

HSGA QUARTERLY

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by the Hawaiian Steel Guitar Association

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Our "Island boys" cutting up at Fort Collins last year. Festival Guest Artist Alan Akaka (left) with Kaua'i musicians Ed Punua and son Lilikalani, both playing steel guitar.

Fort Collins 2018 Festival Update

By Festival Coordinator, Tony Fourcroy

Aloha, everyone. Summer is already heating up and we're in the process of putting together the details for the upcoming 2018 HSGA Festival in Fort Collins. This year's festival will be held Thursday through Saturday, September 27-29 at the Hilton Hotel in Fort Collins. If you haven't already made your reservations, now would be a good time.

Hotel Reservations

You can reserve your room at the Hilton online at www.tinyurl.com/HSGA2018-HiltonRes, or you can call direct at (970) 482-2626. Be sure to mention that you're with HSGA so you get our discounted room rate and we get credit for the rooms. Our room

block is only reserved through September 2, so don't delay.

Festival Registration

Register for the festival through Brown Paper Tickets online at www.tinyurl.com/HSGA2018-Festival, or fill out and mail me the registration form that was included with your newsletter.

Stage Performances

Be sure to let us know if you're planning on playing so Chris Kennison and I can get you plugged into the schedule. We'll try to get the performance and workshop schedule posted a couple of weeks before the festival. If you haven't played on our stage before, let us know and we'll help you get set up with backup players and anything else

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HSGA QUARTERLY

Volume 33, Issue 129



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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. Submitted items should also be e-mailed directly to the editor at 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*

you might need. Even if you just want to play a couple songs, we will work you in!

Saturday Night Lū'au

We're booked into the smaller ballroom this year so space for the lū'au will be limited to about 70 people. You might want to get your tickets early. Of course, you can always just show up and register for the festival and lū'au at the door.

We're planning on having the same menu for the lū'au this year. Everybody I've talked to has said that the lū'au dinner last year was *ono!* The Hilton has a new chef, but he's from Hawai'i so I'm expecting a great meal again.

Workshops

We're planning on holding four workshops this year and they will be interspersed with the playing sessions in the main ballroom. This means you can attend all the workshops, and you won't have to miss any of the steel guitar performances on our main stage.

Vintage Hawaiian Recordings

Chris Ruppenthal will be back this year with some of his vintage 78 rpm recordings. Between 1915 and 1925 more Hawaiian records were sold than any other genre of music, resulting in important firsts in the history of recorded music. If you missed him two years ago you'll be in for a treat. Chris will add historical context and significance to the original, early 78 rpm record issues you'll hear, played on a circa 1910 Victor Monarch IV horned phonograph and vintage portable tube-powered record player. Step back into the Golden Age of Hawaiian Music for some antique aloha!

'Ukulele 101

Al Nip from the island of Maui will be conducting the 'ukulele workshop. In Al's words: "Aloha and welcome to



Colorado-based hula dancer Susie Park-Kelly at Fort Collins last year.

'Ukulele 101! We'll cover Hawaiian *mele* (songs) in the keys of C, G and F. You'll learn to play a few Hawaiian songs in those keys, and you'll gain more knowledge in performing Hawaiian music in a relaxing atmosphere."

We're still working to finalize the other workshops but you can plan on at least one on steel guitar. It looks like special guest Alexis Tolentino will conduct a beginning steel guitar workshop, and we're working on Bobby Ingano for an advanced workshop!

Final Thoughts

We're looking forward to seeing all of you out here again and extend an invitation to any of you who haven't been to the festival in Fort Collins to come join us for three days of Hawaiian paradise. If you have questions, comments or concerns, please feel free to contact me at: HSGA, 3442 Greystone Court, Fort Collins, CO 80525; Email: tony.fourcroy@gmail.com; Tel: (970) 217-4058. See you there! ■

“Nostalgia Night” at Dot’s

By Shinichi Kakiuchi

During my recent visit to Hawai‘i for this year’s Maui Steel Guitar Festival, I had time for some sightseeing in O‘ahu and had the good fortune to attend one of the island’s food and entertainment hotspots, Dot’s in Wahiawa on O‘ahu’s North Shore.

Dot’s is a 40-minute taxi ride from Waikīkī, a bit longer during the evening rush hour. It’s not far from the famous Dole Plantation. I have been to Dot’s four times and, of course, steel guitar fans in our Japan group were very interested to check out the entertainment at Dot’s.

One of the shows of interest to steel guitar fans is the Bobby Ingano Trio, featured as part of Nostalgia Night every Monday night, 6:00-9:00 PM. The group, which has helped to keep Dot’s in the forefront as a quality entertainment venue, features Bobby on steel guitar, Kaipo Asing on guitar and Kaipo’s son Adam Asing on bass. Kaipo has a long list of credits including stints with Auntie Genoa Keawe, Alan Akaka and Gary Aiko.

The Bobby Ingano Trio formed in April 2015 featuring Bobby, Gary Aiko and Kaipo Asing. Appearances at the Maui Steel Guitar Festival, the Hawai‘i State Art Museum and ‘Olelo TV helped launch the group and establish its reputation. Along the way, Adam Asing replaced Gary Aiko as the group’s bass player.

The Monday shows at Dot’s start with a 45-minute set by Bobby and group, followed by two 45-minute sets featuring noted island entertainers such as Alan Akaka, Greg Sardinha, Jeff Au Hoy, Alan’s “Next Gen” musicians, Kelina Eldredge (Miss Aloha Hula 2017), and Kaleo Tom, who has a direct lineage to Kumu Hula George Na‘ope.

Shinichi Kakiuchi and wife Kumiko performing at the HSGA tent show in Kapi‘olani Park as part of the May Day 2015 festivities.



At Dot’s in Wahiawa on O‘ahu’s North Shore, Bobby Ingano with young “Princess” Isabella Uyeda and her mom Kristin Uyeda.

A noteworthy “regular” at Dot’s is young dancer, Isabella Uyeda, christened “Dot’s Princess” by Bobby. Barely 2 or 3 years old, she attends without fail every Monday, escorted by her willing parents, and “dances up a storm” in a fashion that matches what the performers are playing!

In order to fully enjoy Bobby’s show it’s a good idea to charter a cab from Waikīkī to Dot’s. You arrive there at 5:30 PM and reserve your return trip for 9:10 PM back to Waikīkī. Charter taxis will run you about \$200 round trip, so you may prefer to ride The Bus, which runs \$5.50 each way. The bus ride takes about 1 hour and 45 minutes each way. Dot’s in Wahiawa is located at 130 Mango Street, Wahiawa, Hawai‘i 96786. Check it out. You’re in for a treat! ■

Please Contact Us!

Send news, comments and photos to: HSGA Quarterly, 3442 Greystone Ct, Fort Collins, CO 80525. Email us at: hsga@hsga.org and cc your editor at johnely@hawaiiansteel.com. Mahalo!

HSGA Donations

Thanks, members for your generous donations over the past several quarters.

Special thanks to the late **Betty Foster** of Poughkeepsie, New York for her bequeathal of \$7,150. See page 16 for the whole story along with highlights of Betty’s interesting music career. Thanks also to **Kalina Wong** of Fremont, California for donating \$100 to our General Fund, so vital to covering our ever-increasing operating expenses. Mahalo nui loa!

Hawaiian Steel Guitar in Contemporary China

By George Chao

It is my pleasure to share information about the popularity of Hawaiian steel guitar music in China. During recent years, a few Chinese steel guitarists have visited the United States to participate in Hawaiian steel guitar festivals. Sadly, there have been no American Hawaiian steel guitarists visiting China since 1949! So, we have now the great opportunity to develop a steel guitar “musical exchange” between China and America.

