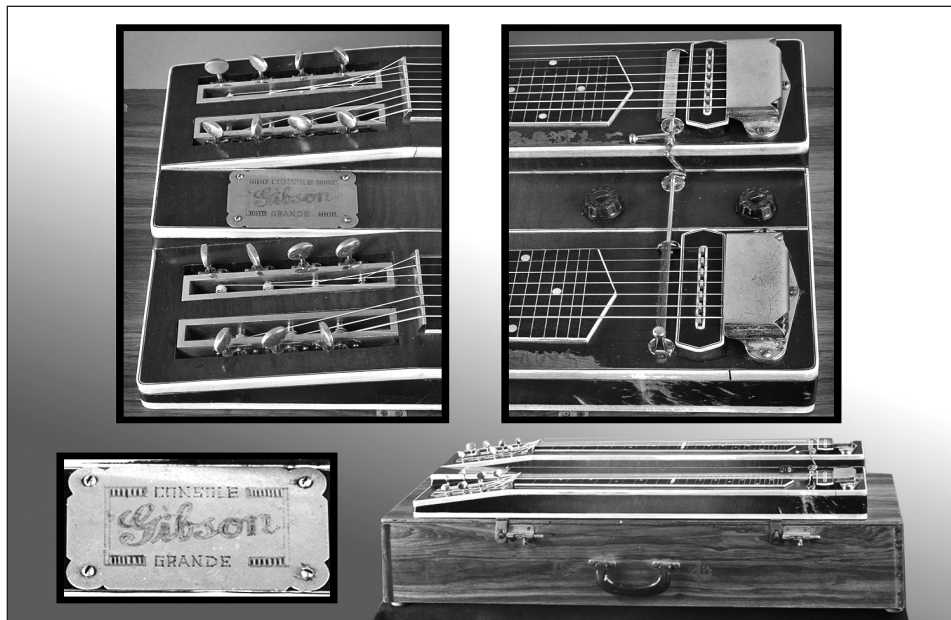
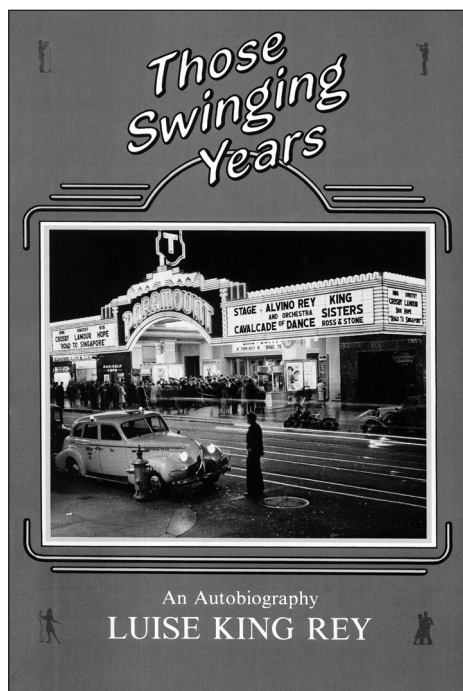
Luise King—towards the end of her fourth chapter in *Those Swinging Years: An Autobiography*—speaks of her older sister Alyce tiring of Heidt’s “put downs” and Heidt’s musicians becoming frustrated with his disinterest in considering suggestions for improving band publicity and morale.

Continued on Page 18

King dryly remarked that “we were beginning to think it was about time for us to graduate from Mr. Heidt’s college of life.” After Heidt fired Alyce in the wake of a falling microphone mishap, Luise and the other three King Sisters quit, followed by Rey. (From a “Local Scrappings” column in the November 25, 1938 edition of the *Pittsburgh Post Gazette*, the author learned that Rey left Heidt the night before [i.e., November 24, Thanksgiving evening], while Heidt’s band was playing Pittsburgh’s Stanley Theater.) Shortly thereafter, Heidt’s arranger Frank DeVol also left Heidt, joining Rey and the Kings in their next incarnation as the Los Angeles-based Alvino Rey Orchestra.

