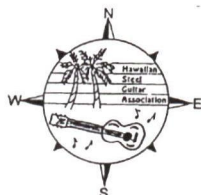


HSGA QUARTERLY

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

Volume 14, Issue 52

FALL 1998



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STATEMENT OF PURPOSE

Hawaiian Steel Guitar Association is a registered non-profit educational corporation in the State of Hawai'i and the U.S. under IRS tax code 501(c)(3). Its purpose is development of a global communications network of players and lovers of Hawaiian traditional music performed on all types of steel guitars & related instruments, and to encourage study, teaching, performance, manufacture of steel guitars. Its primary financial goal for donations and bequests is to provide scholarship assistance to steel guitar students who demonstrate intent and skill to become accomplished performers.

MEMBERSHIP is open to all steel guitar players and non-players around the world who support the promotion and perpetuation of Hawaiian steel guitar music. Annual dues are US\$26. Membership year begins July 1. Members receive HSGA Quarterly & other benefits.

Mail letters and editorial submissions to HSGA Quarterly, P.O. Box 1497, Kailua, HI 96734-1497, USA. Phone/Fax: (808) 235-4742. Email: <hsga@lava.net> Website: <http://www.hsga.org>. HSGA Quarterly is mailed 4 times a year by US Bulk Permit to USA; by "Printed Matter" Surface to foreign addresses. For US First Class: \$2 yr; Europe/Pacific Rim, \$6 yr. added to annual dues.

ELECTIONS & "NO SLEEP" STEEL GUITAR MUSIC & FUN IN JOLIET



Most of your elected Board of Directors in their new "Director 1998-2000" T-shirts. Left to right: Bernie Endaya, Don Weber, Lorene Ruymar, Greg Sardinha, Alan Akaka, Doug Smith and Mike Scott. Ed Punua and John Marsden are not pictured, as they were not at convention. Greg and Alan hold up HSGA's great new bumper sticker.

You'll get the FULL story and pictures in the Winter Quarterly, but for now, here's a glimpse of activities, October 1,2,3 at the HSGA Joliet convention.

Mahalo nui loa to all HSGA members who mailed in election ballots or voted at convention during the Annual Meeting. HSGA is mandated by its Bylaws to have a minimum of 25% of the Members in Good Standing (*meaning "current year's dues paid"*) participate in Annual Meeting Elections, in order for the election to be valid. You who voted made it happen.

1998-2000 HSGA

DIRECTORS ELECTED

All of the nominated Directors were elected, along with HSGA's

newest Director, Greg Sardinha. (See sidebar list on the left.) Directors were presented with their new HSGA T-shirts, imprinted "1998-2000". Thanks to Duke Ching for that fine job.

At the Board of Directors meeting following the Annual Meeting, the Board elected the following officers: President, Alan L. Akaka; Vice President, Don Weber; Secretary-Treasurer, Edward Punua. Standing Committee Chairmen reappointed were: Mike Scott, Membership; Bernie Endaya, Scholarship; Doug Smith, Internet.

Greg Sardinha was appointed Concert Logistics Chairman/Honolulu. In this capacity, he will make

Continued on pg. 2



Evening JAM SESSIONS attract a good crowd, but it's the POST-jam that gets 'em. (Left) Alan Akaka, Duke Ching and the rest of the "No Sleep" gang get things started.

sure we have the right amount of amplifiers, mics and all other stage equipment and their transportation needed for HSGA "HOT LIX" and other concerts, and HSGA steel "play days" in Hawai'i. You'll be seeing a lot of Greg next May, during HSGA's Honolulu convention. He's already got his committee in mind, so watch out Casey and Bobby!

"NO SLEEP" JAM SESSIONS STARRING DUKE CHING!

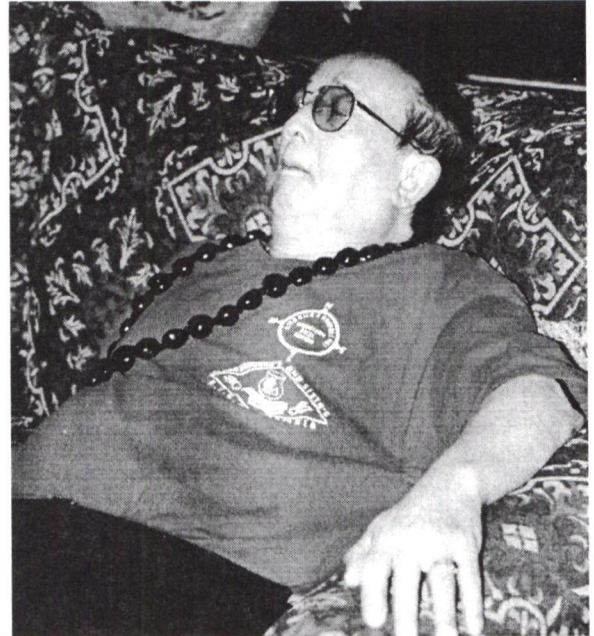
They didn't break any all-night-steel-jam records in the Holiday Inn this year.

"Early one I see," the all-night Security Guard was heard to remark, when the "late show" gang quit on Thursday at 3:30 a.m.. And we're told the latest Duke, Alan, Greg and others played to a select after-hours audience was 4:30 a.m., Friday night. Quitters!