In 2013 pro steel guitarists Hong Yishi and Zhang Yiwen, both HSGA members, attended the HSGA Honolulu Convention. [ED: Hong Yishi was mentioned in a feature article in the Summer 2009 issue titled “China’s Secret Hawaiian Steel Guitar Garden” including information on Du Ying’s Hawaiian steel guitar school in Shanghai. This was our first clue at HSGA that Hawaiian steel guitar is “taking” in China. Hong Yishi was a principal instructor at Du Ying’s school. We also printed a feature article in the Summer 2007 *Quarterly* titled “Unchained Melody From Shanghai” on Du Ying’s history and experiences with the steel guitar. Zhang Yiwen was mentioned in the article reporting on the 2013 Honolulu Convention in the Spring 2013 issue.]

I and three Chinese steel guitarists, Qu Jingzhen, Gao Zhan, and Wang Yun, attended the 2016 Fort Collins festival and were able to connect with festival musicians, including Kamaka Tom, Ivan Reddington, Chuck Lettes, Chris Kennison, Frank Della-Penna, Owana Salazar, EP Davis,

A nice shot of HSGA member Hong Yishi, who taught at Du Ying’s Hawaiian steel guitar school in Shanghai.



At the 2016 Fort Collins Festival, Qu Jingzhen from Qingdao City, China (left), Margie Mays and Florida member George Chao.

Duke Ching and Liz Masterson. We interviewed several Fort Collins musicians and compiled written and video messages of their greeting and encouragement to fellow steel guitarists across Mainland China. The Chinese steel guitarists in turn compiled their responses and sent them to us. This type of communication seems awkward or “old school” perhaps, but you have to remember that China under the present Communist Party [CP] dictatorship, imposes rules and restrictions on communication with people outside China. That means we had lots of challenges communicating back and forth after the 2016 festival. In this article I’m including recent written messages from some of our best Chinese steel guitarists. In addition, I recently forwarded links to YouTube steel guitar performances from Hong Yishi, Ren Zhiyong, Tao Shunyuan, Xiong Zhaohuan, Xu Jinshan, Xu Jin, Zhang Xuemin and Zhang Yiwen. [ED: You can access these videos on our website at www.hsga.org/china-steel.]

In recent years, the practice and performance of Hawaiian steel guitar music in Mainland China has begun to be allowed by the CP authorities. Steel guitar players in China number in the hundreds, perhaps as many as a thousand according to senior steel guitarists Mr. Xu, Mr. Ren and Mr. Zhang.

Our steel guitarists live mostly in our major cities such as Beijing, Shanghai, Shamen, Shenzhen, Guangzhou, Qingdao, Dalian, Shenyang, Chengdu, Urumqi, Chongqing,

It’s Dues Time Again!

Remember, HSGA’s membership year begins on July 1, 2018. Dues are \$30 and all issues go out ‘Air Mail’ (see the renewal form included with your newsletter).

Wuhan and Kunming. Some of our accomplished, better-known steel guitarists have been featured frequently on Chinese web media or CP-controlled entertainment venues. Their instruments are mostly standard lap steel guitars with 6 or 8 strings rather than pedal steel guitars and they cover a variety of musical styles. In addition to the traditional Hawaiian songs and dance music, Chinese steel guitarists like to play Chinese folksongs and popular songs, as well as Indonesian and Japanese songs. They also perform classical music numbers and excerpts from ballet scores!

I would like to acquaint *HSGA Quarterly* readers with several steel guitarists from China, who will tell you a little about themselves and relate their experiences with steel guitar, some of them traumatic and riveting in the climate of mid-century China.



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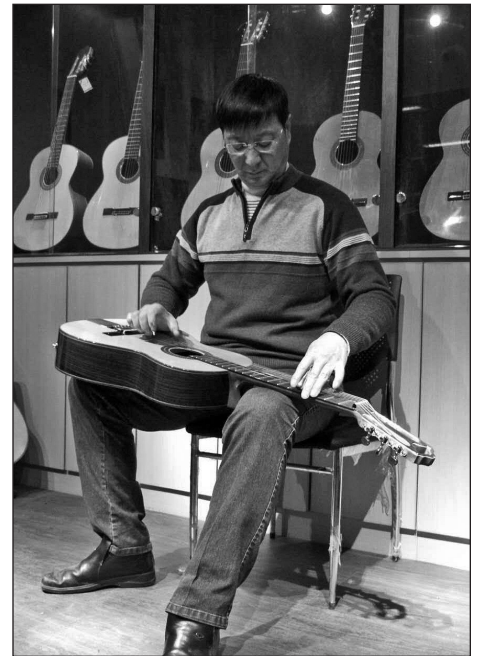
Ji Tieshan

Greetings to HSGA readers from fellow steel guitarists in Mainland China. I am director of the Hawaiian Guitar Professional Committee of the Chinese Music Association.

The Hawaiian steel guitar was introduced to China by sailors from the South Seas, Indonesia, and the Philippines. In the 1980s, there were only a few Hawaiian steel guitar teachers. Since then, there has been a gradual increase in the number of people taking up the instrument.

I started to learn Hawaiian guitar in 1970. My teacher was a musician, Mr. Zhang Shiguang, who was labeled as a “bourgeois rightist,” a pejorative term used by the CP in their “anti-rightist political struggle campaign” in 1957 China. It essentially meant that Mr. Zhang was a “class enemy” of the communist regime, so at that time I was only able to learn steel guitar from him in secret. Starting in the 1980s, my teacher and I began offering Hawaiian steel guitar instruction to local communities, but that was a difficult job due to lack of instruction books and teachers. Moreover, at the time period following the Cultural Revolution in China, Hawaiian steel guitar music was not yet formally permitted and recognized by CP authorities. Since then, CP reforms and open policies have given many more opportunities for Hawaiian steel guitarists and those who want to take up the instrument. The development of information and communication technology in China has enabled Hawaiian steel guitar lovers to more easily communicate with each other, with greater access to reading materials and videos. So people who want to learn Hawaiian guitar now have an easier pathway.

With the help of the Chinese Guitar Association, I set up a Hawaiian Steel Guitar Professional Committee in July 2012 under the the Chinese Guitar Association in Beijing. Dozens of new members helped build a platform for



Steel guitarist Ji Tieshan from Beijing, China playing it acoustic style.

people who want to learn Hawaiian steel guitar and share their music experiences. Over the years, we have done many public welfare performances in local communities.

Now Hawaiian steel guitar instructors in China spend most of their time in their home cities where their performing and teaching business is housed. Case an point are the remarkable steel guitarists Hong Yishi from Xiamen and Zhang Yiwen from Chengdu. Both of them are working hard for the development of the Hawaiian steel guitar in China. We realized that we are still lacking in quality, skills and teaching materials for playing Hawaiian steel guitar music. Therefore, we would like more valuable instruction and helps from American steel guitar masters and virtuosos. We encourage our steel guitarist to learn more authentic Hawaiian steel guitar skills and music. Let’s make a joint effort together for the worldwide development of the Hawaiian steel guitar music!

I am an acoustic Hawaiian steel guitar player and appreciate the oppor-

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tunity for having advanced help from American acoustic steel guitarists. Thank you!

In closing, I send my heartfelt thanks to Professor George Chao for his enthusiastic effort and hard work bridging steel guitar friendships between China and the U.S.

