

# HSGA QUARTERLY

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*Dueling Frypans at Fort Collins this past September with HSGA Scholarship graduate Alexis Tolentino (left) and Honored Guest Bobby Ingano in a duet of "Sleep Walk."*

## Fort Collins 2018: Reaching Out!

*By Frank Della-Penna*

Wow! What a festival! We had virtuoso Bobby Ingano, HSGA Scholarship Program graduate Alexis Tolentino, and backup musicians from Hawai'i, Jeff Au Hoy and Joseph Zayac. Alexis performed those stunning harmonics on "Whispering Lullaby," and I heard several people in the audience remark, "How does she do that? It's so beautiful." Additionally, we had hula dancers from China (the China Dance Hula Studio) plus two promising young children from Fort Collins, Makena and Noa Phillips. There was a lot of stylistic variety this year with some of our performers venturing into surf music, swing, gypsy jazz and Okinawan music.

Let me tell you more. We had informative workshops conducted by several folks. Bobby Ingano's advanced steel guitar workshop dealt with bar techniques, tunings, and how to do harmonics with the correct right-hand placement in relation to the bar at different fret positions. Alexis Tolentino held a Hawaiian steel guitar class emphasizing harmonics and various playing styles. Both discussed great players of the past who have impacted their own playing. Lahaina, Maui personality, bookstore proprietor, farmer, music store owner and band leader, Al Nip, conducted a 'ukulele class with charts to explain common chord progressions and finger positions in Hawaiian mele or songs. Chris Rup-

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## HSGA QUARTERLY

Volume 34, Issue 131



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### STATEMENT OF PURPOSE

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

### MEMBERSHIP

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

### SUBMIT ARTICLES & COMMENTS TO:

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

*FT. COLLINS Continued from Page 1*

penthal once again shared with us rare 78s of early Hawaiian greats on his big horn, wind-up Victrola, including a recording of Joseph Kekuku. We all watched Chris change those steel needles for every record played. Chris said that between 1915 and 1925, more Hawaiian records were sold than any other genre of music. Let's work to bring those numbers back!

The heart of our festival is our Steel Guitars in Concert morning and afternoon sessions that feature steel guitar solo performances by members and guests. Our own version of the Hot Club of France consisted of Chris Ruppenthal on a French-style Django Reinhardt guitar, Mark Roeder playing violin in a style resembling Stéphane Grappelli, Jeff Au Hoy on upright bass, Joseph Zayac on rhythm guitar and Roberto Alaniz on electric bass. This collection of backup musicians followed Chris in his playing of some Django classics. All the way from Japan, member and steeler Shinichi Kakiuchi performed with his wife

Kumiko on 'ukulele. We encourage more folks from HSGA Japan to come to Fort Collins next year.

Many thanks to Chris Kennison for letting me use his triple-neck Fender. I also performed on the Okinawan three-string Sanshin playing a medley of "Okinawa Sodachi" ("Native of Okinawa"), "Chichi Nagami" ("Watching the Moon") and the "Japanese Rain Song." At the lū'au, I paid tribute to Sol Ho'opi'i by playing his version of "Flower Lei" on my A-22 Rickenbacher Frypan.

Go to our Facebook page and you can see some clips of the debut performances of the China Dance Hula Studio at our festival. The troupe was led by studio founder Yan Ying (aka Cindy Yan), and joining them also was veteran Chinese steel guitarist Wang NianZu. All were pleasantly surprised to hear that Cindy has introduced hula to China through her performance and teaching seminars. Thank you (*xiexie*), Cindy! Mr. Wang, now in his eighties, played old steel guitar favorites and made a splash with his "reversible"

*Continued on Page 4*

*Wowing the Ft. Collins audience on Saturday evening, our hula dance troupe from China: (l. to r.) Li Linfei, Zhao Ying, founder Cindy Yan (front) and Qi YingLi. Breathhtaking!*







*One of many lighter moments at our 2018 Fort Collins festival with (l. to r.) Jeff Au Hoy, Alexis Tolentino and Bobby Ingano.*

## A Word From Our President

Dear HSGA Member and Supporter,

As this 2018 year of learning, performing, and growing the Hawaiian Steel Guitar Association progresses, we thank you for your passion and tireless efforts in continuing to make this association a great success.

To help us continue to grow and improve, please consider a donation to HSGA.

We have accomplished much this year. This past September we held our fabulous annual Hawaiian Steel Guitar Festival in Fort Collins, featuring guest artists Bobby Ingano and Alexis Tolentino, plus supporting musicians from Hawai‘i, Jeff Au Hoy and Joseph Zayac. For the first time ever, dancers from China—the China Dance Hula Studio—performed and delighted our audience. The festival featured top-shelf performances and workshops on Hawaiian steel guitar techniques, ‘ukulele and Hawaiian music history. The convention ended with a fabulous lū‘au with lots of music and traditional Hawaiian food. Stay tuned for next year’s convention!

The results of our Scholarship Program demonstrate how vital it is to encourage children with a musical inclination to study and perform on the Hawaiian steel guitar. To keep the traditions of Hawaiian music and the Hawaiian steel guitar before the world, we need a steady crop of new players, and this can only be accomplished by encouraging qualified instructors to teach children this unique instrument. Furthermore, we need the Scholarship Program so that musically gifted students, regardless of ability to pay, may become the next generation of steel guitar performers by studying with leading steel guitarists. Take a look at our Facebook page and listen to “next generation” performers such as Alexis Tolentino and Mālie Lyman. Alexis is a

graduate of our scholarship program and Mālie is a current scholarship recipient. Your support to our scholarship program, by donation, bequest, or by donating a Hawaiian steel guitar, is vital to our mission.

HSGA membership has increased and we welcome new members from Australia, Canada, China, Japan, the United States and beyond. Encourage steel guitar players and lovers you know to join, too!

Our website is improving! Soon we’ll be moving to a new platform, WordPress, to enhance ease of use. You can now make donations or renew your HSGA membership via our website, a great convenience. In addition, we encourage you to view our online Jerry Byrd collection including music, photos and other resources, which was generously donated to us by the late Ray Montee.

