

# HSGA QUARTERLY

Published four times a year in Honolulu, Hawai'i  
by the Hawaiian Steel Guitar Association

Volume 34, Issue 134

Spring 2019



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*Veteran steel guitarist from the island of Kaua'i, Ed Punua, making his third appearance as HSGA Guest Artist at our upcoming Fort Collins Festival. Don't miss it!*

## Fort Collins 2019 Late Breaking News

*By Chris Kennison*

This year's festival is almost upon us! It runs September 19, 20 and 21 and will again be held in Fort Collins, home of Colorado State University, Fat Tire beer, and gateway to the northern Rocky Mountains. For thirty-three years, HSGA has held an annual mainland gathering where members showcase their musicianship, teach each other, jam, make friends, and listen to world-class Hawaiian steel guitar. The festival is open to the public.

### Guest Artist Ed Punua

Ed Punua will be featured as this year's Honored Guest. John Ely, our previously scheduled guest, had to withdraw

due to a back injury sustained in early summer with a longer-than-expected recovery time.

Ed studied with Barney Isaacs and has been a mainstay of the Kaua'i steel guitar scene for many years. He has also performed in South Korea, Japan, Hong Kong, Tahiti and on the U.S. mainland.

His musical upbringing began early at age seven, and as a member of a very musical family, he gained invaluable experience performing in his father's show, the Victor Punua Polynesian Revue, as percussionist. Ed also worked with his mother, Kumu Hula Ku'ulei Punua, who taught the hula on Kaua'i for over forty years.

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## HSGA QUARTERLY

Volume 34, Issue 134



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### STATEMENT OF PURPOSE

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

### MEMBERSHIP

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

### SUBMIT ARTICLES & COMMENTS TO:

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

FORT COLLINS *Continued from Page 1*

Ed was one of the featured steel guitarists in the 2012 Mele Mei Legends of Steel Concert in Waikīkī and was a featured steel guitarist at the Third Annual Waikīkī Steel Guitar Festival in June 2012, and most recently at the 2015 Maui Steel Guitar Festival. He was the featured guest at both our 2006 and 2013 Joliet Conventions. Ed has also served on the HSGA board, acting as club treasurer.

### Bring Your Instrument!

Just a reminder: Bring your instrument for workshops and jamming! Our festival showcases steel guitar performances by members, plus our invited artists from Hawai'i. Each day is filled with the sound of steel as each performer takes a 30-minute set to share their stylings. You'll hear classic Hawaiian music, as well as jazz, swing, country, and even perhaps surf and rock! Each night you will find open jams popping up. This is an amazing opportunity to hear and see steel playing close up, and try out some new licks.

### Workshops

The workshop schedule is taking shape right at press time. Mark Kahalekulu will do a lecture relating to Hawaiian culture on Thursday, Alan Akaka will lead a 'ukulele seminar on Friday, and Ed Punua will do a steel guitar workshop on Saturday.

### Festival and Hotel Registration

If you're coming out this year, you'll need to get a hotel room and register for the festival and lū'au. You can book your room online at [tinyurl.com/hsga2019-hilton](http://tinyurl.com/hsga2019-hilton), or you can call the hotel directly at (970) 482-2626. We reserved a block of rooms at a special discounted rate, however this newsletter won't reach you by the September 2 deadline. If you decide to come at the last minute, call them and see what you can arrange.

The festival and lū'au pre-registration can be booked online through Brown Paper Tickets ([hsga2019.bpt.me](http://hsga2019.bpt.me)). Of course, you can always register at the door. We'll have space at the lū'au for 80 people, and it sold out last

*Continued on Page 16*

*Another great shot of our China dancers and guests at Fort Collins 2018: (l. to r.) Zhao Ying, Bobby Ingano, China steeler Wang NianZu, Cindy Yan, Qi YingLi, and Li Linfei.*



## More on the HSGA Dues Options

By HSGA Vice-President John Limbach

In the last newsletter we announced modifications to the annual dues structure. To recap, printing and postage for the *HSGA Quarterly* is typically our largest annual expense. In order to offset some of that expense without an across the board dues increase, we decided to provide an online version of the newsletter for the long-standing annual dues rate of \$30. Those selecting this option will not receive a printed copy in the mail. However, you will be able to download or print the electronic version of the newsletter posted on the HSGA website starting with the Summer 2019 issue, due out later this fall. For those who want a printed copy in the mail, dues will be \$35—a \$5 increase—to help defray the added expense.

If you renew your membership using the renewal form included with your newsletter, please check the appropriate box in the “Dues Options” section of the form. *Important:* If your newsletter includes a renewal form, that means your dues are payable starting in July (the beginning of the new membership year). If you do NOT receive a renewal form, you are paid up. This is a new system we hope will help members track their renewals.

Increasingly we find that members are renewing online via our website. Convenient! We have updated the PayPal feature on our site to include the new dues options for renewals, but have run into some problems getting everything to work correctly. Please bear with us as we continue to refine the rollout. Here are a couple of problems they have come up:

- Some members who renewed with an associate membership were only given the \$30 dues option. In cases like these, we are erring on the side of safety and sending printed copies.
- Members who renewed *before* the new dues rates were announced will continue to receive hard copy throughout the upcoming membership year.

