

HSGA QUARTERLY

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by the Hawaiian Steel Guitar Association

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Sporting a shiny National Tri-cone resonophonic steel guitar, Christo Ruppenthal, who performed at the inaugural HSGA Virtual Festival. To boot, Christo was voted in as your new club president by the board this past month (see the stories on pages 3-4).

'Virtual Festival I' Spells Success!

"It was almost like being together"

By Roberto Alaniz

There is nothing quite like gathering in person to share our music, but our HSGA Virtual Festival turned out to be a pretty good alternative. The Virtual Festival was "broadcast" on Facebook and YouTube, and remains available for viewing (see the link on the HSGA website under the Festivals tab). Using Facebook enabled viewers to comment and converse with each other during the performances, which added to the feeling of being in the same room. The festival videos were presented in one-to-two-hour time blocks with an hour

break between segments for the comfort of our viewers.

The Virtual Festival was created in response to the cancellation of our annual gathering in Fort Collins, Colorado, which is normally held in September of each year. The Planning Committee initially considered the idea of a live event streamed on the internet, but "reason" prevailed, and the committee chose to invite members and non-members to submit videos of their performances. The response was very good and the program ultimately included twenty-nine video performances by members and non-members.

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HSGA QUARTERLY

Volume 36, Issue 141



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SOCIAL MEDIA COORDINATOR

John Mumford

ORIGINAL CLUB FOUNDER

Lorene Ruymar (1985)

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, 2145 Tiffany Walk, Manteca, CA 95336-9555 USA; E-mail: hsga@hsga.org. In addition, email submitted items directly to the editor at johnely@hawaiiansteel.com. Letters to the president and general club comments should be sent to: Christo Ruppenthal at 552 Apollo Way, Madison, WI 53718 or emailed to christo@christoruppenthal.com.



Performing at the Maui Coffee Attic, Virtual Festival Guest Artist Geri Valdriz with the Kikā Kila Band: (l. to r.) Loren Tilley, Geri Valdriz, Verdine Kong and Donn Mitsuyuki.

VIRTUAL FESTIVAL *Cont. from Page 1*

Video recording as the chosen medium enabled broad festival participation from members and non-members in China, Japan, North and South America, and Europe. The festival was also graced with the presence of longtime friends from around the world, including Kiyoshi “Lion” Kobayashi, Hall-of-Famer Bobby Black, Ian Ufton, and Margie Mays.

One of the important goals of the festival was to recruit new members, and we're happy to report that eighteen festival “attendees” joined the club just prior to and immediately following the festival. We know of no other HSGA event that has resulted in such an increase to our membership. In addition, we received over \$2,300 in donations, the result of our optional recommended \$25 viewing fee—and it has to be said that many donated much more. From this point of view the festival was a tremendous success. Big mahalos to all who joined the club and donated.

We were delighted to have strong representation from the Japan Chapter of HSGA with several of Lion Kobayashi's students, including the Lion's Ladies Ensemble.

In addition, the festival included two outstanding workshops: Vintage

Hawaiian Recordings presented by Christo Ruppenthal and a 'ukulele workshop presented by our HSGA agent in Hawai'i, Al Nip.

Aside from the video contributions of our talented performers, the Virtual Festival had a polished look and feel thanks to graphics provided by webmaster Mike Wittmer, and sound and video editing by member John Mumford. Thank you, guys! And, of course, mahalos go out to our longtime member, partner and supporter Alan Akaka for serving as our emcee. Alan and several board members, including myself, volunteered to record what I call “public television” style messages to our audience, which were shown during the festival.

Geri Valdriz had originally agreed to be the Guest Artist for the 2020 Fort Collins Festival. Fortunately, he was willing and able to arrange for a professional video recording of a fifty-minute program at the Coffee Attic in Maui for the Virtual Festival. Geri was accompanied by the fine musicians of the Kikā Kila Band. They put on an excellent show, a highlight of the festival, which you can still catch in the 7 PM segment for Saturday, January 23.

The program was rounded out with video performances by previously fea-

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Frank Della-Penna Retires as HSGA President

As some of you now know, Frank Della-Penna has made the decision to step down as your HSGA President after years serving on the HSGA Board and as club president over the last two board terms. Frank was a key player in getting our nonprofit status reinstated as a 501(c)(3) organization. And he had the additional responsibility of steering the club through some pretty choppy waters, mostly due to moving our festivals to Colorado from our long-standing Joliet, Illinois home base. Frank stayed in close touch with the membership, was a regular contributor to the newsletter, and also successfully leveraged help from outside the club (to assist with the reinstatement of our tax-exempt status, for example).

A cornerstone of our mission statement is the perpetuation of the Hawaiian steel guitar, and Frank was a steadfast supporter of our prime directive of teaching steel guitar to a new generation. He strongly advocated for our scholarship program and looked for ways to promote learning and performance skills among our youth. A fine steel guitarist in his own right, he personally donated instruments to promising scholarship students and encouraged others to do so.

All of us at HSGA would like to express our appreciation to Frank for his service in moving our club forward. A job well done. Mahalo nui loa, Frank!



Daniel Akaka and Frank Della-Penna (right), pictured here in Maui at the Henry Allen Steel Guitar Festival in spring 2010.

tured guest artists from the 2014-2019 festivals, including Jeff Au Hoy, Duke Ching, Alan Akaka, Owana Salazar, Ed Punua, Bobby Ingano, and Alexis Tolentino. For those who were not able to attend these past festivals, inclusion of these videos was a great opportunity to enjoy all of these talented musicians and singers.

Jess Montgomery and popular Kaua'i entertainer Lady Ipo Kahaunaele-Ferreira kicked off the festival with a fine set recorded in Anahola Beach Park just north of Kapa'a in Kaua'i. The park's beach setting put everyone in the right frame of mind for the rest of the festival day and their music was so good. This was followed by performances from

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Appearing in the Sunday afternoon slot of the Virtual Festival, The Lion's Ladies Ensemble recorded at Lion's home studio in Tokyo: (left to right) Sakae Machida, Masako Wakamatsu, Maestro Kiyoshi "Lion" Kobayashi, Akiko Watanabe, and Yoko Tanaka. Wow!



A Word From New HSGA “Prez” Christo Ruppenthal

Following Frank Della-Penna’s decision to step down as HSGA President, the HSGA Board, at the March 7 board meeting, voted in Christo Ruppenthal as club president per our bylaws. Christo is known to most of us for his superb Fort Collins workshops on vintage Hawaiian steel recordings and his own performances playing in the older acoustic style. Here is his opening statement to the membership:

Aloha, HSGA members. Having recently been elected HSGA president by our board, I felt like it was important to reach out to our membership and express how excited I am to serve the club in this capacity. I’ve always enjoyed performing and sharing my vintage Hawaiian 78 rpm records with you all. Now I’m happy to have the opportunity to step up into a larger role and serve the club in a larger way!

