

# HSGA QUARTERLY

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*Bobby Ingano, our upcoming Fort Collins Guest Artist, showing how it's done at the May 2015 HSGA tent show in Kapi'olani Park, part of the annual Lei Day celebration.*

## Fort Collins 2018 Festival Preview

By Tony Fourcroy

Aloha, everybody. Plans are coming together quickly for this year's Hawaiian Steel Guitar Festival to be held again at the Hilton Hotel in Fort Collins, Colorado on September 27-29, 2018. This will be our thirty-first club convention, our fifth in Fort Collins.

### Announcing Our Guest Artist

Our featured guest this year will be Bobby Ingano. We've tried to get Bobby out here before but he's been extremely busy. Bobby retired from his longtime day job at Tamashiro Market at the end of 2017, and he is really looking forward to coming out this year. He is also the scheduled guest

artist at the Aloha International Steel Guitar Club convention in Winchester, Indiana, so you'll be able to get a double shot of Bobby on the mainland if you are so inclined.

We have another very special guest coming out this year, HSGA scholarship recipient Alexis Tolentino. Alexis is a student of last year's guest artist, Alan Akaka. She has graciously accepted our invitation to come out, so we'll all get a chance to meet her, listen to her play, and formally welcome her into our extended 'ohana.

### Festival Overview

Chris Kennison and I are still working out the details, but for the most part it

*Continued on Page 2*

## HSGA QUARTERLY

Volume 33, Issue 128



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### STATEMENT OF PURPOSE

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

### MEMBERSHIP

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

### SUBMIT ARTICLES & COMMENTS TO:

HSGA Quarterly, 3442 Greystone Ct, Fort Collins, CO 80525 USA. Our e-mail address is [hsga@hsga.org](mailto:hsga@hsga.org). Submitted items should also be e-mailed directly to the editor at [johnely@hawaiiansteel.com](mailto:johnely@hawaiiansteel.com). Letters to the president can be sent to: Frank Della-Penna, P.O. Box 18323, Washington, DC 20036.

FORT COLLINS *Continued from Page 1*

should be similar to previous festivals. We will have playing sessions every day from 9 AM to 4 PM, "Talk Story" on Thursday evening, our World Class HSGA Lū'au on Saturday evening, and you can plan on our infamous late night, "no sleep" jam sessions.

We are also planning to hold a series of workshops. We've received feedback from several of you about holding the workshops concurrent with the playing sessions. This year the workshops will have their own scheduled times so you won't have to miss any of the playing sessions.

Every year a few new players get up on stage for the first time at our convention. If you haven't played on our stage before, this could be the year for you. We have the most appreciative audience you could ever hope to play for.

### Festival and Hotel 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 for members and includes all stage performances, workshops, jam sessions, and our Thursday evening "Talk Story" session with Bobby and Alexis. The festival pass does not include meals, lodging and the Saturday Night Lū'au.

To get your festival pass online, go to the festival page on our website at [www.hsga.org/festival2018.htm](http://www.hsga.org/festival2018.htm) and look for the Brown Paper Tickets link, or go there directly at [www.tinyurl.com/HSGA2018-Festival](http://www.tinyurl.com/HSGA2018-Festival). You can also mail in your registration using the form that was included with this newsletter issue.

You can book your room at the Hilton Hotel using the link [www.tinyurl.com/HSGA2018-HiltonRes](http://www.tinyurl.com/HSGA2018-HiltonRes) or you can call the hotel directly at (970) 482-2626. Make sure you mention the "Hawaiian Steel Guitar Association" room block so you get our special rates.

The hotel is expected to be very busy that weekend, and our room block is only guaranteed through September 2, so make sure you get your reservation in ahead of time.

### Volunteers

I would like to make a plea to our membership for a few volunteers to help out with the festival. For years, Uncle Duke (Ching) did a fabulous job of staging the floorshow for the Saturday Night Lū'au. This is difficult to pull off without Duke. We have access to the dancers and musicians; all we need is someone with the knowledge and experience to pull it all together.

Also our videographer Bob Gobielle is moving to Alaska, so we need someone to step up and take on this role. Let me know if you're interested in helping out here.

I look forward to seeing all of you in Ft. Collins in September. Aloha. ■

*Providing hula at last year's Saturday Lū'au floorshow, Susie Park-Kelly, pictured with Mark Kahalekulu on guitar.*





At the Kapi'olani Park "Lei Day" bandstand show back in 2009, Derrick Mau (left) on steel guitar, Bobby Ingano and Kamaka Tom.

## Meet Fort Collins 2018 Guest Artist, Bobby Ingano

Bobby Ingano was born in Lāna'i City on the island of Lāna'i on December 17, 1952. He spent most of his childhood in and out of hospitals being treated for polio. It was here, out of boredom, that he picked up the 'ukulele and started to play.

Bobby is a natural, coming from an extremely musical family. Everyone from his parents to his siblings and most of his nieces and nephews, played either the 'ukulele, guitar, bass or steel guitar. His grandfather played old swing and filipino music, his uncles and father played jazz guitar, and his brothers play blues. Bobby first heard the sounds of the steel guitar listening to the family radio. He started on 'ukulele at age 12 and took up guitar a couple of years later when he and a friend found a guitar in a dumpster with four strings missing! He moved to electric guitar in 1970 playing mostly blues and rock, and finally took up steel guitar in 1977 under the direction of his teacher, David "Feet" Rogers of Sons of Hawai'i fame.

Bobby's motto, which he learned from Feet, is: "Never put yourself above anybody else. We are all equal. And always, *always* play from your heart!"

This wisdom has become a way of life for Bobby, and he now shares it with young steel guitar players and other young musicians. When Bobby plays, be it the electric or steel guitar, he plays with such humbleness and enjoyment that you can't help but sit back, relax and smile.

Bobby has drawn inspiration from many of Hawai'i's great steel guitar players including Jerry Byrd, Benny Rogers, Gabby Pahinui, Barney Isaacs, Billy Hew Len, David Keli'i, Jules Ah See, Jacob Keli'ikoa and Pua Almeida.

Bobby is one of the most in-demand steel guitarists in Hawai'i and has played with the top names in Hawaiian music, including Bill Kaiwa, Kekuhi Kanehele, Martin and Cyril Pahinui, Jake Shimabukuro, the Ho'opi'i Brothers and BB Shawn, to name just a few.

In 2006, Bobby Ingano released his debut CD, *Steel Reflections* for the Hana Ola record label and followed up a year later with a second CD release of contemporary selections titled *Stranger Here*.

Bobby's recording credits include stellar appearances on Daniel Ho-produced recordings. First, with George Kahumoku, Jr. on the 2006 compilation, *Legends of Hawaiian Slack Key Guitar—Live from Maui*, and again on the 2007 follow-up compilation, *Treasures of Hawaiian Slack Key Guitar*, both of which won the Grammy Award for best Hawaiian music album. He was on the 2008 compilation, *The Spirit of Hawaiian Slack Key Guitar*, which received a Grammy nomination and on the 2009 compilation CD, *Masters of Hawaiian Slack Key Guitar, Vol. 2*, which took the Grammy for best Hawaiian music album.