Qu Jingzhen

As I look back at the the Twentieth Century, I have a clear memory of the 1950s and of my steel guitar. As a young boy I resided with my family in China's Qingdao City by the shores of the Yellow Sea. One day, while visiting the International Sailors Club Qingdao, I heard for the first time in my life the beautiful sounds of the Hawaiian steel guitar, played by a Soviet Belarusian sailor. I was intoxicated by this guitarist and his sweet music! After that, I fell in love with the sound of electrified steel guitar. Through a friend, who was a Sino-Russian mix, I found a Belarusian steel guitarist Bossinsky, who became my teacher. In 1959, I

At Fort Collins 2016, Kamaka Tom (left), George Chao from Tampa, Keoni Lagunero, and from Qingdao, China, Qu Jingzhen.



built my first electric Hawaiian steel guitar. Meanwhile, in order to share my knowledge with other domestic steel guitar lovers, I published an article in a Chinese radio magazine about the principles and methods of building steel guitars.

Unfortunately, in 1967 CP authorities in China launched a terrible nationwide political campaign, known as the "Great Cultural Revolution," which lasted ten years through 1977. My homemade electric steel guitar and I became a target of the Revolutionary Red Guards, who considered my activity to be that of a "class enemy." I had been a radio and electronics teacher at the Jiangxi Institute of Technology in Nanchang, and the suspicion was that I had been using my electric steel guitar as a transmitter engaged in spying! They mistakenly assumed that the instrument could be used to transmit secret codes to the enemy. I was imprisoned and my home was searched and confiscated. I was confined for seven months and totally lost my personal freedom. To boot, my beloved electric steel guitar was destroyed by the Red Guards. This was my painful experience, one I'll never forget as long as I live.

Ren Zhiyong

Hello everyone! I am from Beijing, China, 56 years old, a steel guitar lover and a professional member of the Hawaiian Guitar Professional Committee of the China Guitar Association. I started to learn guitar in 1976, and began to study Hawaiian steel guitar and classical guitar in 1980. Every Saturday in Beijing, our steel guitar amateurs got together to exchange and discuss Hawaiian steel guitar music. We participated often in publicly sponsored performances in the community and in the parks. We taught Hawaiian steel guitar free of charge.

At the present time, I think that the overall skill level of Chinese steel guitarists is still relatively low compared to American steel players and our play-



Steelman Ren Zhiyong from Beijing, China.

ing styles are limited. I sincerely hope to have a friendly exchange with friends from America and overseas Hawaiian steel guitarists. We welcome you to join us in the promotion and development of Hawaiian steel guitar in China and throughout the world. I think I echo the sentiments of all Chinese and American steel guitarists.

Xiong Zhaohuan

In 1965 I started learning the Hawaiian lap steel guitar. In September 1978, I was invited by Chinese Central TV [CCTV] and the Teachers Band of China's Central Conservatory of Music to dub my steel guitar for the soundtrack of the TV film *Coastal City Qingdao*. This was the first time since CCTV's founding that Hawaiian steel was used in a soundtrack. The program was aired in 1978 on the eve of Chinese National Day (October 1). I was also invited by the Teachers Band to dub my steel guitar for the TV series *Beautiful Beijing*, *The Scenery of Xisha Islands* and seven other TV film series.

In 1979, I worked with CCTV on a special TV film titled *Electric Guitar*, a

Star in the Realm of Music Instruments. For the film, one Hawaiian steel guitar and three standard electric guitars were used. The program aired on March 31, 1979. Other soundtrack credits include work on the agricultural science film *Blue Blood* in cooperation with China's Central Ballet Orchestra and dubbing for the film *Love and Heritage* with the Shaanxi Orchestra.

In August through December 1979 I was invited by the Central Nationalities Orchestra for touring in the cities of Nanjing, Suzhou and Hangzhou. In August 1978 through 1983, I performed with a number of famous Chinese actors and talkshow stars such as singer Wang Tiecheng, Li Guyi, Wang Jieshi, Zhang Baomuo and talkshow masters Hao Aimin and Guo Quanbao.

In June 1987, I performed in shows with director Ma Jing Wu and other young actors to celebrate the founding of the Chinese Guitar Association at the Capital Gymnasium in Beijing.

In 1999, I released my album *Hawaiian Electric Guitar* to celebrate the fiftieth anniversary of China's National Day. A 1999 interview I did with a reporter at the *Beijing Evening News*, led to the article "Xiong Zhaohuan—Hawaiian Steel Guitar Enthusiast," which appeared in the April 8, 1999 issue. On September 16, 1999, I was invited by the Central People's Broadcasting Station for a live interview on one of its evening programs.

Xu Jin

I graduated from Xi'an College of Physical Education in 1982 and signed on as guitarist and singer at the Shaanxi Provincial Song and Dance Theatre. I later transferred to the Shaanxi Provincial Symphony Orchestra. In 1985, I became a physical education and music teacher at the Jiangsu

Making a splash at our Honolulu Convention in 2013, steeler Zhang Yiwen from China, pictured here with Donald Fullmer.



A sweet photo of George Chao and western singer Liz Masterson, who we sadly lost last year following a long battle with cancer.

Forestry Machinery Technical School in Hangzhou. In 1986, I won third prize in the National Grand Prix Competition for guitar. In 1989, I transferred to Shenzhen. In 1997, I began playing Hawaiian steel guitar and learned that the Hawaiian steel guitar was introduced into China in the middle of the last century. It was loved by the Chinese people, but only superficially understood as a type of entertainment, its deeper artistic value masked.

Hawaiian steel guitar evolved out its island home more than a century ago. I have tried to improve the compatibility between Hawaiian steel guitar styles and Chinese pop music, thereby making it easier for Chinese audiences to understand. I participated in many charitable activities in Shenzhen. To promote Hawaiian steel guitar, I have traveled to many cities, such as Shanghai, Xian, Sichuan, Wuhan, Hefei, Guangxi, Guangdong, Yunnan, Jiangsu, Zhejiang, and played to appreciative audiences in Southeast Asia. I was also featured as special guest on Hong Kong Phoenix TV's Chinese Channel. I hope my music can bring you wonderful enjoyment.

Zhang Yiwen

Hello! First of all, congratulations to Frank Della-Penna for his election as HSGA President and greetings to HSGA members! I was honored to participate in HSGA's 2013 Honolulu Convention. At that meeting I learned more about authentic Hawaiian steel guitar styles from many outstanding steel guitarists. It was a great pleasure to share the stage with steel virtuoso Bobby Ingano. That was really my life's unforgettable fortune and luck. Since that 2013 Hawai'i trip, I have toured several large cities across China, including Beijing, Shanghai, Hunan, Shandong in order to publicize and pro-

Continued on Page 20

President's Message to Our Members in China

By Frank Della-Penna

I invite all our China members to attend the 2018 Hawaiian Steel Guitar Festival in Fort Collins, Colorado held this coming September 27-29, featuring Guest Artist Bobby Ingano. A favorite recording and performing artist in the Islands, Bobby is known for his beautiful playing of the legendary Rickenbacher Frypan steel guitar. Our festival will also feature one of Hawai'i's up-and-coming young Hawaiian steel guitarists, 19-year-old Alexis Tolentino. Alexis, who I have ardently supported for years, is a graduate of our HSGA Scholarship program. I met her many years ago when she was a little girl performing at Kapi'olani Park. Watching her, I could see that her bar technique was precise and her intonation, superb. Now you will be able to see her perform live at Fort Collins, or, if you are unable to come, you can watch her on YouTube and HSGA's Facebook page. More information is available on our website at www.hsga.org/festival2018.htm. If you have any questions about registration, please contact George Chao at gtchao@gmail.com. ■