"Don't you *ever* stop?" Greg asked Duke Ching, with a groan, at the second "no sleep" jam session. No, Greg, he doesn't! Both Duke and Alan are veterans of these late date steel gigs. Da kine are truly "men of steel". But tell me, did you ever see them come down for breakfast at 8 am?? No? *You* were sleeping? Unnnhuh.

For more about the fun steel frolic in Joliet, see Part One of the Joliet Foto Feature in this issue.

(Right) Then, around 3 am ... Bernie asleep? That's cheating, fella!



IS ATTENDING AN HSGA CONVENTION WORTH YOUR TIME AND MONEY?

The following letter from HSGA member Gerald Ross says it all. It came to us by Email, 3 days after the Joliet convention.

Dear HSGA,

I just returned from the Joliet '98 convention and would like to thank everyone who made me feel welcome, at home and part of the family.

I just joined the HSGA last summer and was a bit nervous about attending the convention. I wondered if I would encounter a group of people that were exclusive and not receptive to newcomers. Would my guitar playing go unappreciated? Would my questions about the music and steel guitar go unanswered or thought of as foolish? Would I be alone the entire weekend?

None of my fears materialized. I was a stranger for less than a minute. Soon after I walked into the convention, a member struck up a conversation with me. I was soon introduced to more members. I sat down to listen to a few sets and felt very good. At the end of the afternoon I even had a dinner invitation!

Later at the jam session I felt very nervous about taking out my guitar and playing. But thanks to encouragement

from Doug Smith and Barb Kuhns I played and felt the camaraderie of my fellow musicians. I stayed up until 3 AM for three nights, playing tunes with the fine musicians I met.

Meeting and playing with Alan Akaka, Greg Sardinha, Duke Ching and all the others was an experience I will never forget. Their encouraging words, sense of adventure and just having fun with the music was stimulating and exciting. These good feelings allowed everyone playing to achieve their best.

Special thanks to Don Weber for allowing me to fill in a slot on the Saturday afternoon show. I enjoyed sharing my solo guitar work with everyone.

I'm fired up about steel guitar now. I actually brought my lap steel with me to Joliet, but was too nervous to take it out. I've only been playing a year and only really playing it sporadically. This past weekend helped my playing greatly. Seeing people's hands, getting tips from fellow steelers, and just immersing myself in Hawaiian music for three days was just what I needed. When I got home from Joliet, I stayed up until 2 AM working on "Sand".

Thanks again for a wonderful weekend.

Gerald Ross, Ann Arbor, Michigan

Gerald Ross, a new HSGA member, was one of the “No Sleep” jam session gang at Joliet ‘98. (His thank you letter to HSGA members appears on page 2) He is pictured with his “Heritage” guitar, currently manufactured in the old Gibson guitar factory in Kalamazoo, Michigan.

Gerald says that when Gibson moved to Nashville in the early ‘80’s, many of the old-time guitar builders chose to stay behind. They bought the factory and have been producing “beautiful instruments ever since” under the “Heritage” name.

Note the special tailpiece that adjusts each individual string’s angle over the bridge. By varying the angle of this “special tuner”, a different “touch and feel” — harder or softer — can be gotten for each string. Gerald says “I never touch or adjust this device, I’m happy with the guitar

the way it is.”

The “pros” who heard and watched Gerald play at convention were happy with his sound and style, too, from comments we’ve received. Now we know the reason.

While his “day job” is now Senior Program Analyst in the Computer Department of the University of Michigan’s medical center, for a decade or more in his 20’s and 30’s, he was a full-time musician sharing billing with Bonnie Raitt, Johnny Gimble, Doc Watson, Riders in the Sky, Arlo Guthrie and Nanci Griffith. “The group I played with also appeared twice on NPR’s ‘A Prairie Home Companion’ with Garrison Keillor.”

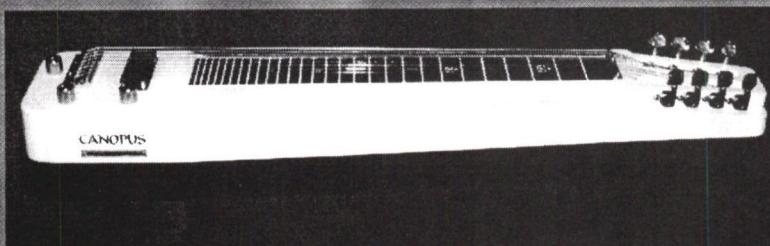
Gerald says “my friends tell me I got into computer work because I wanted a job where I could sit down for a while!”



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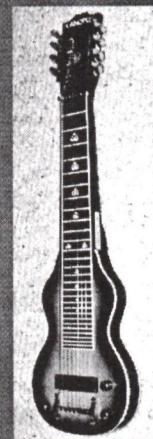
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AROUND THE WORLD WITH STEEL GUITAR

"Aw come on, does HSGA *really* 'go round the world with Hawaiian Steel Guitar'?" a neighbor asked me, on seeing HSGA's new bumper sticker on my car.

"How far 'around the world' do you want to go?" I thought. The following special feature is in response to his question, and any skeptics in *your* neighborhood. - *Marjorie Scott*



Left to right, *Tor Hanner on accordion, Reino Luoto on Hawaiian steel, Seppo Ahokas on drums*

Reino Luoto, Espoo, Finland - "Some musicians and singers at Hamina have been practicing Hawaiian music as a hobby for decades. Hamina is a small seaside town of some 10,000 inhabitants in the southeastern corner of Finland, 20 miles from the Russian border.