Bobby is a regular contributor and participant at clinics, steel guitar conventions and music festivals. ■

### Mahalo, Members!

*Keep those great letters and photos coming! YOU are the heart of our association. If possible, send original photographs or output from a digital camera. We cannot use grainy or washed out photos. As always, photos will be returned on request. Please send news, comments, or photos to: HSGA Quarterly, 3442 Greystone Court, Fort Collins, CO 80525. Email us at [hsga@hsga.org](mailto:hsga@hsga.org) and [cc\\_johnely@hawaiiansteel.com](mailto:cc_johnely@hawaiiansteel.com). Mahalo!*

*Playing great at last year's Fort Collins Festival, Arizona member Margie Mays, who was just appointed to sit on the HSGA Board.*



## COCO WIRE

Thanks to our webmaster/graphics artist **Amy Pace** for letting us know about an article on Hawaiian steel guitarist Annie Kerr that was featured in *She Shreds* magazine. Check it out at [sheshredsmag.com/legends-annie-kerr/](http://sheshredsmag.com/legends-annie-kerr/). Author Robert Moore writes, “Only the Hawaiian Steel Guitar Association gives Kerr her due as a groundbreaking musician, identifying her as the first professional wahine steel guitarist.” Not bad!

This from member **Wally Pfeifer**: “After two months of trying to contact **Paul Weaver** or his wife **Hideko**, I finally got Paul by telephone. As some of you may know, Paul had a stroke at the end of November. He spent time in the hospital and then spent December, January and until February 10 in a rehab facility. He is home in a wheel chair now but still has to go to therapy until the end of February or so. He sounded very positive when I talked to him and said to tell everyone ‘hello’.” Paul Weaver was our longtime photographer and videographer in HSGA’s earlier years.

As many of you know we lost noted Australian musician **Bruce Clarke** several years ago. Bruce founded the Cumquat Records label and reissued scores of valuable Hawaiian music recordings from the heyday of Hawaiian music. Through the efforts of **Wally Pfeifer**, member **Guy Cundell** and **Dr. Greg Reish** of Middle Tennessee State University (MTSU), more than 70 Cumquat CDs were donated to MTSU’s Center for Popular Music. In addition, and with the approval of **Harry B. Soria Jr.**, Wally donated 100 plus CDs of Harry B’s “Territorial Airwaves” radio program to the center. He recorded them “live” off the radio. Mahalo, Wally!

Some of you may know that well-known steel pro and former HSGA member **Ray Montee** has been in a nursing home this past year. We just got word that **George Piburn**, builder of GeorgeBoards steel guitars, has taken charge of Ray’s **Jerry Byrd Archive**, a large collection of Jerry Byrd-

*Ray “Skipper” Montee at home with his Bigby pedal steel guitar.*



*Performing at the 2015 Lei Day festivities in Kapi‘olani Park, Gary Aiko (left), steel guitarist Jack Aldrich and Alan Akaka.*

related material that Ray accumulated during his many years as a devotee of Jerry’s work. George has decided to donate the archive to HSGA to be housed as part of the HSGA website. The archive has been posted at [hsga.org/jerrybyrd/](http://hsga.org/jerrybyrd/) and includes a detailed bio of Jerry’s life, details on the instruments he played, information on records he released and artists he performed and recorded with, a collection of photos of Jerry over his lifetime, and a “jukebox” of songs Jerry recorded. Ray got started in music early on in the Portland, Oregon area and quickly established a statewide reputation on the steel guitar, playing on radio programs and backing name artists who rolled through town such as **T-Texas Tyler**, **Lefty Frizzel**, **Ferlin Husky** and **Carl Smith**. In 2003, Ray signed on as the steel guitarist in **Manny K. Fernandez**’s Hawaiian band and was on the group’s CD *In This Enchanted Place*. In 2004, Ray established an unofficial Jerry Byrd Fan Club and in 2010, he was presented with the Jerry Byrd Lifetime Achievement Award.

Many thanks to George Piburn for his donation. And our best wishes go out to Ray Montee. ■

## Lei Day Concerts Planned

Kamaka Tom has scheduled three steel guitar concerts this coming April and May in Honolulu: the annual presentation at the Waikīkī-Kapahulu Library on Saturday, April 28, 1-3 PM; a concert at the Waikīkī Community Center on Monday, April 30, 12-2:30 PM; and our annual HSGA tent show at Kapi‘olani Park for Lei Day on Tuesday, May 1, 10 AM to 3 PM. Hawaiian music with steel guitar will be featured, and all events are free and open to the public.

Steel guitar soloists and backup musicians who would like to perform should contact Kamaka to be on the program. Email Kamaka at <[kamakatom@gmail.com](mailto:kamakatom@gmail.com)>.

## EVENTS CALENDAR

### March 17, 2018—Hawaiian Steel Guitar Festival at Ka Makana Ali'i

The Second Annual Hawaiian Steel Guitar Festival at Ka Makana Ali'i will be held on March 17, 2018, 5-9 PM at 1-1024 Kuipuakukui Street in Kapolei, O'ahu. This year's program will feature your favorite Hawaiian steel guitar masters, each presenting their own program of traditional and contemporary Hawaiian music, as well as performances by Ke Kula Mele Hawai'i's "NextGen" steel guitarists. For details contact Alan Akaka at (808) 375-9379.

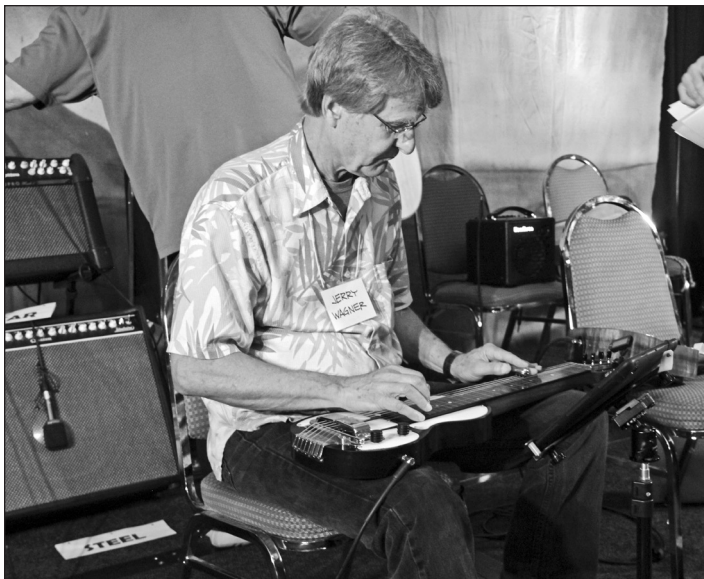
### April 11-12, 2018—Hawaiian Steel Guitar Camp

The Hawaiian Steel Guitar Camp precedes the Maui Steel Guitar Festival and will be held on April 11-12 at the Kā'anapali Beach Hotel, Lahaina, Maui from 8:30 AM - 3:30 PM both days. For details go to [www.mauisteelguitar-camp.com](http://www.mauisteelguitar-camp.com) or contact Alan Akaka at (808) 375-9379.

### April 13-15, 2018—Maui Steel Guitar Festival

The Tenth Annual Maui Steel Guitar Festival will be held on April 13-14, 2018 at the Kā'anapali Beach Hotel, Lahaina, Maui from 10 AM to 8:30 PM, and on April 15, 2018, at Queen Ka'ahumanu Center in Kahului, Maui from noon to 5 PM. This free, three-day festival features a series of performances, presentations, instructional workshops and nightly jam sessions, and is sponsored by the Arts Education for Children Group, the Kā'anapali Beach Hotel, and the Hawaii Institute for Music Enrichment and Learning Experiences (HIMELE). For details go to [www.mauisteelguitarfestival.com](http://www.mauisteelguitarfestival.com) or contact Alan Akaka at (808) 375-9379.