会长来信

我们现诚邀您参加将于今年9月27日至29日在科罗拉多州柯林斯堡举行的2018年夏威夷钢棒吉他大会。此次大会的特邀嘉宾为鲍比·英加诺 (Bobby Ingano)。鲍比是夏威夷群岛最受欢迎的录音和表演艺术家，他擅长演奏“瑞肯贝克煎锅钢棒吉他”(Rickenbacher Fry Pan steel guitar)，以其精湛的演奏技术而闻名。今年大会还将隆重推出一位极具潜力的年轻夏威夷钢棒吉他手—19岁的亚历克斯·托伦蒂诺 (Alexis Tolentino)。亚历克斯曾参与我们的夏威夷钢棒吉他协会 (HSGA) 奖学金项目，多年来我一直热心支持她。多年前我第一次见到她时，她还是一个在卡皮欧拉尼 (Kapiolani) 公园表演的小女孩。当时我就已经可以看出她使用钢棒的技术娴熟、音准极好。今年，您将能看到她在柯林斯堡的现场表演。如果你无法前来，也可以在夏威夷钢棒吉他协会 (HSGA) 的脸书 (Facebook) 和YouTube主页上观看。更多关于此次大会的信息请见以下网站：<http://www.hsga.org/festival2018.htm>。如果您对注册参会有任何疑问，请通过电子邮件 gtchao@gmail.com 与 赵先生 (George Chao) 联系。

Treasurer's Report

(Balances as of June 12, 2018)

General Fund	\$19,328.77
Scholarship Fund	\$12,428.27
Japan Account	\$1,200.54 (¥131928)
Total	\$32,957.58



Frank Della-Penna (left) using a railroad spike to play his Rickenbacher frypan to demonstrate how Joseph Kekuku invented the Hawaiian steel guitar, while Chris Kennison looks on.

New Email Address?

Please notify us of changes to your email address. Send updates to both our office (hsga@hsga.org) and to John Ely (johnely@hawaiiansteel.com). Mahalo!

Weekly Steel Guitar Spots

Bobby Ingano Trio—Bobby performs every Monday with Kaipo and Adam Asing at Dot's Restaurant's "Nostalgia Night," 6:00-9:00 PM. Dots is on O'ahu's North shore at 130 Mango Street, 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.

We've heard that **Pomai Brown** and band have been pinch-hitting for the Hiram Olsen Trio at the Halekūlani Hotel's House without a Key seaside patio on Friday and Saturday evenings, 5:30-8:30 PM. If any of you can confirm, please 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 Royal Hawaiian Shopping Center for scheduled dates.

COCO WIRE

Sad news passed to us from HSGA President Frank Della-Penna: “We just got word that **Alan Akaka’s** father, **Senator Daniel Akaka**, has passed away at age 93. I will send a sympathy card on behalf HSGA to Alan on Monday. During Senator Akaka’s career, I played a few times for him at various political events here in Washington and he was always a pleasure to meet and talk to.” He served between 1990 and 2013 and was the first U.S. Senator of Native Hawaiian ancestry.

Member **Jeff Kearns** just posted an excellent video of him playing a John Ely arrangement of “Indian Love Call,” which was featured in the Spring 2017 newsletter. Just go to <https://www.youtube.com/watch?v=2tzOERQY1CU> or just search YouTube on ‘Jeff Kearns Indian Love Call’.

Thanks to **Troy Brenningmeyer** for his arrangement of “Song of the Islands” featured in this issue. There is an excellent YouTube video of him playing and talking through the arrangement with great camera work at <https://www.youtube.com/watch?v=4MzIAvuetUE&t=138s>, or you can just search YouTube on ‘Song of the Islands Troy Brenningmeyer’. ■



Recognized by the Maui Mahalo Fundraiser group for his contributions to the community, Senator Daniel Akaka (left) pictured with Yuki Lee Sugimura at the 2014 Maui Steel Guitar Festival. (Photo courtesy of Colleen Ricci)



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Song of the Islands (Na Lei O Hawai'i)

Charles E. King

Med 2-Beat ♩=90

Arrangement by Troy Brenningmeyer

Intro

C7 F

Steel Gtr. (C6th)

let ring----- let ring-----

Vs

F F#° C7

hula pick hula pick hula pick

let ring-----

9 G7 C7 F

hula pick P.H.

let ring-----

13 F D7 G7

hula pick hula pick

let ring-----

For video and instruction on this arrangement search YouTube on "Song of the Islands Troy Brenningmeyer"

17 **C7** **F**

P.H.-----|

let ring-----|

21 **G7** **C7** **F**

let ring-----|

let ring-----|

25 **F** **Outro** **G7** **C7**

let ring-----|

29 **Bb** **Bbm** **F6** **Fmaj7**

hula pick hula pick hula pick ad lib

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

Part Seven: The Touring and Recording Activities of Alvino Rey and the King Sisters from March Through October 1940

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 in outstate 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 August 1947. Anecdotal and photographic evidence also exists that Harlin constructed a 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 Brigadiers, then, beginning in early 1939, his own Alvino Rey Orchestra. The King Sisters, including Rey's wife Luise King, supplied vocals on a number of Heidt's recordings. By March 1939, Rey's steel guitar-related experiments 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.

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The previous installment (Part Six in the Fall 2017 issue) detailed the activities of the Harlin Brothers through the first nine months of 1940. For a second year, the brothers split their guitar studio and instrument sales across two downtown Indianapolis locations, with their studio located at 40½ West Ohio Street, just northwest of downtown Indianapolis's Monument Circle, and their instrument sales wing located to the southeast in Indianapolis's Wholesale Commercial District. The brothers continued appearing on the WIBC radio



The four Harlin brothers who gigged regularly. (l. to r.) Jimmie, Jay, Winn and Herb. Jay's steel guitar stand is likely obscuring some sort of pedal mechanism. (Photo from Jay's daughter Beth)

program they had originated in November 1938, appearing between 1:15-1:30 PM on ever-changing days of the week through early October 1940. The brothers also played a variety of central Indiana gigs, including four at which they specifically identified themselves as a "Hawaiian" group. These included three school-related appearances in Noblesville (northeast of Indianapolis) and a social event at Butler University's Sigma Chi sorority. The Harlins also copyrighted two unpublished works in 1940, including "Pineapple Serenade," apparently for solo piano.

Also in or around 1940, the Harlins produced the tuner assembly for the Electromatic Hawaiian, a six-string lap-steel guitar produced by the Brooklyn-based Gretsch company from 1940-1942, which may have been the company's first electric instrument. Around 1940, Jay Harlin also likely began work on his second pedal steel guitar prototype, which he completed by the end of 1941. Amy England, service manager and instrument repairer at Arthur's Music in Indianapolis (which currently owns Harlin's two prototypes) created an infographic titled "The Harlin Bro[ther]s' Kalina Multi-Kord: A Missing Piece of History in the Story of the Pedal Steel Guitar" for Arthur's sales floor display of Harlin's test models. In her infographic, England relates that Jay Harlin's second five-pedal prototype was—like his first effort—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.

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We now turn our attention to the 1940 activities of Alvino Rey and the King Sisters. Searching through the first three months of 1940 at the Newspapers.com and NewspaperArchive.com online newspaper archives revealed that various Mutual Network radio stations across America carried evening programs devoted to the music of Rey and the Kings. These programs—of varying length, and occurring on different days and at differing evening times—were produced and distributed via transcription disc recordings, special 33⅓ rpm phonograph records produced solely for radio broadcast by companies such as the Los Angeles area’s Standard Radio Transcriptions and the C. P. MacGregor Company.

