

HSGA QUARTERLY

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At the Maui Steel Guitar Festival last April, featured steeler Alexis Tolentino with Alan Akaka (left), Bobby Ingano and Addison Ching. Alexis will appear with Bobby at HSGA's upcoming festival in Fort Collins, Colorado. (Photo courtesy of Don Touchi)

Countdown to Fort Collins 2018!

By Festival Coordinator Tony Fourcroy

Dance Studio China, led by Kumu Yan Ying (see page 3 for details).

Aloha everyone. Chris Kennison and I are starting the final push for our Fifth Annual HSGA Hawaiian Music Festival in Fort Collins on September 27-29. This is shaping up to be a great festival. We've got Bobby Ingano and Alexis Tolentino coming in from Hawai'i with a few of their friends.

Late Breaking From China!

It looks like we will have our first ever hula group from China accompanied by steel guitar teacher and performer Wang NianZu! There's a lot of paperwork to be done authorizing the trip so we're hoping it all comes off as planned. The group is called Hula

Registration Recap

If you haven't registered for the festival or made a hotel reservation, here's a quick review: Reserve your room at the Hilton online at www.tinyurl.com/HSGA2018HiltonRes or call direct at (970) 482-2626. Mention that you're with HSGA, but remember, our discounted room block is only reserved through September 2. See what you can work out. Register for the festival via Brown Paper Tickets online at www.tinyurl.com/HSGA2018Festival or fill out and send me the registration form that was included with your last news-

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HSGA QUARTERLY

Volume 33, Issue 130



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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.

FT. COLLINS Continued from Page 1

COCO WIRE

letter. You can also register at our festival registration table on Thursday morning. 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 or the Saturday Night Lū'au.

Workshops

We've got a full lineup of workshops including Beginning Steel with Alexis Tolentino on Thursday, 'Ukulele with Al Nip and Vintage 78s with Chris Ruppenthal on Friday, and wrapping up with Bobby Ingano's steel guitar workshop on Saturday. As mentioned in the last issue, the workshops will be held on the main stage so no one has to miss a workshop or a favorite player during the playing sessions; they're all held on the same stage.

The Hilton hotel has a new chef this year. The good news is that he's from Hawai'i! He took a look at the menu

Continued on Page 20

We got the following nice note from member **Bo Bahret** regarding the last newsletter: "Thanks so much to Frank Della-Penna for his article in the Winter *Quarterly* about my wife, Betty Foster. It was an excellent recap of her musical life, her accomplishments and her contributions. She also contributed many hours of help with the Reverend Norman Vincent Peale at Marble Collegiate Church in New York City. But these are stories for another time. Yes, she was a person of many talents."

We were sad to learn of the passing of award-winning multi-instrumentalist **Stacy Phillips** this past June 5. A master of the dobro, he juggled with dexterity bluegrass, jazz, klezmer, Caribbean and Hawaiian music. He wrote several books of dobro and steel guitar arrangements and techniques, such as *The Mel Bay Complete Dobro Player* and *The Art of Hawaiian Steel Guitar*. He made numerous instructional videos for Homespun Tapes. What **Guy Cundell** wrote about Stacy in the acknowledgements section of his article "Hot and Sweet" serves as a fine tribute (see page 20). ■

A great shot of the late Stacy Phillips performing at Resosummit 2016. Stacy's range was expansive and he made a lasting mark on stage, on disc and in print. Aloha a hui hou!



On Tap: Guest Performers from China!

As Tony Fourcroy mentioned, we are planning festival performances by a hula troupe and steel guitarist from China. Here is some background information we received from steel guitarist Wang NianZu and from the hula troupe.

From Wang NianZu

I will come to Fort Collins to attend the annual meeting of HSGA on September 26. I would like to introduce my experience of steel guitar. In the 1950s, college classmates and I, while attending a school in Shanghai, formed the South Island Hawaiian band, playing traditional Hawaiian classics of Sol Ho'opi'i, Lani McIntire, Dick McIntire, Ray Kinney, Felix Mendelssohn, Harry Owens, Lena Machado and others. In 2014, I taught more than twenty Hawaiian songs such as "Haole Hula," "Aloma," "Sweet Hawaiian Chimes," "Song of the Islands," "Song of Old Hawaii," "Tomi Tomi," "Hilo March," "Hawaiian Paradise," "Hawaiian War Chant," "In Waikiki," "Malihini Mele" and "The One Rose." I am traveling with the hula

dance troupe and will play following music: "Malihini Mele," "Hui E," "Ipo Hula," "Akaka Falls," "Red River Valley," "Hula Blues," "12th Street Rag," "Sleepy Lagoon," "Toselli Serenade," "Aloha 'Oe," and an Indonesian song, "Rayuan Pulau Kelapa," (aka "Solace on Coconut Island"). I hope to see you at the festival!

From Hula Dance Studio China

China's first Hawaiian hula dance studio, Hula Dance Studio China (HDSC), was founded in 2011 by the leader of our troupe, Yan Ying (aka Moanike'ala), who has been promoting hula in China for the past eight years. We have branches in Beijing, Qing Dao and Shi Jian Zhuang in China and sponsor hula dance groups and steel guitar bands. We have established hula dance courses and teacher training course in several cities. We have created a Chinese style of hula by mixing Chinese elements into traditional hula. Our objective is to promote hula in China longterm. Moanike'ala is deeply immersed in Hawai-



A nice shot of Hula Dance Studio China founder Yan Ying (aka Moanike'ala), who will bring five dancers to Fort Collins.

Hula Dance Studio China founder, Moanike'ala (bottom), pictured with other performers from her hula troupe.



Hula Dance Studio China dancer, Zhao Ying (aka Akamai), one of the performers slated to appear at Fort Collins 2018.



ian culture and has studied in Hawai'i, California, Japan, Korea and Taiwan. Her motto is "Hula is life," and she and her troupe look forward to sharing their passion for hula at the 2018 Ft. Collins festival.

HDSC dancers accompanying Moanike'ala for the trip to Fort Collins include: studio customer supervisor, dancer and promoter Zhao Ying (aka Akamai) who has lots of experience performing around Asia; dancer and promoter, He Jia (aka Miko), from Qingdao, China, who has been with HDSC since 2013; dancer Li Shanshan from Beijing who has been with the studio since 2015; dancer Li Linfei from Beijing, who is currently teaching herself Hawaiian language; and dancer Qi YingLi (aka "CinCin"), who has studied extensively in Hawai'i. ■

It's Dues Time Again!

HSGA's membership year began on July 1, 2018. Dues are \$30 and all issues go out 'Air Mail'. If your newsletter came with a renewal form, it's time to send in your dues. Mahalo!

School Visits, Steel Guitars, and Elvis Sweep Maui!

By Addison Ching

The Tenth Annual Maui Steel Guitar Festival was held under mostly sunny skies and breezy weather. A brief cloud-burst, perhaps brought about by the appearance of Maui's Elvis tribute artist Darren Lee, forced the Saturday evening program indoors to the hotel's Kanahale Room as a precaution. Additional rain never materialized but the indoor venue proved to be a nice alternative to the outdoor stage.