Looking ahead to next year’s festival, we will select a Ft. Collins-area grade school or middle school at which to demonstrate the steel guitar, ‘ukulele and hula in order to create interest in the music and culture of Hawai‘i. Many of us were, in fact, inspired and seduced at an early age by the exotic sound of the Hawaiian steel guitar, ‘ukulele, upright bass, gourds, lava stones and of course the hula.

So as this year comes to an end, can you help us with a donation, large or small, to help us to continue our work and to spread and share the beautiful music of the Hawaiian steel guitar worldwide?

Donate today via our website at [www.hsga.org](http://www.hsga.org) or by mailing a check to:

Hawaiian Steel Guitar Association  
P.O. Box 18323  
Washington, DC 20036

And remember HSGA is a nonprofit 501(c)(3) organization in the United States so donations are tax deductible.

Aloha, Frank Della-Penna, HSGA President

*Mark Roeder on steel guitar at Ft. Collins with Bob Alaniz (left) and Jeff Au Hoy. Wanted: Details on the Bigsby Mark is playing!*



steel guitar (flipping his steel guitar over revealed another steel guitar neck, strings and pickup. Clever!). Due to transportation delays, Cindy and troupe were unable to rehearse as planned prior their show, but Jeff Au Hoy, Joseph Zayak and the dancers were observed rehearsing in the parking lot of the hotel perfecting their routine! It must be said that Jeff did yeoman's work organizing the musicians and providing the leadership necessary to pull off the bigger stage shows and big Saturday night floorshow. Kudos to Jeff!

A few festival highlights: Our "all-Hawai'i" group, featuring vocalist Jeff Au Hoy, Bobby Ingano, Alexis Tolentino and Joseph Zayac, performed the classic Hank Snow tearjerker titled "Yellow Roses." Bobby ended the song twisting his bar to emulate the sound of a country and western pedal steel guitar. Hey, Bobby! Where were those pedals hidden in your Frypan? (See our HSGA Facebook page for a video of this performance!) Besides the affectionate theme of the song, the sound was excellent as it was all acoustic, except for the steel guitars.

In general, the stage sound was superb throughout our stage performances. As Chris Kennison mused, it sounded like a lot of music that was played in the '40s and '50s in a small-sized performance space with low-key amplification and acoustic instruments. Gone are those days in the Honolulu clubs!

Other crowd pleasers included Margie Mays, who used the C6th and D9th tunings on the song "Jazz on the Steel." The tune was written by Wes Dunn, Margie's first teacher's husband. It's a favorite of Bobby's and it's on Margie's first CD. Margie paired up with Bobby, Jeff and Joseph on "Harbor Lights" trading melody and alto lines. Once again

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*A great shot of Margie Mays with her excel steel guitar, playing a great set at Fort Collins, complete with "trick tunings."*



*Garry Vanderlinde from Garden Grove, California playing a fine set with his wife Debbie and Ross Landry. Surf's up!*

the Punua 'Ohana from the island of Kaua'i graced our stage, including steel guitarist Ed Punua, his dad Victor, and Ed's wife, hula dancer Vanessa Punua. Ed and Bobby Ingano paired up for a few songs. Garry Vanderlinde played some 1960s surf standards to the delight of everyone. All in all, it ended with a fine lū'au show and dinner with fond partings and promises to return next year.

Big mahalos go out to Tony Fourcroy and Chris Kennison for their hard work, making all the arrangements and helping to make this year's HSGA festival a big success. Big mahalos go also to John Mumford who once again took great photos for the newsletter and to Mike Wittmer, our new webmaster, for his great cover photo of Bobby and Alexis for this issue. Now, let's hear some comments from members on this year's festival:

#### **John Mumford – Centennial, Colorado**

From the number of people sitting in the audience, it appeared that this year's festival had a larger turn out than the previous year. I liked the new format of having both the performances and workshops in the same room so you didn't have to miss anything.

A first-time HSGA performer, Daniel Tremblay, was very excited about sharing his music with the public. He would tell us stories how he would go out on the streets and just start playing his steel guitar and draw a crowd. He told us that he would do it often and always with the same results. His enthusiasm makes him a great ambassador for the instrument. The Thursday playing sessions ended in style with Bobby Ingano playing steel while Alexis Tolentino showed off her hula-dancing skills. Bobby would embellish his playing with special sound effects like train whistles, bird calls, police sirens, horse whinnies, wolf whistles, etc. Bobby told



us that one of the songs that inspired him was Santo and Johnny's "Sleep Walk." He played the song a few times over the course of the festival.

After the Friday morning membership meeting, Joe Stewart started off the day's lineup of performers. Garry Vanderlinde brought a collection of surf tunes, as he does every year. His steel guitar was made for surf music with a custom tremolo arm built into his bridge. Jeff Au Hoy along with Joseph Zayec and his vintage arch top acoustic Epiphone guitar became the "go to" backup musicians for the weekend with Jeff providing vocals as well. Chris Ruppenthal dubbed Joseph "Gypsy Joe" for his expert rendering of the Django style. Ed Punua combined his time slot with Bobby Ingano for a very memorable duo performance. It was nice to see Ed return, as he has done over the years along with his father Victor.



*A nice Ft. Collins shot of Mark Kahalekulu (left), Al Nip on steel guitar and Chris Kennison with Al's wife, Dale Gushiken-Nip, providing hula. (Photo courtesy of John Mumford)*

### **Dan Tremblay – Honolulu, Hawai'i**

I had great fun at the festival, my first time on stage and second time attending. The training sessions were great, and Bobby [Ingano] helped everyone adjust their amps and gave lots of good advice on playing techniques. He was humble and open to helping anyone with whatever they wanted. Alexis was so quiet and funny. She talked about her experiences and some of what Alan [Akaka] has taught her. Al Nip's uke workshop was very informative, and I learned a lot about the 'ukulele that I didn't know before. The dancers from China were excellent. The players were very diverse, playing many different styles of music.

The lū'au was great, with excellent food and entertainment, especially with Alexis and Bobby. Alexis provided some laughs, "roasting" Alan on some of his techniques and habits. I was disappointed, though, that there was no video recording this year. [ED: John Mumford has posted festival video to the HSGA YouTube channel, referencing them on our Facebook page.]

During my playing slot I talked about my playing on Waikīkī Beach and on Kalākaua Avenue at night with my banner that reads, "Ask me about the Hawaiian Lap Steel guitar" and "All

donations go to Alan Akaka to teach youth steel guitar." I got many comments on that and some said they should do just that! I mentioned that it's great fun meeting people from around the world who are interested in steel guitar. That's also how I came to own my 1934 Frypan, an interesting story that I shared with festival attendees.