The revised edition of Charles Garrod and Bill Korst’s discography *Alvino Rey and His Orchestra Plus the King Sisters: 1939-1958* relates that Rey made eighty-eight Standard Radio transcription recordings around 1940, in Hollywood and New York, with one or more of the King Sisters supplying vocals on fifteen of these sides. Garrod and Korst also relate that the King Sisters made twenty-one *commercial* recordings on Bluebird (a “sub-label” of

A signed King Sisters promotional photo. (Clockwise from the upper left) Donna, Yvonne, Luise and Alyce. Look alikes!



Victor) under their name in six recording sessions in Los Angeles and New York between mid-January and early-October 1940, backed by an eight-piece ensemble led by Rey.

While providing detailed information on each one of Rey or the Kings’ transcription or commercial recordings made in a given year would be beyond the scope of this series, any Hawaiian-themed recordings waxed along the way will be noted. An example of the latter would be the first side the King Sisters recorded during a four-song Bluebird session at Los Angeles’s Hollywood Recording Studio on March 28, 1940, “Poi, My Boy, Will Make a Man of You” (B10764), where the Kings were accompanied by an eight-piece ensemble conducted by Rey. On December 29, 2017, the author was able to view the session sheet for this recording session (#023-0874) in the RCA Artist Files microfilm collection at Nashville’s Country Music Hall of Fame. The sheet relates that the King’s session was a late evening one, running from 9:00-11:30 PM, and that Rey acted as session bandleader and contractor but did not play an instrument.

“Poi, My Boy” was Harry Owens’s adaptation of the humorous Nineteenth Century Hawaiian song “The Eating of the Poi,” referencing a Hawaiian dish made from the fermented root of the taro plant that has been baked and pounded to a paste. Owens’s Royal Hawaiian Orchestra apparently first recorded the adaptation about a month and a half before King Sisters’ cover.

The “Recordings” column in the July 31, 1940 edition of the *Akron [Ohio] Beacon Journal* deemed the Kings’ and Rey’s rendition (coupled with the novelty drinking song “On Behalf of the Visiting Firemen,” recorded May 13, 1940 as the “A” side) as “a romp through two amusing numbers.”

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The author was able to assemble a rough chronology of the varied activi-



A promo photo of Alvino Rey with what looks to be a Gibson BR-6 steel guitar.

ties of Alvino Rey, the King Sisters, and their backing musicians between early April and mid-November 1940 through a careful reading of Rey’s 1977 liner notes for *The Big Band Steel Guitar of Alvino Rey* LP (Steel Guitar Record Club No. 13), the fourth and fifth chapters of Luise Rey’s 1983 autobiography *Those Swinging Years*, Fred Hall’s excerpts of interviews with Alvino and Luise Rey in the fifth chapter of *More Dialogues in Swing: Intimate Conversations With the Stars of the Big Band Era*, the second edition of Charles Garrod and Bill Korst’s *Alvino Rey and his Orchestra Plus the King Sisters: 1939-1958* discography, as well as determined searching at the Ancestry.com genealogical website and the Newspapers.com and NewspaperArchive.com archives.

The 1940 *United States Federal Census* entry for Alvino and Luise (enumerated on April 3, 1940, listing Alvino under his birth name, “A[lvin] H. McBurney”) shows the couple residing on a corner lot at 101 North Laurel Avenue in northwest Los Angeles, east of Beverly Hills. (The Reys were renting a three-bedroom house built in 1926 for \$75 a month.) Alvino, age 30,

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reported himself plying a seventy-hour work week as the “owner [of an] orchestra,” which earned him “5,000+” the previous year (over \$90,400 in 2018 dollars), while Luise, age 25, reported working sixty hours a week as a “singer [in an] orchestra,” also earning “5,000+” in 1939.

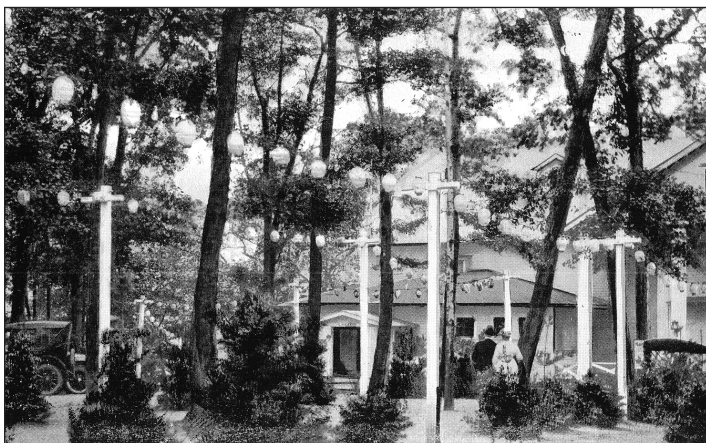
The revised edition of Garrod & Korst’s discography shows that the King Sisters made thirty-two Standard Radio transcription recordings in Hollywood in 1940. In your author’s estimation, they were likely made during the first three months of 1940.

The 1940 census enumerator likely saw moving boxes in the Reys’ home, for a mere four days after the April 3 enumeration, the Reys drove east out of Los Angeles (in a three-car caravan, as Luise reported in *Those Swinging Years*, that included Luise’s three younger sisters and Alvino’s rhythm guitarist, Dick Morgan and Morgan’s wife and young baby). Rey related to Fred Hall that “we thought we’d go to New York and start all over [with a *new* incarnation of the Alvino Rey Orchestra] because we felt California wasn’t the place for that” (i.e., making a comfortable living playing big band swing music). Rey explained further in the *Big Band Steel Guitar of Alvino Rey* liner notes that

It seemed that ... dance bands had to have the “New York” label on them to really be approved by the public. I decided to [staff the band with] ... mostly New York men and just take ... “key” men back [east] with me[:] ... Buddy Cole, pianist and soon-to-be wife of Yvonne King; Dick Morgan, guitarist and entertainer; Skeets Herfurt, first saxophonist; and Frank DeVol, our arranger ... and, of course, the King Sisters!

On their way east, Rey’s newly-formed ensemble and the King Sisters played the Capitol Park Casino in Hartford,

Capitol Park, Hartford, where Alvino Rey and the King Sisters played the park’s dance hall in 1940 (in likely early spring).



Royal Palm Roof -- The Biltmore -- New York City

The “Royal Palm Roof” at the Biltmore Hotel, where Rey and the King’s ran their floorshow through summer 1940.

Connecticut, on the grounds of what Rey described to Fred Hall as “a beat-up old amusement park.” (The Price & Lee Company’s *The Great Hartford Directory ... 1940* lists Capitol Park as a “dance hall” located at 900 Wethersfield Avenue in South Hartford, halfway between downtown Hartford and suburban Wethersfield.)

Rey told Hall that sparse casino crowds and “bouncing” paychecks at subsequent Hartford gigs dispirited his musicians, and they soon left the city. According to session sheet #023-0873 in the Country Music Hall of Fame’s RCA Artist Files microfilm collection, on May 13, 1940 the King Sisters ventured into New York City to record four Bluebird sides in an afternoon session at Victor Studio 2, backed by an eight-piece ensemble conducted by Rey, who also played guitar. (Garrod and Korst, apparently wrongly, list this recording session as having occurred back in Hollywood.)