Regarding the above, if we send you a hard copy newsletter and you would prefer to receive the electronic version, just shoot us an email and we’ll switch you over. If you encounter problems with the renewal process or have questions, please let us know. Email us at: [board@hsga.org](mailto:board@hsga.org). ■

### Please Contact Us!

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



*Alexis Tolentino showing off her hula skills at last year's Fort Collins festival with Joseph Zayak on guitar, Jeff Au Hoy on upright and Guest Artist Bobby Ingano lending able support.*

## Fort Collins 2019 Schedule

### Wednesday, September 18

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

### Thursday, September 19

9:00-12:00 Steel Guitars in Concert  
12:00-1:00 Lunch (on your own)  
1:00-1:45 Workshop on Hawaiian Culture (Mark Kahalekulu)  
1:45-4:00 Steel Guitars in Concert  
4:00-8:30 Dinner (on your own), free time  
8:30-9:30 Talk Story with Ed Punua. Then jam!

### Friday, September 20

9:00-12:00 Steel Guitars in Concert  
12:00-1:00 Lunch (on your own)  
1:00-1:45 'Ukulele Workshop (Alan Akaka)  
1:45-4:00 Steel Guitars in Concert  
4:00-8:30 Dinner (on your own), free time

### Saturday, September 21

9:00-12:00 Steel Guitars in Concert  
12:00-1:00 Lunch (on your own)  
1:00-2:30 Steel Guitar Workshop (Ed Punua)  
2:30-4:30 Steel Guitars in Concert

### Saturday Night Lū'au

6:00 Cash bar and social time.  
7:00 Dinner is served.  
8:00 Lū'au floorshow featuring Ed Punua and guests

## Steel Guitar Showcased in Weeklong Waikīkī Event

By Addison Ching

Beautiful July weather, a wide variety of steel guitarists, and steel guitar fans viewing the event both in person and via Internet live-stream, helped to make the Third Annual Waikīkī Steel Guitar Week the most successful in its ten-year history. Four years ago the Royal Hawaiian Center embraced the festival as one of its annual activities and made the festival a weeklong event in 2017.

Honolulu mayor Kirk Caldwell kicked off the event by proclaiming the week of July 15-20 as Waikīkī Steel Guitar Week. Nightly hour-long concerts were offered on Monday through Thursday, featuring Greg Sardinha and Po'okela, the Lion [Kobayashi] Lady Steel Guitar Ensemble, Alan Akaka and The Islanders, and Ke Kula Mele Hawai'i NextGen steel guitarists. The Lion Lady group made their Waikīkī debut with four female steel guitarists—Masako Wakamatsu, Sakae Machida, Yoko Tanaka, and Akiko Watanabe—playing individually and collectively under the direction of Kiyoshi “Lion” Kobayashi.

Several celebrity emcees presented the daily steel guitar programs. The emcee for Monday and Tuesday was Hawaiian culture specialist and historian Hau'oli Akaka, while Wednesday through Friday programs were hosted by Maui comedienne, radio personality, and news columnist Kathy Collins. Collins is the emcee for the annual Maui Steel Guitar Festival.

Saturday's program was presented by Alan Akaka and Reiko Tokushige Rogers. Rogers, president of Studio Rim

*At Waikīkī Steel Week in July, former “Prez” Paul Kim (right) and the Waimānalo Sunset Band. (Photo courtesy of Don Touchi)*



*California member Kris Oka (center) with the group Haopinaka at the Waikīkī festival open stage. (Photo courtesy of Don Touchi)*

Hawai'i and the host of weekly satellite broadcasts that promote Hawaiian music and culture to Japanese audiences, provided Japanese language commentary to festival guests. The Lion Lady group had their own announcer, Haruko Ozeki, who introduced the group's selections and provided commentary about the group's music.

Friday's evening ho'olaule'a featured Greg Sardinha and Po'okela and steel guitarists Kapono Lopes, Scott Furushima, and Paul Kim and the Waimānalo Sunset Band singing and playing in the style of the Sons of Hawaii.

An Open Stage program was offered for the first time in Waikīkī, with participants from Hawai'i, California, and Japan showcasing their talent. Northern California was represented by Kris Oka and the Hawaiian group Haopinaka. Groups from Japan included Shinichi and Kumiko Kakiuchi, Noriko and Shuji Tomita, and the Lion Lady Steel Guitar Ensemble. Representing Hawai'i on the open stage were Alan Akaka's NextGen and Makua [adult] students, steel guitarist Kamaka Tom, and Ka Moāfe.

The Saturday entertainment was continuous, starting with the noon open stage performances leading into the Saturday evening ho'olaule'a. Australian steel guitarist Paul Agar from the group Aloha Baby kicked off the program, followed by Polynesian Cultural Center steel guitarist Steve Cheney, Japan steeler Tetsuya Ishiyama, and Alan Akaka and The Islanders. The evening program concluded with

*Continued on Page 16*

### **It's Dues Time Again!**

*It's time to renew if your newsletter included a renewal form. Dues are \$35 for a hard copy newsletter and \$30 for the electronic version. You can renew via our website. Convenient!*

# Hawai'i Island Festival Preview

By Dan Tremblay

The Third Annual Hawai'i Island Steel Guitar Festival will be held on Friday through Sunday, December 13-15, 2019 at the Mauna Lani Auberge Resorts Worldwide on the Kohala Coast of the Island of Hawai'i. The festival will feature performances by Hawai'i steel guitar masters, workshops, jam sessions where festival guests can play along with the "pros," and open stage sessions featuring both amateur and professional Hawaiian steel guitarists.

The festival is presented free to the public by the Mauna Lani Auberge Resorts Worldwide and the Hawai'i Institute for Music Enrichment and Learning Experiences (HIMELE) in association with Ke Kula Mele Hawai'i School of Hawaiian Music with grants and support from corporate partners and private donors.

This year's festival will be held to help the hotel celebrate its grand re-opening after a 100+ million-dollar

hotel renovation project that began in October 2018.