I have many goals and exciting ideas for the club. I look forward to sharing those with you all in the coming months. Larger projects on the horizon include exploring various ways to add more value to existing HSGA memberships, focusing on attracting new membership, strengthening our online and social media presence, and archiving and preserving our history and legacy.

I think we made the most of not being able to gather in person last year with our Virtual Festival this past January! We were able to turn a small profit thanks to your donations and the fact that many talented folks volunteered their time to make it happen. I want to be sure to thank the members of the festival sub-committee and especially our video editor John Mumford for his many hours of work in producing and posting the segments.

Former HSGA presidents at the Virtual Festival: Steel ace Alan Akaka, who doubled as event emcee, and Kamaka Tom on uke.



This is something we intend to do again. In fact, online events may turn into a regular fixture of the club even once we return to in-person gatherings. It’s nice to be able to share steel guitar music with HSGA members who are not always able to attend our in-person conferences. Another important benefit of these online programs includes reaching out to new audiences. We doubled the subscribers to our YouTube channel, which was used to present content during the festival. We also added a sizable number of Facebook followers. And most importantly I’m happy to announce that we had 18 new members sign up during those festival sessions. I’m hoping we can turn these new members into festival participants in the coming years!

I should also note that discussions are underway regarding our next in-person gathering, its format, location and projected date. We will be working on how this might happen at upcoming board meetings and planning sessions. I’m sure we’ll have plenty of exciting news to announce in the near future! I can’t wait to see and hear you all sliding on the frets in person as soon as it’s safe and possible.

I would also like to send a huge mahalo to John Ely, our longtime newsletter editor. After 20 years and 80-plus issues he has decided to pass on his position to other willing members. John will finish with the Summer issue. We have covered

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Members, We’re Recruiting!

The “buzz” around here is that we are reaching out to our membership for those who may have talents the club needs, as well as to ask you what you want to see from your club in the future. After our virtual festival we have welcomed several new members. Efforts like the virtual festival brought up a lot of possibilities, and we want to find out more about what you like, what you don’t like, and what you want to see in the future.

Newsletter Editor Sought

Starting with John Ely, that’s first on our list to alert you to—after over twenty years of producing a great newsletter for us, John is ready to pass the baton. So, we are looking for a new editor to take over sometime this summer. John will remain active in HSGA and assures us he will be available as support in this transition. We have someone ready to take over the layout/design/formatting. So we need someone to oversee the story list, get members to write and contribute, and other details we can go over with interested parties. It can be fun, really! And a great way to stay in touch with more of your fellow members.

We invite you to reply, make suggestions, throw your hat in the ring, talk to us! Email us at: board@hsga.org.

Festival Plans for the Upcoming Year

By Roberto Alaniz

The “Live” Festival Option

At the time of writing this article, Fort Collins (Larimer County) is categorized by the State of Colorado as having a moderate risk for Covid-19, based on infection and hospitalization rates. Colorado uses a six level, color-coded ranking system, ranging from green (use caution, 50% capacity) to purple (stay at home, 10% capacity), and as of February 12, Fort Collins was in the yellow category (stay at home, 25% capacity).

With the growing availability of the Covid-19 vaccine, we are hopeful that the situation will improve over the next few months. However, at this point in time we cannot safely make that assumption. So festival planning is on hold for now. We believe that the best approach will be to wait two or three more months and reassess the situation. We should have a better idea by the end of June.

Realistically, if we decide in July to proceed with an in-person festival, it may take us six to nine months to make the arrangements and put it all together. So, think Spring of 2022 as a probable time to gather. Also, we are looking at alternate locations for a festival.

The Virtual Festival Option

In a word, let's do it! The HSGA Virtual Festival this past January was a great success! Inasmuch as we must once again cancel or at least postpone the annual festival this year, the HSGA Board has decided to produce another virtual festival this coming September or October. In fact, this approach to sharing our music is so effective that

It's Dues Time Again!

If you received a Renewal form with your newsletter then it's time to renew. Renewing via our website is a snap!

we are proposing an ongoing series of virtual festivals, even after we restart our in-person festivals. Many of our members are unable to attend our annual events and an online festival provides them with an opportunity to participate as performers and viewers.

To that end, members, we are asking you to video record your performances when you can and submit them to us. For now, our focus will be on a September virtual festival, so we ask that you consider recording and submitting new videos by July 15, 2021.

In April, you will find a new Performer Application on the HSGA website along with instructions. If you prefer, you can use the application inserted with your newsletter. Please complete and return your application by June 1, 2021. More details will follow as we work them out. ■



Promising steel guitar student Ethan Goore shown here with Don Keene's Fender tripe-neck steel guitar at the Virtual Festival.

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Shinichi and Kumiko Kakiuchi, Hugo Fritz, Benjamin Rūdy, Yoshiko Seo (Anegogumi), Eric Rindal, and Jerry and Karen Wagner.

The second session included performances by Owana Ka'ōhelelani Salazar, Chuck Christensen, Vickie Van Fechtmann, Tony Fourcroy, Ethan Goore and Duke Kaleolani Ching.

To wrap up on Saturday, we were treated to fine sets from Kiyoshi “Lion” Kobayashi, The Alaniz Brothers with Bobby Black, Christo Ruppenthal, the China Dance Hula Studio Troupe, and Featured Guest Artist, Geri Valdriz & the Kīkā Kila Band.

After cooling down the video “playing machine” overnight, the Virtual Festival resumed on Sunday. Alan Akaka was featured in the first set, along with performances by Dean Owen, Rick Aiello, Island Spice Dance Review, Joe Stewart, and George Rothenberger.

In the afternoon, the Lion’s Ladies Ensemble led off the program with some intricate steel guitar orchestra-style arrangements by Mr. Kobayashi, I’m sure. Jack Aldrich was up next, accompanied by the group Makani E (Jim and Roz Lowry), playing and singing “Hanalei Moon” and “Hana.” Also included in this section were Dave Kolars, Ariel Lobos, Ian Ufton, and Bobby Ingano.

Wrapping up the festival on Sunday evening were Al Nip & Maui Jam, Alexis Tolentino, Lion’s ‘Ohana, Frank Della-Penna, Chris Kennison, and Margie Mays. Ed Punua closed the Festival with a 30-minute program recorded at the 2019 Fort Collins Festival.

We do look forward to resuming our in-person festivals when it is safe to do so. In the meantime, virtual festivals

Longtime member Jess Montgomery and popular entertainer Lady Ipo Kahaunaele-Ferreira kicking off the Virtual Festival with a fine set recorded in Anahola Beach Park on the Island of Kaua’i.



Alexis Tolentino playing great at the Virtual Festival with Lise Lee (right) recorded at Lise’s home in Rancho Cucamonga, California.

will likely become a part of our regular program activities. Member participation and support is greatly appreciated.