Scott Yanow, in his informative “listening companion” *Swing* (2000), describes Rey’s early orchestra as a “radio band,” explaining that by “broadcasting regularly on Los Angeles’s KHJ, the Alvino Rey Orchestra built up a big audience and was a hit when it finally appeared in public.” Research at the Newspapers.com on-

The cover of Luise King’s 154-page autobiography from late 1983.



A Gibson Console Grande from 1938 (its inaugural year), likely a custom order with an eight-string and a seven-string neck. (From Gruhn Guitars’ website at Guitars.com)

line newspaper archive shows that Rey’s orchestra indeed appeared on KHJ, but not until late August 1939, after apparently appearing on San Francisco’s KROW and KFRC, and Santa Ana’s KVOE over the preceding nine weeks. Newspapers.com research also revealed that by the time of their KHJ booking, Rey and the Kings’ radio performances were being carried on the Mutual radio network, which would have certainly assisted them in amassing an audience.

Luise King Rey relates in *Those Swinging Years* that the Alvino Rey Orchestra served as the house band at KHJ, playing Frank DeVol’s “exciting, new arrangements.” West Virginia-born, Ohio-raised DeVol (1911-1999) had moved to California in the 1930s, where he soon found bandleading and arranging work. Regarding DeVol’s charts, Rey pointed out in the liner notes to *The Big Band Steel Guitar of Alvino Rey* that with DeVol, things “really became exciting because we were creating new styles in music,” adding that “the steel became even more of an identifying factor than it had been with Horace Heidt. Frank wrote out everything for the steel sec-

tion so that it was just as important as any other section of the band. We would sit down together before he did the arrangements and I would play what I thought was possible and appropriate. He would then do the charts.”

Luise Rey recounted that “screaming, shouting teenagers” greeted the Alvino Rey Orchestra at its first public appearance at Pasedena’s Civic Auditorium northeast of downtown Los Angeles. To infer from an advertisement in the November 2, 1939 edition of the *San Marino Tribune*, the band’s live debut occurred on November 10, 1939. Leo Walker’s *The Big Band Almanac* includes a photo from one of the concerts with the Kings at a large microphone and young men and women crowding what looks to be a makeshift stage.

According to A. R. Duchossoir in *Gibson Electric Steel Guitars: 1935-1967*, in March 1939 Alvino Rey had received a special pedal-operated double-neck Console Grande Electric Hawaiian Guitar from Gibson, custom-built to also include “a longer 25-inch scale and special electronics.” (The Console Grande’s normal scale was

apparently 23 inches.) Walter L. Fuller had submitted the Console Grande patent application (#2,261,357) on May 7, 1938, which was granted roughly three-and-a-half years later. Former author of Gibson method books and company historian Julius Bellson relates in chapter nineteen of *The Gibson Story* that Michigan-born Fuller was an electronic engineer “who developed and supervised the production of Gibson electrical instruments, pickups and amplifiers for many years.”

The original ad in the Gibson catalog for the Console Grande (introduced around seven months before Rey’s custom version) appears on page 43 of Duchossoir’s book. The ad proclaimed that with the company’s double-neck, “it is as though two entirely separate instruments were welded into one—two different tunings, two sets of strings, two separate fingerboards ... two individual tone-generator units, each with its hermetically sealed coil and balanced pole-piece.” *Gruhn’s Guide to Vintage Guitars* adds that the Console Grande had a “hollow rectangular body of flamed maple,” and was available in six-, seven-, or eight-string versions. In late 1938, Gibson began offering an optional stand made of maple with wheels.

Al Marcus, in an August 2, 2003 Steel Guitar Forum post, stated that Rey’s “improved” Console Grande included *nine* strings (on each neck?) and *six* pedals.

Thanks to John Marsden for providing the author with a copy of the liner notes to The Big Band Steel Guitar of Alvino Rey as well as additional information on Rey’s Electric Singing Guitar Method and Modern Guitar Method, Hawaiian Style. Historical information on steel guitar tunings was taken from Guy S. Cundell’s Across the Pacific: The Transformation of the Steel Guitar from Hawaiian Folk Instrument to Popular Music Mainstay, a 2014 Masters thesis submitted to the University of Adelaide (in Australia).