The 2018 Festival was dedicated to the Memory of Senator Daniel K. Akaka who passed away the week prior to the festival. Senator Akaka was the father of HIMELE chairman, Alan L. Akaka, and had attended the Maui festival several times in past years. Alan continued with his participation because "That's what Dad would want. Now he is able to be at all of our festivals," said Alan.

School presentations were made on Thursday at Seabury Hall by Geri Valdriz and on Friday at King Kekaulike High School by Greg Sardinha, Kalama Intermediate School by Bobby Ingano and Alexis Tolentino, Kihei Charter School by Daniel Tremblay, and Lahaina Intermediate School by Alan Akaka and the Next Generation steel guitarists and musicians. All presentations were met with enthusiastic students who didn't want the presentations to end.

The festival at the Kā'anapali Beach Hotel kicked off at 10:30 AM Friday with the open stage program featuring several steel guitar musicians and steel guitar schools from Japan. In a surprise development, open stage steel guitarist Troy Brenningmeyer performed Greg Sardinha's "Ka Nohona Pili Kai," while Greg himself played backup guitar. Said Greg, "I had developed this special guitar arrangement

At Maui 2018, Addison Ching (left), Greg Sardinha, steel guitarist Troy Brenningmeyer and Bobby Ingano. (Courtesy of Don Touchi)



At the Maui 2018 festival, event Emcee Kathy Collins with Elvis tribute performer Darren Lee. (Photo courtesy of Don Touchi)

for the song but I never got to play it because I'm always playing the steel on this song." The performance can be seen on YouTube—just search YouTube on '2018 Maui Steel Guitar Festival Troy Brenningmeyer'.

In another surprise, Troy was introduced by fellow steel guitarist Alexis Tolentino, who made her debut as open stage announcer. The 19-year-old multi-talented Alexis also performed with Ke Kula Mele in her own ho'olaule'a set, and as a hula dancer for several other featured performers. She was also a member of the school visitation team to Kalama Intermediate School.

Festival guests were surprised by an appearance of Maui's Elvis tribute artist Darren Lee, star of the *Burn'n Love* production, the longest running Elvis tribute show in the world. Lee sang several numbers, including "Blue Suede Shoes," "Blue Hawaii," "Can't Help Falling In Love," and finished with his trademark "Burning Love." Lee was backed by Joel Katz on guitar, Greg Sardinha on steel guitar, and Addison Ching on U-bass.

The Friday evening program opened with members of the Yokohama Hawaiian Music Academy and were followed by the Next Generation steel guitarists and musicians from Alan Akaka's Ke Kula Mele Hawai'i School of Hawaiian Music. Next Generation steel guitarist Pono Fernandez made his Maui debut and was joined by fellow Next Gen musicians Joey and Tai Misailidis and Mālie Lyman. Alexis Tolentino, Tadashi Arakawa, Geri Valdriz, and Kiyoshi "Lion" Kobayashi from Japan completed the Friday program.

In addition to Saturday open stage performances, festival guests also had the option of attending steel guitar workshops offered by Alan Akaka, Bobby Ingano, Greg Sardinha and Patti Maxine.

Festival guests were also entertained by Joel Katz in the hotel's lobby, and by impromptu kanikapila featuring hotel

staff and Next Gen musicians in the hotel's newly-created Hale Ho'okipa Hawaiian Culture room.

The Saturday evening program featured a different mix of steel guitarists including Dave "DK" Kolars from Illinois, Joel Katz, Greg Sardinha, Alan Akaka, Patti Maxine and Bobby Ingano.

Evening guest kanikapila sessions held after the Friday and Saturday evening programs were well-attended by featured artists, Next Generation musicians and other festival musicians and guests. The kanikapila also featured hula by special guests and a flutist.

The Sunday festival at Kahului's Queen Ka'ahamanu Center was highly successful. The indoor venue provided a large stage, ample audience seating, and attracted a large number of local residents as well as festival guests who drove from Lahaina to enjoy the last day of the festival. The Sunday program featured a lineup of ten of the Lahaina festival ho'olaule'a steel guitarists between 11 AM and 4 PM. A representative from Mayor Alan M. Arakawa's office presented a proclamation declaring the week of April 9-15, 2018 as Maui Steel Guitar Appreciation Week.

A new feature of the festival was a steel guitar demonstration table where festival guests could learn more about the steel guitar and get hands-on experience under the guidance of Daniel Tremblay. A vintage steel guitar exhibit curated by Geri Valdriz was presented in the center's Story of Hawai'i museum.

The Annual Maui Steel Guitar Festival is presented by Arts Education for Children Group, the Hawai'i Institute for Music Enrichment and Learning Experiences (HIMELE), the Kā'anapali Beach Hotel and the Queen Ka'ahamanu Center. The festival receives grant support from the Hawai'i Tourism Authority and is supported in part by the State

Ke Kula Mele "Next Gen" steel guitarists and musicians at Maui 2018: (l. to r.) Alan Akaka, Tai Misailidis (10), Alexis Tolentino (19), steel guitarist Joey Misailidis (13), Mālie Lyman (14), Pono Fernandez (13) and Addison Ching. (Courtesy of Don Touchi)



Appearing at Maui 2018, the halau of "Lion" Kobayashi: (l. to r.) Nubuo Numata, Toshitake Okano, Akemi Kimura, Kumu Kiyoshi "Lion" Kobayashi, Masako Wakamatsu, Haruko Ozeki, Sakae Machida and Norio Usui. (Photo courtesy of Addison Ching)

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 comes from various corporate and private donors. ■

HSGA Donations

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

Special thanks to **Julie Haunani Waters** of Kailua-Kona, Hawai'i—performer and shining light at many a Joliet convention along with her husband **Bob "Pulevai" Waters**—for her generous \$300 donation to both our funds. Big mahalos also to **Clifford Adams** for his nice \$100 donation to both funds. **Bill Thomson** of Ocean City, Maryland donated a generous \$100 to our Scholarship Fund.

Thanks also to **Dee Reddington** of Escondido, California; **EP Davis** of Princeville, Hawai'i; **Rusty Strange** of N. Falmouth, Massachusetts; and **Sachi Watanabe** of Kailua, Hawai'i for their generous \$100 donations to our General Fund, so vital to maintaining our day-to-day operations.

Big thanks to the above "heavy lifters," among them many perennial donors.