Virtual Festival Comments from Attendees

From Jess Montgomery: “Thank you for providing the means and energy to pull it off. It was well organized, and easy to access. A number of friends and family members who would otherwise not have seen such a thing, enjoyed it a lot. A hui hou, Jess.”

From Ontario, Canada member George Rout: “The Virtual Festival was fantabulous!! Lots of variety and good quality submissions from both beginners and pro players. The physical layout was tremendous. I’d like to personally thank all the those in the club who worked so hard to make it the success it was.”

From “Lion” Kobayashi: “Thanks much to HSGA President Frank Della-Penna and Alan [Akaka] for introducing me to the audience as there were many steel guitar players participating in the event. In the 72-year fascination I’ve had with the sound of the steel guitar, I still feel like a boy making a new discovery. The instrument I used in my video has a modification I made two years ago—removing the pedals and adding three knee levers—and I practice every day to master their use. I am deeply grateful that I was able to present my 30-year musical dream to the world: incorporating West Coast jazz from the 1950s and 1960s into Hawaiian style playing, and bringing together steel players who can play ensemble music with precision. If there are plans for another virtual festival in the future, we would love to practice hard again and participate.”

Some comments from Haruko Ozeki on behalf of Lion’s Ladies Ensemble and ‘Ohana: “[We] liked the event very much... wonderful to enjoy performances [from a] variety of steel guitar players around the world... It was a privilege to take part in the event from locations far away from

Hawai'i and have our performance enjoyed by many people. [We] appreciate the efforts and devotion of those at HSGA who made the event happen! In future events, [we] would like to see more [scenic Hawaiian backgrounds such as] waves and island breezes."

From Alan Akaka: "Aloha mai kākou. Congratulations to all for making this a reality. I totally agree that this was a success and that HSGA should plan to do more of these virtual festivals as well as the annual convention in Fort Collins. This would be a good way to promote the steel guitar and market HSGA to bring in new members. Mahalo for providing me with the Youtube links. Because of my teaching schedule, including Saturdays and Sundays, I haven't yet had a chance to tune in. So kudos to all."

From Ian Ufton: "Thanks to all who worked on this project. It would be great if you carry on with the [virtual] format even when you resume the regular conventions, maybe as an add-on? It gives those who cannot attend a chance to participate and be known to their fellow members. I for one really appreciate what you guys have done. Mahalo!"

From Patty Clayton, professional performer and friend of Chris Kennison: "Aloha and howdy from Colorado. I was given your email address from my pal Chris Kennison in Montrose, Colorado. I live in Denver. I had the pleasure of 'attending' the Virtual Festival this past Sunday and was so delighted to hear all the great music and 'talk story' from your participants. It really took me back to the Islands as I



Ontario, Canada steel and guitar pro Ian Ufton playing a nice set at the Virtual Festival on his Carter pedal steel guitar.

just moved back to Colorado after living in Waikīkī for the last ten-plus years. I had attended a couple of [HSGA] conventions when they came to Waikīkī, so to be able to watch virtually this year was a real treat for me."

From Rick Aiello: "Thank you so much for the virtual convention. It was a lot like the in-person events in many ways: the anticipation of what's coming next, seeing new players and marveling at the accomplished ones, etc. I think

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Interview with Geronimo “Geri” Valdriz

By Roberto Alaniz

Geri Valdriz and the Kīkā Kila Band were the featured guest artists for the Virtual Festival this past January. Geri plays excellent Hawaiian steel guitar with a rich, traditional sound. His collaboration with the Kīkā Kila Band resulted in a beautiful and entertaining fifty-minute set of music.

We had originally planned for a “talk story” session with Geri, but the required technology got the better of us. We hope that you enjoy my interview with Geri.

Roberto: Are you originally from Maui?

Geri: No, I am originally from Waipahu, O‘ahu, and I moved to Maui in 1986 because of a job. At the time I was a trial attorney with the Honolulu Public Defender’s Office, and I transferred to the Maui Office to practice criminal defense law. Later I opened a private law practice and was eventually appointed as a judge to the Maui Family Court. I have since retired from the bench.

Roberto: How old were you when you started playing the Hawaiian steel guitar?

Geri: At the age of sixteen I began by playing acoustic blues guitar in the style of Charlie Patton and Robert Johnson. In magazine interviews, guitarists like B.B. King, Ry Cooder, Taj Mahal and others talked about the early Hawaiian steel guitarists and their influence on the blues slide. That’s when I searched for and found 78 rpm records of Sol Ho‘opi‘i, Benny Nawahi, Pale K. Lua, and others. I taught myself Hawaiian steel guitar by listening to these and other records. I later took steel guitar lessons from Lawrence Kam and Jerry Byrd.

Roberto: Who are some of your musical influences?

Geri: My favorite guitarist is blues player Albert King. My favorite Hawaiian steel guitarist is Andy Iona. Both of these players have the guitar tone to die for. My steel guitar playing is also influenced by Hawaiian steel guitarists Dick McIntire, Tommy Castro, Feet Rogers, and Gabby Pahinui.

Roberto: Tell us about your steel guitars.

Geri: I like to play Rickenbacher pre-war lap steels made before 1942. I prefer the pickups wound during this period and they are what my ears like to hear. I describe it as having a round, fluid, warm sound, particularly when I play single-note solos. My favorite Rickenbacher model is the Frying Pan A-22 and A-25 although I play the Bakelite, the Silver Hawaiian, and the Model 59 as well.



Our Virtual Festival Guest Artist from Hawai‘i, Geri Valdriz, posing with one of his many vintage Rickenbacher steel guitars.

Roberto: During normal (non-pandemic) times where do you play music?

Geri: Before the pandemic I played weekly with the Kīkā Kila Band at the Maui Coffee Attic located in Wailuku town (on Thursdays), and at the Kahului Airport for arriving tourists (on Sundays). In addition, I played with Kani Kahiko, a slack key band in the style of the Sons of Hawaii. We played at hula shows, lū‘aus, fundraisers, concerts, and backyard jams. I also played at steel guitar festivals and concerts on all of the Hawaiian Islands, in Tokyo and Kochi City, Japan and in Memphis, Tennessee.

Roberto: What tunings do you use? Do you have a favorite?

Geri: I use the A6th tuning exclusively and do not change tunings.

Roberto: What type of bar do you use?

Geri: I use a Jim Dunlop Model 919 steel bar. It is $\frac{3}{4}$ -inch thick and $2\frac{3}{4}$ inches long.

Roberto: What type of amps do you prefer?

Geri: I prefer to play a ‘57 Fender Champ re-issue tweed amplifier. I like the tone of a small 5-watt amp with an 8-inch speaker—only one volume control and no reverb! I also play small 1940s tube amps made by Premier and Epiphone. ■

It’s Dues Time Again!

HSGA’s upcoming membership year begins on July 1, 2021. If you received a Renewal form with your newsletter then it’s time to renew. Dues are \$35 for a hard copy newsletter and \$30 for the electronic version. You can renew via our website—just click on Membership/Pay Annual Dues. It’s a snap!