The correct spelling of John Kutalek’s surname was inferred from his entry in Ancestry.com’s World War I Draft Registration Cards, 1917-1918 database where thirty-three-year-old Kutalek is shown as living on North Kolin Avenue on Chicago’s west side, employed as a machinist.

In the next installment: Rey and the Kings’ MacGregor Company recordings beginning in likely the second half of 1939, the King Sisters’ November 1939 RCA debut, and the Harlin Brothers’ activities in the late 1930s. ■

Moving?

If you are moving, please contact us for uninterrupted delivery of your Quarterly at: HSGA Quarterly, 2434 Waiomao Rd, Honolulu, HI 96816-3424. Email us at hsga@hsga.org.

Events Calendar

June 10, 2017—Windward Mall Spring Concert

Enjoy the music of Ke Kula Mele School of Hawaiian Music under the direction of Kumu Alan Akaka. Students will perform songs with the theme of Ke Kai (the ocean) on steel guitar, ‘ukulele, guitar and Hawaiian-style bass at the Windward Mall Spring Concert, Saturday, June 10, 2017 at 11 AM in Kāne‘ohe on O‘ahu’s North Shore. Free to the public. For more information call (808) 375-9379 or visit kekulamele.com.

June 11, 2017—Kāne‘ohe Steel Guitar Festival

The 2017 Hawaiian Steel Guitar Festival at Kāne‘ohe will be held on Sunday, June 11 from 11 AM to 4 PM at Windward Mall in Kāne‘ohe, Hawai‘i. This free festival provides a community friendly venue with lots of free parking and merchant facilities. Featured are Hawai‘i’s top steel guitar masters, as well as Ke Kula Mele’s Next Generation steel guitar students. For more information call (808) 375-9379.

July 13-15, 2017—AISGC Winchester Convention

The annual Aloha International Steel Guitar Club convention will be held Thursday through Saturday, July 13-15 in Winchester, Indiana at the Winchester Event Center, 123 W. Franklin Street. For details, contact Richard Briggs at: 3730 W. 1400 N, Macy, IN 46951; Tel: (574) 382-3985.

July 14-15, 2017—Waikīkī Steel Guitar Festival

The 2017 Waikīkī Steel Guitar Festival, expanded this year to a two-day program, will be held on Friday and Saturday, July 14-15 at the Royal Hawaiian Center. Hawai‘i’s leading steel guitar masters will be featured between 5:30 and 9:00 PM on both days. A Saturday workshop on the Hawaiian steel guitar is also being considered. All events are free to the public and produced by the Royal Hawaiian Center and the Hawaii Institute for Music Enrichment and Learning Experiences (HIMELE). For more information call (808) 375-9379.

September 21-23, 2017—HSGA Ft. Collins Festival

Our 2017 Mainland Hawaiian Steel Guitar Festival is scheduled for September 21-23 at our usual spot at the Hilton Hotel in scenic Fort Collins, Colorado. Our featured guest artist is veteran steel guitarist Alan Akaka, and we’ll have a full schedule of member performances and workshops on steel guitar, slack key guitar and ‘ukulele. See our preview article in this issue for details and registration information.

November 10-12, 2017—Big Island Steel Festival

The First Annual Hawai‘i Steel Guitar Festival at Mauna Lani will be held on Friday through Sunday, November 10-12 at the Mauna Lani Bay Hotel on the Kohala Coast of the Island of Hawai‘i. (See the article on page 9 for details.)

E Komo Mai! Welcome, New Members

Is your address correct? Please notify us!