By Memorial Day Weekend 1940, Rey and his entourage had landed a residency at the Jefferson Beach Resort on Lake St. Clair in St. Clair Shores, Michigan, nineteen miles northeast of downtown Detroit. An article in the May 28, 1940 *Detroit Free Press* (“Beach Resort Set for Memorial Day”) announced “a holiday program of athletic events, accommodation for family picnics, a fireworks display and dancing in the ballroom to the music of Alvino Rey and his Orchestra, featuring the King Sisters,” noting that “Rey sets a distinctive keynote for his orchestral arrangements with his electric [steel] guitar,” adding that “The King Sisters are an important part in Rey’s dance programs, singing both in quartet and solo spots.”

Speaking of the Jefferson Beach gig to Hall, Alvino Rey related that “we were doing wonderful [and] business was great,” adding that “a Biltmore rep came to hear us [i.e., a representative from the Biltmore Hotel in Midtown

Manhattan, where Rey and the Kings had performed as members of Horace Heidt's Brigadiers from late 1936 through late 1938] and was very impressed ... so they hired us to go into the Biltmore, thinking we would be a society band like Horace Heidt."

A June 30, 1940 review of Rey and the King's Biltmore rooftop-based floorshow in the *New York Times's* "News of Night Clubs" feature informs us that the musicians were playing the hotel by early summer.

Speaking of the Biltmore incarnation of his ensemble, Rey relayed to Hall that "we had six brass and a pretty roaring band," but "we had to play soft, so we put mutes in and played real soft. Of course, all the executives from the big companies would come in ... to talk business [and] they didn't want to be disturbed by a noisy band. ... The band ... was very unhappy because we didn't want to play music like ["sweet" swing bandleader] Eddie Duchin and all those bands.

Alvino Rey and wife Luise King's residence at 101 North Laurel Avenue in northwest Los Angeles, east of Beverly Hills.



The *New York Times* agreed that the much of the music Rey was providing was perhaps too "bland" and "antiseptic", opining that:

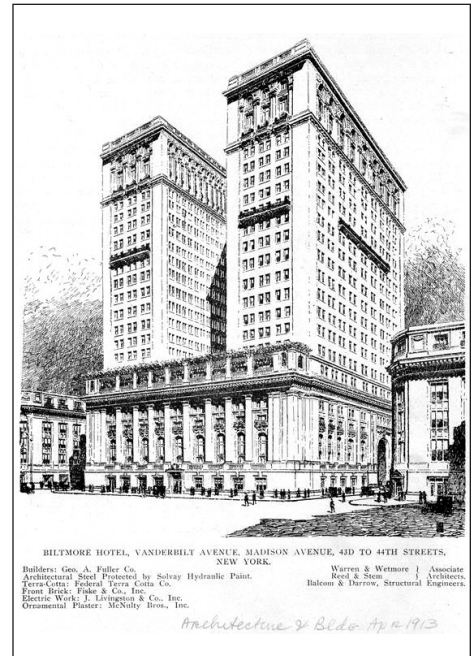
Somewhat belatedly the Hotel Biltmore has opened its commodious roof and ... Alvino Rey and his orchestra, plus the four King Sisters ... are carrying on within its agreeable interior. The latter, an attractive quartet, work very diligently ... [but] while their efforts are numerous the results are rather negative, for the material at hand is of the flagging [i.e., bland and weak] variety.

The review did allow that "as for Alvino's crew [i.e., his band] it is a fairly harmonious one, with Maestro Rey demonstrating to one and all the expert he is in the business of handling the electric [steel] guitar."

Things were soon to change repertoire-wise, however, as Rey related to Hall:

One night a friend of ours had heard a radio transcription [of the band's extroverted cover of the old dixieland standard "Tiger Rag," Standard Radio transcription Z-137, likely recorded between January and March 1940] and came up and asked us to play [the tune]. ... So we said, "What the hell" and took the mutes out and blasted out "Tiger Rag." Everyone in the room was astounded and the manager of the hotel came up in his nightgown and robe and told us to get out and that was the end of the Biltmore.

Fortunately, Rey and the Kings soon landed a nine-month engagement ten miles northwest of Midtown Manhattan at the Rustic Cabin roadhouse on U.S. Highway 9W in Englewood Cliffs, New Jersey. Rey explained to Hall that the Rustic Cabin "decided to put a band in there [after previously



A drawing of the Biltmore Hotel in Midtown Manhattan, where Alvino Rey and the King Sisters began playing their "society band" gig in early summer 1940.

featuring 'singing waiters,' including young Frank Sinatra,]" adding that "[we broadcasted] with three [radio] networks, the Blue and the Red and ... Mutual. ... That's where we sort of got our start and that's when we started recording in New York for Victor and Bluebird."

An advertising postcard for the Rustic Cabin spotted by the author at Pinterest.com exhorted travelers to "dine and dance at the venue," which described itself as "a typical mountain lodge" which "cater[ed] to balls, banquets, parties, [and] weddings."

Luise recalled in *Those Swinging Years*, "We loved playing the Rustic Cabin. ... We were left completely alone by the management, so different from our engagement at the Biltmore. We played just the way we wanted to. We played for the [college age] kids, and we were always on the air even when there were blizzards and bad weather." Luise also relayed that her sisters and the band lived in "a large, three-story colonial house ... off

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Big Mahalos to Betty Foster

By Frank Della-Penna

HSGA gives a big salute to the late Betty Foster for granting HSGA through her estate an amount of \$7,149.44. I received the check from the United States Life Insurance Company in the City of New York in mid-March and deposited the check into our HSGA Chase Bank account in Fort Collins, Colorado.

Everyone who attended the HSGA conventions in Joliet, Illinois remembers Betty: her gracious ways, her friendly smile, her interesting conversations and her activities on the HSGA board. One of Betty's primary contributions to HSGA was the Scholarship Program, which she initiated and for which she was the chairwoman for several years.

Her music career activities included teaching, performing, and mixing with notable Hawaiian musicians. The 2005-06 issue of the *HSGA Quarterly* featured an interesting story by Betty on her life and career and how it happened that a photo of her appeared on the sheet music cover of Lani McIntire's "The One Rose." Here's our editor, John Ely, to fill you in on the story:

Like many before her and after, Betty had a "conversion moment" that put her on the path to playing Hawaiian steel guitar. For 5-year-old Betty Foster it was seeing a Hawaiian couple at Steel Pier performing "One, Two, Three, Four..." and "One Paddle, Two Paddle..." during a family vacation in Atlantic City. Wrote Betty in that 2006 *Quarterly* article, "In kindergarten everyone else drew funny faces but I drew palm trees. Yes, I was in love with Hawaiian music and in a few years I was to be glued to the old Atwater Kent radio for every broadcast of 'Hawai'i Calls'."

Betty Foster (left), her sister (right) and her high-achieving students in concert at the Warren Conservatory of Music.



At the Lookout House Night Club in Covington, Kentucky on the night that Lani McIntire performed "The One Rose" for the first time and dedicated it to Betty Foster. (l. to r.) A steelman from the Cincinnati Convention; Lani McIntire; Betty's sister, father, and mother; a steel guitar teacher from Michigan; and Betty on the right.

Betty took up violin at age six and gave her first performance at age seven. At age nine she sang with her church youth choir and then began piano lessons in earnest, eventually earning a conservatory degree studying music history and music theory. Writes Betty, "Dr. Leroy B. Campbell of the Warren Conservatory was so stunned by my understanding of chord construction [that] he asked me to teach it to all his piano students. I did, and a few years later in New York City, I helped the well-known Jules Stein get through musical construction when he was a student at Julliard."