Annual Financial Report

By Secretary-Treasurer Roberto Alaniz

The annual financial report is normally presented to the HSGA membership at our annual festival. Due to the cancellation of the 2020 Fort Collins get-together, we are publishing the report here, albeit late. In the future, the annual report will be published in the Summer newsletter.

The following is a summary of our finances for the twelve-month period beginning July 1, 2019 and ending June 30, 2020:

Assets

General Fund	\$15,258.55
Scholarship Fund.....	\$10,855.57
Japan Account	(not included)
Total	\$26,114.12

Cash Flow

Income	\$15,276.09
Expenses	\$19,340.73
Net Income/Loss	-\$4,064.64

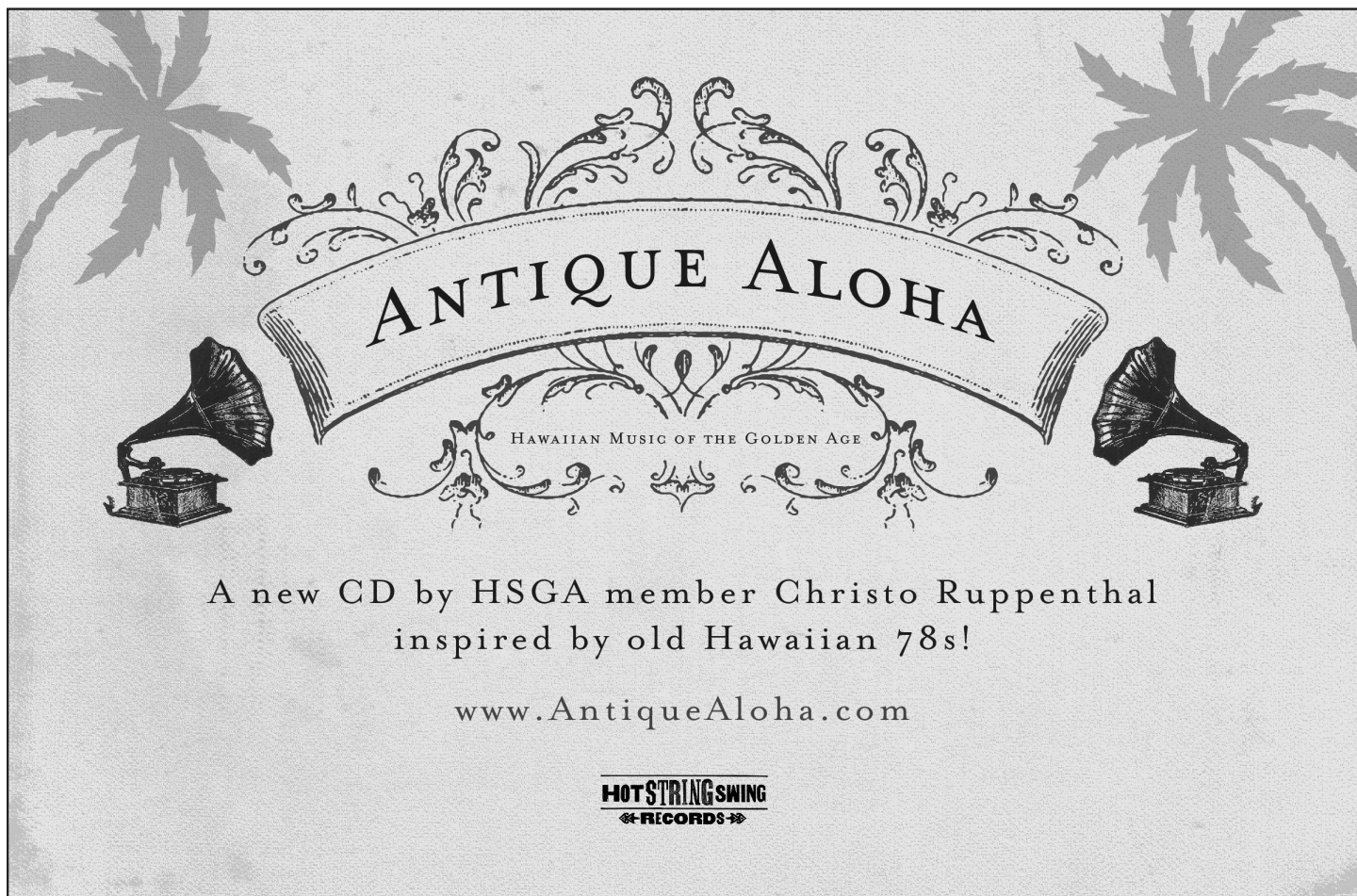
Please note that HSGA has been operating in the red (expenses greater than income) for the past four years. Decreasing revenue is due largely to the attrition in membership over many years. We have been able to continue to operate with these annual net losses primarily because of generous donations and bequests from members, and surplus funds from prior years. Our primary source of income is annual dues.

Other than the expenses related to putting on an annual festival, the largest expense is the publication of the quarterly newsletter and postage for its distribution.

Renewed efforts are being made to reduce costs, increase membership, and to secure sponsorships. ■

Wanted... HSGA Newsletter Editor!

After 20 years as your newsletter editor, John Ely is stepping down sometime mid-summer. He will remain active in HSGA and assures us he will be available as support in this transition. We have someone ready to take over the layout/design/formatting. So we need someone to oversee the story list, get members to write and contribute, and other details. Please let us know if you are interested... drop us a line at board@hsga.org. Mahalo!



The advertisement features a central banner with the text "ANTIQUE ALOHA" in a serif font. Below the banner, it says "HAWAIIAN MUSIC OF THE GOLDEN AGE". The design is framed by ornate scrollwork and two vintage gramophones on either side. The background includes palm tree silhouettes. Below the banner, the text reads: "A new CD by HSGA member Christo Ruppenthal inspired by old Hawaiian 78s!". At the bottom, the website "www.AntiqueAloha.com" is listed, followed by the "HOT STRING SWING RECORDS" logo.

Port of Paradise

(Ken Darby – Alfred Newman)

Arrangement by Alan Akaka

Ballad (♩=85)

A

Chords: G D A7

Steel Gtr. (B11th)

5

Chords: A7 D G D

let ring-----

10

Chords: A7

15

Chords: D G D D7 B G C9 D A7

For audio email Alan Akaka at: alanakaka@me.com

20

D G_m C₇ F A₇

6 8 8 7 8 9 8 5 4

9 5 5 5 7 7 8 7 8 8 7 7

8 7 7 7

C

G D A₇

7 4 5 5 5 3 5 6 7 7 7 12 10-10 12

6 4 5 4 5 5 5 3 5 6 7 6 7 12 10-10 12

4 5 5 5 6 7 7 7 6

30

D G₉ D D C_{#7} D₇ D G C₉

4 5 10 10 9 8

12 11-10 4 5 5 6 7 8 4 5 8 7 8

12 11-10 11-10 5 5 6 7 8 4 5 8 7 8

Palm Harmonics.....