*One of our newer members, Jerry Wagner, from Santa Rosa, California playing his Bakelite Rick at Fort Collins last year.*



*At Kaua'i Fest, 12 year-old steeler Joey Misailidis and 10-year-old sister Tai on U-bass backed by the Chiefess Kamakahelei Middle School 'Ukulele Band. (Photo courtesy of Don Touchi)*

### April 28-May 1, 2018—Lei Day Events in Honolulu

Kamaka Tom has scheduled three steel guitar concerts leading up to our usual HSGA Lei Day stage show: our steel guitar presentation at the Waikīkī-Kapahulu Library on Saturday, April 28, 1-3pm; a concert at the Waikīkī Community Center on Monday, April 30, 12:00-2:30 PM; and our annual Lei Day show in Kapi'olani Park on May 1, 10 AM - 3 PM. Contact Kamaka at <[kamakatom@gmail.com](mailto:kamakatom@gmail.com)> for details.

### June 9, 2018—Ke Kula Mele Summer Concert

Location: Windward Mall, Kāne'ohe. Details TBA...

### July 9-14, 2018—Waikīkī Steel Guitar Week

Don't miss this year's Waikīkī Steel Guitar Week held at the Royal Grove Stage of the Royal Hawaiian Center in Waikīkī. The event is presented by the Royal Hawaiian Center and will feature nightly evening performances on Monday thru Thursday, and capped by Ho'olaule'a performances on Friday and Saturday evening.

### July 12-14, 2018—AISGC Winchester Convention

The 2018 Aloha International Steel Guitar Club Convention will be held on July 12-14, 2018 at the Winchester Towne Square Community Centre in downtown Winchester, Indiana. There will be performances, seminars, and a Saturday night lū'au show. Hotel reservations can be made at the Randolph Inn and Suites. For details check the new club website at [www.aisgc.org](http://www.aisgc.org).

### September 7-9, 2018—Hawai'i Island Steel Guitar Fest

The Second Annual Hawai'i Island Steel Guitar Festival will be held at the Mauna Lani Bay Hotel and Bungalows, Kohala Coast, Hawai'i. Festival details TBA... ■

# Alexis Tolentino in Fort Collins Debut

*Along with Guest Artist, Bobby Ingano, the 2018 Fort Collins festival will feature one of Hawai'i's up-and-coming young steel guitarists, 19-year-old Alexis Tolentino, an HSGA Scholarship recipient who has been diligently learning the steel guitar under the tutelage of Kumu Alan Akaka. Here's Alexis's mom Andrea to fill us in on her musical history and experiences.*

Alexis's first contact with music was taking up the 'ukulele at age five (today she is a skilled player). She then dabbled in percussions and keyboard and was in Kaimuki Middle School's orchestra playing stand-up bass where she won the award for Most Valuable Musician. At Kalaniana'ole High School she was the orchestra's bass section

leader and was recognized as one of the orchestra's outstanding personnel. They had the honor of playing at Carnegie Hall in New York in April last year (Alexis graduated in May).

Alexis took up the Hawaiian steel guitar in sixth grade and soon after was awarded an HSGA music scholarship, which we are so very grateful for. Alexis just completed her scholarship program with Kumu Alan Akaka and has been with him for about six years. Alexis was recently featured in the Mele Mei Kila Kila steel guitar series for the Hawaiian Music Hall of Fame. She is a regular performer at the Maui Steel Guitar Festival, the Waikiki Steel Guitar Festival and the Kaua'i Steel Guitar Festival and has shared the stage with such notables as Ku'uipo Kumukahi, Isaac Akuna, Wayne Shishido, Karen Keawehawaii, Kirk Thompson of Kalapana, Randy Lorenzo of Country Comfort and saxophonist Michael Paulo.

Alexis enjoys her music but she says that the best part of playing music is that she can always count on her dad to back her up. Alexis and her dad spend countless hours playing late night jam sessions together. She listens to all styles of music, past and present, and especially likes meeting new people and talking story with all the aunties and uncles telling about old Hawai'i and beyond.

Alexis has been dancing hula for Auntie Leimomi Maldonado at the *Ka Hale I o Kahala* halau since she was five years old. In 2011 Alexis represented the halau as their soloist and has participated in numerous competitions and performances around the island. As a hula dancer she is very aware of how much richness the Hawaiian steel guitar brings to the music.

In addition to her school, music and hula, Alexis wants to pursue a career as a nurse. When she has free time she enjoys spending time with her family, cooking and baking and learning new things.

Alexis dreams of one day becoming a professional entertainer and hopes to



*Upcoming 2018 Fort Collins Festival performer, 19-year-old Alexis Tolentino from Hawai'i, pictured here with her Frypan.*

share her music and hula all over the world. ■



## Deluxe 34

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phone 262.728.2686

## New Email Address?

We have quite a few invalid email addresses in our database. Please notify us of changes to your email address. Send updates to both our office ([hsga@hsga.org](mailto:hsga@hsga.org)) and to John Ely ([johnely@hawaiiansteel.com](mailto:johnely@hawaiiansteel.com)). Mahalo!

## HSGA Donations

Thanks, HSGA members for your donations this past quarter.

Perennial donor **Bill Rhyne** from Sebastopol, California once again donated a generous \$170 to our Scholarship Fund, so vital to the implementation of our club's mission statement. Mahalo!

The following members donated at least \$10:

Warren & Anita Barnes, Sacramento, CA

# Maui Steel Guitar Festival Preview

By Addison Ching

The Tenth Annual Maui Steel Guitar Festival is slated for April 13-15, 2018. Originally produced by Henry Kaleialoha Allen in 2008, the festival has evolved to its present format and has been produced by Maui's Arts Education for Children Group (AECG) in collaboration with the Hawaii Institute for Music Enrichment and Learning Experiences (HIMELE) since the 2013 festival.

This year's program will follow the usual format: Friday and Saturday ho'olaule'a programs featuring a variety of Hawaiian steel guitar artists from Hawai'i, the U.S. mainland and Japan. Many artists from last year's program are returning to the 2018 festival, including Japan's Tadashi Arakawa and Lion Kobayashi, Maui steel guitarists Joel Katz and Geri Valdriz, and O'ahu steel guitarists Alan Akaka, Greg Sardinha and Bobby Ingano. New to the main stage this year are Dave "DK" Kolars from DeKalb, Illinois, and Alexis Tolentino, a Ke Kula Mele "Next Generation" alum-

nus. Additional artists are yet to be confirmed.

The Open Stage program will be offered on Friday and will include three Japanese music schools with steel guitars as well as musicians from Ke Kula Mele Hawai'i School of Hawaiian Music. In addition, nightly public kani-kapila sessions, Saturday workshops, and a vintage steel guitar exhibit will be offered at the hotel.

Friday and Saturday events will be held at the Kā'anapali Beach Hotel in Lahaina. On Sunday the festival will relocate to Kahului's Queen Ka'ahumanu Center. The Sunday program will feature ten different steel guitarists in 30-minute programs beginning at 11 AM. A vintage steel guitar exhibit will also be a part of the Sunday event.