UNITED STATES

TAVITA AND MANAOLANA TEO, 3435 Ocean Park Blvd,
Suite 107-371, Santa Monica, CA 90405

RICHARD P. DADEZ, 204 Planceer Pl, Peachtree City, GA
30269-2264

LEWIS SCHNAKE, 555 University Ave, Unit 1100, Honolulu,
HI 96826

FORT COLLINS Continued from Page 3

can purchase your lū'au ticket online at the same time you register using the BrownPaperTickets link mentioned above.

Travel Information

Getting to Fort Collins by air is a snap. Denver International Airport (DIA) is served by most of the major airlines in the world. From the airport you drive west a short distance to the E-470 toll-way. This takes you northwest and intersects with I-25 north of Denver. You simply drive north on I-25 until you get to the Prospect Road exit in Fort Collins and go west until you get to the Hilton. Keep the mountains on your left and you can't get lost. The whole commute is about three turns, five stop lights and about an hour's drive depending on traffic.

Airport Transportation

If you don't want to rent a car, we have a discount deal with a van service called Green Ride. You can call them at (970) 226-5533 or click on the online link near the bottom of our main festival webpage under the 'Green Ride Airport Shuttle' heading. If you call, sure to mention that you are going to the Hilton in Fort Collins for the HSGA Festival in September. The rate is \$38 per person one way. However, each added person on a single reservation pays only \$20 so it will pay to car pool if you can. Green Ride will take you from DIA to the hotel. Numerous other shuttles are in service out of DIA, too.

Stay Tuned!

Look for updates on workshops and scheduled events on our website at: www.hsga.org/festival2017.htm. Any questions, feel free to contact me at: Email: tony.fourcroy@gmail.com; Tel: (970) 217-4058. See you in September! ■

It's Dues Time Again!

Remember, HSGA's membership year begins on July 1, 2017. Dues are \$30 and all issues go out 'Air Mail'. Mahalo!

was Don Fulmer, who would later become my teacher and mentor. These four gentlemen continued to mentor and encourage me, and my dream of being a pretty good Hawaiian steel guitar player came true.

Rhetta and I went on to perform on stage at nineteen AISGC and HSGA conventions in Winchester, Joliet and Honolulu. She always sat next to me, and just as we got on stage she would stick me in the ribs and say, "Show them how it's done." She gave me courage and confidence and taught me how to believe in myself in all aspects of my life. She taught me how to laugh and have fun even in the midst of life's challenges. I have a favorite quote which really is the story of my life: "Life is not about waiting for the storm to pass, it is learning to dance in the rain." It is so fitting as well for Rhetta's life. And now she is dancing in heaven (hula, of course) free of earthly suffering. Thank you my dear sweet Rhetta for bringing so much joy to me and all who knew you.

A few words of condolence from other HSGA members. From Ivan Reddington: "I remember that Rhetta was always smiling and carrying her 'ukulele ready to play. She was always prepared with a music stand and tabs for the music they played. I hope Jay can continue her efforts." From Duke Ching: "My condolence to Rhetta's family. May her soul rest in peace, amen. *Aloha pa'ole ke Akua.*" ■

MAUI FESTIVAL Continued from Page 6

Maui County Mayor Alan M. Arakawa issued a proclamation declaring April 24-30, 2017 as Maui Steel Guitar Appreciation Week. The proclamation was to have been presented at a public ceremony scheduled for the *Hana Hou* part of the festival at Kahului's Queen Ka'ahamanu Center but the festival received word late Saturday that the outdoor center would be closed on Sunday because of the rain, thereby forcing cancellation of the Kahului event.

While festival guests enjoyed the musical performances at the hotel, they did not experience the visitations on Thursday and Friday to Maui schools that were conducted by teams of featured festival musicians and Next Generation steel guitarists. These visitations were done to promote and educate area students about the Hawaiian steel guitar and encourage interest in the instrument. Schools visited included Maui's Seabury Hall, Kalama Intermediate School, Kamehameha Schools and King Kekaulike High School.

The Annual Maui Steel Guitar Festival is presented free to the public by Maui's Arts Education and Children Group, HIMELE and the Kā'anapali Beach Hotel. Next year's festival is tentatively scheduled for April 13-15, 2018. ■