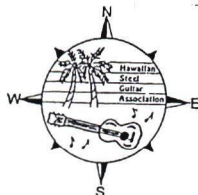


HSGA QUARTERLY

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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.



Lorene ends with a flourish, accompanied by Art Ruymar and John Auna on bass.

STEEL LESSONS FOR YOU BY VIDEO, SOON!

One Year Interactive Course to Take by Mail

by Lorene Ruymar

We've always known there are many people who sincerely want to take Hawaiian steel guitar lessons, but have found no teachers within driving distance. Now, with modern technology, it's possible to make video "do the driving" via the postman.

Steel guitar is one of the most complex instruments to learn, much less to teach, because there are so many tunings (*see Jerry Byrd's centerfold of steel tunings*). Teaching a tailor-made course, one student at a time requires knowing is the student: (1) a "never played before" beginner? (2) a player who's come to the end of his/her self-taught knowledge? (3) someone who wants to learn to read notes, and study music theory or learn Tablature? Then we have to ask "what kind of guitar are you starting on?" (*Since it's Hawaiian I'm*

teaching, we're talking about 6 or 8 strings, no pedals or knee levers.)

You have to decide how dedicated you are to working HARD to be the best darned steel player on your street. In other words, how high is your aim, and where do you want to be at the end of your course?

The video course I'm preparing won't please everyone. I've come up with what I believe are the best choices. They're all based on the way I learned from Jerry Byrd, via interactive video-by-mail, many years ago. Understand, there is no competition, nor any intended with the masterful Jerry Byrd steel course. Our total purpose is to provide "private", one-on-one lessons to the many HSGA members who continue to ask for them.

Continued on pg. 2

STEEL LESSONS BY VIDEO

- continued from pg. 1

What the Course Will Teach

My course will teach note reading and basic theory. Tablature will be brought in slowly to teach a point here and there. By the end of the course, you will be able to read both. I believe all our tunings are based on the two our instrument started with: A major high bass and A major low bass. I'll choose low bass. It has a freedom that should be enjoyed before going to a more sophisticated tuning. A straight major tuning is best for learning theory. Chord structures are right on your fretboard in their simplest form, making it easy to learn the spellings of major, minor, diminished, augmented chords, etc.

Each student will receive perhaps ten lessons per video. In every case, YOU will be able to advance yourself through the lessons at your own speed. You who can already play other instruments and know music theory, will learn bar movement and expression techniques. Total beginners will be paced at a learning speed which is best for them. At the end of a beginning year, your result is to be fully literate, able to take sheet music with single note melody, make an arrangement of it, and play it well, with the techniques of handling all positions of the bar with some confidence. Be prepared. It will take self-discipline and some hard work.

Jerry Byrd says if he had the choice between a highly gifted student who doesn't work at it, and a less gifted one who is a dedicated worker, he would take the latter every time. My course is structured for the dedicated worker student who is willing to practice each lesson until it's learned well, before moving to the next lesson.

Your Playing Goal

At the end of this one-year course, (which a few students who come in with some training may accomplish in less time) you will be able to decide what

more sophisticated tuning to learn. Some may want to go into blues and folk music; some will stay with Hawaiian style. Each takes a different tuning, with many to choose from. There's a wealth of material in the more complicated C6+A7 tuning which Jerry uses. Jerry's own arrangements are available, and his work is pure joy to play; his arrangements are at genius level.

Although I've just started writing the course, three lessons are already available. Each has three pages of written material to keep in a 3-ring binder. The video section reinforces the written page, and gives you a play-along experience unavailable in the pre-video days.

My teaching credential

Price has not been determined yet. Certainly each student would cover the expenses of both the materials and the teaching time, just as if he or she were traveling back and forth to a "live" lesson.

I am a certified teacher who was a music specialist in the public schools. I taught all school band instruments, Spanish guitar and 'ukulele courses in both group and private lessons. I am able to recognize the needs of a student, and probable course pacing time early on.

I am excited about this new Hawaiian steel guitar adventure, as much for you as for myself. It's pure joy for a teacher to see dedicated, serious students grasp a course of study and begin to "own" it as part of their lives. I know that some HSGA members have been looking for a personal steel teacher for a long time. The other HSGA Directors have given full support to this project, because we all want you to get the things you ask for, out of being a member of Hawaiian Steel Guitar Association. So let's get started, steel students!

1999-2000 MEMBERSHIP LIST AVAILABLE NOW

Please send HSGA US\$1.50 to cover postage/handling. Many new members this past year make previous lists obsolete. Both foreign and US lists have e-mail addresses.

How to sign up

If you want to learn steel from Lorene, please contact her directly, the sooner the better. It will have to be first-come, first served, in terms of Lorene's time in reviewing each video lesson, and applying correction or further instruction, as needed. Write to: Lorene Ruymar, 2090 West 44th Av., Vancouver, BC, Canada V6M 2E9. Her phone is: (604) 263-8944.



BENNY KALAMA

Benny passed away today, September 21, 1999, at his home in Kailua, Hawaii. He was 84 years old. As this issue goes to press, I ask your prayers for his family.

To all of you who knew and loved Benny's ukulele playing behind you on stage at HSGA Ho'olaule'as, and his beautiful falsetto singing with "The Islanders", know that he is with old "Hawai'i Calls" friends now, arranging their songs and adding his own to the music of heaven.

Benny Kalama's contributions to "The Golden Era of Hawaiian music" are legendary. The Quarterly will publish a biography of Benny in the Winter issue.

He was a friend and a mentor. I will miss him.

A handwritten signature in dark ink, appearing to read "Benny Kalama".

HSGA LAUNCHES STEEL LESSONS ON MOLOKA'I

Moloka'i steel guitar lessons kicked off the first semester, on Saturday, September 11. Using accumulated member donations specifically marked "Scholarship" and a \$2,000 Grant from Hawai'i's McInerney Foundation, Alan Akaka was able to begin the course of teaching for several music teachers, and Raymond Kelly, who — if you remember — sat in with Alan and Bobby Ingano a year ago, when HSGA members traveled to Moloka'i to present the ALU LIKE Seniors group with the steel guitar made for them by John Tipka.

Alan, with Jerry Byrd's permission, is teaching from the same lesson plan Jerry gave him, some years ago. Two youngsters, ages 11 and 14 joined the group. Because both come from musical families who wanted them to learn steel, Alan welcomed them, to observe how well they could pick up on the material. Said Alan, afterwards, "I had to explain to the group that the kids would learn to play faster, but the adults, because of their musical experience, would be able to retain the lesson knowledge better, and could mentor the youngsters later on."