This year's festival will incorporate the resort's monthly Twilight at Kalahuipua'a series, led by the resort's Kahu Hanai, Danny Akaka, Jr, on Saturday evening. The main concert will be held on Friday evening with workshops and open stage performances presented on Saturday. Sunday brunch entertainment will also be offered. ■

## Buy & Sell

### Two Vintage Lap Steels

Offering a mid-1940s Gibson Ultratone 6-string in excellent condition, \$800; and a pre-1956 blond Fender Deluxe 8-string in excellent condition, \$800. Call Russ at (740) 588-1843 or email him at <rpollack6@columbus.rr.com>.

*Buy & Sell ads are free to HSGA members.*

# Nominations Sought For HSGA Board Vacancies

By HSGA Vice-President John Limbach

We hope that you will all consider stepping up to become a member of the HSGA Board of Directors. The board is staffed by volunteers who manage the operations and direction of the organization. Each director is elected to a two-year term and may serve as many as three terms in succession if desired. Board meetings take place several times a year by means of a free conference call, and in person at the annual Fort Collins Festival.

Per the HSGA by-laws, we are authorized to elect (or appoint) a maximum of nine board members. We presently have seven directors, so there are two open positions. It's important that we fill those positions to increase the diversity of experience on the board, and—since we all lead busy lives—to be able to spread the workload a bit more.

So, don't be bashful and wait for someone else to nominate you. Nominate yourself! If you're interested in joining our happy band and helping to plan our path to the future as well as resolving problems and issues that typically crop up in all organizations from time to time, speak up. We need you to keep HSGA fresh and healthy. Please send in your nominations or any questions you have. Email us at board@hsga.org or write us at: HSGA, 3442 Greystone Ct, Fort Collins, CO 80525. Mahalo! ■

*Closing the Saturday Night Ho'olaule'a at Waikiki Steel Guitar Week, Kiyoshi "Lion" Kobayashi and the Lion Lady Steel Guitar Ensemble. (Photo courtesy of Don Touchi)*



## New Email Address?

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

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# My Harlin Brothers Dream

by Frank Della-Penna

Did you ever wake up in the middle of the night after a dream and say to yourself, “By golly gee willikers, that dream seemed so real and lifelike!” Well, I am old enough to have dreamt about the Harlin Brothers.

So, the dream begins: I was looking at a couple of music stores. The first one had a stock of Hawaiian steel guitars, ‘ukuleles and pedal steel guitars. The second store had a number of old music books in the glass storefront display. Looking through a book bin, I found an old book with pages stuck together. I carefully separated the pages and saw a page-size photograph of Jay Harlin with a prototype of the early Multi-Kord. The store manager came over and I said, “I’ll take this book,” and I quickly went over to the cash register. Nearby, I saw a Victrola with a 78 rpm record with a white and black label that read Jay D. Harlin. I said to the clerk, “That is a Hawaiian steel guitar recording.” “I’ll buy that, too.” The clerk wrapped up the book and the record and asked me how I knew that record was a Hawaiian steel guitar recording. I said, “Jay D. Harlin must be playing the Multi-Kord, the world’s newest Hawaiian steel guitar.” He said “Yes, that’s right.”

As I headed out of the front door, I saw Herb Harlin, who was about to get into a white limousine. I called out to him to tell him about the book I found. We chatted a bit and Herb commented, “You were fortunate to have remained enamored of Hawaiian music through so many years.” Herb asked me, “What would you have done with your life were it not for learning to play the Multi-Kord and Hawaiian music?” I replied, “My father wanted me to carry on with his radio store, but I had other ideas of going to a university to study sociology as a result of my interest in Hawaiian music and my exposure to Asian and European cultures while in the Marine Corps. And now, I am president of the Hawaiian Steel Guitar Association.”

Herb said, “Frankie, I remember you getting out of the Marines and coming on our radio show to play your Okinawa Sanshin.” “You remember that Jimmie was in the army and fought in the battle of Okinawa.” “I sure do, Herb,” I said, “and I remember Jimmie giving me a warm smile, a pat on the back and a silver dollar every time I recruited a student for the studio.”

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Well that’s the dream. And all of it true! My earliest contact with the Harlin Brothers was when I was in grade school in Indianapolis; the Harlins came to recruit students and put on a Hawaiian show. My attraction to Hawaiian music was immediate after seeing a woman do the hula and hearing the glissando of the steel guitar as the hula dancer moved. It was



*President Frank Della-Penna at home with his trusty Multi-Kord.*

so exotic and magical. I was instantly hooked. I asked my father to let me take lessons from the Harlin Brothers. “Sure,” he replied. “They are a great musical family.”

The Harlins had a weekly radio show where they performed as well as providing their students an opportunity to play and demonstrate their skills. My big chance! When it was my turn to perform, Herb would sometimes tell the live audience to watch my pedal action, as I often used two pedals simultaneously to achieve a certain chord structure I was seeking. Sometimes when Herb introduced me, he would say, “Frankie’s father is a great whistler.”

Though I was never employed as a teacher for the Harlins, I had many discussions with them regarding the problems they had with keeping other companies from copying their pedal changer mechanism.

My tenure with the Harlins was interrupted by my volunteering for military service (1960-1966). Before leaving my home for Marine Corps duty, Jay Harlin suggested that I make every effort to catch Honolulu-based steel guitarist Tommy Castro perform, but sadly my troop ship stopped at Guam and bypassed Hawai‘i both going and returning to the U.S. Nevertheless, I became a fan of Tommy Castro, who was in the Alvin K. Isaacs, Sr. band at the time.