"At times, music-making has been at a standstill and even ceased totally. Ten years ago we assembled once again, friends of Hawaiian music together, and started playing once a month. We sing and play older traditional music. Musical notes have been bought, and also copied from records. We have learned words in the Hawaiian language. Songs copied from records have been slightly difficult. Our repertoire includes, among others, Kalihi, Nā Lei O Hawai'i, Tiare, 'Alekokoi, Hula Blues, etc.

"At the moment our instruments are Hawaiian guitar, two acoustic guitars and bass. We sing by four voices. Almost all the arrangements for the orchestra have been made by Hawaiian guitarist Pekka Kyotikki.

Gerald Venema, En Velsen Noord, The Netherlands - "Things here in Holland with the Foundation are doing perfect. We are growing up to 350 members, and will do more to grow to 500 members. Our Promotion day (always at Easter, when Hawaiian friends are looking forward to such an event after the winter) in 1998 was very successful.

"We had about 1,000 visitors in the hall, with three stages: one main stage for just real Hawaiian, a smaller stage for newcomers and groups who prefer (to play for) a smaller audience. Also, not only Hawaiian but some jazzy or mix and a session stage where everyone who wants to play with friends can do whatever they want, but still Hawaiian." (*Gerald's wife Lolita was in Hawai'i recently, and spent time with Hanalei and Lily deWilligen at the Halekūlani "House Without A Key".*)

Derek Young, Oxfordshire, England - (in part, from his Profile, requested by the Quarterly)

"Through my father I became interested in the Hawaiian Guitar. He learned to play in the 1930's when he lived in Birmingham, and was taught by Ken Reece (listed in the book Hawaiian Music and Musicians.) He built his own electric Hawaiian Guitar, as American versions were quite expensive. He made pick-up from kiddies cotton reels and magnets. The guitar worked perfectly and lasted until 1987 when a wood worm took over!

"When I was about 13, in 1952 I asked my father if he would play for a South Seas sketch in a show my Boy Scout troop was putting on. He said "No". So, with mouth larger than brain, I said I would play. I had 3 months to learn 3 numbers. It must have sounded terrible."

Derek says he persevered with steel guitar, had invested in a Roy Smeck 6-string, and learned a lot "especially music theory" from Ronnie Joyness (who composed many Hawaiian songs, and made some 400 broadcasts on the BBC with A.P. Sharpe's Honolulu Hawaiians). It was during this period that Derek met John Marsden, and even got together in Sheffield for a "jam session".

"At that time, I had my own band called The Hawaiian Aires". We played locally and even appeared on midlands TV." Derek went on to form the "Hawaiian Beachcombers", and thanks to another steel player got a recording contract with EMI at Abbey Road Studios in London. Then the 70's hit, and C&W replaced "the dreamy strains (of Hawaiian music)" in England.

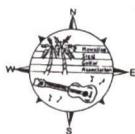
Derek says these days he prefers to listen rather than play, but still has his Hawaiian guitar and "my favorite Fender Twin Reverb amplifier." During the day, Derek is a film editor for



John Mills and his steel guitar.

British Television. "The job demands long days, but the reward is earning enough money to visit Hawai'i." Derek also trains editors at the National Film and Television School "and at last count, have trained over 2,500 editors. So if anyone in Hawai'i would like an editor experienced in the Avid Non Linear system, I'm open to offers!"

"Like most stories, there is a happy ending," Derek writes. "During my last visit to Hawai'i, I met Alan, who knew John Marsden through HSGA. I had lost track of John, and Alan put me back in touch, and I joined HSGA. I had to go half-way around the globe to find the address of someone who lives only 152 miles from me."



**MEMBERSHIP LIST of
1998-99 Members available
now. Please send \$1.50 to
cover postage/handling.**

John Mills, Dalkeith, Western Australia - (*John is a new member, from way out there beyond the Outback*) "Greetings from the capitol city of Western Australia, Perth, of which Dalkeith is a suburb. Perth is six miles away, as is the port of Fremantle, in the opposite direction. I was born in India, and my family migrated to Perth when I was 12 years old, but the sounds of Hawaiian music had already reached my ears via 78rpm records and a wind-up gramophone my parents had, and also broadcasts of "Hawai'i Calls".

"Perhaps the music, plus the excitement of a sea voyage from India to Fremantle, stirred up a strong wanderlust in me. I will never know, but just before my sixteenth birthday, I packed my bags and left home to join the Merchant Marine."

John goes on to say that he ended up spending 40 years in the Merchant Navy, holding the position of ship's Captain for sixteen years, up to his retirement in 1990. During his many years traversing the Pacific, John says "I've been to Hawai'i, and I haven't."

"Sailing from the Panama Canal to Japan, we had engine problems and needed spare parts. The ship diverted to Honolulu to get the parts, but I was ordered not to enter port. The ship was stopped about a mile off the entrance to Honolulu harbor for a whole eight minutes, while a launch brought the parts to us. I can still remember my feelings of anticipation and disappointment, at being so close and yet so far. During those couple of days, we approached the Big Island just before sunset one evening, and the next morning saw Diamond Head and Honolulu just a couple of miles away; I heard lots of familiar music on my radio. Perhaps next year, I will actually make it to Honolulu."

