

HSGA QUARTERLY

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Part of our super-charged Hawai'i contingent at Fort Collins 2018, Guest Artists Bobby Ingano (right) and Alexis Tolentino with Jeff Au Hoy on bass and Joseph Zayak on guitar.

“Time Traveling” at Fort Collins

By Chris Kennison

Reflecting on this past year’s HSGA festival at Fort Collins, I was captivated by the raw sound of acoustic instruments with the steel guitar. Some of our young players are into Django and swing—man, some of the member sets and jams were cooking! I’m really happy that HSGA has started to attract younger players, and I think it’s because we don’t mandate one hundred percent Hawaiian. Although almost every set is heavy on Hawaiian, the mix of styles and genres is healthy; steel guitar can work anywhere.

I think I went back in time for a few moments each day of the festival. Sometimes I was transported to 1939

and the Hot Club of France, and other times I was in Honolulu in 1940 listening to Barney Isaacs, or in my living room spinning a disc on my Victrola in 1925. It was quite magical. And the sound... Wow! More about that later.

I hope everyone had a good time in Colorado. The Hilton keeps upgrading things and it’s *uber* hip now. It’s a very comfortable spot to spend a few days. The new Starbucks is really nice, the wi-fi was flawless and I found USB connectors hidden in the furniture everywhere! But—down the side hall, past the bar in our little showroom—it was 1939!

You ask, “How can that be?” “Well I’ll tell ya.”

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HSGA QUARTERLY

Volume 34, Issue 132



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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.

TIME TRAVELING Cont. from Page 1

We had lots of new folks this year, and many of our members who regularly attend came back! Everyone played really well this year. Among some of the veteran and new players this year were Chris Ruppenthal and Mark Roeder. They came back this year from Madison, Wisconsin and shared with us some gypsy jazz, swing, jazz and Hawaiian. Margie Mays came up from Mesa, Arizona sharing her Hawaiian and country swing show-stoppers. And Jeff Au Hoy came over to the mainland to vacation in "the fort" (Fort Collins) and brought one of his bandmates from Hawai'i, Joe Zayak. Joe had a mid-'30s Epiphone arch top with him and he could play that thing! Joe has excellent rhythm chops and a great voice. He was a big part of our festival sound, providing strong acoustic rhythm all weekend. I really appreciated Jeff and Joe coming over because they ended up freely giving their time and knowledge, and playing backup for many of the artists. And they played the lū'au show as well. Add to the stable of stellar players I already listed, Ed and Vic Punua from

Kaua'i. They, too, came back to vacation in the Rockies and visit friends. Al Nip came all the way from Maui and played some great uke. And of course, our guest artists Bobby Ingano and Alexis Tolentino were in and out of lots of lineups, dances, their own shows, and jams all weekend.

So now you might start to realize how the time machine worked. Imagine this:

There's a low light in the room, your eyes are closed, and you're quietly listening to an original early recording of early Hawaiian steel guitar on a wind-up Victrola. Chris Ruppenthal shared some of his collection and knowledge, and brought a one-hundred-year-old record player and records to do it! Fun stuff. And it was an edifying pallet cleanser, which also foreshadowed the rest of the time journey. Since a big part of our mission at HSGA is learning, it's great to have these short historical discussions. Chris also played a selection on the Victrola during set changes, which helped the vibe of the day. And then—the next player is ready—live music fills the room, and you're really there... You

Continued on Page 12

Chris Kennison (left) playing his frypan at Fort Collins with Book 'em Danno cohorts Kit Simon and Stuart Yoshida and with Jeff Au Hoy lending an able hand on upright bass.





Lū'au show coordinator and steel guitar ace Jeff Au Hoy with our China dancers at Fort Collins 2018. (l. to r.) Zhao Ying (Akamai), Qi YingLi (Qiqi), Li Linfei (Feifei) and Cindy Yan (Moanike'ala).

Fort Collins 2019 Alert!

From Tony Fourcroy

Save the date! The 2019 HSGA Mainland Festival is scheduled for September 19-21 at the Hilton Hotel in Fort Collins, Colorado. Our guest artist this year will be John Ely who is a master steel player, incredible teacher and editor of our quarterly newsletter. We'll have more details about John in the next issue.

Room reservations at the Hilton can be made on line at <https://tinyurl.com/HSGA2019-Hilton>, or you can call the Hilton directly at (970) 482-2626 and request the Hawaiian Steel Guitar Association room block to get our special rate—our group code is 'AHG'. Festival registration can also be done through BrownPaperTickets (<https://hsga2019.bpt.me>).

Spread the word and tell all of your friends. We're looking forward to seeing everyone in September!

COCO WIRE

This reminder from HSGA Social Media Coordinator **John Mumford**: "Be sure to follow HSGA on Facebook where you can find the latest on current events, historical players, established and upcoming players, photos, videos and other shared information. Go to: www.facebook.com/HawaiianSteelGuitarAssociation.

Waikīkī's Royal Hawaiian Center has begun offering Hawaiian steel guitar demonstrations to their guests. The one-hour sessions are conducted by **Dan Tremblay**. Dan is also responsible for presenting the steel guitar hands-on experiences at some of HIMELE's steel guitar festivals around Hawai'i. The weekly presentations are offered in the center's Helumoa Hale meeting room and are open to anyone curious about the instrument and wanting additional information about the Hawaiian steel guitar. According to Monte McComber, the center's Director of Cultural Affairs, the presentations are designed to provide "an opportunity for guests to make music with a uniquely Hawaiian instrument." Members, if you're in Waikīkī, stop by the center's Helumoa Hale to meet Dan in person. Check with the Hale's concierge desk for demonstration days and times.