The 2018 Maui Steel Guitar Camp, a two-day intensive experience with the Hawaiian steel guitar, will again precede the Maui festival. This tuition-based camp is a great way to become familiar with and learn how to play the Hawaiian steel guitar under individual guidance from kumus Alan Akaka and Greg Sardinha. Players with some experience can also benefit from advanced training since the class curriculum is geared to the level of camp participants. See the camp website at

[www.mauisteelguitarcamp.com](http://www.mauisteelguitarcamp.com) for additional information.

Visitations to local Maui schools are a major component of the festival. Presentation teams comprising steel guitar masters and Next Generation musicians visit schools to provide an introduction to the Hawaiian steel guitar via musical presentations and hands-on learning under the guidance of the Next Generation musicians.

The Maui festival is supported in part by the Hawaii Tourism Authority and the State Foundation on Culture and the Arts through appropriations from the Legislature of the State of Hawai'i and by the National Endowment for the Arts. Additional support is provided by the Kā'anapali Beach Hotel, Hawaiian Airlines, and Worldwide Music Ventures. For additional festival details, check the website at [www.mauisteelguitarfestival.com](http://www.mauisteelguitarfestival.com). ■

## Please Contact Us!

Send news, comments and photos to: HSGA Quarterly, 3442 Greystone Ct, Fort Collins, CO 80525. Photos will be promptly returned on request. Email us at: [hsga@hsga.org](mailto:hsga@hsga.org) and cc your editor at [johnely@hawaiiansteel.com](mailto:johnely@hawaiiansteel.com). Mahalo!

A nice shot of last year's Hawaiian Steel Guitar Camp class in Maui with kumus Greg Sardinha (far left) and Alan Akaka (far right).



# The 2018 Kaua'i Steel Guitar Festival Report

By Addison Ching

Hawaiian steel guitar music flowed throughout the Courtyard Kaua'i at the 2018 Kaua'i Steel Guitar Festival. Festival guests were greeted with two days of steel guitar music and workshops without regard to the severe weather that plagued Kaua'i during the festival weekend. This year, all festival activities were held indoors to provide festival guests with a comfortable, air-conditioned environment to enjoy the entertainment.

A pre-festival kickoff jam session called "Kika Pila" was hosted by Keoki's Paradise in Poipu Beach. Restaurant guests were treated to performances by Alan Akaka, Bobby Ingano, Dave "DK" Kolars, Alexis Tolentino, Next Generation steel guitarists Mālie Lyman and Joey Misailidis with her sister Tai on the U-bass, and backup musicians Larry Holu on U-bass and Addison Ching on guitar. Festival guests also joined in and performed, including Gale Warshawsky, U'i Bandmann, Mark Gaponoff on violin, Ed Punua, Vanessa Punua and Pomaika'i Lyman.

Friday afternoon Open Sessions in the hotel's Chart Room showcased performances by Kaua'i entertainer and steel guitarist Jess Montgomery with Dennis Chun on guitar, Nui Loa from Japan, Mark Alan Mendes with Jeff Cook and Tom Lunnenberg (California), Jack Aldrich (Washington), and Aaron Benolkin (Alaska). Ke Kula Mele School of Hawaiian Music musicians followed with a variety of steel guitar and vocal selections, many featuring Next Generation steel guitarists and musicians. Evening workshops included

*At Kaua'i Fest, steel guitarist Ed Punua with his dad Victor (right) and guitarist Kaipō Asing. Unpictured are Ed's brother Victor, Jr. and Bobby Ingano (Photo courtesy of Don Touchi)*



*Ke Kula Mele Hawaii at the open stage. Larry Holu and Addison Ching duet on "Ku'u Ipo I Ka He'e Pu'e One" accompanied by the Ke Kula Mele ensemble musicians. (Photo courtesy of Don Touchi)*

an introductory steel guitar presentation by Alan Akaka and a session on chiming with Bobby Ingano.

The Saturday ho'olaule'a program played to a standing-room only audience in the hotel's Paddle Room. The program featured ten different performance segments by various steel guitarists from Kaua'i, Maui, and O'ahu. Next Generation steel guitarist Joey Misailidis performed with the Chiefess Kamakahahei Middle School 'Ukulele Band in one segment, and Mālie Lyman performed with the Kapa'a Middle School 'Ukulele Band in another. Also performing their own programs were Kaua'i steel guitarists Kilipaki Vaughan and Ed Punua, Alexis Tolentino, Dave "DK" Kolars from DeKalb, Illinois, Maui's Geronimo "Geri" Valdriz, and Alan Akaka, Bobby Ingano, and Greg Sardinha from O'ahu. A final jam session followed featuring the majority of the evening's steel guitarists.

Friday and Saturday evening kanikapila in the hotel's Makai Lounge were full of eager participants singing and playing Hawaiian songs on a variety of instruments.

Lenny Rapozo, Kaua'i Director of Parks and Recreation, and Kaleo Carvalho, Executive Protocol Officer from the office of Kaua'i County Mayor Bernard P. Carvalho, Jr., presented a mayoral proclamation designating February 2-3, 2018 as Kaua'i Steel Guitar Appreciation Days. Kaleo also sang "Ka Makani Ka'ili Aloha."

A hotel renovation project may require the 2019 Aloha Music Camp and festival dates to be moved in order to avoid conflicting with the renovation. Stay tuned for the official announcement of next year's festival dates.

The Kaua'i Steel Guitar Festival is the first of a series of Hawaiian steel guitar festivals that will be presented state-wide during 2018 by HIMELE. The Kaua'i festival is supported in part by the Hawaii Tourism Authority and the State



## Weekly Steel Guitar Spots

**Bobby Ingano Trio**—Bobby performs every Monday 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., Wahiawā, Hawai‘i 96786-1926.

**Alan Akaka and the Islanders**—Alan and group are playing select Thursdays and possibly some Fridays at the International Marketplace on Kalākaua Avenue, 7–10 PM. We understand that Alan also plays at Duke’s Waikīkī on a weekly basis. Call Duke’s for details.

**Hiram Olsen Trio**—We hear that Hiram, Casey and Bla are back at the Halekūlani Hotel’s seaside patio. We’re not sure which days. Let us know if you find out!

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



*Ke Kula Mele Hawaii at the open stage. Larry Holu and Addison Ching duet on “Ku‘u Ipo I Ka He‘e Pu‘e One” accompanied by the Ke Kula Mele ensemble musicians. (Photo courtesy of Don Touchi)*

Foundation on Culture and the Arts through appropriations from the Legislature of the State of Hawai‘i and by the National Endowment for the Arts. Additional support is provided by the Courtyard Kaua‘i and Hawaiian Airlines. ■



# Deluxe 34

## Lap Steel Stands

see more at  
[www.Deluxe34.com](http://www.Deluxe34.com)

phone 262.728.2686

# Dahil Sa Iyo (Because of You)

Miguel Velarde, Jr.