The following members donated at least \$10:

Terry Cass, Ashkum, Illinois
Doug Hazelberg, Kenosha, Wisconsin
Margo L. Klundt, Sherrard, Illinois
Delano D. Kruzan, Macomb, Illinois
Mary Neudorffer, Koloa, Hawai'i
Roger E. Peterson, South Jordan, Utah
Masakatsu and Fusako Suzuki, Yokohama, Japan
Richard Wilson, Seattle, Washington

Alvino Rey's First Four Commercial Recordings (From November 1940)

By Anthony Lis

Close readers of the *HSGA Quarterly* will know that the previous seven issues have included installments in a series of mine titled “The Harlin Brothers of Indianapolis and the Birth of the Pedal Steel Guitar,” which has been detailing the activities of Jay D. Harlin (whose Kalina Multi-Kord of fall 1947 was the first mass-produced, affordable pedal steel guitar), as well as Alvino Rey and other pedal steel guitar pioneers of the 1930s and 1940s.

With my involvement in a lengthy research and writing project, which has fallen into my hands a bit unexpectedly, I am unfortunately going to have to curtail this series (for a while at least), but before leaving Jay Harlin and Alvino Rey at the end of 1940, I would like to conclude these installments with details on Rey's first four commercial recordings made in New York City under his own name on November 18 of that year.

Rey's November 18 recordings were his first *commercial* (as opposed to transcription) recordings, on the

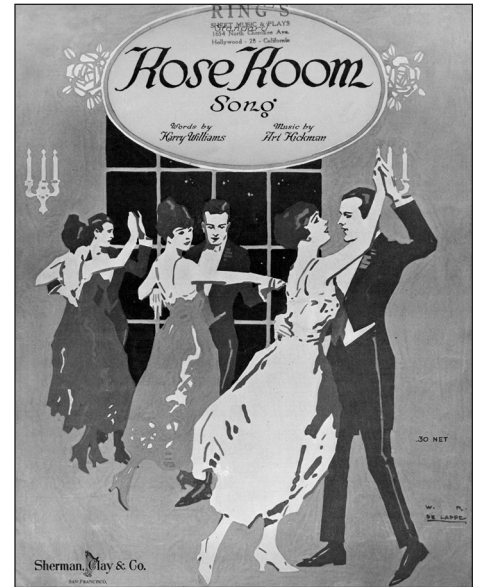
The Victor label for Alvino Rey's recording of W. C. Handy's 1914 song "St. Louis Blues" (From the author's collection)



Bluebird label, for which Rey's wife Luise and her sisterly vocalists the King Sisters had been recording since late 1939. Rey and his band members recorded four sides, with the King Sisters joining Rey on three of these, which include Frank DeVol's arrangements of the early Twentieth Century tunes “St. Louis Blues” (Bluebird B10948) and “Tiger Rag” (B11002), and Rey's own somewhat comical arrangement of the Nineteenth Century round “Row, Row, Row Your Boat” (B1094). Rey's session concluded with an instrumental waxing of De Vol's arrangement of Art Hickman's fine 1917 tune “Rose Room.” (Rey and the King Sisters had previously recorded “St. Louis Blues,” “Tiger Rag,” and “Row, Row, Row Your Boat” as non-commercial Standard Transcriptions, made exclusively for radio airplay earlier in 1940.)

The author was able to view the RCA/Bluebird session sheet for Rey's recording session at the Country Music Hall of Fame (CMHF) back in late December 2017. In his extensive 1977 liner notes to the Steel Guitar Record Club LP *The Big Band Steel Guitar of*

The Victor label for Alvino Rey's "Row, Row, Row Your Boat" (From the author's collection)



The folio cover for Art Hickman and Harry Williams's "Rose Room," published in 1917 by San Francisco's Sherman, Clay, and Company. Originally a Hickman piano solo, Sherman and Clay brought in Williams to write lyrics. (From the Sheet Music Collection, Center for Popular Music, Middle Tennessee State University)

Alvino Rey, Rey professed having a “hands off” attitude towards country music, though he did in fact make commercial recordings of Arthur Smith's “Guitar Boogie” (1946) and Leon McAuliffe's “Steel Guitar Rag” (1949), as well as a transcription recording of Merle Travis's “Divorce Me C.O.D.” (in early 1946). Rey explained in his liner notes—perhaps a wee bit condescendingly—that he never tried to play country music “because I didn't grow up with that kind of music,” adding that “therefore, I really don't understand or appreciate it enough to play it properly.”

Given Rey's standoffish attitude towards “hillbilly” music-making, Nashville's Country Music Hall of Fame might seem an unlikely place to find information on Rey's first Bluebird session. However, some years ago, the CMHF's Frist Library and Archive were gifted a copy of the *RCA Artist Files Collection*, an assemblage of session sheet microfilms detailing record-

ing sessions for *all* acts that recorded on RCA Victor (including Victor Records, RCA's pre-1929 predecessor), or RCA sub-labels (such as Bluebird) through the early 1980s, regardless of genre. So, on December 27-28, 2017 during a New Year's visit to Nashville, I was able to examine RCA Artist Files sheet number 035-1286 at the CMHF detailing Rey's November 1940 session. From the sheet, we learn that Rey's recordings took place between 1:30 and 4:30 PM on Monday, November 18 after an hour of preparation time at RCA's Studio 2 (located at 145 East 24th Street in the southeast part of Midtown Manhattan) and that two takes were made of each recording with Rey fronting a thirteen-piece ensemble.

With Rey known to be playing a custom Gibson Console Grande double-neck steel guitar with added pedals from March 1939 onwards, it seems



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likely he played either that, or some other pedal-enhanced instrument at his November 19 session.

Rey's afternoon recording session commenced with two takes of "St. Louis Blues." Rey showcased his likely pedal-enhanced steel in an assertive, twenty-four-bar solo replete with a variety of effects as well as a concluding cadenza (a virtuosic solo passage, which traditionally occurs towards the end of the first and/or last movements of a classical concerto). Rey also showcased his steel on "Row, Row, Row Your Boat," recorded later in the session, during an eight-bar break. On the hard-swinging arrangement, Rey's standard guitarist Dick Morgan, who often provided comedic bits during performances, urges imaginary boat rowers on with strong exhortations to "Oh, push!" and "Heave off!"

Victor's first release from the session was a coupling of these two sides, issued as Bluebird B-10948 with "St. Louis Blues" as the "A" side. Paul K. Damai, reviewing the record in his "Radio Short Circuits" column (viewed in the *Hammond [Indiana] Times* of December 22, 1940) opined that

[St. Louis] Blues is one of the funniest sides recorded since Charlie Barnet's "The Wrong Idea" [a 1939 parody of "sweet" swing bands]. Trouble is one can't tell if Alvino is serious or not. He makes that electric [steel] guitar do everything but peel potatoes." Damai punningly added that "the Four King Sisters have a good time chasing themselves around in 'Row Your Boat'."

Rey recalled in his *Big Band Steel Guitar of Alvino Rey* liner notes that "our first hit [on Bluebird Records] was ... 'St. Louis Blues'." (Rey employed the term "hit" in a generic sense, as his band's first *charting*, Top 40 hit, "Nighty-Night," with Yvonne King on vocals, did not come until



The folio cover for "Tiger Rag" put out by the Leo Feist Company in 1917. Though Feist credited Dominic James "Nick" LaRocca as the composer, the tune's origins may lie with a 19th century French quadrille (square dance). (From the Sheet Music Collection, Center for Popular Music, Middle Tennessee State University)

May of 1941.) Concerning his "St. Louis Blues" cover, Rey continued that it "feature[d] a lot of effects on my [steel] guitar," noting that before this record, "it was [my band's] *transcriptions* [emphasis added] ... that caught the ear of the public."