Isaac Akuna, also a Jerry Byrd student, assisted the students, one on one, who needed an "added touch" in how to play. Both he and Alan felt the first class went well. "They all picked up the first day's material quickly, and were able to play a simple tune by the end of the two hours," Alan said. The students' homework assignment was to pick another Hawaiian tune, and learn to play it in the two weeks before the next class.

The first semester will con-



Alan gives an important instruction to Moloka'i steel students. On the right, top to bottom of picture: 11-year old Po'okela Napoleon, Rolland Ka'alekahi, Raymond Kelly (remember him?)

tinue through February 2000. The second semester, yet to be financed, is scheduled to begin with the Seniors Group in March and will go until September 2000. "We have three

more Grant proposals out, for money to continue," Alan said. HSGA hopes to hear soon from the Grantors, who had their meetings in September.

Practice, practice, practice! (Left) 14-year-old Elias Espiritu, a brand new HSGA member, and (right) music teacher Wayne Lee try out a bar position.





MEMBERS CORNER



Duke Ching (center) greets Eleanor and Don Sweatman at Halekūlani "House Without A Key", during Honolulu convention last May.

Eleanor & Don Sweatman - "We had a wonderful time in Hawai'i and thought the (May 99) convention was a great success. Thank you for making it such an enjoyable occasion. We know how much work is involved behind the scenes. Things just don't happen. (*Art and Lorene Ruymar do all the pre-convention scheduling, at home for months and months before they come to Hawai'i. It's a true gift of aloha, and we'll pass your mahalos to them. They deserve more thanks than we know how to say.*)

"The service for Elmer Ridenhour was a very moving experience, and we really enjoyed the trip to the Big Island. We had never been there before. John Auna outdid himself in the hospitality department and in all preparations."

Hank Mann, California - (*re: Honolulu convention '99*) "it was a pleasure meeting you, Alan and hearing you play. Your group sounded fantastic. Wow! That's how it's done!! I enjoyed meeting the other

members. Every one was so kind, they made me feel right at home. I sure do miss Hawai'i. Los Angeles is ok, but so "hustle bustle" ... a lot of people wound up with nowhere to go ... hope to see you at Joliet." (*Hank shared one of his upbeat, contemporary CDs with Alan, for his school music students. They loved it — more than class lessons, that day.*)

Arthur C. Norwood, Canada - "I hope that not many of the Canadian members quit as your Quarterly is an excellent publication. Alan's lessons are greatly appreciated — a great review for me at 67 years of age. I was only eleven when I had a year's lessons. You paid \$1 a week, in a group of 6 to 12, for regular lessons, and a group of 3 for our 3-part harmony. At the end of the term the guitar was yours! I had lots of encouragement as both of my parents played, and an aunt played Spanish guitar. Dad, who lives with me at 97, clears his voice when I make a mistake, or forget — he is *always*

clearing his voice!!"

Gerald A. Venema, Holland - "Things here in Holland with the (Hawaiian music) Foundation are doing perfect. We are growing up to 350 members, and hope to reach 500 members. Our "Promotionday" 1999 was very successful. ...

"Our "Promotionday" is always at Easter. In 2,000, it will be 24th of April, our fifth anniversary. We are very proud and will try to organize a day with special acts to celebrate this. Hawaiian friends look forward to such an event after the winter.

"We have about 1000 visitors in the hall with three stages; one main stage for just real Hawaiian, a smaller stage for newcomers and groups who prefer a smaller audience, but also some jazz and "mixed". On the third stage, everyone who wants to play with friends can do whatever he wants, but still Hawaiian." (*Okay, folks, now you know where to take an Easter vacation NEXT year. Sounds good enough to leave Hawai'i for.*)

Naoto Nakamura, Japan - (*re: going to Joliet convention*) "we were glad with a little hesitation ... it's the first time for us to be in the mainland. Everything will be rather different from Hawai'i, but we don't care, because we became friendly with many at Honolulu convention, whom we will see in Joliet. We are excited and expect to see many from all over the world."

Masahiro Ujii, Japan - "I burst out laughing when I saw Da Boss, Jerry-san, kidding around and interrupting "Lion's" play in the Summer Quarterly photo. Hawaiian music is booming a great deal in Japan. 'Ukulele manufacturers are running 24 hours a day. We Hawaiian music

lovers are enjoying the boom.”

Wendell Dennis, Ohio - “Alan, I have received a cassette tape of “Hawai‘i’s Golden Treasures”. Your two featured songs on the steel guitar, and the background music on the vocals is about as good as steel playing can get....I’m sure Jerry Byrd is mightily proud of you. I would like to see you record an album of strictly steel guitar playing, similar to what Jerry has recorded... I would like to be standing in line to buy the first one.”

Hugh Gray of Victoria, Canada sent this picture of himself at 25 (*right*), with some of the instruments he played, and another in 1990, (*left below*) playing steel guitar with Ernie Palmeira Trio at the Coco Palms in Kapa‘a, Kaua‘i. Hugh and his wife once managed The Carlton Club, a dance and banquet hall in Victoria, where he played vibes with the House band. Versatile guy!



HOORAY!!

BARNEY ISAACS JR. Inducted into Hall of Fame



John & I first went to Hawaii in the late 1980's. We arrived after a NAMM show and were going to take a needed nap when we called friends at Island Guitars to ask where we could hear Real Music. Their response was, “The House Without a Key”. And, if we hurried, we would see Barney Isaacs Jr.! Barney only played on the Monday night of that stay and we would soon realize how lucky we were to have missed that nap!

As we sat on the terrace, basking in the Island warmth, we watched the sun set over the Pacific listening to Barney's steel guitar playing music which somehow seemed to be an integral part of memory. Why did it seem so familiar? And then, we got to speak with Barney and the other musicians. Of course we were talking about music and strings, but it felt more like coming home to old friends.

Over the following years, when Westward trips to NAMM could be continued to Hawaii, we had the great good fortune to meet many more wonderful musicians and to spend more time with Barney & Cookie. They gifted us with flowers and leis which made me feel like an Island Princess! Barney drove us around the Island, sharing the sights with us--from the volcanic black sand to the cemetery within the rim at Diamond Head. Of course, his

favorite places often included his favorite restaurants! He was so happy that I really liked poi. Well, of course--it was purple! And then there was always the music ...

We are delighted that Barney has received this recognition...happy that recording sessions were able to preserve his expertise and virtuosity and joy...and grateful that we had the great pleasure to know him!