### **Al Nip – Lahaina, Hawai'i**

My first HSGA festival was a tremendous experience for me. The highlight was meeting all the talented musicians and Hawai'i transplants from the mainland and around the world. Also finding out how much more there is to learn about the steel guitar and its use in different types of musical styles like "gypsy jazz," which I'd never heard of before. It was a pleasure meeting all of you and I hope to see you again soon. Me ke aloha pumehana!"

### **Cindy Yan – Beijing, China**

My hula troupe, China Dance Hula Studio, is the first hula group from China to be invited to attend an HSGA convention. President Frank Della-Penna delivered his welcome speech in Chinese language, a real surprise for us! We were so moved. We were joined

*Continued on Page 20*



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## President's Message to China

The Hawaiian Steel Guitar Association festival is over but fond memories remain. Yan Ying, (also known as Moanike'ala or Cindy) and her halau, the China Dance Hula Studio, performed at Fort Collins, Colorado for the first time. Our musicians from Hawai'i rehearsed with them and provided music for their marvelous hula dances. Another delight was to hear NianZu Wang play old Hawaiian favorites on his steel guitar. The loud and enthusiastic applause by the audience was a tribute to the excellence of their performances. The China Dance Hula Studio is the only group in China that is demonstrating and teaching hula to the Chinese people. We hope they will return again to provide HSGA with another remarkable and memorable event. There is no doubt in my mind that our musicians from Hawai'i, Bobby Ingano, Alexis Tolentino, Jeff Au Hoy and Joe Zayac are spreading the good news about the China Dance Hula Studio throughout the Hawaiian Islands.

Moanike'ala, we at HSGA will do everything we can to connect you with *halau* in Hawai'i and on the U.S. mainland to enhance your collaboration and knowledge of Hawaiian culture and dance. Mahalos to you and every one of your dancers. ■

会长致中国朋友的信:

夏威夷钢棒吉他大会圆满结束，希望给大家留下了美好的回忆。闫莹女士 (Moanike'ala/Cindy) 和她中国呼拉漫舞工作室 (China Dance Hula Studio) 的成员首次在卡罗拉多州柯林斯堡表演。我们的乐手和来自中国的舞团合作彩排，一同完成了精彩的演出。

我们也非常欣喜王念祖先生用夏威夷钢棒吉他为我们演奏了几首夏威夷的经典老歌。观众热烈的掌声是对他们精湛表演的肯定。中国呼拉漫舞工作室是中国目前为数不多的向中国人们展示和教授夏威夷呼拉舞的专业机构。

我们期待她们再次来美国演出。我相信我们夏威夷的乐手朋友 Bobby Ingano, Alexis Tolentino, Jeff Au Hoy 和 Joe Zayac 都会向夏威夷其他朋友介绍中国呼拉漫舞工作室。夏威夷钢棒吉他协会也会将你们引荐给夏威夷和美国大陆的呼拉舞学校，希望促成你们的专业以及文化交流。

非常感谢闫莹女士以及所有的舞者！

### Did You Pay Your 2018-2019 Dues?

*This is your FINAL issue if your newsletter envelope includes a renewal form. Also, your expiration date always appears on the right side of your address label (for example 'X/6/18'). Dues are \$30, which includes First Class delivery (Air Mail overseas). Just send a check to: HSGA, 3442 Greystone Ct, Fort Collins, CO 80525. OR, better yet, renew via PayPal using our convenient online renewal form at [www.hsga.org/submitdues.htm](http://www.hsga.org/submitdues.htm). Mahalo nui loa!*



*Posing with President Frank Della-Penna at Fort Collins this year, our guest hula dancers from China: (l. to r.) Li Linfei, Zhao Ying, Qi YingLi, troupe founder Cindy Yan and He Jia. A big hit!*

## Weekly Steel Guitar Hotspots

**Bobby Ingano** performs every Monday with Kaipō and Adam Asing at Dot's Restaurant's "Nostalgia Night," 6:00-9:00 PM. Dot's is on O'ahu's North shore at 130 Mango Street, Wahiawa, Hawai'i 96786-1926. Bobby also appears every Tuesday, 6:00-9:00 PM at the La Mariana Tiki Bar and Restaurant located near Sand Island at 50 Sand Island Access Road, Honolulu 96819.

**Alan Akaka and the Bee Sisters** perform every Friday at Duke's Waikīkī, 7:00-9:30 PM. Glad there's still steel guitar at Duke's!

**Isaac "Doc" Akuna** is featured every Wednesday with Ku'uipo Kumukahi's group in the Atrium of the Hyatt Regency Waikīkī on Kalākaua Ave., 5:30-7:00 PM.

**Jess Montgomery** plays steel guitar Thursday evenings, 6:00-9:00 PM in the lounge of the Hukilau Lanai Restaurant in Kapa'a, Kaua'i. He performs with slack-key specialist Dennis Chun. The restaurant offers a full menu in the lounge and the food is excellent.

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 details.

*To be added to this listing, please send an email to your editor at [johnely@hawaiiansteel.com](mailto:johnely@hawaiiansteel.com). Mahalo!*



# 2019 Kaua'i Festival Preview

By Dan Tremblay

The Fourth Annual Kaua'i Steel Guitar Festival will be held on Friday and Saturday, March 1-2, 2019 at the Courtyard Kaua'i at Coconut Beach. This festival will be presented in the days preceding the annual Aloha Music Camp as an extension of the Hawaiian steel guitar experience that is offered at the camp. In addition to steel guitar performances by Hawai'i steel guitar masters, the festival includes workshops, jam sessions where festival guests play along with the steel guitar masters, and open stage sessions where amateur and professional Hawaiian steel guitarists will present their own programs to festival guests.

Educational presentations will be made to local area schools on Thursday and Friday mornings. Open stage sessions will be held on Friday beginning at noon, steel guitar workshops will be held Friday evening, and the Saturday's Ho'olaule'a will be held from noon to 6 PM. Saturday's program will also include a vintage steel guitar exhibit, and steel guitar hands-on opportunities will be offered to festival guests.