Frank De Vol molded the old Dixieland standard "Tiger Rag" into a showcase vehicle for Rey's emphatic steel playing, which no doubt contributed to the upset of New York City's Biltmore Hotel manager some five-and-a-half months earlier, as related in the previous installment. Over the two minutes and twenty-five seconds of the high-spirited (and frequently modulating) arrangement, Rey offered sliding steel guitar "swoops" that eventually morph into full-fledged tiger "roars" by the recording's end, which Rey managed to somehow coax out of his assumedly pedal-rigged steel.

Continued on Page 8

On “Rose Room,” Rey played Art Hickman’s thirty-two-bar head in the steel guitar-friendly key of A major, and—following interludes for the saxes, Buddy Cole’s piano and the whole band—returned to render the final four bars in the more reed- and brass-friendly key of Bb.

Bluebird coupled the latter two recordings as Bluebird 11002, with “Tiger Rag” as the “A” side. Somewhat surprisingly, I could find no review of this coupling at the Google Books online database [Books.Google.com], which includes a wide variety of older periodicals. Perhaps Rey’s extroverted, steel guitar swoop-laden “Tiger Rag” rendition was simply too “far out” to be taken seriously by staid reviewers in early spring 1941? A “Latest Releases on Victor Records” advertisement in the March 7, 1941 edition of the *Chicago Tribune* announced the release of the coupling as part of a listing of recent Bluebird hits selling for 35 cents apiece. (Due to name familiarity, RCA kept the Victor name in circulation long after their 1929 acquisition of the company.)

Back in Indianapolis, the last listing for Jay Harlin and his musical brothers for the year 1940 apparently appeared in the November 7 edition of the *Indianapolis News*, where the paper announced that the Harlins would be providing the (assumedly Hawaiian-themed) musical program for a Optimist Club meeting the following day. According to a syndicated Mutual Network radio listing in Madison, Wisconsin’s *Wisconsin State Journal* of December 31, 1940, Alvino Rey closed out 1940 with an appearance on a New Year’s Eve program of dance music, sharing the microphone with the likes of Sammy Kaye, Xavier Cugat and a young Lawrence Welk, then thirty-seven years old.

Thanks to John D. Marsden for providing the author with a copy of the liner notes to The Big Band Steel Guitar of Alvino Rey. Caption information on “Rose Room” was taken from David A. Jasen’s “A Pretty Girl is Like a Melody” and Other Favorite Song Hits, 1918-1919. “Tiger Rag” information was taken from Joshua Berrett’s Louis Armstrong and Paul Whiteman: Two Kings of Jazz. ■

New Email Address?

Please contact us at hsga@hsga.org (and please cc johnely@hawaiiansteel.com) if your email address has changed. Mahalo!

It’s Dues Time Again!

HSGA’s membership year began on July 1, 2018. Dues are \$30 and all issues go out ‘Air Mail’. If your newsletter came with a renewal form, it’s time to send in your dues. Mahalo!



A photo of the Frist Library and Archive, housed in the Country Music Hall of Fame, taken in late December 2017 by the author.

Fort Collins 2018 Festival Schedule

Wednesday, September 26

Check in to the hotel, talk story, have dinner, jam!

Thursday, September 27

9:00-12:00 Steel Guitars in Concert

12:00-1:00 Lunch (on your own)

1:00-1:45 Beginning Steel Workshop with Alexis Tolentino

1:45-4:00 Steel Guitars in Concert

4:00-8:30 Dinner (on your own), free time

8:30-9:30 Talk Story with Bobby and Alexis. Then jam!

Friday, September 28

9:00-10:00 Steel Guitars in Concert

10:00-10:45 Vintage 78s Workshop with Chris Ruppenthal

10:45-12:00 Steel Guitars in Concert

12:00-1:00 Lunch (on your own)

1:00-1:45 ‘Ukulele Workshop with Al Nip

1:45-4:00 Steel Guitars in Concert

4:00-8:30 Dinner (on your own), free time

Saturday, September 29

9:00-12:00 Steel Guitars in Concert

12:00-1:00 Lunch (on your own)

1:00-2:30 Steel Guitar Workshop with Bobby Ingano

2:30-4:30 Steel Guitars in Concert

Saturday Night Lū‘au

6:00 Cash bar and social time.

7:00 Dinner is served.

8:00 Lū‘au floorshow featuring Bobby Ingano

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 Ave., 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.



At Fort Collins last year, festival organizers Tony Fourcroy on steel and Chris Kennison. (Photo courtesy of John Mumford)

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!



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Ka Ua Loku

Alfred U. Alohikea

Note: This song is about the pouring rain of Hanalei alike the composer's dread of his one sided romance.

Brisk 2-Beat $\text{♩} = \text{♩}^3$

Arrangement by Alan Akaka

A C G7 G7

Steel Gtr. (C6th)

T	7	8	7	5	4 4 5	7	5	5	6	7	7	5
A								5				
B												

6 F C C G

T	5	7	5	5	4	8	7	5	5	6	7	7
A	5								5	6	7	7
B												7

12 D7 G

T	7	8	8	7	5	6	7	7	4	4
A	7	7	7	7	5			7		
B	7			7	5	6	7	7	7	

let ring-----

B G7 C E7

T	5	5	7	7	10	12	3	4	4	4	
A	5	5				12				4	
B			7	7	10	12	12	12	3	4	4

For audio email Alan Akaka at alanakaka@me.com

22 A_m D^b₇ C₇ F F[#]_{dim}

T	7	12	10	12	11	10	8	10	8	7	5
A	7	12	11	10							
B											

27 C A₇ D₇ G₇ C E_m E^b_m D_m G₇

T	7	7	7	6	5	7	8	7	8	5	6	7	6	7	8	7	7	6	5
A	7																		
B																			

C C G₇ G₇

T	8	7	5	5	6	7	5	2	6	7	5	1	2	5	7
A	7														
B															

39 F C C G

T	5	6	7	8	7	5	5	6	7	7	12
A											
B											

Ka Ua Loku (cont.)