Mary Faith Rhoads-Lewis



WE ASKED — YOU ANSWERED

Early “Reader Survey” Responses

So far, 28 HSGA members have sent us their responses to the “Reader Survey” published in the Summer Quarterly. 25 of you are steel players, 8 “Pros” in the bunch. 17 of you said you read ALL of the articles. (*to which your editor says “mahalo nui loa”!*)

As expected, steel players would like to see more instructional material and steel arrangements in the Quarterly. (*Re: “Arrangements” - C.C. Johnson, please respond!*) And all of the players want Alan to continue lessons/arrangements in the Quarterly, forever, it seems. Unfortunately, *all* the “stars” of Hawaiian music here in the Islands — instrumentalists to vocalists — need to clone themselves! Most of them have day jobs + night gigs + recording calls + home life?? (Little time left for very much of that.) So Alan will do what he can; we do try to give him an occasional “breather”.

Other requests were for: picking and bar techniques, tabs and notation of the greats (e.g., Sol Ho‘opi‘i), more steel arrangement sources. Also, more Intros and Endings and back-up arrangements. We got several requests for improvisation “how to” information.

One steel player got very specific: “more information about bar selection/handling, amplifier settings, thoughts about playing with a band, playing solo, chord substitutions.” Explaining that he knew Alan had covered these topics in past Quarterly “lessons”, he added “more elaboration and exploration would be helpful.” One

member wants some Dobro style arrangements; another asks for a listing of steel accessories and sound effects pedals (yup, he plays pedal steel — and *good*, too).

Several of you requested biographies of, and interviews with steel guitarists, and more sheet music. One member wants to know how the Pros got their break into the music business. The problem of finding a real, live teacher may be solved soon, with a video course (requested by two members).

Another request was for an article listing the past steel stars who most influenced present stars like Jerry Byrd, Alan Akaka, Bobby Ingano. Also “what is the essential repertoire for a steel guitarist — what songs are expected when sitting in with other Hawaiian-style musicians — what keys are most common for these songs?”

Other requests were for: more record reviews, new Hawaiian words and phrases, memories of players who “came up through the O‘ahu System ranks”, a members’ list of classic Hawaiian recordings they would like to see re-issued. Discographies of the various recording artists/groups were also requested.

One request from a steel player was a surprise, maybe because the information is available in Hawai‘i: “arrangements of popular, always-played Hawaiian songs, that never seem to have been written down, with the words and story being told.” A short list given included “Henehene Kou ‘Aka”, “Pāpālina Lahilahi”, Noho Paipai (Rocking Chair), “Livin’ on

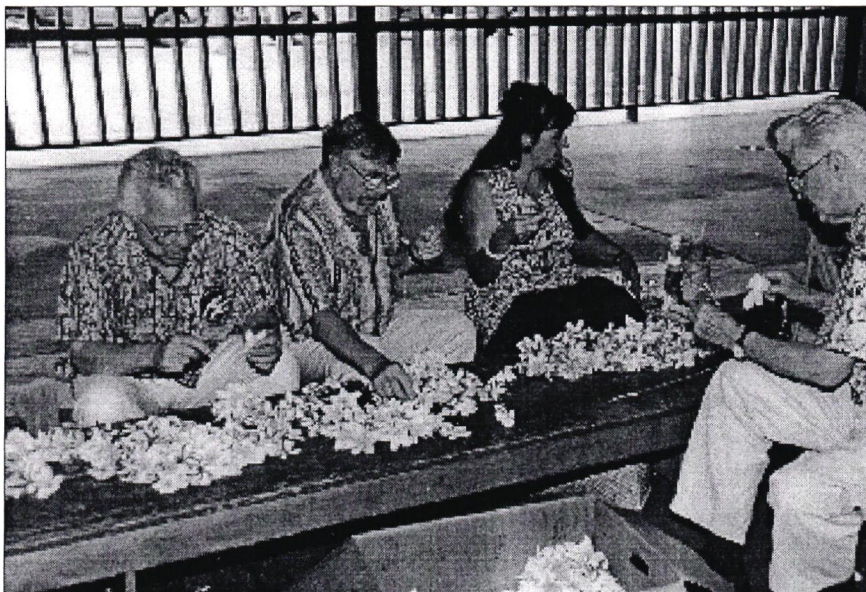
Easy”, “He’s a Maui Boy”.

And, not surprising, a BIG request for “new recordings from Jerry Byrd”. (*We think we already know Jerry’s answer: “have you learned to play all the ones I’ve already made?”*)

One member asked that we expand the “Buy & Sell” column, as he’d rather buy from someone he can “trust” (HSGA members). *THAT* one’s on YOU, folks. The Quarterly can only publish what you send us. The column is free to members who are selling personal music/instruments, or wish to buy same.

To those of you who responded immediately, *YeeeeHAW!* Good stuff. By the time you read this article, you will see that the Quarterly has already started to fill some of your requests. We will “program” more of what you want, in future issues. Yes, we will continue to review HSGA conventions, because we’d like to encourage more of you to attend and enjoy the music and camaraderie with the 100+ every year who wouldn’t miss the annual chance to play together, or just sit and listen, among old and new friends.

To members who have ANSWERS to some of the requests, send us YOUR articles — share your *mana‘o* (wisdom/opinions). And to all of you who added nice compliments about your magazine, thank you very much. We love to print your technical and playing experiences, your biographies and funny/sad/great/awful stories about playing/listening. Did you attend a Hawaiian bash that was extra good or really terrible? Who’s playing where, in

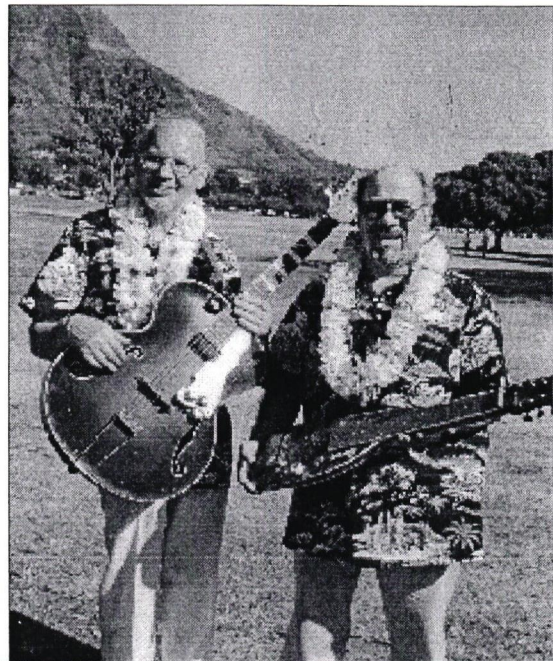


STEEL PLAYS SWEETER IN HAWAI'I

... and (left) steel PLAYERS, Warren Slavin, Graham Griffith and Dale Nightwine take time out in Kona to learn the sweetest art of flower lei making, from Momi Greene, Al Greene, Jr.'s mom who grows plumeria at "Greene Acres" just for this. (Below right) Steel players **Reino Luoto** and **Leopold Ecklund** flew all the way from Finland to enjoy HSGA's Play Day in Kapi'olani Park. Diamond Head is in the background. (Bottom right) On HSGA's special Park stage, steel artist **Norman Fletcher** from England, takes center stage, backed by **Kamoe Fatiaki** and **Homer Bentley**, HSGA convention "regulars" from Canada.