Following my tour of duty on Okinawa, I became interested in Asian music and eventually took lessons on the Sanshin (a three-string lute). On my return to the U.S., Herb once again invited me to perform on their radio show, this time on the Sanshin!

My father, Frank Della-Penna Sr., was known in the community for his radio and record store business and, as such, had an obvious connection to the Harlin Brothers. Dad was also known—as hinted at earlier—for his willingness at any invitation to whistle a song to please someone at a party or gathering.

Perhaps Dad's biggest connection with the Harlins was his work with George Harlin—one of the brothers who was not active in the family music business—at the Lukas-Harold facility located at 21st and Arlington in Indianapolis. A little-known place, over 160 acres of Lukas-Harold was surrounded by a chain-link fence. Folks didn't pay much attention to it, but important things were going on there. Not many who resided in the area realized that the top secret Norden bombsight was being developed at Lukas-Harold. Later, it was referred to as the technology that won the war in Europe and Asia for the Allies. The bombsight was invented by Carl Norden, a Dutch immigrant who came to the U.S. in 1904. Norton developed the bombsight in 1931 and it was constantly improved allowing pilots to fly faster and at higher altitudes to avoid anti-aircraft fire.

By 1944, the Indianapolis Naval Ordnance plant (another name for Lukas-Harold) was the leading pro-

*The four Harlin Brothers actively involved in the family music business: Jay Harlin on steel guitar, Jimmie on bass, "Win" on uke and Herb on guitar. (From Beth Harlin)*



ducer of the Norden bombsights. Other ordnance was being produced there, but it was the bombsight that was the key. While many Indianapolis residents were aware of the plant's existence, very, very few really knew what was going on there. Even after the war was over, much of the production was hush-hush. It was a number of years before the facility's real activity was revealed to the general public.

Regarding the World War II theater in the Pacific, my cousin Connie was a Marine who fought on Bougainville Island in Papua New Guinea, and true to the dream I had, Jimmie Harlen fought in the battle of Okinawa. Both men were very warm, gracious and friendly to children. Looking back at both now, I attribute this quality to their suppression of aggressive behavior that they needed to get through the war. Unfortunately, on Thanksgiving Day, November 27, 1953 Jimmie died in a tragic hunting accident. As a young boy, I remember that learning of Jimmie's accident was the first time I broke down in tears over the death of someone. Dad and I went to pay our respects to Jimmie at the funeral parlor and said a little prayer. Winiford Harlin (more commonly known as "Win") walked over to us and said that he was sure that Jimmie heard our prayer.

Jimmie's obituary was on the front pages of the Indianapolis newspapers as they were well-known throughout the state for their music endeavors and parades. For example, when the city put on a parade, the Harlin Brothers would be up on a big float with the big Multi-Kord console steel guitar, upright bass and 'ukulele, hula girls, palm trees, performing to the delight and cheers of the bystanders.

*Thanks to Jay Harlin's daughter Beth Harlin for help identifying the brother who worked with my father. Be on the lookout on our HSGA webpage for a future posting of a Harlin Brothers 78 rpm recording.* ■

## Treasurer's Report

*(Balances as of June 30, 2019)*

Beginning Balance	<b>\$33,504.51</b>
General Fund	\$20,941.41
Scholarship Fund	\$11,659.46
Japan Account	\$1,825.11
End Balance	<b>\$34,425.98</b>

Major Expenses	
Newsletter/Postage	\$2,442.15
Webmaster	\$0.00
Scholarship Exp.	\$1,050.00
Other	\$576.09

Major Income	
Dues	\$3,618.96
Donations	\$788.50
Transfer from Japan	\$2260.00



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# After You've Gone

(Creamer – Layton)

Swing ♩ = 100

Arrangement by Troy Brenningmeyer

**A**

F maj7                      B $\flat$ 9                      C maj7                      E m7                      A7

slide

Steel Gtr. C6th      let ring - - - -

5      D7                      G7                      C6                      C7

**B**

F maj7                      B $\flat$ 9                      C maj7                      E m7                      A7

let ring - - - -

13      D m7      A7      D m7      B $\flat$ 9      C maj7      E7/B      A m7      F $\sharp$ °

hula                      slide                      slide



Video link: <https://www.youtube.com/watch?v=I1Sg3MkOqeI>

17 C<sub>maj7</sub> A<sub>m7</sub> D<sub>m7</sub> G<sub>7</sub> 1. C C<sub>7</sub>

let ring-----

21 2. C Tag C C<sub>maj7</sub>

let ring-----

### Major Scale Practice—Key of D

Scale Material by John Ely

26 Root Form +3 Form

Practice all scales backwards and forwards

30 +7 Form +10 Form

# Winchester 2019 Highlights

By Nick Fryer

There's no good way to get there from Cincinnati, but if you find your way to Ohio Route 27 and head north you'll eventually end up in Winchester, Indiana. This was my second year attending and performing at the festival, and I had been looking forward to the 2019 event all year after hearing the great Bobby Ingano and others at the 2018 event.

This year's guest artist was the great Jeff Au Hoy along with many other players from the region and as far away as Florida and New Jersey. On Thursday afternoon, Jeff played a great set with backup by Doug Smith (Ohio) on guitar and Floyd Alexander (Ohio) on bass. Not only was Jeff's playing and tune choice second to none, but his superb vocals added an extra depth to the ensemble and the music. Jeff's phrasing, sound, and knowledge of the music and the repertoire was so inspiring.

Following Jeff's set there was a nice informal Q&A where Jeff fielded various questions and talked shop a bit before breaking for dinner. On Saturday morning, Jeff played another set, this time accompanied by Ian Ufton (Ontario) on guitar and Bill Wynne (New Jersey) on bass. Bill sang some amazing falsetto-style vocals with Jeff singing backup on a few tunes.