45 D7 G D G7

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

51 C E7 Am D^b7 C7

T	12	12		3	4	4	7	12	10			12	11	10	8
A			12									12	11	10	
B	12	12	12	12	3	4	4	7							8

57 F F^{#dim} C A7 D7 G7

T	10	8	7	5		7	7	11	9	11-12	11-12	9	6	7	6	7
A							7			11-12	11-12	9				
B	10	8	7	5					9							7

63 C B7 B^b7 A7 Tag D7 G7 C B C

T	12	11-11	10	9		11-12	11-12	9	6	7	6	7	12		11	12
A															11	12
B	12	11-11	10	9									7	12	11	12

The Rudy Waikuiki Story

Another Hawai'i-to-Nashville steel guitar connection

The following article, titled "The Steel Sound," appeared in the Sunday, September 9, 1979 issue of The Detroit News (page 4F) written by news staff writer Ed Hayman. The article's subtitle, "Nashville got that quavery guitar from a Hawaii-born Michigan man," surely makes an over-enthusiastic claim for the origin of the steel guitar sound in mainstream country music, but nonetheless provides an interesting snapshot of how one native-born Hawaiian musician exerted an influence on an important early country steel guitarist, dobro icon "Brother Oswald" Kirby. Here's the article with some annotations by your editor:

The quavery sound of the pedal steel guitar is the source of country music's essential sadness. Grafted onto the Appalachian-based country string band music of the 1930s, it defines country music as surely as the muted trumpet defines jazz.

And it can be traced directly to a Michigan man who died September 1, 1979. [ED: This is the claim that should probably be taken lightly and put into better perspective.]

He was Rudy Waikuiki (pronounced Wy-koo-ee-kee), 71, of Flint, a native Hawaiian who never played country music and never thought of himself as a key figure in anything but the local luau circuit. Waikuiki taught the Hawaiian guitar technique and such songs as "Aloha Oi" [sic] and "Song of the Islands" 47 years ago to Beecher "Pete" Kirby, who became his most famous student. Kirby, better known as "Bashful Brother Oswald" to Grand Old Opry fans, brought the steel sound to country music in 1938 with the acoustic slide dobro guitar.

That year Oz, as he prefers to be called, was hired by Roy Acuff, then the Opry's newest and hottest young superstar. He has been with Acuff ever since; he's the only member of the original Smoky Mountain Boys still performing.

Oz never made any secret of the origin of his music. For years he told anyone who would listen how he went from his native Tennessee to Flint, Michigan, in 1929 looking for work in an auto plant and, instead, learned to play the guitar Hawaiian style from a real Hawaiian. While waiting for a job at Buick that never materialized, Oz worked as a banjo player in bands that performed at house parties in Flint. He heard Waikuiki at one of those parties and became fascinated by the rolling, melancholy sound that came from the high-stringed guitar, held face up and noted with a steel rod. He vowed to learn the technique and dogged Waikuiki's steps.

Waikuiki recalled in an interview two years ago, "Yeah, I remember him. He followed me around all over the place. Every time I turned around he was there listening. Well, I

didn't mind. He was welcome any time. I was glad to help him."

When Waikuiki sent away to Chicago for a new guitar with a cone-shaped steel resonator from the Dobro company, Oz ordered one, too. He still plays it every weekend on the Grand Old Opry.

Oz left Flint in the early 1930s and wound up working in a bakery in Knoxville, Tennessee. His brother took him to Acuff's audition. "I could only play three or four songs then," he said. "But Roy liked the sound and hired me."

Acuff's band is credited by historians with giving the steel sound national exposure and causing its strongest impact in country music. But Oz never knew what happened to Waikuiki until two years ago, when Dave Norris, then a disc jockey on country radio station in Flint, listened to Oz's story one night back stage at the Opry.

Norris looked up Waikuiki and took him and his wife, Elaine, to Nashville for a reunion.

Waikuiki said he had seen Oz on "Hee Haw" several times and knew he was in country music, but he never realized how important his own influence had been until he went to Nashville.

Waikuiki was born on the island of Molokai, where his grandfather taught him to play guitar Hawaiian-style. He came to the United States in 1927, paying for his steamship passage by working as a musician. He toured most of the states, Mexico and Canada on the vaudeville circuit for a few years, feeding the audience's growing appetite for Hawaiian music.

He settled in Flint and promptly became Mr. Hawaiian Music there. He and his band, the Hawaiianaires, played regularly in General Motors plants during lunch periods. It was a little benefit they had for the guys in those days," he recalled. "We would go right into ... where the guys were working and play for them while they ate their lunches. Of course, when the Depression hit, all that was cut out."

He went to work for Chevrolet in 1934 and spent the next 35 years in the Chevrolet manufacturing complex's power plant by day, and playing in local saloons and at parties most nights. In 1945 he was offered a job by Lani McIntyre [sic], whose famous Hawaiian bands had recorded with such greats as Jimmie Rodgers. He turned down the job for the security of General Motors and a quiet life with Elaine and their two daughters.

He retired from GM in 1969, and from music in 1975. A year later, a bout with cancer of the larynx left him with a gravel voice. He lost the struggle with cancer September 1 in Ann Arbor's University of Michigan hospital.

Mrs. Waikuiki remembered: "He loved to play so much. He quit once for a couple of years and all he did was pace around. Finally I said, 'Okay, go back to work.' I knew how much he loved it." ■

Hot and Sweet

The role of the Hawaiian steel guitar in the emergence of western swing

The following was adapted from a presentation by Guy Cundell at the 36th Annual International Conference of Country Music held at Belmont University in Nashville on June 1, 2018. Guy is a former music lecturer at the Adelaide College of the Arts in South Australia with a Master's Degree in Philosophy, a Bachelor's Degree in Music with Honours, and a Graduate Diploma in Education. He is a current HSGA member and has provided feature steel guitar arrangements for the HSGA Quarterly. Here's Guy's presentation in article form:

Although the origins of the steel guitar are irrefutable, historians have been loath to attribute much of the art of western swing steel guitar to Hawaiian influences. First applied to the inceptive stylings with which Bob Dunn cemented the position of the instrument in the western swing ensemble in 1935, this prejudice does not survive a close examination of the evolution of steel guitar style in the 1930s. This paper will show how prominent steel guitarists of the American Southwest drew on innovations and stylings from a dynamic, concurrent Hawaiian music scene. The content is drawn from my current research project and is informed by my master's thesis.

"Hot and Sweet" refers to a number of things: the two extremes of the swing era as characterised by the sweet arrangements of Guy Lombardo on one hand and the hot

Milton Brown and the Brownies at the time of the group's first recording session in January 1935: (l. to r.) Ocie Stockard, Fred Calhoun, Wanna Coffman, Milton Brown, Cecil Brower, Bob Dunn and Derwood Brown. (Photo courtesy of the Jesse Austin Morris Collection of the Center for Popular Music, Middle Tennessee State University)



Bob Dunn's Vagabonds, pictured here at the El Toro Club in Pearland, Texas in December 1938. (l. to r.) Hezzie Bryant, Leo Raley, Mancel Tierney, Bob Dunn on steel guitar and Fritz Kehm. (From the Jesse Austin Morris Collection of the Center for Popular Music, Middle Tennessee State University)

jazz of Benny Goodman and Duke Ellington on the other. This range is mirrored in both the diverse repertoire of western swing and in the Hawaiian music of the 1920s and 1930s, where sweet evocative tunes contrast with hot hapa haole numbers. And crucially, it is applicable to the expressive range of the steel guitar, a range that has been exploited by players throughout the instrument's history.