(Above) On stage in the Akala Room of the Queen Kapi'olani Hotel, treat HSGA members to their sweet music. (Left to right) **Makoto Yokota** on guitar, **Chie Yokota**, 'ukulele and **Setsuko Ikehata** accompany a shoeless **Tom Ikehata** soloing on pedal steel. (Better "pedal touch", Tom?)



Continued from previous page

your part of the world?

In Internet language, "silent readers" who don't participate in a chatroom or newsgroup discussion, are called "lurkers". Don't be a lurker. Fill in and send us your Reader Survey. We're pretty sure that 28 members do not totally represent the other 600+ of you. "Keep those cards and letters coming."



A common complaint: "I'm totally lost when I change from one tuning to another. Where do I start?"

Almost every song begins in the "Key" chord; if it's "A" for instance, the melody will nearly always start with one of the three basic notes of the "Key Chord". If it is in the Key of "C", then you have E, C#, A. You must learn to recognize immediately which of those three notes is used and where it is: the string (or strings) and the fret position on the neck. It is best to decide which tuning you most prefer, and learn the note positions up and down the neck.

The "Key" positions change with various tunings. Learn the Key position for each tuning you use. This is very simple: each tuning is named after the open-string chord - "A" tuning is the Key of "A" (open); "E" tunings - E (open) (E13th, C#m) the same; C-6th - C. The only excep-

tion is B-11th tuning because it contains two different chords in the open-string position: the 1st, 2nd, 3rd and 4th strings is an A-6th chord, and the bottom five strings (6-string instrument) is a B-9th chord.

Now — select a song that you know and can hum. (You CAN hum, can't you?) Hum the first note of the song. Find it and continue on with the melody and sing it to yourself in your mind while playing. You should select a key first — say, for instance, it is G. Play a simple 3-string G-major chord. The first note of the song will most always be one of those three notes in your chord.

Add one or two more strings - "harmony" notes, where you judge them to sound right; they MUST

match the chord progression of the song. You must know chords and chord progressions, of course, or you are doomed to play everything on one string.

The following pages of Tunings illustrate various melodic "runs" in each of the tunings shown. You should be able to hum them after hearing and playing them once or twice. Some will tend to overlap due to the similarity of tunings, such as the E, E-13th, and C#m7 exercises. Make special note of how the same passage is played in three or four different tunings simply by moving your bar in and out, and using various string combinations: 1st+2nd; 2nd+3rd; 3rd+4th; 5th+6th. Those notes shown in parentheses are optimal.

- Practice changing tunings quickly! There is nothing so boring to a listener as having to listen to someone try to tune a steel guitar and spend ten minutes doing it — or longer!

- Practice bar slants. Learn to do them not only quickly, but accurately. Otherwise you would be better off to play on one string "in pitch", rather than two strings out of pitch.

- And PRACTICE!

ED. NOTE: Do you have Jerry's free catalog? Once you've done what Jerry tells you, you may want to get Jerry's complete catalog listing available re-issued recordings, steel arrangements and, naturally Jerry's masterful steel instruction course and video. The book is free, but we ask that you send Jerry a self-addressed 9x12 catalog envelope with \$1.00 US postage on it; we'd like to save him the trouble and cost of mailing the catalog to you. Canada: US\$1.20 postage; Overseas: US \$3.40 postage.



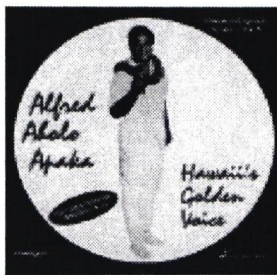
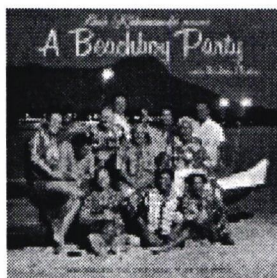
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HAWAIIAN RECORDS

"A" TUNING (E-C#-A-E-C#-A)

1

3-5-7-8-10-8-7-5-3 - - -
 3-4-6-8-10-8-6-4-3

C F G7 - G7 C

"B-11th" TUNING - (E-C#-A-F#-D#-C#)

2

3-5-7-8-10-8-7-5-3 - - -
 3-4-6-8-10-8-6-4-3

C F G7 - G7 C

"B-11th" (2nd. Position)

3

10-12-14-15-17-15-14-12-10 - - -
 10-11-13-13-17-13-13-11-10

C F G7 - G7 C

"B-11th" (Alternate)

4

8-10-8
 8-10-8 10-8 10-8 10 - - -
 10 8-10 10-8 10

C F G7 - G7 C

"C# MINOR" TUNING (E-C#-G#-E-B-E)

5

3-5-7-8-10-8-7-5-3 - - -
 3-4-6-8-10-8-6-4-3

C F G7 - G7 C

"E-13th" TUNING - (E-C#-B-G#-E-D)

6

3-5-7-8-10-8-7-5-3 - - -
 3-4-6-8-10-8-6-4-3

C F G7 - G7 C

"E-13th (Alternate)"

7

8	10	12	13	15	13	12	10	8	-	-	-
8	9	11	13	15	13	11	9	8			
C	F	G	-	G				C			

"E-MAJOR TUNING (E-B-G#-E-B-G#)"

8

8	10	12	13	15	13	12	10	8	-	-	-
8	9	11	13	15	13	11	9	8			
C	F	G	-	G				C			

"C-6th. TUNING - E-C-A-G-E-C#"

9

7	9	11	12	14	12	11	9	7	-	-	-
7	8	10	12	14	12	10	8	7			
C	F	G	-	G				C			

"C-6th. (Alternate)"

10

5	7	8	10	8	7	5					
7	5	7	9	11	9	7	5	7	-	-	-
C	F	G	-	G				C			

"C-6th. (Low Register)"