Ballad

Arrangement by John Ely

Intro

F<sup>6</sup><sub>9</sub>

B<sup>b</sup>/C

F<sup>6</sup><sub>9</sub>

B<sup>b</sup>/C

A

Gm<sup>7</sup>

Steel Gtr. (C6th)

6

C<sup>7</sup> F<sup>maj7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

11

F<sup>maj7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m<sup>6</sup> F

hula

let ring-----

16

G<sup>7</sup><sub>sus</sub> G<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup>m<sup>6</sup> C<sup>7</sup>

let ring-----

**B** G<sub>m7</sub> C<sub>7</sub> F<sub>maj7</sub> F<sub>6</sub>

let ring-----|

25 G<sub>m7</sub> C<sub>7</sub> A<sub>m11</sub> D<sub>7</sub>

29 G<sub>m7</sub> B<sup>b</sup><sub>m6</sub> F<sub>maj7</sub> D<sub>7</sub>

33 G<sub>m7</sub> C<sub>7</sub> F<sub>maj7</sub> G<sub>m7</sub> C<sub>7</sub> F<sub>maj7</sub>

let ring-----| let ring-----|

# HSGA Japan 2017 Convention Report

By Masakatsu Suzuki

Because HSGA's Honolulu conventions are held on odd years, HSGA Japan's conventions are normally held on even years. But our conventions are very well attended, so we decided to host a Japan get-together on November 26, 2017 as a district conference in spite of it being an "off" year. This was a proposal of HSGA Japan member Toshimitsu Shiina. The convention was held at the SaLa Seaside Lounge restaurant-bar, which is located in front of the big Yokohama pier in the tourist area of Yokohama in Kanagawa Prefecture. The official theme of the party was "Interchange between every region." It was attended by 25 HSGA members and 47 guests on a fine autumn day. Eleven musical groups participated and nineteen steel guitarists performed, including Masakatsu Suzuki, Katsuhide Sawabe, Akiko Watanabe, Noriko Tomita, Yukio Katagiri, Hideki Ida, Moto Suzuki, Toshimitsu Shiina, Kiyoshi "Lion" Kobayashi, Yoko Tanaka, Kayoko Iwade, Masahiko Ibamoto, Norio Usui, Masako Wakamatsu, Sakae Machida, Nobuo Numata, Kazuhiko Suzuki, Tetsuya Ishiyama and Kyoko Ohkubo.

The convention kicked off at noon with emcee Yoshihisa Okano presiding and our HSGA Japan flag proudly displayed! The following groups performed in the order given:

Masakatsu Suzuki played "Autumn Leaves" and four others numbers with backing provided by the Yokohama-based group Mahana Lua, which includes Tomomichi Suzuki on 'ukulele, Kunio Sakai on upright bass and Shuzo Kohno on guitar.

Katsuhide Sawabe played "On a Tropical Night" and three other numbers, his first steel guitar performance in 40

*Steel guitarist Yukio Katagiri from Aichi Prefecture playing a nice set with Tomomichi Suzuki (left), Shuzo Kohno and Kunio Sakai.*



*(l. to r.) One of the many HSGA Japan Convention highlights, an impromptu "multi-steel guitar" performance by steelman Tetsuya Ishiyama (left), Takeshi Shitakata, Kunio Sakai and steel guitarists Kiyoshi "Lion" Kobayashi and Kazuhiko Suzuki.*

years! Also featured were Akinori Abe on lead vocal, the Maui Girl chorus (Yumiko Kusakabe, Mutsumi Uchida, Chie Sakagawa, Michiko Togao, Akimi Yamazaki, and Hideko Yoshii) and Mahana Lua on instrumental backup.

Akiko Watanabe, a member of the all-woman band Makana, played "Hula Blues" and four other numbers. It was her first time to attend an HSGA convention. Backup was provided by Masami Sato on bass, Kazue Kikuchi and Noriko Ohtani on 'ukulele, and Tomoko Ohba and Kazuko Ishii on guitar.

Noriko Tomita played Alan Akaka's arrangement of "Haole Hula" and four other numbers, including "Lehuanani" sung by her husband Shuuji Tomita. Backup was provided by Yoshimi Nose on bass, Tomomi Sekiguch on guitar and Tetsuya Ishiyama on 'ukulele.

Yukio Katagiri from Aichi Prefecture, played a beautiful arrangement of "Blue Hawaiian Moonlight" and four other numbers with backing by Mahana Lua. He also played steel guitar at the Honolulu convention last spring.

Kyoko Ohkubo played "On a Little Street in Singapore" and four other songs on his resonator steel guitar as a member of the group No Hana Hana from Yokohama, which includes Masako Miyata, Yohko Fujimoto and Yoshiyuki Endo on 'ukulele, Daniel Kunimoto on guitar and Fumie Ueno on bass. Their vocal and harmonies were excellent.

Toshimitsu Shiina played steel guitar behind the group Pure Lei from Chiba Prefecture, which includes Kazue Kobayashi on 'ukulele, Yoshie Koshikawa on guitar and Mitsue Okano on bass. Their set included "Sweet Gardenia Lei" and three other songs, and their vocals were clean and beautiful.

Delighting the Yokohama party attendees was an impromptu performance by our "pro" musicians at the

request of emcee Yoshihisa Okano. Kiyoshi "Lion" Kobayashi, Kazuhiko Suzuki and Tetsuya Ishiyama played steel guitar together in a powerful performance that included a super version of "Little Grass Shack." Masami Sato joined the group and sang "In a Little Hula Heaven" with backup by Takeshi Shirakata on guitar and Kunio Sakai on upright bass.

Hideki Ida played "Hawaiian Paradise" and four other numbers with Lion Kobayashi joining in with a second steel guitar part with backup provided by Mahana Lua and Takeshi Shirakata.

Moto Suzuki played "Caravan" and four others tunes with his sharp, old-style technique with backup by Lion Kobayashi, Mahana Lua and Takeshi Shirakata.

Toshimitsu Shiina played "Wahina O Tahiti" and three others with Keiichi Tsuruoka on guitar, Nobuhisa Kurata on bass and the Lani Welina group, which includes Yumiko Kusakabe, Kyoko Someya, Akimi Yamazaki and Hiromi Miyagi.

Closing the show in fine fashion was the Lion Kobayashi group. New member Nobuo Numata played "Whispering Sea," Sakae Machida,



*Moto Suzuki (left) playing great old-style steel guitar with backup provided by Tomomichi Suzuki, Shuzo Kohno, Takeshi Shirakata, "Lion" Kobayashi and Kunio Sakai.*

also a new member, played "All of Me," Masako Wakamatsu played "Pa'au'au Waltz" and then Lion along with Yoko Tanaka, Kayoko Iwade, Masahiko Ibamoto and Norio Usui, performed nice versions of "Blue Hawaiian Moonlight" and two other tunes.