35

D A₇ D G_m C₇ F

6 6 7 11 8 7 8 6

8 7 6 5 5 4 5 6 6 7 10 8 7 8 6

4 5 6 6 7 10 8 7 8

P.H.....

Port of Paradise (Cont.)

40

A7 E G D A7

T 5 5 4 7 4 5 3 5 6 7 7

A 4 6 4 5 3 5 6 7 7

B 4 5 3 5 6 7 6 7 7

45

D G D

T 12 10 10 12 12 11 10 4 5 10 5 5 5 7 9 12

A 12 10 10 12 12 11 10 4 5 10 5 5 5 7 8 12

B 11 10 4 3 5 3 5 7 8 12

Glissando

49

A7 D Tag C9

T 12 9 10 12 10 11 12 9 10 11 12 13 15 15 13 12

A 12 9 10 11 12 9 10 9 11 12 13 15 15 13 12

B 9 10 11 9 10 9 10 11 12 13 15 15 13 12

53

B \flat 9 A \flat 9 D $\text{maj}7$

T 11 13 13 11 10 9 11 11 9 11 12 0 0 0 0

A 11 13 13 11 10 9 11 11 9 11 12 0 0 0 0

B 11 13 13 11 10 9 11 11 9 11 12 0 0 0 0

rit.

Submitting Your Video to HSGA for Virtual Festival II

By Roberto Alaniz

We had a terrific response with our inaugural Virtual Festival and look forward to building on that success with the next edition this coming fall.

Performance videos to be included in Virtual Festival II must be received by HSGA no later than July 15, 2021. Please make sure and let us know in advance of your intent to submit a video by completing and submitting the Performer Application form—make sure it gets to us by June 1, 2021. The

application is enclosed with your newsletter. If you would rather email us, you can scan the completed performer application form and email it to roberto.alaniz@comcast.net. Or, you can complete an online version of the application that is posted on our website at www.hsga.org.

You can upload your video file to Google Drive or Dropbox, or you can send it to us via snail mail. If you decide to upload your file, share it with me at roberto.alaniz@comcast.net when you have completed the upload. Send me an

email as well to let me know that you have shared the file along with the file name. Please note that uploading larger files can take long periods of time. Alternatively you can save your video file to a USB flash drive, SD Card or DVD and mail it to me at:

Roberto Alaniz
2145 Tiffany Walk
Manteca, CA 95336

If you want your drive or card returned, you will need to send return postage with your drive. Mahalo! ■

HSGA Donations

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

Big mahalos to **Lynn Keene** for her wonderful donation of \$500 to our Scholarship Fund. Readers will recall that Lynn donated her husband **Don Keene's** Fender triple-neck steel to steel guitar student Ethan Goore last year. Mahalo, Lynn! Thanks to **Ivan Reddington** for another generous donation of \$200 to our General Fund. Stepping up also was perennial donor **Bill Rhyne** from Sebastopol, California who donated \$200 to our Scholarship Fund. Santa Rosa member **Jerome Wagner** gave a generous \$165 to our General Fund. The following members donated \$100: **Jim Newberry & Jenny Armstrong, Greg & Sandra Sardinha, Frank Brandenburg, Kalina Wong** and **Neill Schoening**. Mahalo, all, for these terrific donations!

The following members donated at least \$10:

Bob Alaniz & Mary Correro, Manteca, CA
Robert Backlund, Boulder, CO
Aaron Benolkin, Anchorage, AK
Robert Blair, Edmonton, AB Canada
Barbara Bones, Kalaheo, HI
Robert Clifford, Tumwater, WA
Les Cook, Hyde, Cheshire U.K.
Stephen Cowell, Round Rock, TX

Ralph Czitrom, Ringwood, NJ
Tony & Kathy Fourcroy, Ft. Collins, CO
Hugo Fritz, Buxheim, Germany
Teri & Hugh Gorman, Fair Oaks, CA
Shinichi & Kumiko Kakiuchi, Japan
Chris Kennison, Montrose, CO
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Janice Morikawa, Sacramento, CA
Bernd Mueller, Petersberg, Germany
E.T. Niehaus, Grove City, MN
Al Nip, Lahaina, HI
Dean Owen, Carstairs, Alberta Canada
Roger E. Peterson, South Jordan, UT
Wally & Peg Pfeifer, Dwight, IL
Bill & Jean Rosen, Seattle, WA
George Rout, St. Catharines, ON Canada
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Jeffrey Scott, Greenwood Village, CO
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Rebecca Woo, San Francisco, CA

It's Dues Time Again!

If you received a Renewal form with your newsletter then it's time to renew. Dues are \$35 for a hard copy newsletter and \$30 for the electronic version.



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Some Thoughts on Steve Hall's Late-1983 *Indianapolis Star* article on the Harlin Brothers

By Anthony Lis

It was interesting to see Steve Hall's December 26, 1983 *Indianapolis Star* piece on the Harlin Brothers again (in the Fall 2020 *HSGA Quarterly*). I've drawn from Hall's feature in my research into Missouri-born pedal steel guitar pioneer Jay D. Harlin. I forget who originally gave me a photocopy of Hall's article, but it was good to have, with its quotes from Jay and the two other Harlin Brothers still alive in December 1983 (oldest brother Herb and youngest brother Win).

As I re-read the article for the first time in a year or two, some thoughts came to mind.

Yes, the Harlin brothers' final music store location was at 359 North Illinois Street, about a block and a half northwest of the Soldiers and Sailors monument marking the center of Indianapolis. Beth Harlin, the youngest of Jay's two daughters, has driven me by the old store location during research trips to Indianapolis. The site is now a vacant space bounded by a tall fence (see the photos on page 16). Beth related in a January 22, 2021 e-mail to me that

It would be my dream to realize a wallscape at the former location of the Harlin Brothers Music Store. Too few people recognize my father's contribution and Indianapolis's importance in the invention of the first pedal steel guitar affordable for the "everyday man," indeed boys and girls, [enabling them to] ... receive the gift of music. It remains my intention to preserve the historical, musical legacy of the Harlin Brothers and recognize Indianapolis as the location where the first commercially viable pedal steel guitar, the Multi-Kord, was manufactured.

Herb, Jay, and Win recalled in Hall's article that all five Harlin Brothers moved to Indianapolis by around 1930. I'm not trying to correct the brothers' collective memory, but I do believe 1930 is a little too early for all the brothers to have congregated in Indianapolis, after at least four of them worked in music store management for the Oahu steel guitar-oriented teaching company in cities including Detroit and Cleveland (with some question marks remaining as to which brothers worked where, and for how long). We do know that by 1934, oldest Harlin brother Herb was managing an Oahu franchise in "The Crossroads of America" (as Indianapolis was then known) out of a downtown hotel. By the end of 1934—with all five Harlin Brothers by then likely



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

gathered in Indianapolis to plan a separation from Oahu to form their own company—the brothers issued at least six tablature arrangements. (These efforts—including three popular steel guitar instrumentals and three songs composed by the Harlins—mark the beginning of the family music publishing business mentioned by Hall.)