In a nutshell I argue that Hawaiian influences that have previously received little recognition, run deep within the styles of the western swing steelers in the 1930s. It is not my intention to make a definitive statement on the influences of early steelers, but merely to open a discussion that admits a wider range of possibilities than has so far been canvassed.

This article has two distinct sections. The first section, included here in its entirety, covers the music of Bob Dunn, famed steel guitarist for Milton Brown and His Musical Brownies during the mid-1930s. Considered the father of western swing steel guitar, he was at the forefront of a generation of southwestern players. The second section, which will appear in the upcoming Summer issue, will cover the work of Dunn's proteges, focusing largely on the music of Leon McAuliffe.

An overlooked aspect of Dunn's legacy is the extent to which he was influenced by his Hawaiian peers. Dunn is a missing link that helps clarify the second part of my argument: that the evolving Hawaiian music scene provided models that were adopted by subsequent generations of southwestern steel guitarists as western swing matured.

It begins in late 1934 with Dunn, the first western swing steeler, a "colossus" of the steel guitar as Kevin Coffey put

it in his 1995 article on Dunn's career and work in *The Journal of Country Music*. As a pathfinder, Dunn both initiated amplification in country music and positioned the steel guitar at the front of the emerging western swing ensemble, a prominence that the instrument would maintain in country music for many decades.

Dunn's game-changing move to an amplified sound was done using a Volu-Tone pickup attached to his acoustic guitar; as such, he was an integral part of Milton Brown's efforts to modernize the sound of the Brownies. He injected jazz-flavoured solos into the band's dance music that turned heads throughout the southwestern states. Never before had a steel guitar sufficient volume to advance to a dance band's frontline, and the overdriven sound of his amplified steel was a revelation.

Listen to his blistering solo on "You're Tired Of Me," from his first session with the Brownies in January 1935 to get the sense of Dunn's style, range and raw tonal power. (Go to the audio clip at hsga.org/bob-dunn—tablature for the solo is shown on page 17). The track, which was recorded well into the second day of the session, consists of long streams of dominant seventh chords typical of the swing idiom, and Dunn cruises through the changes with ease, playing positions up and down the neck. He creates syncopated rhythms by accenting select beats within phrases of constant sixteenth notes. This can be seen in bars 1, 6 and 23. While the tempo is a moderate 92 beats per minute, his double-time approach in bar 17 pushes his conception of a musical phrase seemingly to the very limit of what is technically possible with explosive, ear-bending results. Stacy

A Volu-Tone amplifier with pickups, similar to what Bob Dunn used, as shown in a 1935 Oahu Publishing Company catalog. The amp and "translating unit" (i.e., pickup) retailed for \$96.



An impromptu shot of Bob Dunn with the Port Arthur Jubileers from 1940. (l. to r.) Toby Kelley, Earl Caruthers, Dickie Jones, Alton Bailey, Bob Dunn with "signature" amp, and Barney Youngblood. (From the Jesse Austin Morris Collection of the Center for Popular Music, Middle Tennessee State University)

Phillips and I discussed this bar at length, and I had a number of goes at it before arriving at the approximation shown on page 17. I believe that this transcription shows Dunn at a peak of creativity, playing "on the edge" where the good stuff is found!

Dunn is viewed in the literature as an exceptionalist who broke the mold by transforming the steel guitar from an instrument of sweet diatonic tradition into a hard-edged band instrument, drawing influences from jazz wind players and, particularly, trombonists.

However, a detailed examination of Dunn's recordings reveals not just a soloist, but an adaptable sideman who was able to fill disparate roles. While Dunn's hot solos have grabbed attention, his playing across the Brownies' catalogue, and recordings of many others, is both *sweet* and *hot*. As much an accompanist as soloist, Dunn matches musical affectation to the requirements of each song. With technical mastery, he evinces the wide range of expression of which the instrument is capable, always in the service of the music.

Let's return for a moment to the common perception of Dunn's style and how it evolved. The first scholarly scrutiny of Dunn, in Bill Malone's authoritative work *Country Music USA* (University of Texas Press, 1968), has been extraordinarily influential. Informed by an interview that he conducted with Dunn in 1966, Malone advanced a jazz wind instrument analogy, declaring that Dunn played the steel guitar like a horn and concluded that he had moved the instrument "dramatically away from the chorded Hawaiian style." In subsequent commentary, this characterization became the norm with few references to other influences anywhere. The portrayal became even more entrenched fol-

Continued on Page 16

lowing Cary Ginell's 1994 book, *Milton Brown and the Founding of Western Swing*, where Dunn's contemporary, Red Varner, advanced his private theory that Dunn's trombone technique had influenced his steel playing. The trombone theory was promoted by Ginell and others and is now generally accepted.

As a steel player with some trombone experience, I was skeptical when I first read these claims, but it is no easy task to discern musical influences in the absence of word or comment from the artist. Fortunately, Malone's interview with Dunn was recorded on handwritten notes, including three pages of comments on Dunn's seminal influences that didn't make it to the book. Dunn first mentions an admiration of Sol Ho'opi'i, the most prominent of Hawaiian steel guitarists, known both for his sweet Hawaiian stylings and hot jazz solos. Mention is then made of Frank Ferera, an early Hawaiian steel guitar hero and the most recorded of the first generation of players. Dunn recalled learning at least two of Ferera's tunes from recordings. Furthermore, Dunn declared that his jazz technique had been developed by playing demanding Hawaiian marches, tunes that were often laced with ragtime rhythms in early recordings.

One of Malone's salient observations was that Dunn maintained a lifelong campaign to make the steel guitar a jazz instrument or, in Dunn's words, a "modern" instrument. Judging from the notes, the jazz emphasis is Malone's. His notes record that Dunn wanted to make steel guitar part of modern music, a term that could apply to the entire range of the Brownies dance-oriented repertoire, from hot to sweet. So far so good as far as claims Malone makes in his book. However, his notes also include comments indicating Dunn's admiration for Bob Pau'ole of the duo Jim & Bob (aka the Genial Hawaiians) who broadcast for years on Chicago radio station WENR. Dunn states that Pau'ole was the first real Hawaiian steel guitarist that he admired, adding that he played "modern."

Only twelve recordings of Jim & Bob are known to exist, all of them waxed in 1933. A close look at two of the sides provides additional evidence that Dunn was deeply affected by the Hawaiian idiom in both its jazzy and lyrical forms. In "By the Waters of Minnetonka" Pau'ole demonstrates rhythmic sophistication in a jazz vein (listen to the audio clip at hsga.org/bob-dunn). Played on an acoustic National Tricone, he employs bold syncopated phrases and staccato articulation, equivalents of which can be identified throughout Dunn's hot solos.