11

3	5	7	8	10	8	7	5	3	-	-	-
3	4	6	8	10	8	6	4	3			

(Alternate)

12

2	4	5	7	5	4						
3	1	3	3	7	5	3	5	3	-	-	-
3				4	3						

EXERCISE 2

(3)

"A" TUNING

13

12 - 10 - 8 - 7 - 5 - 3 - 2 - 1 - 5 - 7 - 8 - 10	12 - - -
11 - 10 - 8 - 6 - 4 - 3 - 2 - 1	11
C	C - Dm - G7

"E MAJOR" TUNING

14

17 - 15 - 13 - 12 - 10 - 8 - 7 - 6 - 10 - 12 - 13 - 15	17 - - -
16 - 15 - 13 - 11 - 9 - 8 - 7 - 6	9 - 11 - 13 - 15 - 16
C	C - Dm - G7

"A MINOR" TUNING

15

12 - 10 - 8 - 7 5 3 - 2 - 1 - 5 - 7 - 8 - 10 - 12	- - -
11 - 10 - 8 - 6 4 3 - 2 - 1	4 - 6 - 8 - 10 - 12
C	C - Dm G7

"E 13th" TUNING

16

12 - 10 - 8 - 7 - 5 - 3 - 2 - 1 - 5 - 7 - 8 - 10 - 12	- - -
11 - 10 - 8 - 6 - 4 - 3 - 2 - 1	4 - 6 - 8 - 10 11
C	C - Dm - G7

"B 11th" TUNING

17

12 - 10 - 8	7 8 10 - 12	- - -
11 - 10 8 10 8	8 6 8 10 - 11	(10) (10)
	10 - 9 - 8 - 8	
	10 - 9 - 8	
	(8) 8	
C	C - G7 - G7	

"C 6th" TUNING

18

16 - 14 - 12 - 11 - 9 7 - 6 - 5 - 5 - 7 - 8 - 10 - 12	- - -
15 - 14 - 12 - 10 - 8 7 - 6 - 5	5 - 7 - 9 - 11 - 12
C	C - Dm G7

- EXERCISE 3 -

Δ TUNING

19

5	10	9-12	10	5	3-7	5-9	10	-	-
3		8-12		5	5-	3-6			
	9		9	5			4-7	9	z
D	-	A7	-	D		Em	-	A7	-

B-11th TUNING

20

	13	12	12	13		10	12	13	-	-
12		12	(12)		12	9	-	10	10	12
12	12			12	12	8		10	(10)	
D	-	A7	-	D		Em	-	A7	-	D

E TUNING

21

10	10-9-12-10		10	7	8-12	5-9	10	-	-
10	10-8-11	10	10-6		8-11	5-8	10		z
D	-	A7	-	D		Em	-	A7	-

E-13th TUNING

22

10	10-9-12-10		3	7	5	9	10	-	-
10	10-8-11	10	10-6		3	6	5	10	10
D	-	A7	-	D		Em	-	A7	-

C6th TUNING

23

9	10	9-12	-10		7	7	9	9	-10	-
9	9			9-6	7	7		10	9	
		9-12	-11	9-5						z
D	-	A7	-	D		Em	-	A7	-	D

LOW REGISTER

24

	5	4	7	5		4	5	-	-	z
3				5-2	3	3		(5)		
3	5	3-6	-5	3-1	3		0	3	3	-

TECH TIPS • VINTAGE AMPLIFIERS & ELECTRICAL SAFETY

The Culprit in My Cave

by Dale Nightwine

After supper on August 10, 1999, I went downstairs to my "cave" (music room) to practice and play steel guitar. I was looking forward to some fun.

I have two amplifiers that I use, a small Peavey which is grounded, and my 1973 Fender, which was not grounded. I had my EH150 Gibson on my lap and plugged into the Peavey. Both amplifiers were plugged into grounded wall receptacles. With the Gibson still on my lap, I reached for my Bar and Picks, which were lying on my Excel, and WOW! WHAT A SHOCKING EXPERIENCE!

The culprit in my cave was my Fender amp, a not-so-silent villain. I immediately recalled John Tipka's "Tek Tip" article on this hazardous problem. I called my son-in-law, Mike Boyd, who is a licensed electrician/contractor in Kansas City, Kansas. "Help!" I cried, and told him my story. He said "Stop! Don't use your Fender amp until I can check it out completely."

When Mike arrived, I had him read John Tipka's "how to" article on the subject. Mike nodded. The problem was as John had described it. The sound cable from the Fender amp was a "hot" 124 volts. This cable was plugged into the Excel, the source of my shocking experience.

The old Fender amp was cor-

rected with a new, 3-prong electrical cord installed, and the chassis properly grounded. The "death switch" which John's article described, was removed and discarded. Thanks to John Tipka's "Tech Tip" and Mike's expert help, I am still around to pick and grin.

Please players, get your older amplifiers checked out, or it could ruin your day.

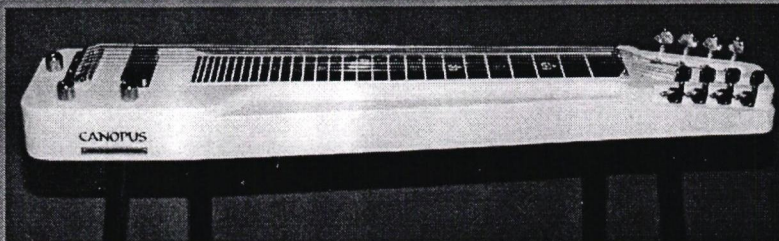
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CLOSING NOTES

Sad to say, we have several long-time HSGA members to say “farewell and God Bless” to.

Artice Martin passed away after a long illness, in May 1999. Lula Freeze Martin sent a note that “He loved Hawaiian music, was a devoted HSGA fan, and attended the 1987 and ‘89 conventions. He considered Jerry Byrd a special friend.”

Lorene Ruymar remembers Artice this way: “he was one of our keenest supporters. He and his wife tended their beautiful flower gardens and turned their home into a gorgeous floral park. But the part I like best is the ‘little ones’ what were part of their family: Purple Martins. What else? Artice and Freeze (as he called her) raised these large American swallows with blue-black backs for sale. Their home was known as ‘Purple Martin Ranch’. Farewell, Artice, I think you went from one heaven to another.”

In England, **Jess Bishop** passed on in March 1999. Here in Hawai‘i, we will miss his smiling face at HSGA conventions, where he could always be found with his buddy Hal Smith, another convention “regular”. We print excerpts from this wonderful letter which Jess’s daughter, Sara Convery sent, by way of John Marsden.