In 1935, the Harlin Conservatory of Music opened on North Pennsylvania Street, just southeast of the Soldiers and Sailors Monument. However, the Harlins maintained a special relationship with Oahu, continuing to appear in the company's *Guitarist* magazine through at least the late 1930s, on pages describing the activities of various Oahu franchises.

By the late 1930s, the race was on to develop a steel guitar on which the given open-chord tuning could be quickly altered, allowing steel guitarists to play more complex chords, move smoothly between chords, and easily render melodies including pitches from any of these chords. Epiphone's Varichord, released in perhaps the second half of 1939, has been seen by some as the first serious attempt to address the tasks listed above. However, the instrument effected pitch changing via inconvenient hand-operated rotating *dials*, not pedals. When the Varichord failed to catch on, Epiphone ceased production in 1943.

By May of 1939, Jay Harlin had constructed an eight-string, four-pedal pedal steel guitar prototype, followed by a ten-string, five-pedal experimental model completed sometime in 1941. Amy England, store manager of Arthur's Music in central Indianapolis (where Jay's prototypes are currently displayed), created an informational poster titled *Harlin Brothers Kalina Multi-Kord: A Missing Piece of History in the Pedal Steel Guitar* when the prototypes first went on display at Arthur's in summer 2016. On the poster, England

related that “to save on time and materials, [Jay’s] ... prototypes were originally designed and built from [late] 1930s Vega console steels,” with an eight-string, black body console forming the basis of his 1939 prototype and a twelve-string, bird’s-eye maple console supplying the basic materials for his 1941 test model.

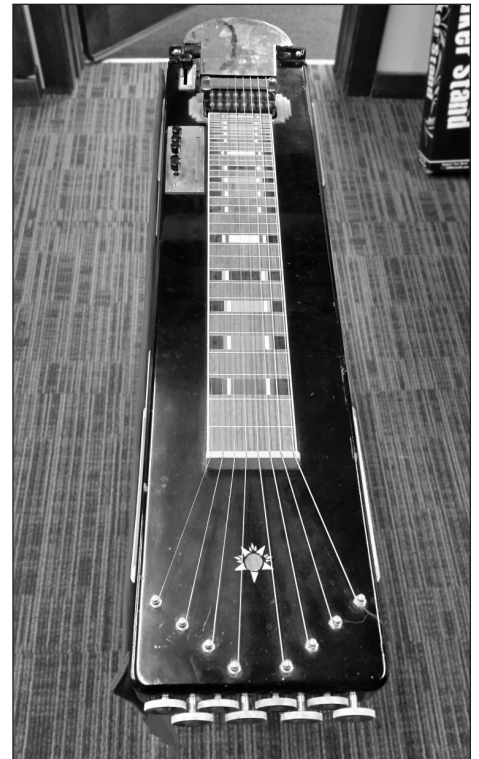
In summer 1941, on the eve of the Japanese attack on Pearl Harbor, Gibson commercially released its eight-string, six-pedal Electraharp console steel guitar, making it the first commercially-released pedal steel guitar. (The mechanism linking the Electraharp’s neck and the pedals was designed by Connecticut-born John J. Moore and the instrument’s maple and walnut cabinet was fashioned by Michigan-born Gibson administrator Neil B. Abrams.)

Fate did not favor the Electraharp—a mere six months or so after the instrument’s release, the Pearl Harbor attack drew America into World War II and by late 1942, Gibson abandoned musical instrument making to produce war materials. To again invoke the research of the late French guitar historian André

Jay’s second, ten-string, five-pedal prototype (1941). Photo courtesy of Amy England



Jay Harlin’s first, four-pedal, eight-string pedal steel guitar prototype (c. 1939; a fifth pedal was added some years later); photos taken by Amy England on August 15, 2016.



Duchossoir (mentioned in the last issue) less than forty Electraharps are known to have been produced. Besides the interruption of World War II, the Electraharp’s high price tag (deemed “regal” by Duchossoir) of \$447 (over \$8,100 in 2021 dollars!), and an optional “carrying-cover” costing another \$18.50 (\$337 in 2021) perhaps also hindered sales. Duchossoir mentions that twenty-eight Electraharps were shipped after production ceased in May 1943, but George Gruhn and Walter Carter state in their revised edition of *Electric Guitars and Basses: A Photographic History* that “Gibson records show only thirteen [total] Electraharps shipped” (emphasis added).

The escalation of World War II halted pedal steel guitar experimentation, but roughly twenty-five months after the Japanese surrender, the Harlin Brothers began marketing Jay Harlin’s perfected pedal-steel as the Kalina Multi-Kord, which—as Beth Harlin related above—can be considered the earliest *commercially viable* pedal steel

guitar. (Newspaper references to the Multi-Kord begin appearing in Indiana and Illinois newspapers in late September 1947.)

The late steel guitarist, session musician and retailer Bobbe Seymour praised the Multi-Kord in an April 30, 2012 essay titled *Early History of the Pedal Steel Guitar* on his Pedal Steel Music website. Seymour called the Multi-Kord “truly a work of art for its day and time,” relating that Jay Harlin’s pedal steel “was the first three-piece finger mechanism, all-pull steel guitar ever built.” Seymour added that most Multi-Kords were manufactured in six-string, four-pedal versions, though a few eight-string models and a few double-neck examples are known to have been produced.

Seymour continued that

[Jay Harlin’s Multi-Kord] was [also] the first good working pedal steel guitar with a universal changer produced in significant numbers [and it]

Continued on Page 16

... remains the easiest steel guitar [on which] to change pedal setups ... that has ever been made...

Every pedal on the Multi-Kord could instantly be changed to raise or lower any ... string with just one pedal push ... if you wanted to raise and lower every string in your tuning, you could make the change and tune it in less than a minute, almost as fast as you could think about it. Of course, the more strings you changed with the pedal, the harder the pedal was to push, but this rule applies to steel guitars today as well. I definitely consider the Multi-Kord to be the great-great-grandfather of today's modern pedal steel guitar. Every design today is just a modification of this unique changer system built by these ... [five] brothers in Indianapolis."

After several address changes, the Harlins settled into 359 North Illinois by the early 1950s. Yes, Beth has spoken to me of the upstairs studio where hula-dancing lessons were given by her older sister Glenda; in her January 22 e-mail, Beth remarked that a trip to Hawaii during the 1950s with Herb, Win, and Win's wife would have provided Glenda with an opportunity to witness hula dancing first-hand and a chance to improve her technique. Beth added that Glenda "routinely traveled to Chicago for hula lessons from Hawaiian masters there."