The curtain dropped at 5 PM and all our attendees left the hall with a satisfied smile. ■

*Noriko Tomita playing steel guitar with backup provided by Tomomi Sekiguch (left), Tetsuya Ishiyama, Yoshimi Nose and Noriko's husband Shuuji Tomita.*



## Festival Reminder

*Make your plans early to attend our upcoming festival in Ft. Collins. Registering is a two-step process: purchasing your festival pass and making your hotel reservation. To reserve your room call the hotel directly at (970) 482-2626. Let them know you're with HSGA to get our discount room rate. You can get your festival pass online using the information on page 2 or you can fill out and send in the forms that our included with this newsletter. Reserve early!*

## A Word on Photos...

*We love to get photos from members! A few things to keep in mind. Please avoid sending prints that are grainy or faded. Originals work best and we promise to send them back on request! Digital camera output usually works very well—make sure you use a high resolution setting (at least 250 dots per inch). Digital images that are internet quality (72 dots per inch) are not suitable for print media and cannot be used for the Quarterly as a general rule.*

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

**Part Six: January-October 1940: The Harlin brothers' gigging activities and Herb Harlin's patented tuner assembly attached to the Gretsch company's Electromatic Hawaiian six-string lap-steel guitar**

By Anthony Lis

This series (which debuted in the Summer 2016 issue) is detailing 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-neck 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. (The Harlins also operated a chain of music studios throughout Indiana and in Illinois.) Jay D. Harlin (1911-1996), the steel guitar-playing, third-oldest Harlin brother, is known to have developed the Kalina Multi-Kord—the first mass-produced and easily-affordable pedal steel guitar—by September 1947. As relayed in the previous installment, there is anecdotal and photographic evidence that Harlin constructed a

*The Harlin Brothers playing a gig, perhaps in the late 1940s. (left to right) Jimmie ('ukulele), Jay D. (apparently playing a later, possibly 1949 pedal steel prototype), Winn (bass) and Herb (electric guitar). Playing drums is Richard Baker, an Indiana-born Harlin Brothers teacher who sometimes joined the brothers at their gigs, according to Jay's daughter Beth Harlin, who supplied the photo.*



*An advertising postcard from late 1933 showing Jay Harlin and his oldest brother Herb. Perhaps the first two brothers to settle in Indianapolis, Jay and Herb played on WKBF in November and December of that year. (From Beth Harlin)*

working pedal steel prototype by the late 1930s, as well as a second prototype around 1941.

This series has also been noting the contemporaneous activities of big band steel guitarist and inventor Alvino Rey (born Alvin McBurney), who played steel guitar with first Horace Heidt and his Musical Knights, then—beginning in early 1939—his own Alvino Rey Orchestra. The King Sisters, which included Rey's wife Luise King whom Rey married in May 1937, supplied vocals on a number of Heidt and Rey ensemble recordings. By March 1939, Rey's steel guitar-related experimental activities included adding pedals to test model Gibson steel guitars made of brass, aluminum, and/or wood, assembling a double-neck lap-steel of "hybrid construction" for occasional use during his Heidt gigs, and receiving a Console Grande double-neck steel guitar from Gibson modified with an added pedal mechanism.

The previous installment (Part Five in the Summer 2017 issue) was devoted to two topics: Alvino Rey's late-1930s tryout of Epiphone's Varichord, a seven-string steel guitar with seven hand-operated pitch-altering levers offered between 1939-1943; and Jay Harlin's completion by October 1939 of his first fully-formed pedal steel guitar prototype.

The author's description of Jay Harlin's late-1930s pedal steel guitar prototype, a black and chrome, eight-string model originally equipped with four pedals, was supplemented with information provided by Amy England, service manager and instrument repairer at Arthur's Music on the southeast edge of downtown Indianapolis. (Arthur's currently owns and is displaying Harlin's first prototype, along with a second prototype from 1941.) England related in an infographic titled "The Harlin Bro[ther]s' Kalina Muti-Kord: A Missing Piece of History in the Story of the Pedal

Steel Guitar” (created for Arthur’s sales floor display of the prototypes) that to save on time and materials, Jay Harlin refashioned his two prototypes from late-1930s, Vega-brand steel guitars.

England related that Harlin “started by setting ... [a black-body Vega eight-string console] steel [guitar] on a metal frame and wooden base with wheels,” continuing that “H[arlin] then replaced one end with a half-round tube of polished sheet tin to create a vertical compartment to house and hide the four pedal-mechanisms.”

Arthur’s purchased the c. 1939 and 1941 Harlin prototypes from Indianapolis freelance guitarist and vocalist Lou Urbancic, who played the first test model at jazz gigs at Indianapolis’s La Rue’s restaurant once he turned eighteen. (In later years, Urbancic had Jay Harlin add a fifth pedal to the first prototype.)

- - - - -

Moving into 1940 with the Harlin Brothers, *Polk’s Indianapolis City Directory* from that year shows the brothers continuing—for a second year—a “division of labor” between their guitar studio and their musical instrument sales division. Jay, Herb, and Win Harlin again staffed a “guitar studio” at 40½ West Ohio Street (just northwest of downtown Indianapolis’s Monument Circle) while George Harlin maintained a “musical instruments” sales venue on the fifth floor of the Transportation Building, roughly six blocks southeast at 213 East South Street (on the southeast edge of central Indianapolis’s Wholesale Commercial District).

Searching at the Newspapers.com online archive showed that the Harlins’ fifteen-minute radio appearances on WIBC, begun in November 1938, continued through early October 1940, running at 1:15-1:30 in the afternoon on ever-changing days of the week. The Harlins also played a variety of gigs in Indianapolis and Noblesville (twenty-seven miles to the northeast), including school programs, a gathering of a hospital “cheer-guild,” a meeting of the Woman’s Home Missionary Society, a Republican party political speech, a “juvenile follies” program, and the like.

For three appearances in 1940, the Harlins specifically identified themselves as a “Hawaiian” group. The January 12, 1940 edition of the *Noblesville Ledger* announced that in regards to a upcoming all-girl minstrel show to be held in Sheridan (an old mill and factory town northwest of Noblesville) on March 11, “musical assistance throughout rehearsals and for the minstrel [show itself] will be provided by the Harlin Brothers Hawaiian band.” On the same page, the *Ledger* related that “the Harlin Brothers Hawaiian Band presented a program before school on Monday [January 8].” The May 14, 1940 edition of the *Indianapolis News* related that the Mother’s Club of the Sigma Chi sorority would be having a card party and social event on May 17 at the frater-



*Jay and Pauline Harlin’s 1940 residence, 3428 West North Street in west Indianapolis (photo taken on July 26, 2017 by the author).*

nity house at Butler University (located in what was in 1940 likely the northern outskirts of Indianapolis), and that “the Harlin Brothers Hawaiian Orchestra will play.” And back in Noblesville on October 15, the *Legder* related in their News From Junior High section that “the students [at the local junior high] were given a real treat [last] Friday [October 11] when [the] Harlin Brothers presented a music program before the assembly ... consist[ing] of swing and Hawaiian music.”

The Harlins also continued producing arrangements in 1940. According to the Library of Congress’s Catalog of Copyright Entries, copyrights were issued on March 11 for two unpublished Harlin works, the song “In My Heart” and a “Pineapple Serenade” for “pf. treble” or treble pianoforte (the author is not sure what this designation means).