“Dad never actually played in any bands, as far as I can ascertain; his playing was confined to musical evenings with friends in each other’s homes and, of course, at some of the conventions he attended. There was never any doubt about the enjoyment Dad gained from his musical circles. He met many, many friends via the Hawai-



We’ll always remember Jess Bishop smiling happily, just as he does here. His daughter wrote “Jess, in his own mini-Hawaiian paradise, his room on the roof.”

ian Steel Guitar.

“Dad was born in Sussex in 1926. He served in the (British) army at the end of the war in such places as Japan and Hong Kong, and his interest in steel guitar was already established at this time. It is unfortunate that neither his three children nor his five grandchildren have inherited his musical talent. We have inherited his lovely guitars, and I think one of us, at least, should take up the challenge!”

(Jess owned and operated “The Steel Guitar Shop” in Newbury, Berkshire.) “Dad was very clever with his hands and made at least eleven guitars during his life. His love of travel lasted his whole life also, visiting Hawai‘i many times, and during his last year, Egypt and India.

“He told us of his happy times in Hawai‘i, when he met those steel players he admired greatly, such as Barney Isaacs, Alan Akaka and Jerry Byrd. It was lovely for us,

on a recent trip to Honolulu to meet Alan Akaka. We did indeed feel that we already knew Hawai‘i through Dad, and understood why he loved it all those years.

“Dad’s passing was sudden. My brother, sister and I felt he had many years yet to live, and we miss him very much. We are happy he had such a full and enjoyable life traveling the world, and spending time with friends he met through his beloved steel guitar. We have been especially touched to learn how well-liked and respected Dad was.”

(HSGA members who knew and played with Jess Bishop over the years, may wish to write to Sara Convery. Her address is 22 Avebury, Cippenham, Slough, Berkshire England SL1 5SY. To Sara we say: we know Jess is now with the great steel players of the past whom he admired, making many new friends among the Heavenly Host. Aloha pumehana, Jess, from all of us.)

Steel recording artist **Sammy Mitchell** of England is also gone. He died in July 1999. A few years back, we reviewed several of Sammy's recordings, courtesy of HSGA member, Ron Whittaker, which Sammy produced in his home studio, in the Quarterly. His playing and his singing were mellow, and a pleasure to listen to, at the end of a work day. During his long career, he was a regular broadcaster in the 1940's with Felix Mendelssohn, and a well-known and popular guitarist in local clubs. We're glad we can still enjoy Sammy's presence, in his recordings.

Country steel guitar legend, "**Little**" **Roy Wiggins** is also "gone to the big lū'au in the sky," writes George "Keoki" Lake. "He gained his fame and contributed to

INTERFRET

In case you *hadn't* heard, HSGA now sponsors an hour Steel Guitar show on **The Aloha Joe's Radio Show**, which incidentally is the NEW name of "Hawaiian Adventure Radio". His programming is on the Internet 24 hours a day, and is heard in all 50 States and 60 countries. If you haven't visited yet, do:

the much greater fame of Eddy Arnold with his unique, twinkly endings to Eddy's songs. Like Jerry Byrd, he was a member of the Country Music Hall of Fame. He resisted the temptation of switching to pedals, as did most of his Country music contemporaries. He also had a love for Hawaiian music."

<www.alohajoe.com>.

Joe's in Honolulu as I write and reports he's now getting 65,000 "unique" visitors to his website every week." HSGA wins both ways, as our website is linked to Joe's.

John Tipka reports "Aloha Joe did just fine with the new (HSGA steel) program. And the nice thing is Joe encoded it at 16KB/ps bandwidth using the UDP protocol, so it works well at 28.8 KBps. Joe talks about the multitude of talent in HSGA, and how he is also a member. He frequently plugs our website as a source of information, and to consider joining HSGA. We're definitely getting our money's worth in terms of all the steel guitar on the program."

If you'd like to hear **Alan Akaka** live and on-stage, as close

INTERFRET continued on pg. 17

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DISC 'N DATA

Attention Hawaiian steel players: THE MILLENNIUM HAWAIIAN STEEL GUITAR CD IS HERE! Cord International's "History of Hawaiian Steel Guitar" is possibly the most awesome steel recording ever produced. Certainly it is a benchmark in digital remastering of vintage recordings. (SEE CORD'S AD, PAGE 8, FOR A VIEW OF THE CD COVER.)

Twenty cuts by Hawaiian steel masters that are the gurus/senseis/kupuna of today's players. The 1920's Acoustic steel is represented by David Napihi Burrows and M.K. Moke; Annie Kerr, Mike Hanapi and Sol Ho'opi'i represent the 1930's. For the 1940's, there's "Steppy" De Rego, Jules Ah See, Walter Wailehua and Tau Moe. Benny Rogers handles

the 1950's.

That's only the beginning. There are fourteen pages of liner notes, and 44 vintage steel guitars pictured in full, brilliant color. As Alan says "they look brand new — MINT condition!" Michael Cord says it's only 25% of his collection. Every guitar has been restored with the same care as Cord restores the old recordings. Inside the back cover of the case are full color photos of 11 amplifiers, ranging from the 1930's to 1959.

"This is the Hawaiian steel guitar as it was played by Hawaiians in Hawai'i. This is where it started," says Jerry Byrd in the Foreword to this recording. "You will hear some of the very first recordings ... the pioneers of steel Guitar."



Harry B. Soria wrote the historic liner notes, and for the first time in a steel album, you will find technical notes for each cut — the key it's played in, the tuning each artist used, and special playing techniques the artist employed to achieve a certain effect. Alan Akaka wrote these. "I listened to each recording over and over and over until I could determine what the player was doing. Sometimes I had to try the piece out on my own steel, to make sure of the tuning." Alan has even added a tuning chart for each artist, on page 14 of the liner notes.

"The clarity of these recordings is remarkable," Alan said. "Michael can be proud of this project. It is almost perfection." (*The "almost" is because there's a wrong artist photo — can you spot it??*)

Now for the nicest surprise this year: **Ed Punua's** first solo album, "**Ōiwi**", which is also the name of Ed's group. The sound is fresh — a few contemporary delights mixed in with popular favorites and brought back to traditional with Ed's steel playing on a Canopus steel (*in case you want to hear how this guitar sounds*). Sit back, and you'd think you were listening to Ed's teacher, the late "Barney" Isaacs. And oh, can Ed *SING!* Some fun songs in here too, like "Ain't No Big Thing" and "Not Pau".