Other highlights from the festival included hearing the Williams Twins perform, both 89 years young, and they have been playing music together since age four!!

Other steel performers included Mark Prucha, Bill Wynne, David "DK" Kolars, Doug Smith, Ian Ufton, myself and more. It was great to see familiar faces and meet new friends. I left Winchester feeling inspired and am already looking forward to 2020! Thanks to all the folks who worked hard to make this year's festival a success. ■

*Our "long lost" Williams Twins at Winchester: Joanne Parker and Janis Crum (right) with trusty Virginia Grzadzinski on bass.*



*Floyd Alexander (left), steel ace Jeff Au Hoy, and Doug Smith bearing down at the 2019 AISGC convention in Winchester, Indiana.*

## HSGA Donations

Thanks, HSGA members for your extremely generous donations this past quarter.

Thanks to New Jersey member **Ralph Czitrom** for his generous donations to both our General Fund and Scholarship Fund totaling \$310! **Bill Rhyne** of Sebastopol, California donated a generous \$165 to our General Fund. Donating \$100 each were **Greg and Sandy Sardinha** (Kailua, Hawai'i), **Rick Collins** (Claremont, California) and **Bill Thomson** (Ocean City, Maryland). Perennial donors all of them! Mahalo!

The following members donated at least \$10:

- Bo Bahret, Cordova, TN
- Frank D. Brandenburg, Largo, FL
- Pete Burke, Shell Beach, CA
- Terry Cass, Ashkum, IL
- Jeff Coop, Federal Way, WA
- Teri and Hugh Gorman, Fair Oaks, CA
- Beat Iseli, Winterthur, Switzerland
- Janet A. King, Watsonville, CA
- Margo L. Klundt, Sherrard, IL
- Delano D. Kruzan, Macomb, IL
- Anthony S. Lis, Brookings, SD
- John D. Marsden, Sheffield, England
- Robert and Mary Moore, Wellington, CO
- Mary Neudorffer, Koloa, HI
- E. T. Niehaus, Grove City, MN
- Russell and Kathleen Pollock, Zanesville, OH
- Eric Rindal, San Francisco, CA
- Lindon O. Stoddart, Miami, FL
- Roger Ward, Sheffield, U.K.
- David S. Wier, Okeechobee, FL
- Richard Wilson, Seattle, WA

## MEMBERS CORNER

### Terry Cass (Ashkum, Illinois)

I last attended the HSGA music session at the October 2014 Joliet Convention when Bo Bahret and I handed out leis and kisses on entry to the lū'au dining room. How I miss you all these past five years! My husband and I started coming to Joliet in 1996 or 1997, and from 2002, sadly, just with one or both of my daughters till the final Joliet convention with Wally and Peg Pfeifer. Such grand people I have met, heard and loved! Blessings to you all! (You, too, Uncle Duke!) I still do simple hula, listen to tons of CDs bought over the years, and manage a fair slack key. And a Jake S. uke!

### From John Marsden (Sheffield, England)

Excellent work with the club. How interesting to read about the Chinese dancers! I have three or four Hawaiian 78s recorded in China and wonder whether they might be the tip of the iceberg, indicating longstanding interest in Hawaiian music there, especially in places like Hong Kong or Shanghai? Taiwan, too. Perhaps some of our Chinese members would know something about this? ■



At Fort Collins last year, festival coordinator and club treasurer Tony Fourcroy laying down some solid steel guitar.

## It's Dues Time Again!

It's time to renew if your newsletter includes a renewal form. Dues are \$35 for a hard copy newsletter and \$30 for the electronic version. You can renew via our website. Convenient!

## Let 'em know you steel with t-shirts by Deluxe34!

Rowdy Vintage Steel Band  
"Don't Let Your Lap Steel  
Wind Up on the Floor, Trust  
Your Axe to Deluxe34!"  
Black on Blue-Gray

Vintage Steel Guitar  
Strings Packet  
Red on Yellow or Beige

Beer Bottle... Duck!  
Black or Red on Blue

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# Tau and Rose Moe—Classic Recordings 1929-49

By Les Cook

I had decided several years ago that the *Genial Hawaiians* CD we had put together for the Grass Skirt label would be our final project. [ED: A review of the CD and a feature article, “Steel Guitar’s ‘Genial Genius,’ Bob Pauole” appeared in the HSGA Spring 2013 newsletter.] For a number of reasons, which I’ll get into, we reconsidered our decision, and our latest project, the *Tau and Rose Moe Classic Recordings* CD should go to press at some point this month (September 2019).

## A Brief History

The story of the Tau Moe family and their incredible career touring the globe have been told several times in books and magazine articles, and most recently and notably in John Troutman’s fine book *Kika Kila*. What follows is the very briefest of synopses.

In late December 1928 a troupe of musicians and dancers left Honolulu bound for Asia. Madame Rivière and her group were by no means the earliest to do so. They were following in the footsteps of others such as Ernest Kaai, Queenie and David Kaili, Dan Pokipala and Irene West. Rivière managed the troupe and, we believe, did not herself perform, though she was known to have sung old French folk songs to audiences in Honolulu! The musicians consisted of Frank Jonah Keiki, Tau Moe and his uncles Tauivi, Fuifui and Pulu, Rose Kao’hu plus dancers, Malala McMoore, Feliani Santa Lucia and Louisa Reyes. They were a multicultural mix of Samoans, Hawaiians and Indonesians.