This update, also from **Dan Tremblay**, on the proposed steel lessons at the Waikīkī Community Center (WCC) mentioned in the last issue. They're on! The lessons will consist of 6 sessions at the WCC every Friday from 11 AM to noon on February 15 through March 22, 2019. Dan would be the instructor under the guidance of **Alan Akaka**. Also participating in the training is **Bill Thompson** who has provided some of the equipment needed for the classes. The cost of the lessons is \$85 if you provide your own steel guitar and

amp, or \$108 if you decide to use equipment provided at the center. The fee is non-refundable and payable at the WCC. If you would like to practice at home with equipment from the center, a refundable \$100 deposit is required. The center is located at 310 Paoakalani Avenue in Honolulu; Tel: (808) 923-1802; web: www.waikikicomunitycenter.org. Any questions, just email Dan at dantrem59@gmail.com.

Speaking of steel guitar instruction and instruments, HSGA President **Frank Della-Penna** is asking members who have unused steel guitars to consider donating them to the HSGA Scholarship Program. You can give Frank a heads up at frankdellapenna@gmail.com, (202) 359-3046, or send your steel guitar directly to him at: Frank Della-Penna c/o Women Enabled Int'l, 1875 Connecticut Ave. NW 10th Floor, Washington, DC 20009. Mahalo nui loa! ■

At Waikīkī's Royal Hawaiian Center, instructor Dan Tremblay (left) giving guests hands-on experience handling a steel guitar.



First Time at Fort Collins

By Shinichi Kakiuchi

I was very pleased to be able to attend my first Fort Collins festival last year with my wife Kumiko where we were able to see again friends we have met over the years at the Maui and Kaua'i steel guitar festivals and at the La Mariana Sailing Club and Queen Kapi'olani Hotel conventions in Honolulu. And it was nice to see our festival organizers, Frank Della-Penna, Tony Fourcroy and Chris Kennison. I was sorry that I missed Kamaka Tom and Duke Ching, who I thought would be there.

The festival featured a number of steel guitars and 'ukuleles for sale along with CD and book offerings. The steel guitar books were well organized into acoustic and electric categories, and a number of 'ukulele instruction books were offered. I bought a set of books on electric steel guitar that is hard to obtain in Japan. Besides that, I got one of Mark Roeder's Deluxe34 steel guitar stands.

My wife and I so enjoyed the food at the hotel and nearby restaurants where we found sushi, pizza and curry. It was also fun to exchange souvenirs with friends.

One of the best parts of the festival is the jamming that takes place every evening after dinner, and this year was no exception! I willingly participated in the jams even though I'm not that experienced at it. Just having the steel pros together with other members of various playing abilities, and experiencing a spontaneous communication of music together regardless of music style was both thrilling and memorable.

Of course, I enjoyed the performance of each festival participant. I missed some of the workshops but was able to



From Japan, Shinichi Kakiuchi (steel guitar) and his wife Kumiko (uke) with Fort Collins guests Bobby Ingano and Alexis Tolentino.

garner a front-row seat for much of the festival. I have posted photos and video of the festival at:

- <http://tinyurl.com/FortCollins2018Photos>
- <http://tinyurl.com/FortCollins2018Videos>.

In the end, despite the ten-hour flights to and from Japan and the fifteen-hour time difference, this was an experience I'll never forget. Mahalo nui loa! ■

Got an Unused Steel Guitar?

Consider donating your steel guitar to the HSGA Scholarship Program. Email Frank Della-Penna at frankdellapenna@gmail.com, call (202) 359-3046, or send it directly to him at: Frank Della-Penna c/o Women Enabled Int'l, 1875 Connecticut Ave. NW 10th Floor, Washington, DC 20009. Mahalo nui loa!

A great shot of Chris Ruppenthal, our vintage recordings workshop presenter at Fort Collins 2018.



Steel guitarist Greg Sardinha playing at the Honolulu airport, pictured here with bandmates Zach Castro (left) and Kata Maduli.



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 Street, Wahiawa, Hawai'i 96786-1926. Bobby also appears every Tuesday, 6-9 PM at the La Mariana Tiki Bar and Restaurant located near Sand Island opposite the Honolulu airport.

Alan Akaka and the Bee Sisters perform every Friday at Duke's Waikiki, 7:00-9:30 PM.

Isaac Akuna performs Wednesdays with Ku'uipo Kumu-kahi at a free weekly show in the Atrium of the Hyatt Regency Waikiki on Kalakaua 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.



At the Fort Collins mixing console, "sound dude" Paul Honeycutt, making our festival performers sound good. Mahalo, Paul!

Changed Email?

Please send email changes to both our office (hsga@hsga.org) AND to John Ely (johnely@hawaiiansteel.com). Mahalo!