All in all, a very classy and professional first album of a fine mix of sweet and upbeat tunes. 'Ōiwi are Ed, Kimo Miguel, HerbertNed Fernandez, and Randy Nunies, with "guests" Brien Matson on trombone, and Wallis Punua on Tahitian Banjo. Tropical Jam Productions put it together, and hopefully you'll find it in major record shops. For mail order, US\$15 plus postage from Edward Punua, 99-441 Kekoa Pl., Aiea, HI 96701.

(DISC 'N DATA continued)

NOTE: We just got Cord Int'l's new, BIG mail order catalog of remastered Hawaiian "legends". Everything is discounted, and it's full of records some of you steel players have been asking about: several of, and/or with Jerry Byrd on steel; Barney Isaacs plays duets with Jerry on the "New Hawaiian Band" album; several classics collections with players like Sol K. Bright, King Nawahi, Sol Ho'opi'i, a "Steel Guitar Master 1928-1934" with a Tau Moe cut; and Greg Sardinha's "Made In Hawai'i - Hawaiian Steel Guitar" (*in case you don't have it, yet.*) Lots more treasures here, folks. (*Cord's ad this issue has phone/fax/e-mail and postal address.*)

Want more about the steel artists, and best of all the 44 vintage guitars pictured? You'll find all and more in Lorene Ruymar's encyclopedic book "Hawaiian Steel Guitar and Its Great Hawaiian Musicians". What! You don't have a copy yet? Poor thing. It's okay. Lorene still has some: US:\$29.95 plus \$5 airmail/\$3 surface. CANADA: \$40 Canadian; \$4 postage. OVERSEAS: Please pay in US\$, plus \$10.40 airmail/\$5 surface. From: Lorene Ruymar, 2090 West 44th Av., Vancouver, BC V6M 2E9 Canada. Hurry! When Lorene runs out, you'll have to order through a major book store.

Another "keeper", folks: "**HO'OPI'I aloha from Maui**" by the Ho'opi'i Brothers, with Led Ka'apana on slack key, Chris Kamaka on acoustic bass, and for the moment, I'm gonna make you guess the steel player.

First, a set-up: if it's Fall where you are, grab a sweater, a cider or beer and go sit on the front porch where you can feel the tang in the air and watch the colored leaves float to

the ground. If you live in eternal Summer (as we mostly do in Hawai'i) grab a cider or beer, etc. and sit back under a shade tree.

You're in the country, about to listen to some very fine, *nahenahe* Hawaiian "back porch" music from some Hawaiian musicians who give plenny *aloha* through their music. One guess who the steel player is. Has to be **Bobby Ingano**. The rest is the remarkable traditional style of falsetto singing, for which Solomon and Richard Ho'opi'i are renowned throughout the world.

Mt. Apple Co. is the producer, so the recording should be available at major record outlets. On the Net, go to Mt. Apple's website, or order from Auntie Maria <auntie@mele.com>.

INTERFRET - continued from pg. 15

as the Internet can bring him, go to the Kennedy Center for Performing Arts (WDC), and click on "Millenium Stage" in the right hand column of the home page. This will take you to the RealAudio site, where A/V of the Millenium performances is archived. You'll have to scroll down to July 29, 1999, which is when Alan gave a one hour performance of Hawaiian music.

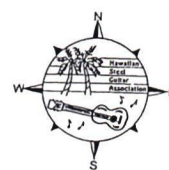
Derek Young e-mailed us about it, from England. "What a surprise! Not only able to hear Alan with his back-up musicians play, but see them too. I thoroughly enjoyed the performance. It was informal, relaxed and with several surprises. Alan's dad (U.S. Senator, Daniel K. Akaka) sang several numbers, and there was audience participation. (*Ed. note: HSGA member, Kathleen Shimmin, visiting the Capitol from San Francisco, was invited on stage to dance, as were keiki*

from a children's hula hālau.) Looking forward to the next time we can bring Hawai'i closer via the Internet." **Chuck Rambo** e-mailed us about it too, as he was unable to attend in person. To Alan he wrote "I hear nothing but praise about your performances at the Capitol and at the Kennedy Center." (Sometimes it's hard to remember that we get to listen to Alan several times every week, in Waikīkī. Ah well, *somebody* has to "stand guard" out here on the frontier.)

FLASH! Hot news! Harry B. Soria's "Territorial Airwaves" the famous Hawaiian radio show which just celebrated its 20th Anniversary on the air, is now in RealAudio at Aloha Joe's website. So you don't have to travel to Hawai'i to hear the show. Sit back and enjoy the old-time, all-time Hawaiian music greats in your living room.

We're also happy to report that our website "enrolled" 40 new members during the 1998-'99 membership year — better than three a month — and continues to do so. And the list of members around the world with e-mail addresses grows every Quarter. Check the "*E Komo Mai*" column each issue.

And remember steel players, HSGA's website has a "Talk Story Forum" where you can ask playing and technical questions of **John Ely** and John Tipka. (Sometimes your editor even gets questions.) Come on Net surfers — hit the big Internet "wave" with us!





COCO WIRE



Henry Allen continues to be *Bizzzzz-Y* on Maui. Last February, he completed what was the longest running free Hawaiian music show at Wailea Shopping Village. It ran for ten years! (Possibly only beat by Alan Akaka's seventeen years at the Halekūlani "House Without A Key", and HSGA's fourteen years as a worldwide organization.) Henry was featured last May in the Whalers Village complex, and for all we know, as we write, is launched on another decade performing and perpetuating our Hawaiian guitar before the public.

Can't keep up with **Alan Akaka**. After teaching on Moloka'i the morning of September 11, he flew back to Honolulu to play steel with "The Islanders" backing him, and emcee an hour's show at McCully Shopping Center, as part of Aloha Festivals. He rushed off to give a lesson to his young student, and then returned to the Halekūlani to introduce **Jerry Byrd**, the first Guest Steel Artist in this year's "Steel Guitar Week" at the "House Without A Key".

Isaac Akuna was the second evening's guest artist. Not only does he play grand steel guitar, but on, can he sing! Gary Aiko and Ed Punua got plenny competition now. Asked if he sang to his dental patients, Isaac said "yes, *after* I anesthetize them." Shoot! He's no fun at all.

JT and Makalina Gallagher are still at it on the East Coast. Last we heard, they'd just given a brown bag concert at New York's Central Park, and were off to do a

rooftop gig at the Brooklyn Children's Museum. Their group had JT on steel, Makalina on 'ukulele, plus acoustic bass, drums, keyboards and three hula dancers for a performance on storytelling through music, song and dance. Way to go, guys!