A pre-festival Kika Pila jam session will be held at Keoki's Paradise in Poipu Beach on Thursday evening, 6:00-9:00 PM. Featured musicians and Next Generation steel guitarists and members of the Ke Kula Mele ensemble will be joined by guest performers for a fun evening.

Unplugged public kanikapila jam sessions will be held in the hotel's Makai Lounge beginning at 8:30 PM Friday and Saturday where festival guests can join steel guitar masters and guest artists playing and singing Hawaiian favorites.

*At the 2018 Maui Steel Guitar Festival, featured performer Bobby Ingano with Adam Asing on bass and Alexis Tolentino doing hula with 'Uli 'Uli. (Photo courtesy of Addison Ching)*



*Playing dual steel guitars at the 2018 Kaua'i Steel Guitar Festival, Ed Punua and his son Lilikalani. (Courtesy of Don Touchi)*

The festival is presented free to the public by the Hawai'i Institute for Music Enrichment and Learning Experiences (HIMELE) in association with the Ke Kula Mele Hawai'i School of Hawaiian Music, with grants and support from the Hawaii Tourism Authority's Community Enrichment Program (CEP) and from the State Foundation on Culture and the Arts through appropriations from the Legislature of the State of Hawaii and by the National Endowment for the Arts.

The event address is: Courtyard Kauai at Coconut Beach, 650 Aleka Loop, Kapa'a, Hawai'i 96746. For event details check the website at [www.kauaisteelguitarfestival.com](http://www.kauaisteelguitarfestival.com) or email Alan Akaka at [alan@himele.org](mailto:alan@himele.org). ■

*At Waikiki Steel Guitar Week, held this past July, former HSGA President Kamaka Tom performing with Adam Asing on bass and Kaipo Asing on guitar. (Photo courtesy of Don Touchi)*



## COCO WIRE

From member **Gloria Umbarger**: “Our longtime friend, **Hiram Olsen** (along with bandmates **Casey Olsen** and **Dennis Keohokalole**) have retired from the Halekūlani Hotel’s House without a Key seaside patio. I am happy to report that former Miss Hawaii **Kanoe Miller** is still dancing there on Friday and Saturday evenings. She is still beautiful and the best hula dancer in the world.

“We enjoyed several entertainers at the Outrigger Reef outside restaurant and bar in front of the hotel. There is entertainment every night there starting at 6:00 PM. We heard our friend **Greg Sardinha**, **Weldon Kekauoha** and **Sean Na‘auao** there.”

Terrible news throughout the steel guitar world: Steel guitar great **Herb Remington** passed away just before press

## HSGA Donations

Thanks, HSGA members for your very generous donations the past two quarters.

Thanks to New Jersey member **Ralph Czitrom** for donating \$200 to our General Fund and to California member **Gloria Umbarger** for her donation of \$150 to our Scholarship Fund and \$50 to our General Fund. **Bill Rhyne** from California also came through with a generous donation of \$170 to our Scholarship Fund. Illinois members **Wally and Peg Pfeifer** donated \$100 to our Scholarship Fund and \$20 to our General Fund. California member **Rick Collins** donated \$100 to our General Fund. **Barbara Humphry** of Woodland Park, New Jersey donated \$100 in memory of her husband **Harold R. Humphrey** who we sadly lost this past April. Missouri members **Jackie Luongo and Ray Franson** donated \$100 to our General Fund. Mahalo nui loa for these wonderful donations!

The following members donated at least \$10:

Bo Bahret, Cordova, TN  
Pete Burke, Shell Beach, CA  
Lawrence Chung, San Francisco, CA  
Beat Iseli, Winterthur, Switzerland  
Robert and Mary Moore, Wellington, CO  
Dick Morris, Salisbury, MD  
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Greg and Sandra Sardinha, Kailua, HI  
Neill and Stephanie Schoening, Kapolei, HI  
Daniel Tremblay and Linda Mentzer, Honolulu, HI  
Roger Ward, Sheffield, U.K.  
Donald and Donna Weber, New Lenox, IL



*A great shot of our island boys, who provided expert backup at Ft. Collins: (l. to r.) Bobby Ingano, Jeff Au Hoy and Joseph Zayak.*

time. Hugely influential in the western swing field, Herb was a huge fan of Hawaiian music and he could play it with the best of them. He told your editor once after a show, that he was considering a move to the Big Island in his earlier years. We’ll have more to say next issue.

This from new member **Dan Tremblay** on a music hotspot in Honolulu we didn’t know about, La Marianna Tiki Bar and Restaurant near Sand Island. Writes Dan, “My wife and I both love that place and especially when **Bobby Ingano** is playing. Always fun with the folks who come to support the band, sit in, or join in with hula dancing. Or even folks who just happen to be in the restaurant. Can’t say enough!”

Another tidbit from Dan, who is the public relations point man for HIMELE and avid promoter of all things steel guitar: “I’m working with **Alan Akaka** to bring beginning steel guitar lessons to the Waikīkī Community Center. The director and I have agreed to do at least a six-week course if I can create some demand. It would be open to all with a nominal charge to cover the community center needs (roughly \$40 dollars or so for the six weeks). The issue is that the students will need to provide their own instruments. I would be the trainer under the guidance of Alan.” Those interested can email Dan at [dantrem59@gmail.com](mailto:dantrem59@gmail.com). Also in the works according to Dan is a festival at the center. A date has not been confirmed yet, but we understand that the Kapalakiko Hawaiian Band is interested in participating. Look for updates in upcoming newsletters.

From Kaua‘i member **Jess Montgomery**: I play steel guitar every Thursday night, 6-9 PM, in the lounge at the Hukilau Lanai Restaurant in Kapa‘a, Kaua‘i. My cohort is slack-key specialist **Dennis Chun**. The restaurant offers a

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# “Makoa Music” Debut at Fort Collins

By Frank Della-Penna

This year’s Fort Collins festival featured lots of new performers. The audience was especially captivated by the performance of Noa and Makena Phillips, aka Makoa Music. Makoa Music is a brother-sister duo that began performing in 2017 when Noa was 12 years old and Makena was 9 years old.