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Lahaina Luna

(Kuiokalani Lee)

Med. Two-Beat ♩ = 105

Arrangement by Troy Brenningmeyer

Intro

Chords: D7, C, Cm, G

Steel Gtr. (C6th)

A

Chords: G, C, G, D7

Chords: G, D7, A, G, C, G, D7

11

Chords: C, Cm, G, G7, B, C, Cm, G

18

Troy's new website: www.LWTstreaming.com

24

A7 D7

T
A
B

A

G C G D7

The musical notation shows a melody on a treble clef staff with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (half), B4 (quarter), C5 (quarter), B4-A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half), D4 (half), C4 (half), B3 (quarter), A3 (half), G3 (half), F#3 (quarter), E3 (half), D3 (half), C3 (half), B2 (quarter), A2 (half), G2 (half), F#2 (quarter), E2 (half), D2 (half), C2 (half), B1 (quarter), A1 (half), G1 (half), F#1 (quarter), E1 (half), D1 (half), C1 (half), B0 (quarter), A0 (half), G0 (half), F#0 (quarter), E0 (half), D0 (half), C0 (half), B-1 (quarter), A-1 (half), G-1 (half), F#-1 (quarter), E-1 (half), D-1 (half), C-1 (half), B-2 (quarter), A-2 (half), G-2 (half), F#-2 (quarter), E-2 (half), D-2 (half), C-2 (half), B-3 (quarter), A-3 (half), G-3 (half), F#-3 (quarter), E-3 (half), D-3 (half), C-3 (half), B-4 (quarter), A-4 (half), G-4 (half), F#-4 (quarter), E-4 (half), D-4 (half), C-4 (half), B-5 (quarter), A-5 (half), G-5 (half), F#-5 (quarter), E-5 (half), D-5 (half), C-5 (half), B-6 (quarter), A-6 (half), G-6 (half), F#-6 (quarter), E-6 (half), D-6 (half), C-6 (half), B-7 (quarter), A-7 (half), G-7 (half), F#-7 (quarter), E-7 (half), D-7 (half), C-7 (half), B-8 (quarter), A-8 (half), G-8 (half), F#-8 (quarter), E-8 (half), D-8 (half), C-8 (half), B-9 (quarter), A-9 (half), G-9 (half), F#-9 (quarter), E-9 (half), D-9 (half), C-9 (half), B-10 (quarter), A-10 (half), G-10 (half), F#-10 (quarter), E-10 (half), D-10 (half), C-10 (half), B-11 (quarter), A-11 (half), G-11 (half), F#-11 (quarter), E-11 (half), D-11 (half), C-11 (half), B-12 (quarter), A-12 (half), G-12 (half), F#-12 (quarter), E-12 (half), D-12 (half), C-12 (half), B-13 (quarter), A-13 (half), G-13 (half), F#-13 (quarter), E-13 (half), D-13 (half), C-13 (half), B-14 (quarter), A-14 (half), G-14 (half), F#-14 (quarter), E-14 (half), D-14 (half), C-14 (half), B-15 (quarter), A-15 (half), G-15 (half), F#-15 (quarter), E-15 (half), D-15 (half), C-15 (half), B-16 (quarter), A-16 (half), G-16 (half), F#-16 (quarter), E-16 (half), D-16 (half), C-16 (half), B-17 (quarter), A-17 (half), G-17 (half), F#-17 (quarter), E-17 (half), D-17 (half), C-17 (half), B-18 (quarter), A-18 (half), G-18 (half), F#-18 (quarter), E-18 (half), D-18 (half), C-18 (half), B-19 (quarter), A-19 (half), G-19 (half), F#-19 (quarter), E-19 (half), D-19 (half), C-19 (half), B-20 (quarter), A-20 (half), G-20 (half), F#-20 (quarter), E-20 (half), D-20 (half), C-20 (half), B-21 (quarter), A-21 (half), G-21 (half), F#-21 (quarter), E-21 (half), D-21 (half), C-21 (half), B-22 (quarter), A-22 (half), G-22 (half), F#-22 (quarter), E-22 (half), D-22 (half), C-22 (half), B-23 (quarter), A-23 (half), G-23 (half), F#-23 (quarter), E-23 (half), D-23 (half), C-23 (half), B-24 (quarter), A-24 (half), G-24 (half), F#-24 (quarter), E-24 (half), D-24 (half), C-24 (half), B-25 (quarter), A-25 (half), G-25 (half), F#-25 (quarter), E-25 (half), D-25 (half), C-25 (half), B-26 (quarter), A-26 (half), G-26 (half), F#-26 (quarter), E-26 (half), D-26 (half), C-26 (half), B-27 (quarter), A-27 (half), G-27 (half), F#-27 (quarter), E-27 (half), D-27 (half), C-27 (half), B-28 (quarter), A-28 (half), G-28 (half), F#-28 (quarter), E-28 (half), D-28 (half), C-28 (half), B-29 (quarter), A-29 (half), G-29 (half), F#-29 (quarter), E-29 (half), D-29 (half), C-29 (half), B-30 (quarter), A-30 (half), G-30 (half), F#-30 (quarter), E-30 (half), D-30 (half), C-30 (half), B-31 (quarter), A-31 (half), G-31 (half), F#-31 (quarter), E-31 (half), D-31 (half), C-31 (half), B-32 (quarter), A-32 (half), G-32 (half), F#-32 (quarter), E-32 (half), D-32 (half), C-32 (half), B-33 (quarter), A-33 (half), G-33 (half), F#-33 (quarter), E-33 (half), D-33 (half), C-33 (half), B-34 (quarter), A-34 (half), G-34 (half), F#-34 (quarter), E-34 (half), D-34 (half), C-34 (half), B-35 (quarter), A-35 (half), G-35 (half), F#-35 (quarter), E-35 (half), D-35 (half), C-35 (half), B-36 (quarter), A-36 (half), G-36 (half), F#-36 (quarter), E-36 (half), D-36 (half), C-36 (half), B-37 (quarter), A-37 (half), G-37 (half), F#-37 (quarter), E-37 (half), D-37 (half), C-37 (half), B-38 (quarter), A-38 (half), G-38 (half), F#-38 (quarter), E-38 (half), D-38 (half), C-38 (half), B-39 (quarter), A-39 (half), G-39 (half), F#-39 (quarter), E-39 (half), D-39 (half), C-39 (half), B-40 (quarter), A-40 (half), G-40 (half), F#-40 (quarter), E-40 (half), D-40 (half), C-40 (half), B-41 (quarter), A-41 (half), G-41 (half), F#-41 (quarter), E-41 (half), D-41 (half), C-41 (half), B-42 (quarter), A-42 (half), G-42 (half), F#-42 (quarter), E-42 (half), D-42 (half), C-42 (half), B-43 (quarter), A-43 (half), G-43 (half), F#-43 (quarter), E-43 (half), D-43 (half), C-43 (half), B-44 (quarter), A-44 (half), G-44 (half), F#-44 (quarter), E-44 (half), D-44 (half), C-44 (half), B-45 (quarter), A-45 (half), G-45 (half), F#-45 (quarter), E-45 (half), D-45 (half), C-45 (half), B-46 (quarter), A-46 (half), G-46 (half), F#-46 (quarter), E-46 (half), D-46 (half), C-46 (half), B-47 (quarter), A-47 (half), G-47 (half), F#-47 (quarter), E-47 (half), D-47 (half), C-47 (half), B-48 (quarter), A-48 (half), G-48 (half), F#-48 (quarter), E-48 (half), D-48 (half), C-48 (half), B-49 (quarter), A-49 (half), G-49 (half), F#-49 (quarter), E-49 (half), D-49 (half), C-49 (half), B-50 (quarter), A-50 (half), G-50 (half), F#-50 (quarter), E-50 (half), D-50 (half), C-50 (half), B-51 (quarter), A-51 (half), G-51 (half), F#-51 (quarter), E-51 (half), D-51 (half), C-51 (half), B-52 (quarter), A-52 (half), G-52 (half), F#-52 (quarter), E-52 (half), D-52 (half), C-52 (half), B-53 (quarter), A-53 (half), G-53 (half), F#-53 (quarter), E-53 (half), D-53 (half), C-53 (half), B-54 (quarter), A-54 (half), G-54 (half), F#-54 (quarter), E-54 (half), D-54 (half), C-54 (half), B-55 (quarter), A-55 (half), G-55 (half), F#-55 (quarter), E-55 (half), D-55 (half), C-55 (half), B-56 (quarter), A-56 (half), G-56 (half), F#-56 (quarter), E-56 (half), D-56 (half), C-56 (half), B-57 (quarter), A-57 (half), G-57 (half), F#-57 (quarter), E-57 (half), D-57 (half), C-57 (half), B-58 (quarter), A-58 (half), G-58 (half), F#-58 (quarter), E-58 (half), D-58 (half), C-58 (half), B-59 (quarter), A-59 (half), G-59 (half), F#-59 (quarter), E-59 (half), D-59 (half), C-59 (half), B-60 (quarter), A-60 (half), G-60 (half), F#-60 (quarter), E-60 (half), D-60 (half), C-60 (half), B-61 (quarter), A-61 (half), G-61 (half), F#-61 (quarter), E-61 (half), D-61 (half), C-61 (half), B-62 (quarter), A-62 (half), G-62 (half), F#-62 (quarter), E-62 (half), D-62 (half), C-62 (half), B-63 (quarter), A-63 (half), G-63 (half), F#-63 (quarter), E-63 (half), D-63 (half), C-63 (half), B-64 (quarter), A-64 (half), G-64 (half), F#-64 (quarter), E-64 (half), D-64 (half), C-64 (half), B-65 (quarter), A-65 (half), G-65 (half), F#-65 (quarter), E-65 (half), D-65 (half), C-65 (half), B-66 (quarter), A-66 (half), G-66 (half), F#-66 (quarter), E-66 (half), D-66 (half), C-66 (half), B-67 (quarter), A-67 (half), G-67 (half), F#-67 (quarter), E-67 (half), D-67 (half), C-67 (half), B-68 (quarter), A-68 (half), G-68 (half), F#-68 (quarter), E-68 (half), D-68 (half), C-68 (half), B-69 (quarter), A-69 (half), G-69 (half), F#-69 (quarter), E-69 (half), D-69 (half), C-69 (half), B-70 (quarter), A-70 (half), G-70 (half), F#-70 (quarter), E-70 (half), D-70 (half), C-70 (half), B-71 (quarter), A-71 (half), G-71 (half), F#-71 (quarter), E-71 (half), D-71 (half), C-71 (half), B-72 (quarter), A-72 (half), G-72 (half), F#-72 (quarter), E-72 (half), D-72 (half), C-72 (half), B-73 (quarter), A-73 (half), G-73 (half), F#-73 (quarter), E-73 (half), D-73 (half), C-73 (half), B-74 (quarter), A-74 (half), G-74 (half), F#-74 (quarter), E-74 (half), D-74 (half), C-74 (half), B-75 (quarter), A-75 (half), G-75 (half), F#-75 (quarter), E-75 (half), D-75 (half), C-75 (half), B-76 (quarter), A-76 (half), G-76 (half), F#-76 (quarter), E-76 (half), D-76 (half), C-76 (half), B-77 (quarter), A-77 (half), G-77 (half), F#-77 (quarter), E-77 (half), D-77 (half), C-77 (half), B-78 (quarter), A-78 (half), G-78 (half), F#-78 (quarter), E-78 (half), D-78 (half), C-78 (half), B-79 (quarter), A