Early in his sea-going career, John met a Hawaiian steel player, by chance, playing for a dance in one of the ship's ports of call. When John discovered he could plug a small steel into his valve-operated radio for an amplifier, he bought a steel guitar and signed up for lessons.

"I couldn't read music, but the number system offered almost instantly recognizable tunes, which was important since I was sharing cabins with other crew members who were not always too tolerant with a struggling beginner producing weird noises.

"I took my guitar to sea with me for many years, and was used to playing by and to myself. In fact, I hardly ever had anybody to accompany me." John changed employers, had to start flying to and from ships, and thus leave his guitar at home, as it was "excess baggage". Now that he's retired, he's decided to take it up again. "Regrettably, I find it's not just the strings that are rusty, but that can be remedied. I have books and records and a head full of melodies, and Barry Homan to urge me on."

Will YOU be the 1998-99 "Member of the Year"?

Write or mail HSGA office for Information Brochures with Membership Application so you'll have ALL the right answers to enroll new members. Be sure to print YOUR name on the "Referred by" line at the top of the Applications before you hand them out. Musicians who've pasted their "bumper sticker" on their instrument case, remember to stuff a handful of brochures in your case, because you *will* be asked about HSGA.

DISC 'N DATA



At the risk of repeating myself in this column, Cord International/Hana Ola Records has done it again! "Lei Of Stars • Hawaii's Legendary Artists", produced by Michael Cord and Harry B. Soria, Jr. is a "must have" CD whether you play steel or not.. This recording is a collection of "gems gathered from an array of legendary talent" says Harry B's liner notes. That it is.

Gathered from the outpourings of "49th State Hawai'i Records" and "Bell Records", during the boomtown, post-WWII Waikiki years, this recording gives you 20 cuts to hear Alfred Apaka, George Kainapau, Benny Kalama, Alvin Kaleolani Isaacs, Andy Cummings, Gabby Pahinui, Richard Kauhi, Genoa Keawe, and more.

Then there is such choice steel

playing as David Malo, Tommy Castro, Pua Almeida. "Splash" Lyons, Walter Wailehua, and best of all Jules Ah See on "Sand" and "Hula Blues". Want more? How about Bill Lincoln's wonderful male falsetto on "My Lovely Hawaiian Maid", and the Royal Hawaiian Serenaders singing R. Alex Anderson's "I'll Weave a Lei of Stars For You". Also by Andy Anderson "White Ginger Blossoms", the song he wrote because film star Mary Pickford told him she'd never heard a song about the white ginger flower. Aunty Genoa Keawe gives you her breathless best on "E Mama E", and a fond farewell in "My Hawaiian Souvenirs".

Also new from Cord Int'l:
"Alfred Aholo Apaka - The Lost

Recordings of Hawai'i's Golden Voice". These recordings date from 1945-49, and portray Apaka's early years. For you who can never have enough of this consummate balladeer whose liquid voice could range from Bflat to E with agility, these recordings mark the beginning of his remarkable two decade career.

I could go on, but you'll have more fun opening these jewel cases yourself, especially for Harry B's extensive historical liner notes. Recordings should be available through Tower Records, Sam Goody, Borders, and for sure by mail from Cord International, P.O. Box 152, Ventura, CA 93001. For a **special discount to HSGars**, be sure to identify yourself as a member. You can call Michael at (805) 648-7881; Fax - 3855.

Special for our European members: YES! We now have contact with Interstate Music Ltd. in East Sussex, England, and a recent CD for you: "Isle of Golden Dreams - Music of Hawai'i". Best of all, EIGHT fully-packed pages of **John Marsden's** marvelously-written notes and reviews on each of the legendary musicians and the music played, as well as some Hawaiian history.

On this CD you'll find: Dick McIntire, Andy Iona Long, David Ka'onohi, Sam Ku West, Augie Goupil, Sol Ho'opi'i, Roy Smeck, Tau Moe, the Kilima Hawaiians from Holland, with "Bill" Buysman, and Willem Ruivenkamp on steel. Then there's Bob Wills and his Texas Play Boys, and Bernie Ka'ai and His Hawaiians finishing out on Bernie's tune "Steel Guitar Boogie".

Here's a few mail order addresses: Swift Records, 3 Wilton Road, Bexhill-On-Sea, East Sussex, TN40 1HY, England; M&W/Central Distribution, Overijsselhaven 135,

SO YOU WANT TO PLAY STEEL GUITAR HAWAIIAN STYLE

THE QUARTERLY INTERVIEWS ALAN AKAKA

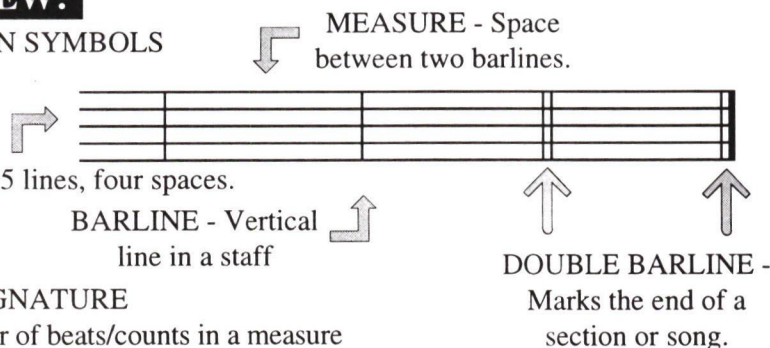
PART XI - MORE MUSIC THEORY



At the close of week two at the Kamehameha Schools and after five lessons in music theory the students can define terms such as solfège, vocalises, staff, barline, double barline, measure, treble and bass clef to name a few. Imagine being able to read and clap rhythmic patterns off written music within a 45 minute lesson. (After a week of lessons, gaining the skills to clap as well as compose complex rhythmic patterns.) But it is the latter group I often marvel at, because of their rapid progress in music theory.