We got the following interesting details from their mother, Natalie Phillips: “Makoa is a combination of their names, Makena and Noa. In the Hawaiian language, *makoa* means brave and courageous. The duo began performing at local farmer’s markets in the Fort Collins area and took second place in their age division in the 2017 Stars of Tomorrow talent contest put on

by the Big Thompson Kiwanis Club of Loveland, Colorado. Since then, they have been blessed to perform at various venues, including a youth showcase at our farmer’s market and various fundraisers in the area. Noa and Makena continue to learn and experiment with different styles. However, they love performing covers of their favorite songs and incorporate piano, ‘ukulele, and guitar with their singing style.”

One of the songs the duo performed at our festival was “One Day” by Matisyahu. The kids are not of Hawaiian ancestry, but Natalie was raised in Hawai‘i and still has family there.

You can follow Makoa Music on Facebook or Instagram and they now have their first video up on YouTube, all under Makoa Music. ■



Making a splash at Fort Collins, Noa (left) and Makena Phillips (aka Makoa Music).

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# What Child Is This? (Greensleeves)

- W. Chatterton Dix -

Moderato

Arrangement by John Ely

**Intro**

Em Am Em Bm Em Am

Steel Gtr.  
(C6th)

N.H. (let ring)-----

7 Em **A** Em D Bm

N.H.-----

13 Em C B7 Em

19 D C B7 Em

let ring-----



**B**

G D F#7 Bm Em C

10 10 9 7 9 6 7 6 7 7 7 6 7

31 B7 G D F#7 Bm

6 6 2 2 10 10 9 7 9 6 2 4 6 2 2 6 6

37 C B7 Em

**Outro** Em Am

7 7 9 7 6 6 6 7 7 7 7 7 5

N.H. (let ring)-----

43 Em Bm Em Am Em

7 7 7 7 7 5 7 7 7 7 5

rit.

N.H.-----

## Hot and Sweet, Part II

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

By Guy Cundell

This installment is based on the second half of an address to the Thirty-Sixth Annual International Conference of Country Music held at Belmont University on June 1, 2018. In the first installment, which appeared in the Spring 2018 *HSGA Quarterly*, it was proposed that historians had greatly underplayed the influence of Hawaiian steel guitarists on early western swing players.

Using music analysis and fortuitous, unpublished notes from a 1966 Bill Malone interview with Dunn, a picture of Dunn's training in and admiration for Hawaiian steel guitar emerged, with the influence of Bob Pau'ole of the Genial Hawaiians at the forefront. We examined select transcriptions of solos by Dunn and Pau'ole that reveal deep stylistic similarities. We saw from Dunn's playing and from his admiration of the work of Sol Ho'opi'i, Frank Ferera and Pau'ole that he was a well-schooled Hawaiian steel guitar player who had developed extensive technique over a professional career that had begun in 1927. Though it is universally accepted that Dunn absorbed jazz influences, it is evident that they were derived at least in part from the stylings of Hawaiian steel players.

We discussed the impact of Dunn's electrification of his steel guitar on the trajectory of the steel guitar in popular music and how it placed the steel guitar "front and center" on the bandstand with a new, commanding presence. However, it was also asserted that despite his place as the first electric country player, the chronology of Dunn's

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*Steel guitarist Noel Boggs with the Wills band in a promo for the movie Rhythm Round-Up, released in September 1945. (Photo courtesy of the Jesse Austin Morris Collection of the Center for Popular Music, Middle Tennessee State University)*



*Bob Dunn with Cliff Bruner (fiddle), Moon Mullican (piano) and the rest of the Texas Wanderers on NBC affiliate KXYZ circa 1938. (Photo courtesy of the Jesse Austin Morris Collection of the Center for Popular Music, Middle Tennessee State University)*

development and rise to fame with Milton Brown's Brownies show that his style came out of an earlier acoustic steel guitar tradition reflecting the jazz of the 1920s.

- - - - -

We turn now to two notable Dunn disciples, Noel Boggs and Leon McAuliffe, who quickly rose to national fame. Initially, both were greatly influenced by Dunn but they evolved very different styles that eclipsed that of their mentor. Building on Dunn's pioneering work on electric steel guitar, McAuliffe and Boggs were able to harness the unique tonal advantages of amplification.

Boggs' musical transformation is hidden. After his Dunn-flavored sessions with Hank Penny in 1939, he passed out of our sight for five years, playing with Jimmy Wakely and his own ensemble in Oklahoma. He reemerged on recordings with Bob Wills in 1945 to reveal a new, highly-developed style. I have been unsuccessful in a search for any of his recordings in the interim, but I believe they could tell a fascinating story.

In contrast, Leon McAuliffe's metamorphosis is documented in recordings with Wills in the late 1930s and early 1940s. McAuliffe had idolized Dunn and was encouraged by him. Dunn allowed him to sit in for him on occasion and promoted him to Wills. McAuliffe's early style was clearly modeled on that of his hero.

In a 1937 recording of "White Heat" by Bob Wills and the Texas Playboys, McAuliffe evokes the energy and forward motion of Dunn's hot monophonic solos. (Go to the audio clip and tablature at [hsga.org/leon](http://hsga.org/leon).)

In a 1938 Wills recording of "You're Okay," McAuliffe again mimics Dunn using Dunn's A major tuning. (Go to the audio clip and tablature at [hsga.org/leon](http://hsga.org/leon)). His staccato phrasing and some of his rhythmic motifs are straight from



the Dunn playbook. At times he encounters some of the same problems of maintaining fluency at a brisk tempo that Dunn had experienced with Brown.

At some point, between the recording of “You’re Okay” in November 1938 and the release of “Lone Star Rag” in April 1940, a change began to engulf McAuliffe’s style. It was as if he had come to a realization that hot improvisations were not imperative. Perhaps this was a lesson learned from the success of his “Steel Guitar Rag,” in which the steel guitar’s role is purely one of delivering the melody, with improvisations left to other instruments. However, subtle but unmistakable parallels can be observed between McAuliffe’s emerging style and the sound of the Hawaiian steel guitarists that had been developing in the 1930s in steel guitar’s original home.