HSGA member **Tomi Dinoh's** Quarterly was returned to us "address unknown - no forwarding". I e-mailed his son, Bill Wynne to get a new address. Bill told us what happened: "Late one night, Dad heard a banging on the walls or floor. He lived in an apartment above an elderly lady, who was restricted to bed. Thinking she might need help, he ran down the stairs and her apartment was on fire!

"He smashed a window, raced in, found her in billows of smoke and carried her outside, already covered with third degree burns. Then he woke his other neighbor, a nurse and her husband. The paramedics arrived and raced the lady to the hospital.

"Meanwhile, her apartment *and* Dad's were destroyed. Dad was written up in all the local papers, and interviewed for the major news shows. Then, both the fire department and the Mayor of his town in New Jersey, threw separate award ceremonies for him. The apartment management gave him a new apartment to replace his.

"In answer to the question of Dad's new address, I have visited several times, but I'll be darned if I know the new apartment number. You'd think the US Postal Service

would know how to find a HERO!"

We don't recommend that kind of "hot time in the old town" tonight or any other, in order to gain fame. All is well, however. Tomi is apparently getting his mail now, as he's renewed his membership for 1999-2000. Burning questions: what is Tomi doing for a steel guitar? See "Wanted to Buy" box from Tomi.

Public thanks are in order to the HSGA folks who sold their Tee shirts, records and Hawaiian music at HSGA's Honolulu convention. Their combined after-sale donation to HSGA Scholarship was \$286. *Mahalo nui loa* **Duke Ching, Vivian Bangs** (for Auntie Genoa Keawe's recordings), **Greg Sardinha, Tom Swatzell and John Tipka**.

And just so you know that nothing you mail to us goes to waste, I cut all the stamps from envelopes mailed from Canada, Europe and the Pacific Rim, along with interesting special U.S. stamps, and mail them to my aunt in San Diego. She, in turn, gives them to the "Stamps for Missions" group of the Lutheran Woman's Mission. A local stamp dealer buys all that are collected, and the proceeds go to the national organization for the churches' worldwide mission work. HSGA recently received a nice "Thank You" note from the San Diego group's secretary. So even the mail you send is giving *aloha* to somebody who needs it.

Send us YOUR good news, so others can share with you in HSGA's Quarterly.

E komo mai! Welcome New Members

HSGA "veterans" why not send a "welcome" postcard to these new Hawaiian steel guitar members. . .your gift of aloha.

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DON KENDALL, 3214 Bristol Valley Rd., Bloomfield, NY 14469
J. KINGHAM, 1802 Prien East, Lake Charles, LA 70601-7870
ELAINE OLSON, 1184 Upu Place, Kula, HI 96790
EVELYN E. ROEDER, 111 Beveridge, Ottawa, IL 61350
PAT ROMAN, 18751 Green Rd., Elburn, IL 60119
DANIEL STERNLICHT, 3938 Miramar St #H, La Jolla, CA 92037
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HANS SCHAFFER, Salzburger Str. 31, Mz.-Kostheim, 55246 Germany
IGOR SINEW, Katzenburg 28, Mainz 55126 Germany
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NEW & CHANGED / CORRECTED* E-MAIL ADDRESSES

Net surfers: Come visit our "Talk Story Forum" / <http://www.hsga.org>

US-CA	Dennis Boyd	ohboyds@aol.com
US-CA	Dean Forshee	steeling@creative.net
US-CA	Dan Sternlicht	dan@mpl.ucsd.edu
US-FL	Alton Braun	abvil@worldnet.att.net
US-HI	Elaine Olson	emolson@maui.net
US-IL	Pat Roman	proman@fueltech.com
US-IN	Mike Beeks	* mbeeks46@yahoo.com
US-IN	Phil & Mary Bender	* bender1956@aol.com
US-NH	Joe Gorski	agorski328@aol.com
US-NV	Billy Easton	wweaston@aol.com
US-NY	Hans Schlopsnies	Hans524@worldnet.att.net
US-NY	Carl Yamamoto	csy7a@hotmail.com
US-OH	John Tipka	* steelgr@iwaynet.com
US-WA	Robert Rowlee	RRowlee@aol.com
AUSTRALIA	Graham Griffith	* hoola@smartchat.net.au
ENGLAND	Colin Bolton	slideer@boltonc.freemove.co.uk
ENGLAND	Les Cook	lescook@glossop-uk.freemove.co.uk
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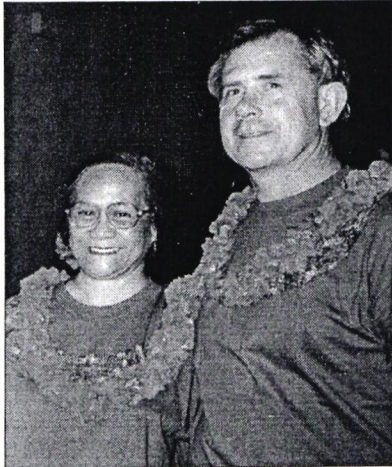
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NEWS FROM THE MIDWEST



FROM MIKE BEEKS (pictured with Ilima Weston): The Mākaha Sons were the feature of this past spring's Polynesian Dance seminar hosted by Ka Hula Hui Polynesia, in Indianapolis, Indiana. Select groups were invited to dance throughout the shows, presented at several locations from April 30 through May 2.

HSGA's **Gloria Murawski** was there with Hālau Hula 'O Maile Lei from Milwaukee. They danced "Hopoe", "Wahine 'Ilikea", and "Ka 'Uluwehi O Ke Kai". Yours truly was honored to be called up to dance "Noho Paipai". As a side note, John Koko of Mākaha Sons mentioned that the group was planning to include a steel player on their next album — maybe **Bobby Ingano**. Bobby told me he is waiting, but they haven't asked as yet.

COMING IN WINTER QUARTERLY

- **More** from Jerry Byrd
- **More** Tek Tips and Player Profiles
- **New** Song Arrangement with words/history
- **Joliet '99** Picture Gallery



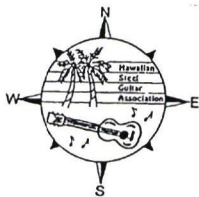
FROM FRANK DELLA-PENNA (pictured with Gloria Murawski): The next Ka Hula Hui Polynesia Dancer's Dream Weekend in Indianapolis is October 8-10. If you receive this issue in time, and want to attend, contact seminar organizer, Cheryl Ball, at (765) 662-6783. Kumu Hula Ellen Gay Dela Rosa and Tahitian instructor Kathy Teri'ipaia will fly in from Hawai'i for the event.

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