[illegible]

42

C C_m G **Outro** D₇ C C_m G

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T 2 2-5 7 3 7 3 7 2 0 2 2 2 2-5 7 10-15 19 19 19 19 19 19

A 7

B 7

CLOSING NOTES

Remembering Herb Remington

By John Ely

We got the sad news just as the previous newsletter was ready to go out. Steel guitar legend Herb Remington (June 9, 1926 – October 27, 2018) just seemed to go on and on, outliving almost all of his famous contemporaries, so it was a shock to have it all come to an end this past October. I was fortunate to have the opportunity to visit and get to know this unassuming steel guitar genius, playing shows together around Texas and beyond.

Herb had a very special connection to Hawaiian music, evidenced by a striking Hawaiian delivery in many of his recordings. During a visit at his home prior to my move to Hawai‘i, we played through some standards on old *Hawai‘i Calls* LPs and he confessed to me that he was seriously considering a move to the Islands in his earlier years. His humility and kindness was disarming and decidedly at odds with his commanding presence behind his steel guitar.

Herb Remington was born in the town of Mishawaka, part of greater South Bend in North-Central Indiana. Brittanie Shey, in a retrospective article on Herb’s career in the November 2017 issue of *Houstonia*, writes, “He learned to play guitar the way many Depression-era kids did, from door-to-door instrument salesmen and mail-order music lessons. It was at the local movie theater where Remington first heard the steel guitar, played in a style known as hapa haole. ‘I loved the standard guitar, but then I heard this instrument going errrrrrrrrrrrrrrr’ [and] thought ‘I gotta do that,’ Remington remembers. ‘I was there in snow and ice in South Bend, and I’d see these palm trees and hula girls, and that was very inviting.’”

Andrew Dansby, in his fine tribute to Herb in the *Houston Chronicle*, provides some interesting history on Herb’s early professional life. Writes Dansby, “In 1946, at age 20, [Remington] entered a hotel room to audition for bandleader Luke Wills, but instead caught the ear of Luke’s brother Bob. As the Texas Playboys’ leader, [Bob] Wills had a big set of boots to fill: Houston native McAuliffe is among the most influential guitarists of the 20th century. McAuliffe was a member of the storied Light Crust Doughboys as a teenager before joining Doughboys alum Wills [and his] Texas Playboys in 1935. McAuliffe left the Playboys in 1945, and was replaced by Noel Boggs, who was then recruited by Spade Cooley. Roy Honeycutt filled in briefly, but when Wills heard Remington, he moved Honeycutt to Luke Wills’ band and hired Remington [on the spot].”



A beautiful shot of steel guitar legend Herb Remington in his prime playing a triple-neck Fender Stringmaster.

On Herb’s fortuitous “sideways” audition with Bob Wills, Shey elaborates: “After a couple of years in the U.S. Army, Remington headed west with hopes of joining a hapa haole band but instead found himself auditioning for Wills and, that same day, playing his first gig with the band at the Santa Monica Pier. ‘They gave me this hat that came down over my ears, and cowboy boots,’ recalls Remington. ‘Of course, that was all alien to me.’”

Remington’s four years with the Wills band produced a host of classic western swing recordings including steel guitar instrumentals Herb penned such as “Boot Heel Drag,” which received a lot of attention as the B-side to “Faded Love,” and “Playboy Chimes,” which he co-authored with Wills. Writes Dansby, “The sounds of the Texas Playboys evolved in an intriguing way with Remington in the fold. His work with the great guitarist Eldon Shamblin and the electric mandolin and fiddle played by Tiny Moore electrified the band’s sound. The jazzy interplay between these three instrumentalists is on brilliant display on the Tiffany Transcriptions, a set of recordings made in San Francisco between 1946 and 1947 for a radio show [that also included steel guitarists Noel Boggs and Roy Honeycutt during their earlier stints with Wills].” Great examples in this series of Herb’s playing and tight ensemble work include “Take the ‘A’ Train” and “Crazy Rhythm.” “You’re Only In My Arms,” which features the McKinney Sisters on vocals, is a brilliant example of Herby’s ability to delivery a sweet line in the Hawaiian style. (All three of these examples can be found on YouTube.) Dansby also cites Herb’s work with the Texas Playboys on an anthology of MGM recordings from the era titled *Boot Heel Drag: The MGM Years*.

Dansby in his piece quotes Asleep at the Wheel bandleader Ray Benson on the originality of these early recordings:

“Herby was the kid in the band when they hired him, but they hired an original... His tunings were unique, they were his own. He told me it’s because he didn’t want to sound like somebody else. And it worked. ... I was talking with Chet Atkins one time. He asked about who was playing with Wills in the late 1940s because it was the most incredible steel guitar player he’d heard. I told him, ‘That’d be Herby.’” Among his unique tunings were a basic A6th but with a low, low A string on the bottom, allowing the use of big, open-voiced chords; and an unusual variant of the F#9th tuning, which is itself an extension of the C# minor tuning. By adding a couple of plain strings on the *bottom* of this tuning, he created what could be called an F#13 tuning with terrific chord capabilities.