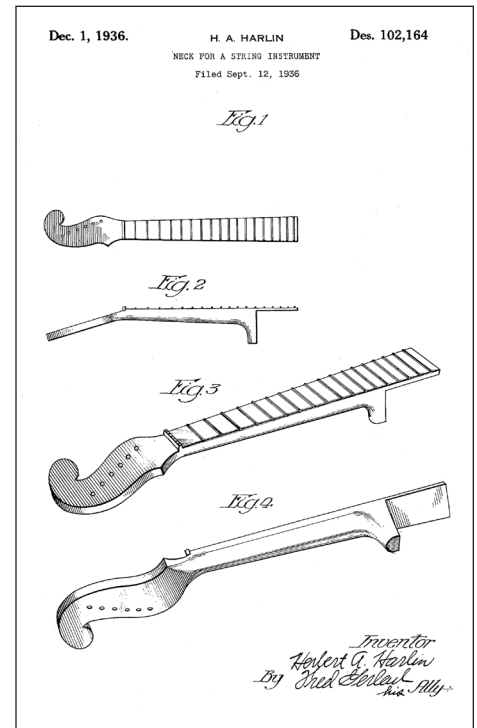
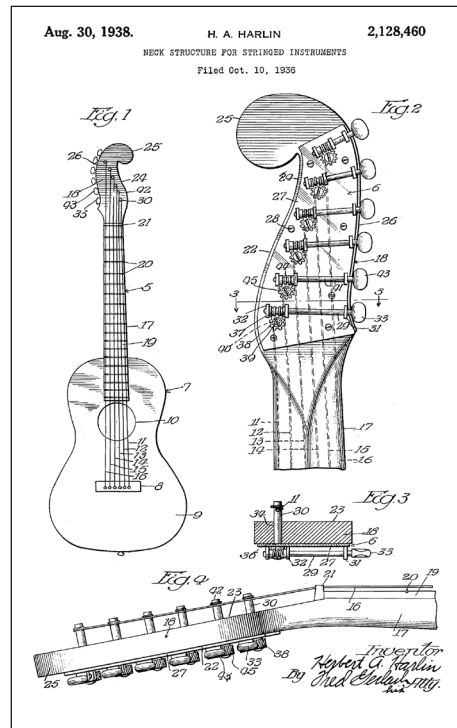
The 1940 *United States Federal Census* entry for Jay Harlin and his family—enumerated on April 4, 1940—shows that Jay, his wife Pauline, nine-month-old daughter Glenda G[ail], and lodger Richard Baker (an Indiana-born Harlin Brothers teacher who played drums with the brothers occasionally) residing in a house at 3428 West North Street in the Fairfax neighborhood west of downtown Indianapolis. According to the census (and the Redfin.com real estate website), Jay and his family were renting the three-bedroom abode, erected in 1925, at a cost of \$30 a month, with Jay having earned \$1,040 from his year 1939 work at Harlin Brothers (a little over \$18,300 in today’s dollars). On July 26, 2017, the author snapped a photo (shown above) of the south-facing, old North Street residence, during a day of being driven around Indianapolis and suburban Speedway by Jay’s younger daughter, Beth Ann, to photograph former Harlin family residences and business locations.

*Continued on Page 16*

Sometime in or around 1940, the Harlin Brothers produced the tuner assembly for the Gretsch company's Electromatic Hawaiian six-string lap-steel guitar according to George Gruhn and Walter Carter in *Electric Guitars and Basses: A Photographic History*. From Gruhn's *Guide to Vintage Guitars: An Identification Guide to Fretted Instruments*, we learn that the Electromatic—with a mahogany body and wooden pickup cover—was offered by Brooklyn-based Gretsch from 1940 through 1942. The lap-steel may have been the company's first electric instrument.

Searching in the Google Patents online database (Patents.google.com) revealed that Herb Harlin, the oldest Harlin brother, filed a patent for a "Neck Structure for Stringed Instruments" including a tuning head on October 10, 1936. The patent (#2128460 A) was granted on August 30, 1938. Harlin explained in his opening paragraph that he was registering a patent for a "type of neck-structure ... designed for use with, and to form a part of, a

*The Gretsch Electromatic Hawaiian six-string lap-steel guitar, c. 1942, and a close up of the guitar's tuner assembly, which was invented and patented by the Harlin Brothers (the Harlin Brothers name is stamped between the lower two pegs).*



(Left) A drawing from Herb Harlin's October 10, 1936 patent application for a "Neck Structure for Stringed Instruments," which became the tuner assembly (shown below left). (Right) A drawing from Herb Harlin's September 12, 1936 patent application, which sought to patent an elongated guitar neck, which dominates the neck assembly.

stringed instrument such as a guitar," containing "an elongated neck ... and a tuning-head." (Harlin had filed a patent for the elongated neck design back on September 12, 1936 [#USD102164 S] with the patent granted two months and nineteen days later. However, Gretsch opted for a straighter neck on which to attach the Harlins' tuner assembly, less fancy than Herb Harlin perhaps wishfully envisioned in his 1936 patent application.)

The drawing accompanying Harlin's generally clearly-worded neck structure/tuning head application (reproduced above) methodically details the neck structure, including the tuning head. According to Harlin's somewhat awkwardly constructed opening paragraph, the tuning head "is associated with the enlarged head-part of the neck and [works] ... as a tuning-medium for each string [via a] a key-equipped shaft [as well as] a spindle at right angles to the shaft and ... a string-anchoring aperture [in addition to] ... a worm- and

worm-gear driving connection between the shaft and the spindle whereby the spindle is caused to turn for string tuning purposes in response to turning of the key on the shaft."

Touting the advantages of his design towards the end of the application, Harlin declared that "due to the fact that the key-equipped shafts of the tuning devices are each supported by three bearing-brackets, the tuning-head as a whole is sturdy in design and injury or bending of the shafts is thus precluded." Harlin also related that "the keys for effecting tuning of the strings are all located at one side of the enlarged-head part of the neck and hence tuning is materially facilitated."

Internet sources, including a couple of posts at the Steel Guitar Forum website (steelguitarforum.com), imply that by 1937 the Harlins were outsourcing their own line of curved-necked, wooden Hawaiian guitars (like the one shown above in Herb Harlin's neck

*Continued on Page 20*





## More Japan Convention Pix

*(Clockwise from the upper left) The Lion Kobayashi Group with Lion (left) shown here with Sakae Machida, Kayoko Iwade and Masahiko Ibamoto; steel guitarist Toshimitsu Shiina shown here with Yumiko Kusakabe and Keiichi Tsuruoka; Kyoko Ohkubo on resonator steel guitar with the group No Hana Hana (shown here, Masako Miyata, Yohko Fujimoto, Yoshiyuki Endo and Daniel Kunimoto); Akiko Watanabe playing steel with the all-woman band Makana (shown here, Tomoko Ohba, Kazuko Ishii, Kazue Kikuchi and Noriko Ohtani); and the group Pure Lei from Chiba Prefecture, which includes Yoshie Koshikawa (left), Kazue Kobayashi and Mitsue Okano.*



## CLOSING NOTES

We were sorry to hear from Duke Kaleolani Ching about the passing of Elva West who belonged to HSGA for a number of years and donated a dozen steel guitar for the kids on Moloka'i who Alan Akaka taught. Elva built quality instruments out of his home and garage in Anaheim, California and had a very good reputation among those who owned them. Our own George "Keoki" Lake wrote about Elva's work on the Steel Guitar Forum some years back: "I first met Elva a few years ago when traveling to California with friends. He came to our unit with a bunch of guitars in his car for me to critique. I had no intention of buying any of them, but ended up with a neat 8-string model which I still have, and enjoy. Since then, I had an opportunity to play at the New Zealand Hawaiian Guitar Association bash and asked Elva to design a compact, lightweight D-8 to fit into my large suitcase. He did, and it did. The folks down under were impressed with that D-8. I still play that one also, plus 3 other [steel guitars Elva built]! As the years pass by, his guitars continue to improve."

From Kamaka Tom: "I met Elva in Honolulu at one of our conventions in the early '80s. I remember the pint-sized lap steel he brought, small as a loaf of bread but it actually played. I remember his warmth and friendliness to many of us. He will surely be missed."