The final chorus of Jim & Bob's "Song of the Range" represents a high point of steel guitar expression in the acoustic era (go to the audio clip at: hsga.org/bob-dunn). One can see how Dunn could have been inspired by the fluidity, inven-



Bob Pau'ole of Jim & Bob fame, pictured here with his Gibson EH-150 steel guitar in a publicity photo of Al Vierra and his Hawaiian Serenaders taken in Chicago circa 1941. (l. to r.) Al Vierra, Bob Pau'ole, Charles Ahin and Joe Vierra.

tion and superb technique of this piece, which is deeply impressive even by contemporary standards.

It is instructive to compare these two Pau'ole examples with Dunn's lyrical solo on "Shine On, Harvest Moon" from his 1935 session with the Brownies (go to the audio clip at: hsga.org/bob-dunn). While the context is entirely different, there are glimpses of Pau'ole's modern style evident in Dunn's rhythmic control and smooth transition between differing note subdivisions.

In summary, the characterization of Dunn's style as one largely derived from jazz horn players is inadequate. Dunn was a well-schooled Hawaiian steel guitar player who had developed extensive technique over a professional career that had begun in 1927. There is no question that he absorbed jazz influences, but given his comments to Malone it is evident that they were derived at least in part from the stylings of Hawaiian steel players.

As for the trombone technique theory, Dunn stated in his interview with Malone that he began playing trombone in 1934. My study of 170 recordings across Dunn's fifteen-year recording career reveals that his style was mature when he began with Brown in January 1935, providing him with scant opportunity to absorb trombone technique. I must conclude, therefore, that the proposition has no merit whatsoever.

Through the Brownies success in the southwest, Dunn's influence was immense. Bandleaders scrambled to find players who could emulate his style and many answered the call. Players mimicked the hot elements of his style but Dunn had set the bar high. Some persisted with flawed imi-

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You're Tired of Me

Swung 16ths ♩ = 80

(Bob Dunn steel solo)

Milton Brown and his Brownies
C-9724-A, Chicago, Jan. 28, 1935
Transcribed by Guy Cundell

A major high-bass tuning

Musical notation for measures 1-5. Chords: F, A7, D7, G7.

T	E	13	12	12	10	8	6	8	7	5	7	5	5	8	13
A	C#	11	12	11	12	(11)(12)	12	10	9						12
B	E														13
	C#														12
	A														13

Musical notation for measures 6-10. Chords: C7, F, C7, F, A7.

T	13	11	13	12	10	8	8	7	7	8	13	13	10	11	12	12	10
A	13	12	11	12	11	10	10				x	x	x	x	12	12	10
B															12	12	9

Musical notation for measures 11-16. Chords: D7, G7, C7, F.

T	8	7	8	7	8	5	5	1	1	0	5	6	7	8	8	8	8	8	5	3	4	3	4	4	12
A	7	7			7	8	8	5	5	1	1	0	5	6	7										
B										1	1	0	5	6	7										

Musical notation for measures 17-21. Chords: A7, D7, G7.

T	12	12	x	5	0	3	3	3	3	3	9	10	7	8	5	5	5	3	1	2	5	3	4	5
A			x	5	(3)						4	5	6	7										
B																								

Musical notation for measures 22-26. Chords: C7, N.C., F, A7.

T		(2)	3	3	1	1	0	3	0	6	5	3	0	3	4	5	5	4	3	3	4	5	6
A																							
B																							

Musical notation for measures 27-30. Chords: D7, G7, C7, F.

T	5	5	5	5	4	5	3	5	3	5	5	3	3	0	1	1
A																
B																

CLOSING NOTES

We were very sad to hear news from daughter Karen Gale that longtime HSGA members Mae and Art Lang have passed away. Writes Karen, “We lost both our parents in 2016, Mom in September and Dad in December. My sisters and I apparently had a miscommunication. We each thought one of the others had notified HSGA. We apologize for taking so long. My parents truly enjoyed being part of HSGA and treasured their HSGA friends.”

The Langs lived in Shelby Township, Michigan just north of Detroit and were fixtures at our Joliet conventions. Both were very knowledgeable musically and perennial performers. Mae always played her Alkire E-harp steel guitar and had interesting connections with the Alkire system as well as Eddie Alkire himself. She laid it out for us in an article that we published in the Spring 2012 issue of the *HSGA Quarterly*, well worth reprinting here:

“My guitar lessons began in or around 1939 on a little 6-string acoustic steel guitar, which my mom and dad bought at Sears & Roebuck for \$3.95. I began with the A major tuning. My first lesson was ‘Nearer My God To Thee’ written in tab for the A low-bass tuning. My teacher began teaching her students notation after a few lessons. She always had band practice for her students, and that is where I met my future husband, Art. Art was also learning what we called Hawaiian guitar.

“After a year of lessons, my band friends were getting electric guitars. I much preferred a dobro so that is what my folks bought me. I learned E tuning and C# minor on the dobro. My next guitar was an electric 6-string Supro, a less expensive model manufactured by National.

“My guitar teacher had more students than she had time to teach, so she gave me some students. Meantime, Art had been asked to teach steel guitar at a chain of music stores in Detroit. When Art went into the Navy, I was hired to teach his students. My employer had a franchise on the Alkire system and wanted me to use that method exclusively. My problem was that the harmony was awkward to play in the tunings I knew.

“When Art came home from service and after we were married, we visited some of my relatives in Pennsylvania. While there, we decided to visit Eddie Alkire in Easton. We expected to find a music store or studio but found a private home. I knocked on the door and Mrs. Alkire, a gracious lady, invited us in. Eddie Alkire demonstrated the E-harp. I ordered one, an Epiphone, and it was delivered in January 1950.

“The Alkire tuning is a 10-string semi-chromatic tuning not to be strummed like a chord tuning. The tuning is (high to low) E-C#-B-A-G#-G-F#-F-E-C# and is intended to be



Mae and Art Lang as many of us knew them in our Joliet days, pictured here at the 2005 Joliet Convention.

played with a thumb and three finger picks. I never heard of an E-harp teacher nor any other E-harp players in the Detroit area. I am self-taught, I do not use the third finger pick, and I do not play block chords typically used by most E-harp players. As a result, it is sometimes difficult to recognize my guitar as an E-harp. For many years, I really didn’t think in E-harp tuning. I did use it to play the A, E and C# minor tunings, which, of course, are all contained within the Alkire tuning.”

The following was excerpted from the official notices:

Mae Lang (May 25, 1928 – September 12, 2016)

Mae Lang, 88, passed away on September 12, 2016, in Shelby Township, Michigan. Beloved wife of Arthur Lang. Loving mother of Karen (Joseph) Gale, Susan Lang, Nancy Lang, and Arthur (Jennifer) Lang, Jr. Also survived by dear friend Joseph Rakocy. Mae Lang was born on May 25, 1928, to Harry and Mabel Willing in Coaldale, Pennsylvania. She graduated from Southeastern High School in Detroit in 1946 and married Arthur Lang on June 19, 1948. Mae worked as a secretary at Kaiser-Frazer Corporation. She was an accomplished Hawaiian steel guitar player and taught many students to play the instrument. Mae and her husband Arthur played guitar to entertain troops at USO events. Throughout her life she continued to share her talent to enrich the lives of those for whom she performed. Along with their good friend and bass player Virginia [Grzadzinski], Mae and Art performed at nursing homes and at various charitable events. They provided entertainment at fundraising events for the Methodist Children’s Home Society where Mae served on the Board of Directors. Mae was a member of St. Paul’s United Methodist Church in Rochester since 1962, serving for several years as a delegate to the annual conference,

teaching second grade Sunday school with Arthur, and being active in the United Methodist Women Patience Circle. She was a member of PEO Chapter CG Birmingham since 1989. She was also a member of the Hawaiian Steel Guitar Association and Aloha International Steel Guitar Club.