By the time Rivière and colleagues reached Japan (circa September 1929) and the recording studio there, steel guitarist Frank Jonah had left to join another Hawaiian band touring Asia and Tau had taken over his role. The Rivière tour lasted into 1935, by which time they had visited the Philippines, India, Burma, Japan, Singapore, Malaya (now Malaysia), Thailand, Macau, Hong Kong and probably other countries, too. Along the way various other members left including Tau’s uncles after they were involved in an altercation with soldiers in Peshawar on the border of Afghanistan and what later became Pakistan.

When Tau and Rose finally split with Madame Rivière they set off westward and spent the subsequent few years playing initially in Egypt and then across Europe before fleeing Germany and then Baghdad in the wake of World War II. Unable to return to Hawai’i, the war years were spent in India where work seems to have been steady for them. Eventually in 1947 they did return to Hawai’i for a few



*Tau Moe (seated) with his three uncles Tauivi, Fuifui and Pulu (order uncertain), taken most likely in Japan in 1929.*

months before returning to Europe, initially to fulfill a contract with Felix Mendelssohn’s Hawaiian Serenaders. With a home base in Brussels they spent the next thirty-five years performing across Europe, Asia, Australia and New Zealand before at last returning to Hawai’i for good in 1982.

Hard facts about Madame Claude Rivière, however, have been less well documented and her story was ripe for exploration. Like that of fellow globetrotter Irene West much of the detail of her life and various careers has been superficial.

## The Moe Family Documentary Film

In the early 1990s a plan was put together for a film documenting the lives of Tau and his family. Unfortunately the application for funding was unsuccessful and the film could not be made. It was to have included extensive interviews including Tau’s recollections of listening to recordings by Pale K. Lua and Frank Ferera and his saving up enough money to see Sol Ho’opi’i play in Honolulu. Tau’s memory remained exceptional—over sixty years later he could still remember the exact date of Sol’s concert, the songs played and the stage outfits the trio wore!

There would have been detailed biographies of Tau and Rose. Archived film footage would have been plentiful since Tau was a keen amateur enthusiast who shot 16mm film to document their travels and music. Tau’s scrapbooks contained a huge amount of material concerning their tours including promotional documents and photographs. Tau and Rose’s daughter Dorian advised me that some years ago a disastrous flood at the family home had destroyed everything.

We are fortunate that at least some of the scrapbooks had been copied during preparation of the application for grant funds.

## The Reissue Project

As mentioned I made the decision several years ago that the *Genial Hawaiians* CD would be the final Grass Skirt release. By several slices of good luck, and after years of looking out for them, most of the original records made by Madame Rivière's Hawaiians came my way. Several of these sides had never been reissued before, so the world had to be crying out for a new Grass Skirt reissue! Moreover, there seemed now to be sufficient information to relate Rivière's story rather more fully than hitherto. My late friend Cyril LeFebvre had discovered books that Rivière had written and another about the French artist Octave Morillot, which included many details of her life. Coupled with modern access to old newspaper archives and other online sources, a much fuller picture of her could be painted. Dorian added further fascinating insights with her recollections of meeting Madame Rivière in the south of France in the late 1960s or early 1970s.

So, the die was cast. Several other record collectors filled out the remaining gaps and things slowly began to take shape.

At first it appeared that they had recorded thirteen sides in Tokyo in 1929 until it eventually dawned on me that "Maikai No Kaua'i" was actually

the same recording as "Lei I Ka Mokihana." The Japanese and U.S. issues of the side were given different titles. With just twelve sides there clearly weren't enough to fill a whole CD but there were plenty more fine recordings by Tau and Rose from their early careers to choose from to supplement the Rivière records. I decided to restrict the content to Tau's early recordings in Japan (1929), Shanghai (1934), Bombay and Calcutta (1940-42), Honolulu (1949) and London (1949).

Most of the original 78s were in remarkably good condition. "Fort Street," a 1929 steel guitar tour de force from Tau, proved to be slightly more problematic as the copies held by collectors seemed to be fairly worn. I'm guessing decades of repeated listening by steel players trying to copy Tau might be the cause! Fortunately sound engineer Nick Dellow worked wonders and it now sounds beautiful and far better than we could possibly have imagined. Other challenges were the four sides released by the small Indian label Melody in 1940. Again Nick worked his magic with the muddy sound on the old 78s.

The biggest disappointment was the inability to locate a copy of a 78 issued in Shanghai in 1934. Tau and Rose recorded four titles there for the Victor label. Thanks to the generosity of a col-



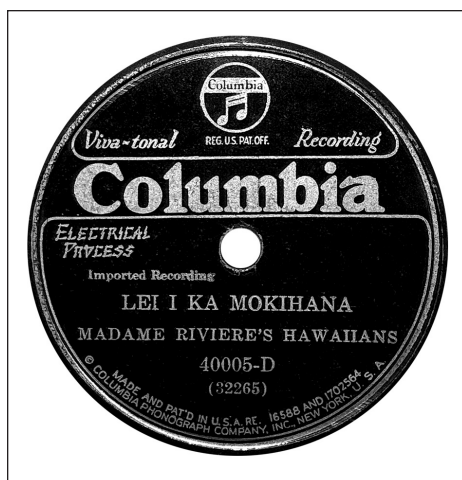
*A great shot of Tau and Rose Moe with son Lani (right) and daughter Dorian (seated).*

lector friend in California we were able to include both sides of one of the issued 78s, "Ua Like No A Like" and "Aloha Means I Love You." The other Victor 78, however, could not be found in a usable condition. All that seems to exist now is a poor quality copy on a cassette tape sent to John Marsden by Tau himself many years ago. Tau's playing had become so much more sophisticated since 1929 that it is really unfortunate that all four Victor sides couldn't be included. These were his final records on the beloved National Tricone which he had ordered from London after seeing Sam Ku play one in Honolulu.