This from the funeral notice, which appeared in a December issue of the *Orange County Register*: "Elva West, a longtime resident of Anaheim, California originally from Springfield, Missouri, passed away peacefully in his sleep on December 7, 2017 at the age of 90. He is survived by his wife of 72 years, Nadine; two children, two grandchildren and three great-granddaughters." ■

*The Tokyo-based group Makana at last year's Maui Steel Guitar Festival featuring Masami Sato (left) on bass, Kazuko Ishii and Kazue Kikuchi on 'ukulele, Akiko Watanabe on steel, Noriko Ootani and Toshiko Konno on 'ukulele and Shigeru Nimura on guitar.*



*Copyright Don Touché Photos*



*A snapshot taken by Addison Ching of last year's Hawai'i Island Festival's special workshop on steel guitar construction.*

## Big Island Workshop On Steel Guitar Construction

*By Addison Ching*

As part of the inaugural Big Island Steel Guitar Festival held on November 10-12, 2017 at the Mauna Lani Bay Hotel, a handful of enthusiastic students spent two days constructing their own steel guitars under the direction of luthier Bob Gleason of Pegasus Guitars and Ukuleles. Bob has taught a lot of guitar and 'ukulele building classes in Hawaii and on the mainland, and this will be the third Lap Steel construction class he has conducted. He is the steel guitar workshop clinician for the Aloha Music Camp.

The two-day workshop required concentrated efforts of the workshop participants due to the limited time available. However, the construction projects were all completed. Festival organizer Alan Akaka said, "The instruments I saw were beautiful and the feedback from those students were very positive."

Pomai Brown, one of the festival's featured steel guitarists for Saturday's ho'olaule'a, was among those building their own instruments. While he has many steel guitars in his collection, he never experienced building his own steel guitar.

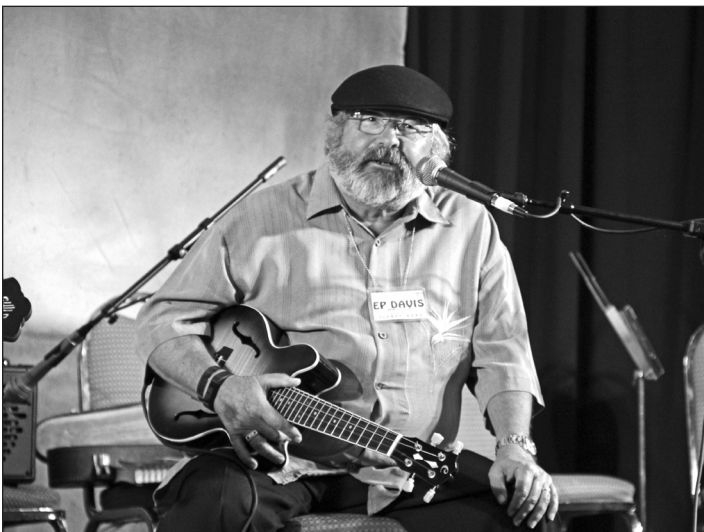
Bob was joined by his wife Anne who helped with the class. Said Bob, "Anne and I enjoyed our time with the participants and were pleased to help them build instruments."

Festival organizers are hopeful that a similar workshop can be offered as a part of the 2018 Hawai'i Steel Guitar Festival. Information about the workshop will be posted on the festival website and Facebook page when it becomes available. ■



## Fort Collins 2017 Pix

*(Clockwise from upper left) Guest Artist Alan Akaka on steel with Kamaka Tom; Paul Moody from Līhu'e, Hawai'i playing steel with Ivan Reddington on backup; "full-on" hula at the Saturday floorshow with MaryAnn Ellis (left), Sammy Gundlach, Veronica Brush, Renee Beri, Maile Bergknut and Susie Park-Kelly with all the showband guys; "Dustpan Mogul" Rick Aiello playing a Frypan with Gerald Ross on backup; and Princeville, Hawai'i pro, EP Davis playing his 'ukulele.*



## *E Komo Mai! Welcome, New Members*

Is your address correct? Please notify us!

### UNITED STATES

JOHN KALAMENT, 5250 Casentino Ct., Myrtle Beach, SC 29579

ROBERT GLEASON, Pegasus Guitars & Ukuleles, P.O.Box 160, 16-1568 Ooaa Rd.,  
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CHUCK MOORE, PO Box 1386, Pahoia, HI 96778

MARK HELM, 1011 Murfreesboro Rd, L8, Franklin, TN 37064

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### OVERSEAS

CHARLES JAMES, 30 McGillivray, Grenville-Sur-La-Rouge, Quebec J0V 1B0 Canada

BRYAN MARTIN, 7529 Casgrain, Montreal, Quebec H2R 1Y9 Canada

OLIVER WONG, Princess Louise of Kensington, Room 43, Pangbourne Ave., London,  
W106DH U.K.



Another nice shot of Alexis Tolentino playing her frypan. (Courtesy of Don Touchi)

*HARLIN BROS. Continued from Page 16*

structure patent application) to a Chicago-based instrument maker (variously reported as Harmony, Key, or Regal). Internet photos show that these instruments were equipped with Herb's tuning assembly.

*Gruhn's Guide*—in its Electromatic Hawaiian narrative—notes Herb Harlin's "six-on-a-side ... tuner-arrangement," the "Gretsch" logo and the word "Electromagnetic" appearing "diagonally across [the] peghead," the "musical-note ornament above [the] logo," and the instrument's "natural finish."

It seems reasonable to assume that sometime in or around 1940, Jay Harlin began work on his *second* pedal steel guitar prototype, completed—as related above—by the end of 1941. Amy England relates in "The Harlin Bro[ther]s' Kalina Muti-Kord: A Missing Piece of History..." that Harlin's second, *five*-pedal prototype (to be discussed in detail in a future segment) was, like his first test-model, constructed from a Vega console steel guitar with a somewhat streamlined pedal mechanism (compared to the first prototype), placed in a tall, trapezoid-shaped wooden compartment and mirrored on the opposite side to create the illusion of solid legs.

Next, in Part Seven, the 1940 touring and recording activities of Alvino Rey and the King Sisters.

*Information on 3428 West North Street in Indianapolis was gleaned from the Zillow.com real estate database. The description of Jay Harlin's second pedal steel guitar prototype was taken in part from Amy England's infographic "The Harlin Bro[ther]s' Kalina Muti-Kord." The inflation calculation on Jay Harlin's 1939 earnings was based on the CPI Inflation Calculator at the*

### **Please Contact Us!**

Send news, comments and high resolution photos to: HSGA Quarterly, 3442 Greystone Ct, Fort Collins, CO 80525. Email us at [hsga@hsga.org](mailto:hsga@hsga.org) and cc your editor at [johnely@hawaiiansteel.com](mailto:johnely@hawaiiansteel.com). Mahalo nui loa!

*data.bis.gov website. Additional information on the Harlin Brothers in central Indiana newspapers in 1940 was drawn from the Newspaperarchive.com online database.* ■

*More hula at last year's Fort Collins Lū'au floorshow: Susie Kalani Ki'eki'e Park-Kelly (left), Renee Beri and Sammy Gundlach with showband guys Mark Kahalekulu (unpictured), Ed Punua (left), Alan Akaka, Philip Swain, John Cuelho and Kamaka Tom.*