As Hall relates, Glenda taught hula to the accompaniment of Harlin Brothers 78 rpm recordings (released on the brothers' own Kalina/Crossroads label). The Harlins' recordings included such older Hawaiian or *hapa haole* numbers as "Alekokoi," "Honolulu Hula Girl," and "Little Hula Hands," along with at least two Harlin Brothers originals.

Jay Harlin appears to have retired from the family music business around



Beth Harlin at the former site of the Harlin Brothers Music Store on a cold day in Indianapolis in late March 2016, and (right) a wider shot of the lot fence.

1980, with the Harlins perhaps closing their Illinois Street location the following year. Beth Harlin related that, sadly, materials her father and uncles had carefully amassed over roughly forty-seven years were unfortunately very suddenly and quite-unceremoniously dispersed when

During construction for a new parking facility adjacent to the Harlin Brothers Music Store, the building's structural integrity was compromised, [causing] ... the property [to be] ... condemned. It was a tragedy for the brothers' business to end so abruptly. All inventory had to be removed from the store, hastily sold off for pennies on the dollar.

Herb Harlin died in summer 1992, with Win passing on roughly twenty-eight months later. Jay proved to be the longest-living Harlin brother, succumbing to cancer in August 1996 at the age of eighty-five.

Hopefully, this expansion upon Steve Hall's basic historical framework will be of interest to *HSGA Quarterly* readers. The expansion notwithstanding, this article still barely scratches the

surface of steel guitar experimentation of the 1930s to mid-1940s and the Harlin Brothers' role in that exploration, capped by their mass production of what Bobbe Seymour dubs "an incredible little pedal steel guitar ... definitely a significant [invention] ... in the history of [the] steel guitar." ■

Treasurer's Report

(Quarter 3 balances as of March 31, 2021)

Beginning Balance	\$22,239.02
General Fund	\$18,566.80
Scholarship Fund	\$9,386.29
End Balance	\$27,953.09
Japan Account	\$2,786.67
Expenses	
Newsletter/Postage	\$1,758.64
Misc/Software	\$190.00
Income	
Dues	\$3,545.08
Donations-Gen. Fund	\$500.00
Donations-Sch. Fund	\$903.05
Newsletter Advertising	\$603.90
Festival Donations	\$2,110.54



At the Virtual Festival, board member Jack Aldrich on steel and the group Makani E featuring Jim Lowry and his wife Roz.



HSGA pro steeler Chris Kennison sharing some spongebobalicious steel guitar from his home studio for the Virtual Festival.

A WORD FROM YOUR NEW PRESIDENT Cont. from Page 4

some of the many duties John took care of, but we are currently in search of a member to take over the editing portion of his job. John will make himself available to aid in this transition period. If you are interested in hearing more about this opportunity please contact the board (board@hsga.org).

Again, I'd like to express how excited I am to have the opportunity to dedicate my time to our club. I look forward to working with the other board members and willing volunteers on the many upcoming projects before us. If you have any thoughts, questions, or suggestions for the future of the club, I look forward to hearing them.

Mahalo, Christo Ruppenthal

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COCO WIRE

The Fourteenth Annual Southern California Slack Key Festival was held this past January 17 and was uniquely delivered as a livestream from O‘ahu! For over a decade it has been the biggest Hawaiian music event in the U.S. mainland featuring the most respected names in Hawaiian music and hula. This from **Alan Akaka**: “Taking its name from a finger-picking style of guitar playing indigenous to Hawai‘i (as heard on the Grammy-nominated soundtrack for *The Descendants*), the Slack Key Festival [features] the art of kī ho‘alu guitar. Played from the heart and soul through the fingers and flowing with vivid tropical images, Hawaiian kī ho‘alu is truly one of the great acoustic guitar traditions of the world. In slack key, some of the strings are “slacked” from the standard guitar tuning, with the thumb playing the bass notes while the other fingers play the melody and improvise in a finger-picked style.”

The festival featured Jeff Peterson, Kimo West, Ken Makuakane, **Pōmaika‘i Keawe Lyman & Mālie Lyman**, **Alan Akaka**, Makana, George Kuo, **Greg Sardinha**, Aaron Mahi, Bobby Moderow and Kamuela Kimokeo. As many of you know, Mālie is one of our scholarship recipients and, of course, it’s great to see that two of our steel pros, Alan Akaka and Greg Sardinha, are “mixing it up” with today’s slack key heavyweights.

We got the following interesting report from our newsletter translator, **Shinichi Kakiuchi**, concerning the pandemic in Japan: “In Japan, a variant of Covid-19 is increasing slightly and the government is still instructing us to refrain from going outdoors. Mask usage in both urban and rural settings is almost 100 percent. Social distancing cannot be kept on urban commuter trains, and interestingly, only for-

Minneapolis member George Rothenberger playing his classic double-neck Magnatone steel at the Virtual Festival. The coolest!



Carrying on the tradition of the Keawa ‘Ohana, HSGA Scholarship recipient Mālie Lyman (left) and mother Pōmaika‘i Keawe Lyman, who performed at January’s Virtual SoCal Slack Key Festival.

eigners converse on the trains, not Japanese. The Olympic torch relay for the Tokyo Summer Games started last month with runners carrying the torch along the planned route, but public attendance has been severely restricted.

“Regarding the status of live performances such as concerts, musicals, opera and ballet, the government is maintaining a policy of caution with a look to possible relaxation of restrictions as the infection rate eases. In the current situation, however, this means delivering performances via live-streaming.”

We got a nice note from member **Gus Chambers**: “You guys are doing a wonderful job. I love the newsletter and I sure hope we can get back to Fort Collins this year.” Thanks, Gus, but it looks like we’ll have to wait till next year.

When “grilled” about the D-8 Magnatone **George Rothenberger** used for the Virtual Festival (see the photo across), he replied: “Here I am with my Magnatone D-8, a D85-GW, which I purchased at Guitar Center in Minneapolis. I had been browsing the web at work, off from engineering for a few minutes. The D-8 Lyric Magnatone appeared in my search, and when I saw that it was at the Roseville store I just about swallowed my gum. I lit out at lunch time and it was there in the acoustic room. I just about picked it up legs and all, to carry it to the counter in the main room lest someone else nab it. I didn’t though!” Way to go, George! ■

Please Contact Us!

Send news, comments and photos to: HSGA Quarterly, 2145 Tiffany Walk, Manteca, CA 95336-9555. Email us at: hsga@hsga.org and cc your editor at johnely@hawaiiansteel.com.

CLOSING NOTES

Donna Miller (August 7, 1926 - March 18, 2021)

We got the sad news from Wally Pfeifer just before press time that we have lost one of our core, longtime members, Donna Miller, who performed and served at many a club convention in both Joliet and Fort Collins. The following is the notice, which appeared in the *Joliet Herald-News* online edition:

“Donna Faye Miller, 94, of Oswego, Illinois formerly of Joliet, Illinois, died on March 18, 2021 at Bickford Senior Living in Oswego, Illinois. Donna was born on August 7, 1926 in Chicago, Illinois to Charles and Hattie Reise.