In Hawai‘i, the steel was no less prominent than in western swing but it played a different role. A typical Hawaiian song format of the era saw the melody first presented by the steel guitar, which was then followed by a vocal rendition. The richness of the sound of steel guitar in delivering the melody was paramount. The Hawaiians exploited the sustain inherent in amplification along with harmonized, legato melodies rich in tone and evocative inflection. Improvisations, though still a significant ingredient, took a back seat as rich sonorities were enhanced by new, more complex tunings. A good exam-



Leon McAuliffe in a 1938 shot of the Bob Wills band at Texarkana radio station KCMC. (From the Jesse Austin Morris Collection of the Center for Popular Music, Middle Tennessee State University)

ple is the first few bars of “Pua Rose” played by David Keli‘i on a MacGregor release by Al Kealoha Perry and His Singing Surfriders from this same period. (See the tablature below. For audio, go to the clip at [hsga.org/leon](http://hsga.org/leon).)

In 1940, an emphasis on harmony also becomes discernible in McAuliffe’s performances. In “Lone Star Rag,” he

*Continued on Page 14*

## Pua Rose

David Keli‘i steel guitar solo  
Transcription by Guy Cundell

Al Kealoha Perry and His Singing Surfriders  
MacGregor 119-2, likely Los Angeles, c. 1938

Ballad ♩ = 52

Steel Gtr. (E7th)

let ring----- | ( ) = picked lightly | let ring-----

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

employs the C# minor tuning, a Hawaiian invention of the mid-1930s. His chordal solo comes directly out of the work of Sol Ho'opi'i and Dick McIntire, who used the tuning to deliver thick polyphonic textures not possible on the earlier tunings. (See the tablature below. For audio, go to the clip at [hsga.org/leon](http://hsga.org/leon).) The impression is that of a carefully composed solo as an alternative to the risky improvisations of earlier years. Regarding McAuliffe's transformation, I initially surmised that it might have taken place after the Playboys began their regular visits to the West Coast. My thinking was that the change may have occurred while McAuliffe was in Los Angeles, the crucible of Hawaiian styles from which Joaquin Murphey was soon to emerge. But no—this all happened in the Southwestern states. Without concrete evidence, we can surmise that McAuliffe's sources were recordings and radio broadcasts of Hawaiian music, but given his use of Hawaiian tunings, it would seem that his efforts were considered rather than just shallow mimicry.

McAuliffe's solo on a 1941 Bob Wills rendition of "New Worried Mind" demonstrates what appears to be improvisation that relies on the more conservative device of paraphrase rather than Dunn's preferred method of abstract or harmonic improvisation. It is a much less risky endeavor that allows the player to concentrate on sound and articulation, an advantage that McAuliffe uses to good effect. Though swinging as hard as Dunn, McAuliffe's predominately legato articulation contrasts with Dunn's staccato



From circa late 1938 or early 1939, Leon McAuliffe with (l. to r.) Eldon Shamblin, Son Lansford, Bob Wills, Johnnie Lee Wills and Tommy Duncan. (From the Jesse Austin Morris Collection of the Center for Popular Music, Middle Tennessee State University)

approach, resulting in a smooth and relaxed line of great force. The tuning McAuliffe employs here is A6th, a Hawaiian innovation of the late 1930s. (Go to the audio clip and tablature at [hsga.org/leon](http://hsga.org/leon).)

By the time of McAuliffe's solo on a Bob Wills waxing of "Home in San Antone" in 1942, he is fully immersed in his new style. (See the tablature opposite. For audio, go to the clip at [hsga.org/leon](http://hsga.org/leon).) It is difficult to ascertain whether this solo is composed or improvised, but its organization and unhurried nature suggest the former. He employs both tun-

Leon McAuliffe steel guitar solo  
Transcription by Guy Cundell

## Lone Star Rag

Bob Wills & His Texas Playboys  
134 DAL 970-1, Saginaw, Texas, 4-15-1940

Swing ♩ = 212

Steel Gtr. (C# minor)

E	19	19	17	15	17	19	12	10	8	15	15	14	15	13	11	8			
C#	T	18	18	17	15	17	11	10	8	8	15	15	15	14	15	13	11	8	8
G#	A	17	17	17	15	17	10	10	8	8	15	15	15	14	15	13	11	8	8
E										8	15								8
B	B																		
E																			

T	19	18	19	17	15	17	19	10	10	10	9	10	9	8	3	3	3	8	
C#	18	17	18	17	15	17	18	10	10	10	10	9	10	9	8	3	3	3	8
G#	17	16	17	17	15	17	17	10	10	10	10	9	10	9	8	3	3	3	8
E								10							1	3	3	8	
B															1	3	3	8	
E																			



ings of his double neck instrument hopping seamlessly between necks mid-phrase as can be seen at the end of the first system. You can hear a slight discrepancy in volume as the switch is made. This is the earliest instance of this technique that I have documented. He also utilizes the emerging electronic “boo-wah” technique, the manipulation of the tone control of the guitar, and employs a volume pedal to remove the attack from certain notes, a technique common in Hawaiian music of the late 1930s.

In summary, I would say that to a student of the steel guitar, the western swing era is crucial and the influence of

its players has been both far-reaching and enduring. As a scholar of the instrument I believe it is vital that the style of the early players be appraised within the broader sweep of the evolution of the instrument. It is clear to me that at the epicenter of the emergence of western swing, Hawaiian techniques and aesthetics were not abandoned by steel guitar players, but instead formed an integral part of the new style. That influences flowed so freely between genres and scenes is not greatly surprising. Nor is it surprising that the closer one inspects a musical culture, the greater is the complexity that emerges from the detail. ■

## Home in San Antone

Leon McAuliffe steel guitar solo  
Transcription by Guy Cundell

Bob Wills & His Texas Playboys  
178 H 836, CBS Hollywood, 7-14-1942

Swing ♩ = 200 [Vs] F B $\flat$  F *to E13th Neck*

Steel Gtr. (A6th)

7 C7 F B $\flat$

boo-wah\* boo-wah

Steel Gtr. (E13th)

12 F C7 F

\*boo-wah: manual manipulation of the tone control

Strum symbols indicate strings picked by raking the thumb pick.  
∞: removal of attack with volume pedal



At the 2018 Hawai'i Island Festival ho'olaule'a, Pomai Brown with his lock-lever Excel steel guitar, Dwain Young on upright bass and Reginald Davis on guitar. (Photo courtesy of Don Touchi)

## Steel Guitar Performances: Rock You Like a Hurricane

By Addison Ching

Beautiful Hawai'i weather greeted the Second Annual Hawai'i Island Steel Guitar Festival this past September. The event, sandwiched between Hurricane Lane and Hurricane-turned-Tropical Storm Olivia, was enjoyed by several hundred admirers of the Hawaiian steel guitar at the Mauna Lani Bay Hotel and Bungalows on the Kohala Coast outside of Kona. Hawai'i County Mayor Harry Kim memorialized the event by proclaiming September 7-9, 2018 as Hawai'i Island Steel Guitar Appreciation Days.