REVIEW:

COMMON SYMBOLS



STAFF - 5 lines, four spaces.

BARLINE - Vertical line in a staff

DOUBLE BARLINE - Marks the end of a section or song.

TIME SIGNATURE

4 - number of beats/counts in a measure

4 - type of note gets a beat/count

RHYTHMIC NOTES

- | | |
|-----------|--------------------|
| ○ Whole | ♪ Eighth |
| ♪ Half | ♪ . Dotted Half |
| ♪ Quarter | ♪ . Dotted Quarter |

RHYTHMIC RESTS

- | | |
|---------|-----------|
| — Whole | ∿ Quarter |
| — Half | ∿ Eighth |

The bottom number of a time signature is like the bottom number in a fraction. For example, 1/4 is a quarter - 1/2 is a half and so on. In a 4/4 time signature, the bottom number means that a quarter (1/4) note gets a beat. So the proper way to recite the 4/4 time signature is: four beats in a measure, quarter note gets a beat. In a 6/8 time signature, the bottom number means that an eighth (1/8) note gets a beat. The proper way to recite 6/8 is: six beats in a measure, eighth note gets a beat.

GOING ON:

Continued from pg. 6

*Familiarize yourself with these music terms and its definitions.

3433 Nieuwegein, Netherlands; Bob's Music, Frohmestrasse 75, 22459 Hamburg, Germany, AND YES IN THE USA TOO: contact World Records, P.O. Box 1922, Novato, CA 94948. Phone (415) 898-1609, or call toll-free to Sound Delivery: 1-800-888-8574 for retail outlet near you.

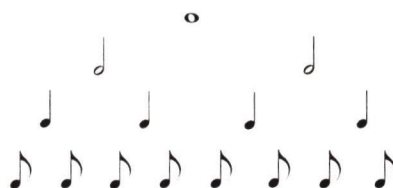
We have Bob Bastin of Interstate to thank for his *kōkua* in supplying us with outlets. His catalog also lists two other Hawaiian albums: "Tickling the Strings (1929-1952)", and "On A Coconut Island". Sol K. Bright, Felix Mendelssohn and Ray Kinney are listed on this one.

Still don't have Bobby Ingano's solo album, sorry. I know we'll have it by HSGA Honolulu Convention next May (or Bobby will be "toast" around here!)

DIVISION OF RHYTHMIC NOTES

- Whole note = 2 half notes
- Half note = 2 quarter notes
- Quarter note = 2 eighth notes...

Below is a chart illustrating the division of rhythmic notes:



SCALE - Ladder or steps. An ascending or descending series of tones.

SOLFEGE - Do-re-mi scale. (i.e. do-re-mi-fa-sol-la-ti-do)

MUSICAL ALPHABET - A, B, C, D, E, F, G

Although there are only seven letters in the musical alphabet, it is a cyclical system that can go on for a long as necessary. For example, a C major scale is C, D, E, F, G, A, B, C. In order to complete the 8 step ascending scale, the alphabet reverted back to A.

TREBLE CLEF - GClef

BASS CLEF - FClef



MEMBERS CORNER



SPECIAL THANKS TO WAYNE LINK

from Lorne and Ruth Cherneski

"Our group, North West Country, entertain at various local events. The highlight this year was appearing at Wayne Link's Steel Guitar Convention, in April, in Winnipeg (Manitoba, Canada).

"At this event, Ruth and I did a number of Hawaiian tunes the first evening, and country tunes the second evening. Al Brisco (Toronto), Billy Jones (Medicine Hat), Doris Atkinson (Winnipeg) played too. And, of course, Wayne, who builds the Linkon Steel Guitar.

"During our appearance, we mentioned the '97 HSGA convention (Honolulu), and our memorable Hawaiian holiday, as well as meeting the Master himself, Jerry Byrd. I brought along my copy of Lorene Ruymar's book, and Wayne mentioned it from the stage both evenings. A good deal of interest was shown in the book.

"I'd like to point out that Wayne Link is a strong supporter of HSGA. If it hadn't been for him, I probably would not have heard of your organization, and our visit last year to Hawai'i might not have happened. Also I'd like to give Wayne credit for providing me with an opportunity, after a career in the teaching field, to become re-involved in the music field.

"My wife, Ruth, and I expect to attend the '99 HSGA convention in Honolulu, and participate in it as a duo. Ruth has only recently taken up 'ukulele, but has been making steady progress."

Rinus v/dBerge, Rotterdam, Holland

"I have many videos from the Hawaiian days here in Holland (it's VHS PAL however). I hope to come to Hawai'i in September 1999." (*Oh Rinus, if you and Els could only be here In MAY '99 for HSGA's convention. Try.*)

C C Johnson, Killeen, Texas

"Please forward my congrats to Ned Ka'apana and Jerry Byrd for two delightful CDs (*reviewed in Summer '98 Q*). They remind me of us kids in Hilo before the war, out playing on the back porch. Of course we could not match the artistry of the CDs, but it was pure Hawaiian."