In 1949, Herby left the Texas Playboys and joined Hank Penny’s band, contributing perhaps the best-known, most-played of his compositions, the steel guitar instrumental “Remington Ride.”

By the early ‘50s, Herby had settled down with his new bride Melba in the Houston area, mixing tours with local performing and recording for a variety of artists including George Jones, Merle Haggard, Floyd Tillman, Merle Travis and Willie Nelson, to name a few. As Shey relates in her *Houstonia* article, Herb and Melba “formed their own band, a Hawaiian group called The Beachcombers, with her on keyboard and singing. They toured the country through the 1960s and early 1970s, playing lū’aus and tiki-themed restaurants, and also took a year-long standing gig at The Golden Nugget in Las Vegas.”

By the late 1970s, Herby had launched his Remington Steel company, building both pedal and non-pedal steel guitars, including his popular Steelmaster model, which could be thought of as his take on the Fender Stringmaster. Though he played his pedal steel for the most part during the ‘70s and ‘80s,

western swing lovers inevitably look back to his genius playing without pedals. As a member of Asleep at the Wheel during the mid-’80s to early ‘90s, I had many opportunities to “rub shoulders” with Herby. I recall one gig in particular, a Kennedy Center show we did trading sets with surviving and newer members of the Texas Playboys with Herb on steel guitar. He brought his pedal rig to the show, but Ray and I somehow talked him into using my triple-neck Stringmaster on one of his sets. He somewhat reluctantly agreed—it’s generally not a picnic playing someone else’s instrument!—but we were all genuinely blown away by what he did; and in his classic, unassuming manner, he seemed to agree.

Herby took on a handful of students over the course of his Houston years, including notable steel guitarist Cindy Cashdollar, but was very selective, taking on only serious, capable students. In Shey’s *Houstonia* piece, Cindy stated that Herby’s playing “was intellectual but approachable, ... friendly to the ear, but as a musician when you sit down and pick apart what he’s actually doing, it’s really phenomenal.”

Dansby sums up his *Chronicle* tribute to Herb: “For those unfamiliar with Remington’s remarkable life and work, the Wills Tiffany Transcriptions will always be a timeless point of entry, a peak period for the western swing style. They’re a testament to Remington’s brilliance as [a soloist as well as] an accompanist, who found his own language on his chosen instrument, which has been carried forward by generations of subsequent players.”

In 2015 after 63 years of marriage, Herb’s beloved wife Melba passed away following a long illness. As Herby stated in Shey’s article: “We were together every day, on the road. Those are wonderful memories for me, but the hardest in the world to forget. So I quit forgetting and started remembering.”

Now it’s our turn to remember this kind, light-hearted steel guitar giant.

Special thanks to the Houston Chronicle and writer Andrew Dansby for permission to excerpt from his article “Herb Remington, steel guitarist with Bob Wills and the Texas Playboys, dies,” which appeared on the Chronicle’s website on October 29, 2018. Thanks also to Brittanie Shey for permission to excerpt from her article “Legendary Steel Guitarist Herb Remington Looks Back,” which appeared in the November 2017 issue of Houstonia Magazine. ■

(Closing Notes continued on Page 12)

Please Contact Us!

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



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EVENTS CALENDAR

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. Featured are performances by Hawai'i steel guitar masters, workshops, jam sessions, a vintage steel guitar exhibit, and "hands-on" learning opportunities for festival guests. The event is free and open to the public. Go to www.kauaisteelguitarfestival.com for event details or email info@himele.org.

April 12-13, 2019—Maui Steel Guitar Festival

The 2019 Maui Steel Guitar Festival will be held on April 12-13, 2019 at the Outlets of Maui, and on April 14, 2019 at the Queen Ka'ahumanu Center. The festival program will follow the format of previous years, with early morning-to-late afternoon open stage performances, Friday and Saturday ho'olaule'a programs, public kanikapila jam sessions, and Saturday workshops. For event details go to mauisteelguitarfestival.com or email info@himele.org.

June 8, 2019—Hawaiian Steel Fest at Windward Mall

The annual festival at Windward Mall in Kāne'ohe on the island of O'ahu is set for June 8, 2019. For event details go to www.hawaiiansteelguitarfestival.com/wm/ or send an email to info@himele.org.

June 8, 2019—Ke Kula Mele Spring Concert

Enjoy the music of Ke Kula Mele School of Hawaiian music under the direction of Kumu Alan Akaka. Students will perform songs about Honolulu on steel guitar, 'ukulele, guitar and Hawaiian style bass on Saturday, June 8, 2019, 11 AM to noon at Windward Mall (46-056 Kamehameha Hwy Kaneohe, HI 96744). Free to the public. For further details or questions, email info@himele.org.

July 15-20, 2019—Waikiki Steel Guitar Week

Don't miss this year's Waikiki Steel Guitar Week held at the Royal Grove Stage of the Royal Hawaiian Center in Waikiki immediately preceding the annual 'Ukulele Festival Hawai'i. Featured are nightly performances on Monday through Thursday, and capped by Ho'olaule'a performances on Friday and Saturday evening. For event details go to www.waikisteelguitarweek.com or email info@himele.org.