The 2½-day event included workshops, a vintage steel guitar exhibit, open stage performances, and Friday and Saturday evening programs featuring eleven Hawaiian steel guitarists and steel guitar groups. Public kanikapila jam sessions followed each evening program. This year's event was consolidated into one general area of the hotel. All musical performances were held indoors in the hotel's ballroom, which also included the steel guitar exhibit and festival merchandise sales tables. Saturday workshops were held in an adjacent meeting room.

The main evening programs featured performances by Alan Akaka and The Islanders, the Bobby Ingano Trio, Greg Sardinha, Geronimo "Geri" Valdriz, and Hawai'i Island artists Pomai Brown and Konabob Stoffer & the Hana Aloha Trio. Also appearing were Dave "DK" Kolars from DeKalb, Illinois, and Japanese artist Masami Sato with her group and with the all-female Hawaiian band Makana. The evening program also included performances by Ke Kula Mele Next

*Continued on Page 20*

## 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. Windward Mall, Kāne'ohe, Hawai'i, 11 AM. Free to the public.

### February 16, 2019—Haw'n Steel Fest at Ka Makana Ali'i

The Hawaiian Steel Guitar Festival at Ka Makana Ali'i will be held on February 16, 2019 from 11 AM to 3 PM at the Ka Makana Ali'i Shopping Center in Kapolei featuring performances by Next Generation keiki steel guitar players Pono Fernandez, Joey Misailidis and Malie Lyman, and Hawaiian steel guitar masters Alan Akaka, Jeff Au Hoy, Bobby Ingano and Greg Sardinha. Call (808) 628-4800 for event details.

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

The Fourth Annual Kaua'i Steel Guitar Festival will be held on Friday and Saturday, March 1-2, 2019 at the Courtyard Kaua'i at Coconut Beach, noon to 6:00 PM both days. The festival will feature master steel guitar performances, workshops, jam sessions and "hands-on" learning opportunities for festival guests. The event is free and open to the public. For details check the event website ([www.kauaisteelguitarfestival.com](http://www.kauaisteelguitarfestival.com)) or email Alan Akaka at [alan@himele.org](mailto:alan@himele.org).

### April 2019—Maui Steel Guitar Festival and Camp

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

### June 2019—Hawaiian Steel Festival at Windward Mall

The annual festival at Windward Mall in Kāne'ohe on the island of O'ahu is tentatively set for June 8, 2019. Stay tuned for confirmation and details.

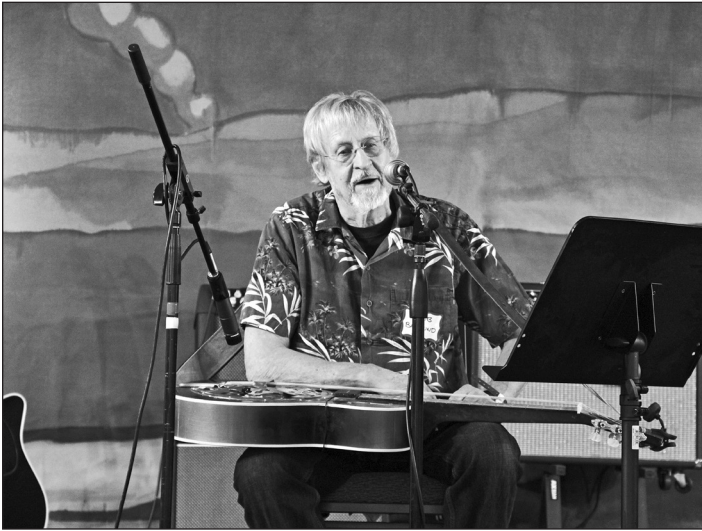
### July 2019—Waikīkī Steel Guitar Week

This annual event is tentatively scheduled for July 8-13 at the Royal Grove Stage of the Royal Hawaiian Center in Waikīkī. The event will feature evening performances Monday thru Thursday and ho'olaule'a performances on Friday and Saturday. Stay tuned for confirmation and details.

### August 17, 2019—Hawaiian Steel Fest at Kahala Mall

The 2019 Hawaiian Steel Guitar Festival at Kahala Mall will be held on August 17, 2019 at Honolulu's Kahala Mall, 2 PM, featuring Keiki steel guitar players and musicians age 10 and older from Alan Akaka's Ke Kula Mele School of Hawaiian Music. For details, email Alan at [alan@himele.org](mailto:alan@himele.org).





## Fort Collins 2018 Pix

*(Clockwise from upper left) Boulder member Bob Backlund playing acoustic steel guitar; perennial vendor John Hatton with Joanne Wisner, enjoying the afternoon Fort Collins steel guitar showcase events; Bobby Ingano leading his entertaining steel guitar workshop, pictured here with Shinichi Kakiuchi (left), Jack Aldrich and Ivan Reddington; China steel pro Wang NianZu playing his “reversible” steel guitar (flipping it over reveals another steel guitar neck!) to the amazement of all; and Roberto Alaniz, who played expert backup throughout the festival, playing his Frypan steel guitar.*





## KEOKI'S KORNER

As we reported in a recent issue, professional musician and instructor, George "Keoki" Lake, a core member of HSGA in our founding years, suffered a serious fall about a year ago. The prognosis was very bleak. But we weren't surprised to hear that he has fought back and regained some of his physical strength and is actually doing some playing. Prior to his accident, we discussed launching a series for the newsletter, in which Keoki could share his many experiences with readers. So, here's Keoki to update us and share his recollections about Jerry Byrd, Billy Hew Len, and other VIPs connected to HSGA in our club's early years:

Yes, it has been a very tough year for me as I now depend on a walker to get around. Needless to say, it has done nothing to enhance my steel playing! However, with my ninetieth birthday (as of March 16 last year), I am determined to regain my walking ability as much as possible. I still get some jamming in on steel with friends who pop in to keep me active... but no gigs unfortunately.