Jannie Van Zyl, Nylstrom, So. Africa - "My second CD "The Sweetest Hawaiian Guitar" was released in early August. I have been on 3 radio stations since. The last one was on "Radio Without Borders" which covers the whole of Southern Africa. The response was overwhelming. I've had so many phone calls, it started to drive me around the bend.

"Calls came in from all over Southern Africa thanking me for the Hawaiian music, as they haven't heard this type of music for years. A few old steel players have contacted me, wanting to know how I manage to play Hawaiian style guitar. My answer was to concentrate on traditional Hawaiian music, and make an effort to go to Hawai'i like I did, and see how it's done. Please give regards to Jerry and tell him I'm going to include most of the music numbers he sent in my next CD." (*And only last year, Jannie was ap-*

parently the only Hawaiian steel player in Africa! Pat yourselves on the back, HSGArS, as you got him going at the '97 Honolulu convention.)

Sig Vogel, Grover Beach, CA - "I just received copies of Paul Weaver's videos of the 1997 Bandstand performance (*HOT LIX May '97 - Honolulu*) and enjoyed very much. All of Paul's videos I've gotten have been great, and he took on a tough job after Clay Savage's passing. I feel Paul should get a special thanks from me, and I'll appreciate your letting this happen via the Quarterly.

"And, my thanks to you and the folks around you for doing a great job in Hawai'i and elsewhere to keep steel guitar and Hawaiian music alive." (*Paul is a True Giver, Sig, and HSGA is proud to have him as our Official Photographer. We're sure that he and Shirley rank high on the Almighty's list of Living Angels.*)

Ed Kuchenbecker, Mesa, AZ - "I recently acquired a 6-string "Roy Smeck" Hawaiian guitar, built between 1930-1940. It's in perfect condition (like new) and has a case in good condition. Can anyone tell me what it might be worth as a Collector's item? You can reach me by phone at (602) 985-5237, or by mail at 260 N. 58th Pl., Mesa, AZ 85205. I can provide a picture." (*Jimmy Hawton, can you help Ed?*)

Bruce Morrison, Quebec, Canada - "Please thank Alan for his arrangement of "Hapa Haole Hula Girl" (*Spring '98 Quarterly*). I like his style and I'm always looking forward to the next newsletter. He does a neat job on his music."

Masahiro Ujiie, Ichikawa City, Japan - "Thanks to you (*Alan*) and all HSGA office people, I am enjoying being a member of HSGA, and always expecting happy informations from Hawai'i. I believe they are for sure far more effective than famous or notorious "Via-Gra". Wrong spelling? I don't know how to spell. I've never tried." (*Your message is clearly understood and appreciated — thank you!* - *Alan Akaka*)

B u y \$ \$ e l l

For Sale: Linkon Pedal Steel - 10 strings, 4 knee levers, 3 pedals. New condition. "Nice Royal Blue". \$950.
Double Neck Guyatone Steel - 8 strings, non-pedal, chrome legs, Cream color. \$500. Both guitars have hard shell cases. Contact Al or Marilyn Solby, (604) 936-1714 in Coquitlam, BC Canada V3J 3E8.

Wanted to Buy: Steel arrangements of "beautiful old hymns of the Church" for 6-string lap steel guitar. Either original or Xerox copies. Will be pay postage and handling too. Contact Oliver Ballard, 2143 W. State Ave. Phoenix, AZ 85021-7760; phone 1-602-995-2584. (Oliver is a new HSGA member).

Needed: Used 6-string Hawaiian steel guitars for the elders on

Moloka'i to learn with, and have as their own. Jeanette Kahalehoe asks "would it be fair to offer \$150 for a used one that someone doesn't want?" (Moloka'i will need 5 or 6 guitars like this. If you'd like to sell at this price, or donate — or a bit of both — please contact the HSGA office.)

Wanted continuously by Michael Cord for his Awesome Collection: ALL models VINTAGE lap steel (like Hilos, Konas, Weissenborns, Rickenbackers), amps & basses! CONTACT: Michael Cord, Ventura, CA; phone - (805) 648-7881. FAX- (805) 648-3855. (Da kine is one Serious collector, who should have a museum by now!)