July 18-20, 2019—AISGC Winchester Convention

The 2019 Aloha International Steel Guitar Club Convention will be held on July 18-20, 2019 at the Winchester Towne Square Community Centre in Winchester, Indiana. Featured guest will be steel guitar master Jeff Au Hoy. For details check the club website at www.aisgc.org.

August 17, 2019—Hawaiian Steel Fest at Kahala Mall

The 2019 Hawaiian Steel Guitar Festival at Kahala Mall "Keiki Kine" will be held at Honolulu's Kahala Mall in East O'ahu on August 17, 2019, 2 PM. The event will feature Keiki Next Generation steel guitar players and musicians age 10 and older from Alan Akaka's Ke Kula Mele School of Hawaiian Music, singing and playing Hawai'i's favorite Hawaiian music. For event details email info@himele.org or go to www.hawaiiansteelguitarfestival.com/km/.

September 19-21, 2019—HSGA Fort Collins Festival

Our Sixth Annual HSGA mainland steel festival at the Fort Collins Hilton is set for September 19-21, 2019. Featured are Guest Artist John Ely, special guests from Hawai'i, and member performances and workshops. Stay tuned!

December 6-8, 2019—Hawai'i Island Steel Festival

Due to hotel renovation, the Third Annual Hawai'i Island Steel Guitar Festival will be held on December 6-8, 2019 at the Mauna Lani, Auberger Resorts on the Kohala Coast of the Island of Hawai'i (formerly the Mauna Lani Bay Hotel and Bungalows). For event details email info@himele.org or go to www.hawaiisteelguitarfestival.com. ■

HSGA Donations

Thanks, HSGA members for your donations the past quarter. The following members donated at least \$10:

Frank D. Brandenburg, Largo, FL
Robert Clifford, Tumwater, WA
Janet A. King, Watsonville, CA
Frank and Donna Miller, Mesa, AZ
Jeffrey Scott, Greenwood Village, CO

Treasurer's Report

(Balance as of December 13, 2018)

Beginning Balance	\$35,932.99
General Fund	\$19,090.01
Scholarship Fund	\$12,463.98
Japan Account	\$2,714.41
End Balance	\$34,268.40

Moving?

For uninterrupted delivery of your HSGA Quarterly, please keep us informed of any address changes. Update us at our office address: 3442 Greystone Ct, Fort Collins, CO 80525, or email your editor at johnely@hawaiiansteel.com. Mahalo!

Alvino Rey Skit at Fort Collins 2018

By Frank Della-Penna

This skit—performed at Fort Collins last September—is my memory of a telephone call from Adolph Rickenbacher to Alvino Rey as described by Alvino during his appearance many years ago at the convention of our sister organization, the Aloha International Steel Guitar Club (AISGC). The skit contains some editorial additions that should not be regarded as an accurate word-for-word representation of the actual event. For example, I have added into the script my recollection of Alvino playing the William Tell Overture on the Ed Sullivan TV show during the 1950s.

Bobby Ingano and George Kuo attended that AISGC convention and I recall the look of astonishment on their faces as they listened to Alvino describe the phone call with Rickenbacher! A real nugget of musical history concerning the development of the Frypan Hawaiian steel guitar and the performance history of Alvino Rey.

Cast of Characters

Frank Della-Penna	Alvino Rey
Rick Aiello	Adolph Rickenbacher

Setting

Telephone conversation between Adolf Rickenbacher and Alvino Rey sometime around 1930.

Scene

Each actor holding a telephone receiver, Alvino with his Rickenbacher Model A-22 in his lap.

The Skit

(Sound of telephone ringing)

Alvino: *(Picks up phone)* Hello.

Adolph: Hi, Alvino. This is Adolph Rickenbacher calling. How are you?

Alvino: Oh, hi, Adolph. How nice to hear from you. How are you all?

Adolph: Oh, we're just fine. How are the King Sisters and the Alvino Rey Orchestra doing?

Alvino: We are all just dandy. What can I do for you?

Adolph: Well Alvino, George Beauchamp and I have just developed an electric Hawaiian guitar that I call a Frypan because of its shape. My prototype was made of wood. Now it has become my Model A-22 Electro Hawaiian guitar. It has a horseshoe-shaped pickup and a solid aluminum body. The pickup is connected to a cable that goes to a radio speaker, which amplifies the sound. I'd



At Fort Collins, Rick Aiello (left) and Frank Della-Penna recreating a phone call between Adolph Rickenbacher and Alvino Rey.

like you to try it out. I think it would work much better for you than the acoustic Hawaiian guitar you are using.

Alvino: Adolph, that sounds great and you know how tricky it is to mic an acoustic guitar with a full orchestra and the King Sisters. It's hard to be heard on the steel guitar.

Adolph: Well Alvino, this Frypan would let you stand out with your small groups and even with your orchestra. I really admire the way you play the Hawaiian guitar and other instruments as well. Why, I remember listening to you play the William Tell Overture on a banjo during a radio broadcast. Until I heard you do it, I would have not thought it possible to play that piece on a banjo. But getting back to the Frypan, I am going to send the instrument to you with a speaker amplifier. Use it for a while and call me up occasionally so we can chat about any problems you encounter with the instrument.

Alvino: Okay, Adolph. Thanks a lot and I'll give you a report after I play the Frypan.