Prior to her studies at the conservatory, Betty had picked up her sister's Gibson Hawaiian guitar. A good reader, she raced through the Eddie Alkire course and bought Andy Iona records to emulate the Hawaiian touch. Meanwhile her sister had switched to guitar and the duo began performing informally at local functions. Soon, Betty had a number of students, which led to a teaching role at Danielson's Music Store in Jamestown, New York. Local Jamestown performances resulted in offers to do weekly broadcasts on Jamestown radio station WJTN and on Bradford, Pennsylvania station WHDL. The net result was many more requests for lessons. Soon she was operating her own studio in Jamestown's Wellman Building, limiting her load to fifty students.

Writes Betty, "One year I took two of my young students to a convention of banjoists, mandolinists and guitarists in Niagara Falls. They were so inspired and would be the two who would perform the following year at the Hank Karch Banjo Band Convention in Cincinnati where hundreds of musicians of all ages were heard. My two students were nine years old. I was the youngest teacher there (still a teenager)

and my students did so well that an article by Eddie Dunkum about them and about my studios, was published in *Metronome* magazine. It was this article that led to other significant facets of my musical life.

“At a Cincinnati convention several of us learned that Lani McIntire’s orchestra was performing just across the river in Covington, Kentucky. My mother, dad, myself, and one other steel guitar teacher and two other steel players went over. We told Lani that we were from the convention and he came to our table at every break. This was a special night for him as he was about to introduce his new song “The One Rose.” And when he did, he dedicated it to me and later my picture appeared on the sheet music cover.

“One warm summer day I was playing along with [an] Andy Iona [record] in our screened sunroom when the doorbell rang and a man said that his train had stopped for a one-hour mail stop. So he had taken a cab to meet the Hawaiian steel guitar teacher he’d read about in *Metronome* magazine. ‘Is the teacher home?’ ‘What?’ ‘You are the teacher?’ ‘Well, you play very well!’ ‘May I come in for just a few minutes before I go to catch my train?’ ‘I’m Charles E. King on my way from Hawai‘i to New York City.’ A few weeks later he sent me both his green and blue [music] books, which I still cherish today. Looking back on his visit I blush [that] I had never heard of that dear man in my life then, and [that] he was gone out of it before I could even offer him a root beer ... I had made myself.”

Soon after the outbreak of World War II, Betty closed her studio as many of her students had been drafted. But as doors closed, others opened. Betty was hired to tutor an all-girl electric steel guitar orchestra for upcoming tours of USO centers and theaters across the Eastern United States. Writes

A snappy photo of “Prez” Frank Della-Penna in his music room with his four-neck Fender Stringmaster.



Betty, “... off I went to New York City to live in a studio apartment in Carnegie Hall. Here I met our [group’s] sponsor Glen Martin, the airline industry magnate, and joined forces with Edgar Carver, an arranger of fame; George Drum, a German composer; a conductor by the name of Evans; and a mandolin artist, Anthony Autone. The Electronettes were [thus] born and our performances kept us busy until the end of the war. That’s when I put the guitar away.”

Betty and husband Bo Bahret attended many of our Joliet and Honolulu conventions over the years. Most of us at the

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Events Calendar

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.

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. For details check the new club website at www.aisgc.org.

September 7-9, 2018—Hawai‘i Island Steel Fest

Location: Mauna Lani Bay Hotel and Bungalows, Kohala Coast, Hawai‘i. Festival details TBA.

September 27-19, 2018—HSGA Fort Collins Festival

Our fifth annual HSGA mainland festival at the Fort Collins Hilton, featuring Guest Artist Bobby Ingano, special guest Alexis Tolentino, member performances and workshops. See the cover story for details.

February 16, 2019—Steel Fest at Ka Makana Ali‘i

Location: Ka Makana Ali‘i Shopping Center, Kapolei, O‘ahu. The February 16 date is tentative. Details TBA.

March 1-2, 2019—Kaua‘i Steel Guitar Festival

Location: Courtyard Kaua‘i at Coconut Beach, Kapa‘a, Kaua‘i. Festival details TBA.

March 2019—Maui Steel Guitar Festival and Camp

Locations: Kā‘anapali Beach Hotel, Lahaina, Maui and Queen Ka‘ahumanu Center, Kahului, Maui. Festival details TBA. Steel Guitar Camp details TBA.

CLOSING NOTES

Bernie Endaya (December 7, 1926 – March 21, 2018)

We got the sad news from longtime member Bernie Endaya's son Patrick Endaya: "It is with great regret that we inform you of the passing of our father, Bernie Endaya. He left us on March 21, 2018. He was surrounded by family and in the end, he went peacefully. Our dad loved music and especially Hawaiian music. He was proud to belong to HSGA and was very fond of all the club members he interacted with at club events. He was interred at San Fernando Mission Cemetery on April 7, 2018." HSGA President Frank Della-Penna wrote: "Bernie was a very popular and easy-going fellow. He was a dominant fixture with his upright bass at Joliet, Illinois and Winchester, Indiana. He is fondly remembered by many at HSGA and at the Winchester club. [ED: Shown right is a photo Frank displays in his music room, a priceless shot of Bernie with John Auna and Duke Ching.]

Patrick Endaya graciously provided us with the following tribute to his father, who was a real HSGA mainstay and stage presence at our conventions over the years.

Our dad, Bernie Endaya, was born in 1926 in Shanghai, China and was one of ten children. He was born into a very musical family—everyone played music or sang. Dad had a great ear for music. He learned to play guitar, steel guitar, 'ukulele, bass and some piano. He would later learn to read music on his own because the band he played with worked off written arrangements. He played bass professionally in China. Dad loved music and was very proud of the fact that when the Tommy Dorsey and Glen Miller big bands came to tour in China, he was one of the local musicians hired to play with them.

Soon Dad met, fell in love with and married our mom, Maria. A few years later, Mom gave birth to their first child, a daughter, and a family was started. A son followed a few years later at around the time of the Communist Party's rise to power in China. Due to the deteriorating atmosphere of the new regime, Mom and Dad made the decision to follow Dad's brothers and move to the United States. The timing was good. Paperwork was completed for Mom, Dad and their two children to venture to a new country.

After reaching Los Angeles, Mom and Dad decided that the life of a professional musician was not conducive to family life, so Dad did not pursue music professionally in America. Instead, he found work as a handyman at a small manufacturing company. While working there, dad went to night school to learn accounting and eventually got a job at the Bank of America and worked there for many years.

Soon, a second son was born, after which Mom and Dad purchased a home in Glendale. That house brought us great



A classic photo of Bernie Endaya on bass, Duke Ching on steel, and John Auna, taken at one of our early Joliet conventions. Wow!

memories with all the gatherings of family and friends! So many of them. So much music, laughter and sharing! Not long after moving to Glendale, Dad got a new job at Transamerica Investment Services, where he worked until he retired.

Then one day, Dad came home from work and we suffered a great loss—our mom had passed. Dad had a hard time moving on, and at the suggestion and encouragement of his brother, Dad went back to his music and joined the Hawaiian Steel Guitar Association. Dad was a really good steel guitar player and loved Hawaiian music.

This proved to be a great move for Dad. He was accepted into the HSGA family and made many long-lasting friends. Some of you are here playing music in memory of our dad today and we thank you. Dad traveled to Joliet and Hawai'i for the annual HSGA conventions and played his heart out. Boy, did he love it! And towards the end of his time here, the thing that made him smile the most and what actually got him out of bed, was when his friends and his brother would come over to play music with him!

Dad left behind three children and is survived by his remaining younger brother, Steve.