The early 1929 recordings show little or none of the mainland jazz influences one hears in the contemporary records of steel guitar masters of the day such as Sol Ho'opi'i, Sam Ku West or David Burrows. Of the twelve songs, six were Samoan and the remainder Hawaiian hulas or marches, with no hapa haole or pop influences. Possibly this was Rivière's wish to preserve a more authentic Samoan-Hawaiian repertoire in keeping with

*Continued on Page 16*

*Disc labels for the USA issues of "Lei I Ka Mokihana" and "Lau Lupe Ua Sola" featuring Tau with Madame Riviere's Hawaiians, from the circa September 1929 Tokyo sessions.*



## “Mystery” Steeler in 1942 Vegas

Members, check out the photos on this page of El Rancho Vegas, the first resort on the Las Vegas strip, and its Hawaiian entertainment, taken in July 1942 by Ivan Dmitri (now part of the Michael Ochs Archives via Mashable).

Details about the Hawaiian group were not provided, unfortunately, but the steel guitarist looks a bit like Hal Aloma to your editor. Can any of you confirm the identity of the steel guitarist, band or dancer?

The resort opened on April 3, 1941 and was located at 2500 Las Vegas Boulevard on the southwest corner of Las Vegas Boulevard and Sahara Avenue. The resort became a major draw and its Opera House eventually featured top artists of the day such as Shirley Bassey, Sophie Tucker, Jimmy Durante, Buddy Hackett, Eartha Kitt and Rita Moreno to name just a few. On June 17, 1960 the main building including casino, restaurant, offices and Opera House was destroyed by fire. The property is now occupied by Hilton Grand Vacations Suites. ■



*A 1942 photograph of the original El Rancho Vegas location, the first resort on the Las Vegas strip. (Photo by Ivan Dmitri)*



*Nice shots of the 1942 El Rancho Hawaiian band and dancer. Who is the “mystery” steel guitarist? (Photos by Ivan Dmitri)*



## Weekly Steel Guitar Hotspots

**Bobby Ingano Trio**—Bobby performs every Sunday with Kaipo and Adam Asing at Dots Restaurant’s “Nostalgia Night,” 3-6 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 Waikīkī, 7:00-9:30 PM. We’re glad there’s still steel guitar at Duke’s!

**Isaac “Doc” Akuna** performs every Wednesday along with Ku’uipo Kumukahi at a free weekly show in the Atrium of the Hyatt Regency Waikīkī on Kalākaua Avenue, 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 the schedule.

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# Remembering Herb Remington

*Thanks to Brittanie Shey for permission to reprint the following article, which was written for Houstonia Magazine and posted on the Houstonia website on October 31, 2018.*

I first met Herb Remington in the early 2000s. My husband Christopher (then my boyfriend) had taken me to a show in the Heights [a community in northwest-central Houston] to see [Herb] play with his band. We two-stepped in the dark, and after the concert, I met a woman in the audience who was taking lessons from Remington.

“He won’t take just anyone on as a student,” she said, after learning Christopher was also studying with Herby.

My husband, a lifelong lover of Hawaiian music, had bought a second-hand steel guitar on the Internet, hoping to learn how to play. He was new to Houston at the time, and someone told him about Remington, who’d toured with Bob Wills and the Texas Playboys as a young man before moving to Houston out of love for a woman, his second wife, Melba.

Herby had become a country legend thanks to his time with the Playboys, and his penning of “Remington Ride,” now considered a steel guitar standard. Later, after he stopped touring, he found a second career fashioning custom steel guitars out of his home in Gulfgate.

It was notoriously hard to get lessons with Herby—he wanted serious students only. As Andrew Dansby at the Chronicle wrote, the purchase of a custom steel would get you one free class. But my husband took a chance and called Remington’s home.

“I figured he was busy, and I explained that I couldn’t find any guys who could teach Hawaiian lap steel,” Christopher remembers. “That’s when he perked up and said, ‘That’s what you’re interested in? In that case, I can take you once a week and teach you the basics.’”

Hawaiian music had been Herby’s first love. As a kid in 1930s Indiana, it seemed so exotic, he told me last year. After moving to Houston, he and Melba formed a touring Polynesian revue, complete with hula dancers, which toured the U.S. and had a residency in Las Vegas.

Eventually, the lū’au craze waned, and Herby found steady work throughout Texas at steel guitar conventions and at places like Houston’s own Mucky Duck, where he played with his band The Swingfield Playboys. Each time he saw Christopher and me in the crowd, he’d deviate from the country music for a song or two in the Hawaiian style, usually Arthur Lyman’s “Yellow Bird,” complete with steel guitar bird calls.

Being a journalist, I’d wanted to write about Herby for a long while, and as he got older, I knew time was running out. I finally got the opportunity a year ago, and Herby’s story ran in the November 2017 issue of Houstonia.

At the time, he was still full of stories, though most of them were of friends and family who had already passed away—his wife Melba, Bob Wills, Glen Campbell, as well as a lot of names few people remember. Herby was worried people would forget him, too. In writing his story, I tried my best to make sure that wouldn’t happen.

Herb Remington died [on October 27, 2018]. He was 92 years old. ■

## Events Calendar

### **September 19-21, 2019—HSGA Fort Collins Festival**

Our sixth annual HSGA mainland festival at the Fort Collins Hilton will feature Guest Artist Ed Punua from the island of Kaua‘i, other special guests from Hawai‘i, plus member performances and workshops. Updates will be posted on [hsga.org](http://hsga.org).