Art Lang (October 15, 1926 – December 3, 2016)

Arthur Lang, 90, of Shelby Township, Michigan, passed away December 3, 2016. He is preceded in death by his beloved wife Mae. ... Arthur was born on October 15, 1926, to Clarence and Dorothy Lang in Detroit, Michigan. He was a veteran of WWII. Arthur enlisted in the U.S. Navy in 1944 and served as radioman aboard the USS Mahogany, the USS Shakamaxon, and the USS St. Croix at Guam and Bikini. Upon honorable discharge, he returned to Detroit to complete his diploma from Cass Technical High School and went on to study engineering and metallurgy at Wayne State University. Arthur worked in his chosen field and became Manager of Engineering Standards for Sperry Vickers. He retired in 1991. Arthur married Mae Willing on June 19, 1948. He and Mae were members of St. Paul's United Methodist Church in Rochester since 1962, serving for several years as delegates to the annual conference and teaching second grade Sunday school together. Art was an accomplished rhythm guitar player and taught many students to play the instrument. He provided music for a military recruiting radio show while he was stationed in Madison, Wisconsin, and for weddings in the Detroit area as a member of the Knights of Rhythm. He also greatly enjoyed accompanying his wife Mae who played steel guitar. He was a member of the Hawaiian Steel Guitar Association and Aloha International Steel Guitar Club. Arthur also enjoyed genealogy and researching his family history.

A classic shot of Art Lang with wife Mae Lang playing her Eddie Alkire E-harp steel guitar at our 2007 Joliet Convention.



Events Calendar

December 15, 2018—Ke Kula Mele Winter Concert

Enjoy the music of Ke Kula Mele School of Hawaiian music under the direction of Kumu Alan Akaka. Students will perform songs about rain, mist and rainbows, as well as some Christmas songs on steel guitar, 'ukulele, guitar and Hawaiian-style bass. Windward Mall, Kāneʻohe, Hawaiʻi, 11 AM. Free to the public.

February 16, 2019—Steel Fest at Ka Makana Aliʻi

Location: Ka Makana Aliʻi Shopping Center, Kapolei. The February 16 date is tentative. Details TBA...

March 1-2, 2019—Kauaʻi Steel Guitar Festival

Location: Courtyard Kauaʻi at Coconut Beach, Kapaʻa, Kauaʻi. Details TBA...

Maui Steel Guitar Fest and Camp

Dates for annual steel guitar festival and camp in Maui are as yet undetermined. Stay tuned!

June 2019—Hawʻn Steel Fest at Windward Mall

The annual festival at Windward Mall in Kāneʻohe on the island of Oʻahu is tentative set for June 8, 2019. Stay tuned for confirmation and details.

We close with an additional note from daughter Nancy Lang:

“It looks like my Dad started out on the Hawaiian guitar and switched to rhythm guitar when he went into the Navy where he played on the radio for a recruiting station and then later in the Knights of Rhythm. My Mom was only 14 when they met. My Dad was about 16.

“They were wonderful parents and we did not expect to lose them so close together. We were fortunate to have them both for so many years, but it is never enough. Once in a while, I would listen in as they practiced with Virginia Grzadzinski on bass on Friday nights. The three of them really worked hard. They so enjoyed the conventions and always came back on Cloud Nine.” ■

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 Ct, Fort Collins, CO 80525. Email us at hsga@hsga.org AND johnely@hawaiiansteel.com. Mahalo!

E Komo Mai! Welcome, New Members

Is your address correct? Please notify us!

UNITED STATES

HOWARD RAPPAPORT, 337 E. 5th St., Apt. 4FE, New York, NY 10003
FREDERICK SPECHT, 1263 W. Pratt Blvd, Apt 910, Chicago, IL 60626
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OVERSEAS AND CANADA

T.J. FAGGOTTER, PO Box 239, Wilmington, SA 5485 Australia
JACK AND SANDRA HOLLENBERG, Box 986, 324 Broad St N, Langenburg, SK
S0A 2A0 Canada

FT. COLLINS Continued from Page 2

and told me, “Brah, I can do betta’ than that!” I’m looking forward to what he comes up with.

Finally, Chris Kennison and I have begun putting the playing schedule together. If you’d like to play and haven’t signed up yet, email me at tony.fourcroy@gmail.com or call (970) 217-4058 and let me know—we’ll work you in. See you all there! ■

Slated to appear with Hula Dance Studio China at our Fort Collins festival this month, dancer Li Linfei from Beijing,



HOT AND SWEET Cont. from Page 16

tations while others began to develop their own individual styles.

It should be noted that when Dunn auditioned for Brown in late 1934, it was on an acoustic instrument. So the mature style displayed in recordings of January 1935, despite amplification, had been developed acoustically. Even his famous composition “Taking Off” had been composed on acoustic. Employing the high-bass A major tuning favoured by Hawaiians since the late 1920s, Dunn’s syncopated phrasing and staccato-dominated articulation referred back to the steel players of the acoustic era. So those who sought to emulate him were also unwittingly looking backwards.

But a new direction was to come from those who learned to harness the advantages of amplification. The second installment, to be included in the next issue, will cover the evolution of electric steel guitar in the hands of Leon McAuliffe and others who thrived in the wake of Dunn’s important seminal work.

Special thanks to the late Stacy Phillips for his role in the research that led to this article. Stacy was a preeminent dobro player whose dedication to the instrument played a critical role in elevating the dobro to its current prominent position in American roots music. His teaching and trailblazing research

will continue to be influential for many years to come in the form of his wonderful Hawaiian transcriptions and dobro manuals. I was privileged to have his assistance with my research, particularly on Bob Dunn, a pet subject of his. We corresponded for years debating aspects of Dunn’s performances, and I had looked forward to providing him with a copy of this presentation after I delivered it in June this year. But it was not to be. Tragically, he died of a heart attack at the age of 72 on June 5, 2018, a day after my presentation. As well as being a titan of the instrument, he was a generous man with a wonderful sense of humour. It is a great loss to our community and I offer my sincere condolences to his family.

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Treasurer’s Report

(Balances as of August 12, 2018)

General Fund	\$22,628.04
Scholarship Fund	\$11,713.48
Japan Account	\$ 2,081.50
Grand Total	\$36,423.02