Regarding the above photo [taken in May 1987 during one of HSGA's early Honolulu conventions], it was a wonderful jam session we had in Frank and Donna Miller's Waikiki apartment. For whatever reason, I ended up playing steel with Jerry and Billy Hew Len backing me! I'm certain it was a form of severe torture for both of them but a wonderful experience for me.

Billy was an amazing guy. In a matter of a few minutes he showed me a few licks on my E6th tuning (which I prefer), even though he played C6th. Billy was full of compli-

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*At Kapi'olani Park on "Lei Day" 1987, a Honolulu mayor representative presenting a proclamation to HSGA founder Lorene Ruymar while "youngster" Keoki Lake and Art Ruymar (right) look on.*



*Assembled for an early HSGA convention in Honolulu 1987, Keoki Lake (left), Jerry Byrd and Billy Hew Len jam in Frank Miller's Waikiki apartment while Frank takes it all in.*

ments for my pathetic playing; However, the look on Jerry's face kinda tells it all!

As I recall, Kalani Fernandes, Benny Kalama, Art and Lorene Ruymar plus a few more crowded into the Millers' apartment (along with a steeler from England whose name escapes me). Anyway it was a great jam session! The music was awesome from Jerry and Billy, who put guys like me to shame. Anyway, seems the Millers had neighbors who didn't appreciate steel guitars or Hawaiian music... their complaints to the management forced us to shut things down pronto. So much for music lovers!!

However, it was a great session no matter what the neighbors thought. I might add, I came to the party without my steel. Billy insisted I get my steel; however, I was bashing away on rhythm to Jerry's steel and was reluctant to quit. My wife Mary said she would get my steel and volunteered to walk five blocks to get it. Billy would have none of that. He said to Mary, "I'll drive you in my car." So off they went to get my steel! Billy was so nice... just a great guy.

That's about all I can relate about that jam session. Perhaps Frank has a few more details? ■

## Treasurer's Report

*(Balances as of November 3, 2018)*

General Fund	\$20,744.70
Scholarship Fund	\$12,473.88
Japan Account	\$ 2,714.41 (¥307,286)

**Grand Total            \$35,932.99**





## More Fort Collins Pix

*(Clockwise from upper left) Chris Ruppenthal, our vintage recordings workshop presenter, working out on a Weissenborn-style steel guitar; Japan member Shinichi Kakiuchi playing his “grasshopper” (?) steel guitar—we need to ask him about this; Another gorgeous shot of our hula dancers from China, Zhao Ying (aka Akamai), He Jia (Miko) and Cindy Yan (Moanike ‘ala)—looks like a couple of band members are in a trance; our guest artist, smilin’ Bobby Ingano, spreading aloha wherever he is; Jeff Au Hoy playing it sweet on his Frypan; and ‘ukulele workshop presenter Al Nip performing with his wife, hula dancer Dale Gushiken-Nip.*



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

Is your address correct? Please notify us!

### UNITED STATES

JONATHAN WHITE, 5309 Jonathan Ct, Fort Collins, CO 80526

### OVERSEAS

YASUHIRO OKAMURA, 1-1207-2 Turugasawa, Midori-ku, Nagoya-shi, Aichi-

Pref. 458-0814 Japan

KYOKO OKUBO, 7-5-14 Sakurayama, Zushi-shi, Kanagawa-Pref. 249-0005 Japan

*COCO WIRE Continued from Page 8*

full menu in the lounge and the food is excellent. You can check us out on YouTube at: [https://youtu.be/DTx9z\\_LRWD0](https://youtu.be/DTx9z_LRWD0). It's our version of "Hula O Makee," a song about the sinking of the transport ship Makee, which took place just up the reef off Kapa'a in the late 1800s.

A quick update from **Chris Kennison**, who helps organize our Fort Collins Festival every year and winters in Mesa, Arizona playing shows at the popular Silver Star Theater: "We closed things up at the Hilton Hotel on Sunday, September 30, I packed my van, and got here to Mesa on October 4. Our shows start on November 2, and the weather is yummy!" ■

*FT. COLLINS Continued from Page 5*

by Wang NianZu, who is from the first generation of steel guitar players in China. He founded a Hawaiian band in the 1950s, playing Hawaiian songs by Lani McIntire, Sol Ho'opi'i, Dick McIntire, Ray Kinney and others. He played lots of Hawaiian standards during the festival to accompany our dancers, including our performance of "Gentle Night," a famous Chinese Erhu song that he adapted for use in our show. [ED: Erhu is a two-stringed bowed instrument, sometimes known in the West as the Chinese violin.]

Our troupe performed twice at the festival doing many traditional hulas such as "Hawaii Aloha," "Koali," and "Puamana." When we finished the last

dance, the entire audience stood up, clapped and cheered us on with many *hana hous*.

We also interacted with local hula dancers at the festival, who were surprised by the level of Chinese hula dance and appreciated the way we injected Chinese elements into our hula. Though they were not familiar with Chinese songs we threw in, they were touched by our way of dancing. ■

*LIKE A HURRICANE Cont. from Page 16*

Generation steel guitarists and Alexis Tolentino. The Saturday evening program finished with an all-star jam session featuring many of the evening performers.

The hotel presented a Hawaiian cultural exhibit and crafts demonstrations in the Mauna Lani Lanai area outside of the ballroom on Saturday morning. Various experts were on hand to demonstrate lei making techniques including Lei Hulu and Lei Papale.

Select festival musicians also presented entertainment for the hotel's Sunday breakfast buffet. The two-hour program featured steel guitar performances by Bobby Ingano, Alan Akaka, Dave "DK" Kolars, and the Next Generation steel guitarists and musicians. Greg Sardinha, Adam Asing, Kaipo Asing and Danny Akaka, Jr. also joined in.

While normally held in November, this year's festival was scheduled ahead of time to accommodate a hotel renovation project that was scheduled to begin on October 1, 2018 and last for about 14 months. During this period the hotel will be closed, undergoing a one-hundred-million dollar upgrade and enhancement.

Next year's festival is scheduled for December 6-8, 2019, to allow for completion of the hotel's renovation project and to help launch the re-opening of the hotel, which will be rebranded as the Mauna Lani, Auberge Resorts Collection. ■

*At Waikiki Steel Week 2018, Alexis Tolentino helping a guest with hands-on experience.*