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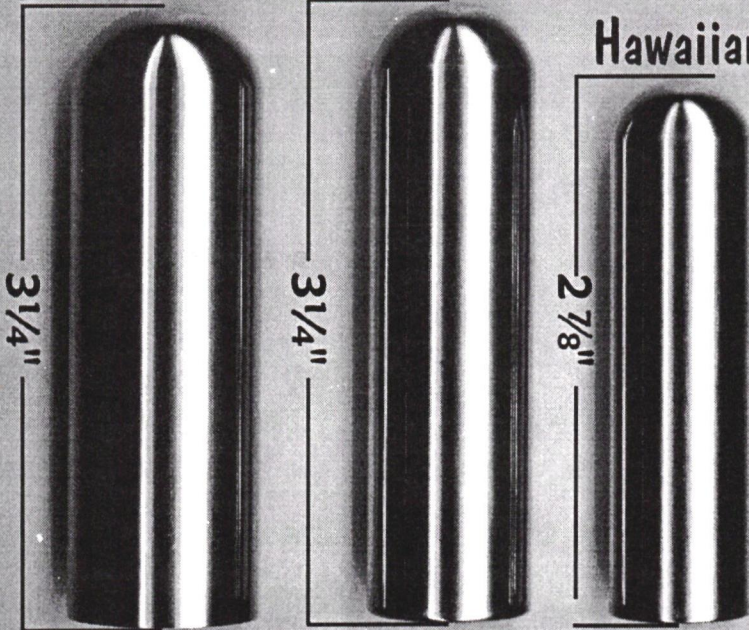
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 FRANK D. BRANDENBURG, 10202 Holaday Dr, Carmel, IN 46032
 GERALD R. CAREY, 1176 Koloa St., Honolulu, HI 96816
 FRANK CHIMARUSTI, 3025 ND. Springfield St, Simi Valley, CA 93063
 WAYNE CHINEN, 45-439 Ihilani St, Kane'ohe, HI 96744
 JOHN DEDEAUX, P O Box 1118, Kealakekua, HI 96750
 BORIS T ELIA, 8217 S. Mead Av, Burbank, IL 60569-1944
 AL ENGLER, 43236 N. Lakeside Dr, Antioch, IL 60002
 BARBARA I. FALLON, 2400-12 Douglas Hwy, Juneau, AK 99801-2034
 CARLTON P. HAGER, 1825 University Way, San Jose, CA 95126
 OAKLEY J. HICKS, 904 20th Av NW, Birmingham, AL 35215
 GENE E. JONES, 5001 Lincoln, Groves, TX 77619
 DONNA MALECH, 35 East 38th #8A, New York, NY 10016
 MARK MINTON, 1848 Kahakai Dr #1705, Honolulu, HI 96814
 FRANK NOVICKI, 2425 Yorba St, San Francisco, CA 94116
 DUWARD H. POTTS, 906 E. 36th, Odessa, TX 79762
 ERIC STUMPF, P.O. Box 425, Newbury, NH 03255
 IOKEPA WONG, 3034 Maigret St., Honolulu, HI 96816

ALL OTHER COUNTRIES 'ROUND THE WORLD

LEOPOLD ECKLUND, Betesmarksstigen 4, Esbo, Finland 02300
 ROGER FLETCHER, 5 Bakers Ct, Great Grands. Sandy, Beds. UK SG193PF
 EISUKE HARA, 1-37-701 Murakami-Danchi, Yachiyoshi, Chiba, Japan 276-0027
 TERRY ISHIYAMA, 1-2-3 Hanakawada, Taito-ku, Tokyo, Japan 111-0033
 PIERO SANT, 13 V. Fornaci, S. Mauro, To, Italy 10099

E-MAIL ADDRESSES. Please PRINT CLEARLY, as we've already gotten "message undeliverable" due to errors! (??)

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Meet HSGA's newest "member" Kani Ka Pila Dobro! Yup, it's Lorene Ruymar's guitar, all dressed up, because the airline forced Lorene to buy an extra seat for the instrument, and the guitar's ticket had to have a name! Lorene says passengers kept coming up the aisle to look at sweet "Kani".

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SPECIAL AWARDS NIGHT AT JOLIET CONVENTION. So many HSGA members do so much for our club, the Board of Directors decided it was way past time to start acknowledging some of them. Top row, left to right: **Duke Ching** is awarded a "Man of Steel" certificate for his consistent efforts promoting HSGA through his public performances. **Akitomo "Tom" Ikehata**, HSGA's Japan Coordinator, won the 1997-98 "Member of the Year" awards for the many new members he's tirelessly enrolled in Japan, this past year. The Okadas hold Ikehata san's blue steel engraved plaque and beautiful gold HSGA T-shirt, on which is printed "Member of the Year 1997-98". They took it home to Japan for him. Internet Chairman, **Doug Smith**, and **Alan** hold up **John Ely's** special certificate for "SuperCyberman", and Two veteran volunteers, **Donna Miller and Alma Pfeifer**, who do everything to keep the Joliet convention running smoothly every year, except play steel were awarded this year's "Bar None" certificates.



C6th7th Tuning
E-C-A-G-E-C#

BLUE HAWAII

by Leo Robin &
Ralph Rainger

The musical score is written for guitar in C6th7th tuning (E-C-A-G-E-C#). It consists of a melody line and a guitar accompaniment. The melody is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar accompaniment is written in a six-line staff, showing chords and fingerings. The score is divided into four systems, each with a melody line and a guitar accompaniment. The first system starts with a treble clef and a 4/4 time signature. The second system continues the melody and accompaniment. The third system features a treble clef and a 4/4 time signature. The fourth system concludes the piece with a double bar line and repeat signs. The guitar accompaniment includes various chords such as G, G7, C, E7, A7, D7, and Eb7, along with specific fingerings and techniques like triplets and slurs.

BLUE HAWAII

Musical score for guitar and voice for the song "Blue Hawaii". The score is written in G major and 4/4 time, featuring guitar chords and melodic lines.

System 1: The first system shows the beginning of the piece. The guitar part starts with a G chord, followed by A7 and D7 chords. The melody begins with a treble clef, a key signature of one sharp (F#), and a common time signature.

System 2: The second system continues the piece, featuring D+ and G7 chords. The melody includes a half note rest and a quarter note rest.