### **December 13-15, 2019—Hawai‘i Island Steel Festival**

Due to hotel renovation, the Third Annual Hawai‘i Island Steel Guitar Festival will be held on December 13-15, 2019 at the Mauna Lani, Auberge Resorts Collection on the Kohala Coast of the Island of Hawai‘i (formerly the Mauna Lani Bay Hotel and Bungalows). For event details go to [www.hawaiisteelguitarfestival.com](http://www.hawaiisteelguitarfestival.com) or email [info@himele.org](mailto:info@himele.org).

### **December 21, 2019—Ke Kula Mele Winter Concert**

Enjoy the music of Kumu Alan Akaka’s Ke Kula Mele School of Hawaiian Music. Students will perform songs about things that are ono and fun, such as food, a lū‘au, or spending time with friends, and will also include holiday songs. Students will perform on steel guitar, ‘ukulele, guitar and Hawaiian-style bass. Saturday, December 21, 2019, 11 AM at Windward Mall, Kāne‘ohe, Hawai‘i. Free to the public.

### **February 28-29, 2020—Kaua‘i Steel Guitar Festival**

Sheraton Resort, Kapa‘a, Kaua‘i. Details TBA.

### **May 2020—Maui Steel Guitar Festival**

Big changes. The Maui festival has moved and is tentatively planned for the middle of May 2020 at the Shops at Wailea. Stay tuned for details and check the website at [www.mauisteelguitarfestival.com](http://www.mauisteelguitarfestival.com).

### **July 13-18, 2020—Waikīkī Steel Guitar Week**

Location: Royal Grove Stage of the Royal Hawaiian Center. Nightly performances on Monday-Thursday; festival open stage and ho‘olaule‘a performances on Friday and Saturday. Details TBA.

## E Komo Mai! Welcome, New Members

Is your address correct? Please notify us!

### UNITED STATES

MICHAEL BONNICE, 6220 E. Rose Circle Dr., Scottsdale, AZ 85251

DAN & MARTHA CAMPBELL, Caladesi Guitars, 1257 Flushing Ave., Clearwater, FL 33764

JAMES DINNEBECK, 109 N 54th Avenue, Greeley, CO 80634

JAMES W. MATTERN, 10500 NW Green View Lane, Portland, OR 97229

VICKIE VANFECHTMANN, RR2 Box 4879, Pahoa, HI 96778

FORT COLLINS Continued from Page 2

STEEL WEEK Continued from Page 4

year so you'll want to register early if possible.

### Festival "Vital Stats"

- Date: September 19-21, 2019
- Location: Fort Collins, Colorado
- Venue: Hilton Hotel, 425 W. Prospect Road, Fort Collins, CO 80526
- Three-day member pass: \$60; non-members: \$70
- One-day member pass: \$20; non-members: \$25
- Students under 18 or with college ID: free
- Saturday Night Lū'au: \$50 per person, *not* included in ticket prices above. No discounts for the lū'au. Sorry! You can let us know if you are vegan or have other dietary restrictions when answering the lū'au survey question at the registration desk. ■

### A Word on Photos...

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

Lion Kobayashi and the Lion Lady Steel Guitar Ensemble.

A vintage steel guitar exhibit and hands-on opportunities for festival guests to explore the Hawaiian steel guitar were offered in the center's Helumoa Hale guest services desk and meeting room.

For those steel guitar fans unable to attend the Waikīkī event in person, both evening programs and Saturday's Open Stage program were live-streamed on the event's Facebook page, with Friday's program reaching more than 800 viewers and Saturday's marathon broadcast attracting 1,700 viewers.

The annual Waikīkī Steel Guitar Week is presented free to the public by the Royal Hawaiian Center and supported in part by the State Foundation on Culture and the Arts through appropriations from the Legislature of the State of Hawai'i and by the National Endowment for the Arts. Event photographs and video clips of select performances will be posted online at [www.waikikisteelguitarweek.com](http://www.waikikisteelguitarweek.com). ■

### New Email Address?

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

the stage show. All twelve 1929 recordings were released in Japan and usually credited as by the Samoan Troupe. Only eight saw issue in the USA, however, with the four missing songs all being Samoan, perhaps because they were not felt to be as sellable to American record buyers. Nevertheless Tau felt very proud to have been the first to record Samoan songs.

By the time Tau and Rose were recording in India in the early 1940s, there had been a significant change in both material and performance. Tau was now playing an electric steel often with hot arrangements. Hapa haole and popular tunes of the day were part of the wider repertoire and the older, more traditional Hawaiian and Samoan songs were far less in evidence. The brief return to Hawai'i in 1947 produced a single 78 record made for the Bell label with two songs written by Rose, and it was simply impossible to omit either from our collection. Completing the CD is one side of a record Tau and Rose made in London with Felix Mendelssohn's Hawaiian Serenaders, the old song "E Liliu E" with Lani Moe on percussion.

### CD Availability

The *Tau and Rose Moe Classic Recordings* CD is about to go to press and should be out in September 2019. We expect that it will be available from Amazon and other online retailers. In the USA copies can be bought by mail order from Robert Armstrong for \$20 including shipping (send your check, payable to him at 213 Grant Avenue, Winters, CA 95694). Alternatively email [grassskirtrecords@gmail.com](mailto:grassskirtrecords@gmail.com).

*[ED: Apart from the actual value of the recordings, the booklet for this release is extremely well done with over 20 pages of historical information, notes from Tau himself, extended references, and a detailed discography. A must have!] ■*