“Charles and Hattie Reise moved to Lockport, Illinois where Donna attended grade school, junior high school, and graduated from Lockport Senior High School in 1944. Donna met her future husband, Frank Miller, at Lockport Senior High ... where she was senior class treasurer and Frank was senior class president. After graduating from high school, Donna married Frank on April 14, 1945.

“They would have celebrated 76 years of marriage this April 14th. Three sons were born to this marriage union: Jim, Eric, and Cory. Donna raised their three sons while first working as a hostess at various restaurants in the Joliet area and then as a dental assistant for Dr. Long of Joliet.

“Donna retired as a dental assistant in 1984 and she and Frank moved to a retirement community in Mesa, Arizona. They also had a vacation home in Honolulu, Hawaii where they would vacation each year. Donna and Frank truly enjoyed their retirement and traveled to locations within the United States, Canada and Europe.

“In addition to traveling, Donna loved to sing Hawaiian music and play the ukulele while Frank played the steel guitar. They were an invaluable part of the steel guitar community. Helping to organize many of the steel guitar conventions, Donna and Frank performed for years at the [HSGA] conventions held in Honolulu and in Joliet. When Donna’s health began to fail, Donna and Frank left Arizona and moved back to Illinois to be closer to their sons. Donna resided at Bickford Senior Living until she passed on March 18, 2021. Her husband was playing some of her favorite Hawaiian songs.”

Former HSGA president Don Weber writes: “So sorry to hear of Donna’s passing. I helped Frank and Donna many, many years ago along with Wally Pfeifer in arranging the Joliet conventions. When they moved away Wally and I took the job of coordinating the conventions, but Donna stayed on as part of the team. She ran the registration desk and kept everything running smoothly. She was a great and talented lady. Just recently the local paper ran an article about the demolition of D’Amico’s restaurant building. Donna and Frank arranged dinners there for convention attendees. The



A look we’ll always remember: Donna Miller (right), pictured here with husband Frank Miller and Peg Pfeifer at Joliet 2012.

restaurant was closed to the public, and we enjoyed good food and Hawaiian music all evening. Good times and good memories. Aloha good friend.”

Duke Kaleolani Ching, a “mainstay” at all our Joliet conventions, writes: “I’m sorry to hear the sad news. My condolence to Frank. Aloha, Duke and La Verne.”

And finally outgoing HSGA President Frank Della-Penna adds: “As I have thought back about Donna and Frank Miller, a stage memory comes to mind. At a Joliet convention I had performed a solo piece on my Kamaka ‘ukulele. As I finished my set, Donna approached the stage with her newly found possession of a beautiful banjo uke and displayed it to me with a glimmer in her eye noting my appreciation of the instrument. As noted by Don Weber, she was frequently on the registration desk, and I would beseech her to write out my name badge, as her handwriting was much more artsy than my scribble. Donna’s contralto voice was soothing accompaniment to Frank’s playing on the triple-neck Fender Hawaiian steel guitar. I always looked forward to Donna and Frank’s performances of Alvin Isaacs’s compositions as well as other old-time favorites.” ■

HSGA Newsletter Editor Sought

After 20 years as your newsletter editor, John Ely is stepping down at some point this summer. He will remain active in HSGA and assures us he will be available as support in this transition. We have someone ready to take over the layout/design/formatting. So we need someone to oversee the story list, get members to write and contribute, and other details. Please let us know if you are interested... drop us a line at board@hsga.org and we’ll fill you in with additional details. Mahalo!

E Komo Mai! Welcome, New Members

UNITED STATES

Daryl Brooke, Key West, FL
Rick Creelman, Fairfax, CA
Michael Hartwell, Missoula, MT
Winifred Cotner, Herndon, VA
Elizabeth George, Springfield, OH
Tom Paronis, Brooklyn, NY
Stephen Cowell, Round Rock, TX
Paul Wecker, Sacramento, CA
Jorge Alaniz, Fremont, CA
Nicholai Goodall, Vienna, VA
Barbara Bones, Kalaheo, HI

OVERSEAS AND CANADA

Robert Blair, Edmonton, Canada
Joseph Burke, Toronto, Canada
Burke Carroll, Toronto, Canada
Christopher Parker, Yorkshire, U.K.

VIRTUAL FESTIVAL *Cont. from Page 7*

the most similar feeling came this morning when it sunk in that it's over and I'd have to wait another year to see friends again. Again, thank you for your hard work. It really paid off. The [virtual] convention was marvelous." [ED: Of course, our virtual events are never really "over," as they can be viewed and re-viewed at any time. But we take Rick's meaning!]

From Laurie Raymond and Rusty Strange: "We so enjoyed watching every minute of the Virtual HSGA Festival over this cold New England winter weekend. It brought us joy and warmth and wonderful memories of the many festivals we have been fortunate to attend... not to mention the great music from around the globe! [We] extend our thanks and appreciation to the HSGA Board. It was a great idea, well done, and the perfect antidote for these dark days of the pandemic. Please stay well and we hope to see you and many others at in-person events in 2021 and 2022!"

From Chris Kennison: "Thanks much. A great weekend of videos—I



Performing at the Virtual Festival from a studio in Yokohama, Japan, the band Anego Gumi, all students of the Yokohama Music Academy: (left to right) Hiroko Tanaka on bass, Tomoko Kibata on 'ukulele, Osamu Makimoto on guitar, and Yoshiko Seo on steel.

saw them all and just had a ball chatting online. Good branding, consistent presentation, just outstanding. Let's do it every three months! Lots of good memories. I'm glad we did some pro video in Fort Collins the first year and hope that all survives in the archives. Thanks for all the hard work!"

From George Rothenberger: "Mahalo for the opportunity and for all the hard work and fun in putting this together. I feel a bit more like a part of the community within HSGA, having watched a bunch of the seminars. I get how Alan Akaka learned things from Jerry Byrd and feel a connection to the line of succession."

From Jeff Coop: "Looking forward to being able to tune into the workshop ... I've never been able to attend the festival before."

From Jack "Keaka" Aldrich: "What a pleasant way to spend a weekend! You folks did a bang-up job of putting the festival together. I'm proud to be a

member of the board. Mahalo nui loa. I'm sure the next one will be easier."

And finally, some nice comments from Nicholas Sthelie: "My wife and I had a great time at the Virtual Festival. It was the perfect way to get to know more about HSGA and its members. We tuned in from the U.K. and it really gave us a lift from our cold, dark winter! (It was snowing here.) Even under normal non-viral circumstances there is no way that we'd be able to attend an HSGA festival in person so to do so virtually was a fantastic opportunity. Thank you so much for the links. It'll be great to be able to rewatch all the segments again." ■

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.

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).