Ray Montee (June 21, 1936 - March 28, 2018)

Following our article in the last issue on Ray Montee's declining health and the donation of his Jerry Byrd Archive material to HSGA, we are sorry to report that Ray passed away on March 28. Brad Bechtel, steel guitarist and purveyor of the influential steel guitar website Brad's Page of Steel, wrote, "I just received word that Ray passed on at about 3:55 PM today. His wife and daughter were at his side. At times like this I can only hope that Ray is with his friends, family, and heroes in Heaven. Best regards, Ray 'Skipper' Montee. You were one of the best."

The following was excerpted from the obituary posted at the Portland-based Omega Funeral Services website:

Raymond L. Montee was born in Pittsburg, Kansas, on June 21, 1936 to Flo Crotchet and Earl Lester Montee. The family moved to Newberg, Oregon when Ray was just 18 months old.

After the age of five, Ray spent the rest of his life in Portland, Oregon. He attended J.V. Beach Elementary School in North Portland, where he met the love of his life Lynne Adele Parry while in sixth grade. Ray went on to attend Benson Polytechnic High School, Class of 1954 where he became an Honor Society Member of Quill and Scroll. They were married in December 1955 after her graduation from Jefferson High School.

Ray spent his early years in the printing trade with a strong penchant for writing and photography. For years he was active in the Beaverton Chapter of the Oregon Pilots Association and once served as president. Beginning in 1955 Ray started flight training with the hope of one day becoming an airline or corporate pilot. His first airplane was a used 1947 Stinson Voyager, followed by a 1955 Cessna 180 and still later, a Cessna 140-A. His last airplane was a twin engine Cessna 310-B.

While a professional airline career eluded him, he did manage to fly for several years as a reserve pilot for Georgia Pacific, Pacific Power & Light, and Pacific Northwest Bell. He also was employed at one time or another by Swede Ralson of Aero Air in Hillsboro, Oregon. While there, he flew the very first Piper Cherokee from Vero Beach, Florida to Hillsboro. He later was employed by Flightcraft in Portland, where he flew the first Beechcraft Musketeer to Oregon from Wichita Kansas.

During the late '60s and early '70s Ray operated his own flying school known as the Portland Flight Training Center. Over a three-year period, he did live traffic reports from the air for radio station KEX in his role as "Captain Windsock," a moniker hung on him by then-popular deejay Jack Angel. Ray also flew more than 95 trips around the rim of Mount St. Helens, including a trip inside the soon-to-erupt crater.

Ray was an avid musician, playing the steel guitar and aiming for a future role on the then popular Grand Old Opry in Nashville, Tennessee. For three years he played each Saturday morning over radio station KALE/KPOJ. He became one of the youngest musicians to join Portland-based Local #99 of the American Federation of Musicians.

From there, he joined Arkie and His Jolly Cowboys over Radio KXL, which led to many years as a member of the Division Street Corral's house band, including appearances with Tommy Kizziah, Buddy Simmons and Heck Harper. He played on more than 28 radio stations, the first Portland telecast over KPTV, and ultimately over all of Portland's television stations.



At our Joliet 2005 Convention, Ray Montee on steel playing great with Gerald Ross on guitar and Barb Kuhns on 'ukulele.

He played steel guitar over a KLOR-TV production starring Tex Williams and Rusty Draper. He later played the Memorial Coliseum with one of the largest Nashville shows to hit the West Coast, and his playing was featured by the big star of the evening, Carl Smith of Columbia Records fame.

During his later years, he played steel guitar in Okanogan, British Columbia and Spokane, Washington along with a number of appearances at the HSGA Joliet conventions, the Texas steel guitar show in Dallas and, of course, Scotty's conventions in St. Louis.

In 1990, Ray earned his commercial driving license and spent the next nineteen years crisscrossing the country, driving eighteen wheelers and larger, including tour buses. He also operated his own detective agency, starting in 1961 and amassed a clientele of more than 350 Portland trial lawyers during the next forty-seven years.

Ray established the National Association for Crime Victims' Rights and appeared on more than 350 radio and television talk shows during the twenty-two years it operated as a nonprofit group. It was one of the first in the nation to establish a crime victims hotline and computerized database. Singer and entertainer Connie Francis was his honorary spokesperson.

Ray also established Flight Freedom's Foundation at a time when general aviation pilots and operators were enduring scathing attacks in the media over problems impacting the aviation industry. William P. Lear was Ray's honorary chairman. ■

New Email Address?

Please notify us of changes to your email address. Send updates to both our office (hsga@hsga.org) and to John Ely (johnely@hawaiiansteel.com). Mahalo!

E Komo Mai! Welcome, New Members

Is your address correct? Please notify us!

UNITED STATES

MARCIA MCFARLAND, 2485 Incline Drive, Santa Rosa, CA 95404
TROY BRENNINGMEYER, 4 Hemlock Ct, Bethalto, IL 62010-1082
KEITH AIKEN, 240 Gun Club Road, Henderson, NC 27537

HARLIN BROS. Continued from Page 15

Highway 9W, a few miles from the Rustic Cabin.”

According to RCA session sheet #023-0872 in the RCA Artist Files microfilm collection, on August 13, 1940, the King Sisters recorded four more Bluebird sides in another afternoon session at Victor Studio 2 in New York, backed by an eight-piece ensemble directed by Rey. Garrod and Korst (again, apparently erroneously) list this session as having occurred on August 8 in Hollywood.

Garrod & Korst list Alvino Rey as making twenty Standard Radio transcription recordings in New York in 1940, with one or more of the King Sisters participating in six of these. It seems likely to the author that these

A signed promotional photo of Alvino Rey with his Gibson steel guitar.



BETTY FOSTER Cont. from Page 17

time were unaware of her distinguished past. Writes Frank Della-Penna, “I lived for several years in the same Brooklyn, New York neighborhood as Charles E. King, so it’s no surprise that he could make an easy detour in his route home to visit a special person by the name of Betty Foster. A very interesting story. Thank you again, Betty, for all your contributions to HSGA.” ■

transcriptions were recorded between the Kings’ August 13 Bluebird recording session and an October 3 King Sisters session to be detailed in the opening of the next installment.

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Next, in Part Eight: information on the King Sisters’ morning and afternoon Bluebird recording session of October 3, 1940, during which Alvino Rey apparently recorded with a pedal-equipped steel guitar for the first time in a commercial setting, as well as Rey’s November 19, 1940 Bluebird recording session in New York City, where he waxed his first *commercial* recordings *under his own name*, offering more pedal-enhanced steel guitar playing along the way.

The definition of “transcription disc” was taken in part from the “Electrical Transcription” online entry at en.wikipedia.org. Information on the 101 North Laurel Avenue residence in Los Angeles was gleaned from the Zillow.com real estate database. Inflation calculations were obtained from the CPI Inflation Calculator at the data.bis.gov website. ■

mote my steel guitar experiences from Hawai‘i. The Hawaiian steel guitar in America is a unique musical art. In China currently, the number of steel guitar players has increased from a matter of a few dozen to more than five hundred.

I want to express again my thanks to HSGA for giving me that good opportunity for learning. As the proverb says, “Music has no borders.” I will always be a promoter of the art of the Hawaiian steel guitar. I am convinced that in the near future, HSGA performers will come to China for cultural exchange and teaching. I, along with friends, am working hard to make this a reality. We are hoping that Hawaiian steel virtuosos like Alan Akaka, Bobby Ingano, Chuck Lettes and Troy Brenningmeyer will visit China someday and share their steel guitar art with an aspiring group of Chinese musicians. That would be a dream come true! ■

Another nice shot of Susie Park-Kelly dancing at the 2017 Fort Collins floorshow.