System 3: The third system features E7, A7, D7, G, and C7 chords. The melody includes a first ending bracket labeled "1.".

System 4: The fourth system features G and G7 chords. The melody includes a repeat sign and a second ending bracket labeled "2.".

System 5: The fifth system features G, C7, F9, and G chords. The melody includes a repeat sign and a second ending bracket labeled "2.".

H.S.G.A. Members *OPTION* May 11-18 - KAILUA KONA
RESERVATIONS REGISTRATION - KONA SEASIDE HOTEL

***MUST BE MAILED OR FAXED BEFORE APRIL 1, 1999 to Honolulu office of:
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1/2 persons	\$57 + 11.41% tx.	_____	_____	3 persons	\$67 + 11.41% tx	_____
4 persons	\$77 + 11.41% tx.	_____	_____			

ONE DAY'S DEPOSIT ENCLOSED TO HOLD RESERVATION* Check/M.O. for \$ _____ herewith.

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****HSGA'S ROOM RATES ARE GOOD FROM APRIL 24 TO MAY 17, 1997****

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1/2 persons	\$61 + 11.41% tx.	_____	3 persons	\$76 + 11.41% tx	_____
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Name on card _____ Signature of Cardholder _____

-----CUT HERE AND MAIL FORM **ABOVE** TO THE CASTLE GROUP AT ABOVE ADDRESS-----
MAIL FORM BELOW TO HSGA

1999 HONOLULU CONVENTION REGISTRATION

MAY 3 THROUGH MAY 5, 1999 • QUEEN KAPIOLANI HOTEL

NOTE: Your 1998-'99 HSGA dues must be paid to participate

FIRST & LAST NAMES OF ATTENDEES _____

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*CHECK OR MONEY ORDER ONLY. REG. FEE **INCLUDES LUNCH IN "AKALA ROOM", MAY 3,4,5.** AND IS PART OF HSGA'S "AKALA ROOM" RENTAL PACKAGE. VOUCHERS FOR 3 LUNCHES WILL BE ISSUED TO YOU AT HSGA CONVENTION REG. DESK ON FRIDAY, APRIL 30, 9AM-NOON. **There is NO fee reduction if you eat lunch elsewhere.**

PERFORMANCES: I plan to perform. I will play back-up for others, on Guitar, 'Ukulele, Bass,
 Other (state) _____ I need to play at following time and day _____

Performers: plan 20 minutes on stage; bring 2 sets of chord charts for back-up players.

Amps and mics will be provided on stage, but NOT available from hotel for private jam sessions

PLEASE answer following, so we know where to find you! I am Registering at Queen Kapi'olani Hotel

Staying at following hotel/home _____ PHONE _____

++++OPTIONAL TRIP TO KAILUA-KONA - MAY 11-18++++

YES, I am Registering at Kona Seaside Hotel (Use form on page 18) NO, I am not going to Kailua-Kona

****CONVENTION EVENT SCHEDULE WILL APPEAR IN THE WINTER QUARTERLY****

INTERFRET

WHEW! Came back after a month's vacation to find 12 new memberships in the mail, 6 of them from finding us on the Internet. Maybe we should "disappear" every July. Our website keeps "perking" away, thanks to **John Ely**, whether we're home or not.

News from the Net: Cord International now has a website at www.cordinternational.com. Give it a visit. Nice work, Michael! And, if you're seeking steel-arranged sheet music, do visit John Ely's website at <http://www.panworld.net/~johnely/songs.html>. It's linked to HSGA's site, too. John has lots of arrangements, Hawaiian and others.

Now for the REALLY BIG NEWS: Starting right now — or as soon as Aloha Joe has it encoded — STEEL GUITAR HOUR, an

Internet-Only Hawaiian music broadcast sponsored by HSGA. Joe has been running a Steel Guitar Hour for some time *manuahi* (free). Now we will be "stand-up" sponsors, as is Dancing Cat Records for the "Slack Key Hour", and Cord International for "The Vintage Hawaiian Hour". None of these programs can be downloaded. We can expect to get LOTS of "hits" for this show; Joe predicts from past experience "traffic should be strong". He will encourage listeners to join HSGA.

Have you visited our NEW Forum/Talk Story Room? John Ely has done a fine, creative job in setting this up so that you can "walk in" and ask questions, give answers, open new topics, or comment on just about anything to do with steel guitar and Hawaiian music. Unlike the newsgroups, our Forum is monitored. No garbage, trash or flaming

will get through.

HSGA's Internet committee — Doug Smith, John Ely and John Tipka — are already active in the Forum (as is your editor). Come on in, the door's open.

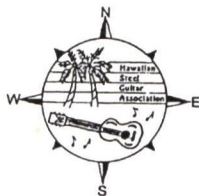
Visited any good websites lately? Share them here. Just email us with the info. And, if there's something you'd like to add: an upcoming steel event, a new venue for Hawaiian music, let John Ely know at [<johnely@panworld.net>](mailto:johnely@panworld.net).

Hawaiian Music Hall of Fame and Museum website is open at <http://www.hawaiimusicmuseum.org>. It, too, will soon have a Forum/Talk Story Room for you, as well as more Hall of Fame inductee biographies of Hawai'i's composers, musicians and vocalists over the past 100+ years, whose names and contributions are Legend. It, too, is a non-profit membership organization.

HSGA QUARTERLY

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- A NEW Steel Lesson from Alan Akaka