The Rickenbacher Model A-22 Electro Hawaiian guitar was the first commercially successful electric guitar. Nicknamed the "Frying Pan" because of its shape, it was also the first solid body guitar. It was invented and designed by George Beauchamp and then manufactured and marketed by the Rickenbacher Company. With Rickenbacher's help, Beauchamp designed a lap steel guitar with a solid aluminum body and neck. Rickenbacher produced the Frypans from 1932 to 1939. ■

A Word on Photos...

We love to get photos from members! Please avoid sending prints that are grainy or faded. Originals work best and we promise to send them back on request! Digital camera output usually works very well—photos from the Internet often do not.

E Komo Mai! Welcome, New Members

Is your address correct? Please notify us!

UNITED STATES

JEREMY DEHART, 1541 Carolyn Drive, Charlotte, NC 28205

TERI AND HUGH GORMAN, 4141 Temescal St., Fair Oaks, CA 95628

ROBERT LOWE, 155 Glen Ridge Ave., Los Gatos, CA 95030

LARRY VIVIAN, 21554 Mueschke Road, Tomball, TX 77377

OVERSEAS AND CANADA

PAUL AGAR, PO Box 8, Yamba, NSW 2464 Australia

ROB VAN DUUREN, Azartplein 175, Amsterdam, N-H 1019 PC Netherlands

CLOSING NOTES Cont. from Page 9

Cyril Lani Pahinui (April 21, 1950 - November 17, 2018)

We were sorry to hear of the passing of slack-key great Cyril Pahinui this past November. The following is excerpted from a tribute sent to us by Cyril's wife Chelle:

"The son of one of Hawai'i's greatest musical legends, Gabby Pahinui, Cyril Pahinui was recognized in his own right as one of Hawai'i's most gifted guitarists and singers, capturing the attention of musicians and audiences alike with his delicate melodies, creative improvisation and striking percussive sound. Learning music in the traditional way by listening and watching his dad and many of Hawai'i's fore-

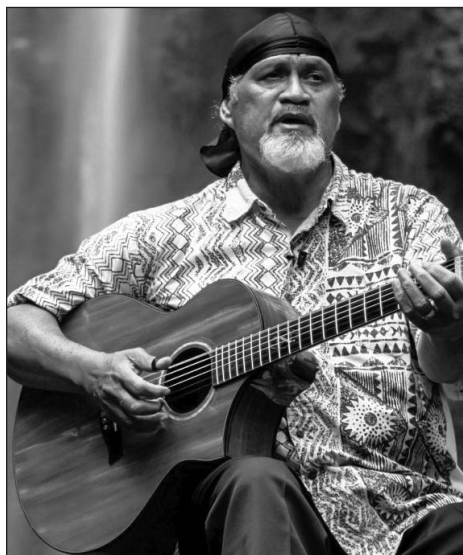
most traditional musicians, Cyril developed a unique well-recognized sound that renders an intimate picture of Hawai'i, his beloved island home.

"Cyril Lani Pahinui-Kahahawai, born on April 21, 1950 at Queens Medical Center in Honolulu to Philip Kunia Pahinui-Kahahawai and Emily Pulepule Kauha Pahinui, died peacefully on Saturday November 17, 2018 at Queens Medical Center in Honolulu.

As an internationally roving slack-key ambassador, Cyril toured extensively in the U.S., Europe and Japan, performing twice at Carnegie Hall.

Over his long career, Cyril contributed to more than 50 recorded albums, with three receiving Grammy Awards and two others, Grammy nominations. Cyril has also been recognized with 19 Nā Hōkū Hanohano Awards and in 2014 received the prestigious Hawai'i Academy of Recording Arts Lifetime Achievement Award. [Among a host of other awards too numerous to mention here is] ... Cyril's 2017 National Endowment for the Arts Heritage Fellowship Award—the highest award for traditional arts in America.

Cyril attended Kailua High School and completed his two years of military service ... in the U.S. Army ... in Vietnam in 1972. Cyril received full military honors at his January 19 services, and his urn eventually will be placed at Puowaina (Punchbowl), O'ahu in the National Memorial Cemetery of the Pacific. ■



Slack key and guitar master Cyril Pahinui

TIME TRAVELING Cont. from Page 2

are in 1939 Honolulu and there's a quartet on stage. You hear an acoustic guitar (arch top) player, no amp; a 'ukulele player, no amp; a bassman on the upright, no amp; and a steel player plugged into a really small tube amp (read: Roland Mobile Cube, the official amp of the traveling professional steel player!). No other amps being used, no guitar amps, no plugged uke, just instruments singing out like they did in 1939. One microphone so the singer can be heard, and that was it! That was the *sound*!

I stood in the back of the room and I could hear every note, every strum, clear and distinct, and it wasn't loud. My friend Paul Honeycutt runs the sound board for us each year and he's a musician. It's a huge benefit having a sound guy who can play multi-instruments, too, 'cause Paul knows how those instruments should sound and once he's got it set, he just sits back and lets it happen. And when I closed my eyes I could imagine what it sounded like in a small venue in 1939 before stages were full of huge speakers and bands needed to mic everything. I could pretend I was in 1939, listening to some of the great players of Hawaiian steel *live*.

Tony and I like to say we "build the sandbox" for the weekend and then we open the doors and let people play in it—you never know what form each weekend will take or where the music will take you, but I guarantee you'll find some magic happening on stage, or at jams, or sitting in the front row!

Mahalo to all who helped make this past year's Fort Collins festival another fun experience! ■

New Email Address?

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