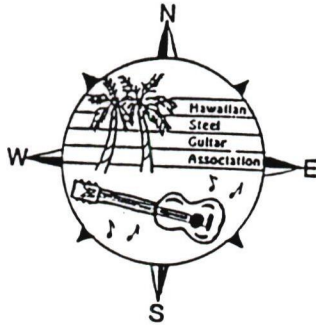


HSGA QUARTERLY

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

Volume 9, Issue 33

January/February 1994



Alan L. Akaka, President
Jerry Byrd, Vice President
Victor Rittenband, Secretary-Treasurer

BOARD OF DIRECTORS

J.T. Gallagher, New York
George Lake, Canada
Frank Miller, Arizona
Vic Rittenband, Hawai'i
Don Woods, Michigan

President Emeritus

Lorene Ruymar, Canada

STATEMENT OF PURPOSE

Hawaiian Steel Guitar Association is registered as a non-profit organization in the State of Hawai'i, and as a social organization under IRS tax code 501(c)(7). Its purpose is to develop a global communications network of players and lovers of Hawaiian traditional music as performed on all types of steel guitars and related instruments.

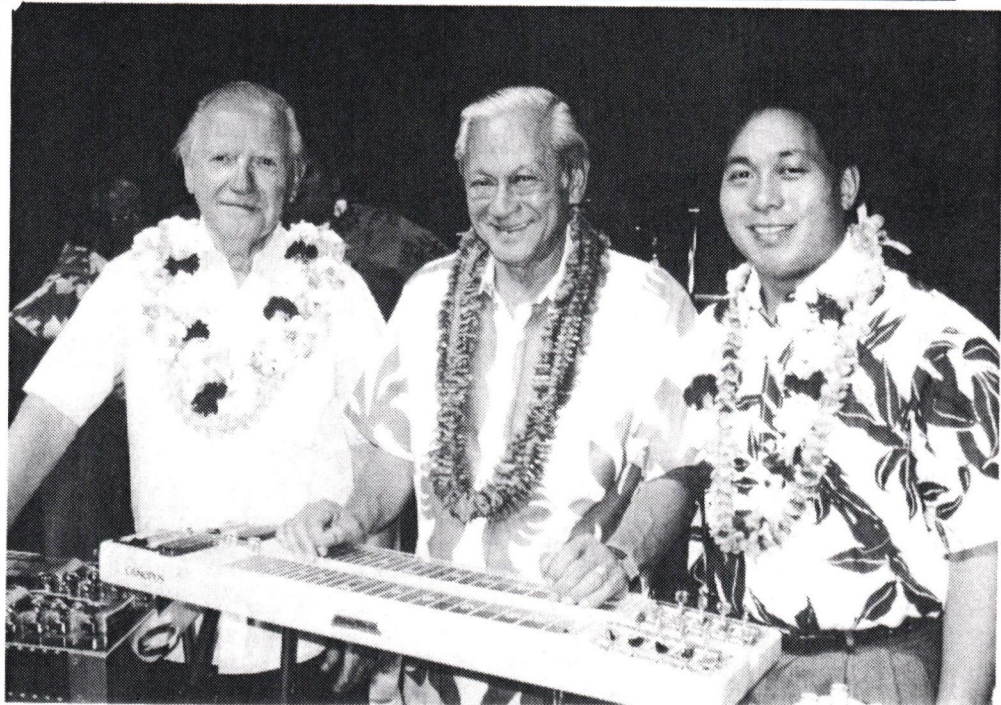
MEMBERSHIP

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\$24. Membership year begins July 1. Members receive HSGA Quarterly, and other group benefits.

MAILING INFORMATION

Mail all correspondence and submissions to HSGA Quarterly to:
HSGA/Alan Akaka, P.O. Box 11373,
Honolulu, HI, 96828-1373, USA.
Phone (808) 596-8245

HSGA Quarterly is mailed by U.S. Bulk Permit to Hawai'i and US mainland; by "Printed Matter" classification to all non-U.S. addresses. Outside Hawai'i, please



HSGA's "Three Steei-kateers", Jerry Byrd, Barney Isaacs and Alan Akaka, along with guest artists, will be on hand, to "jam" Hawaiian-style at the Monday, May 2 "Hawaiian Steel Guitar Ho'olaule'a", in the Ala Wai Golf Course auditorium.

COME IN OUT OF THE COLD! JOIN IN HONOLULU'S SPRING STEEL GUITAR EVENTS

NO HSGA CONVENTION BUT LOTS OF MUSIC-MAKING FOR OUR "OHANA"

If you're planning to be in Honolulu over May Day (May 1), Lorene Ruymar asks that you contact her IMMEDIATELY for Special HSGA Registration forms for the Queen Kapiolani Hotel. She has negotiated the same, good room rates we get during Convention, but you must mail the form with one day's registration deposit before March 1. Suggest calling/writing Lorene today: Lorene Ruymar, 2090 W. 44 Ave., Vancouver, B.C., Canada V6M 2E9; phone (604) 263-8944. The hotel rates are good from April 23 to May 15.

Events are as follows:

Saturday, April 30, Steel guitar concert, Centerstage, Ala Moana Center, Noon-2 p.m.

Sunday, May 1, Steel guitar at Kapiolani

Park Bandstand from approximately 9 am to 1 pm. IF YOU WANT TO BE ON THE PROGRAM, LET LORENE KNOW.

Monday, May 2, HSGA-sponsored "Hawaiian Steel Guitar Ho'olaule'a", Ala Wai Golf Course Auditorium. Doors open 6:30 p.m.; show starts promptly at 7 p.m. and will end by 9:30 p.m. As usual, this one's free, but calabash donations for the HSGA Scholarship Assistance Fund are welcomed, during the concert.

Mid-week - a shopping center show in Ai'ea is being planned, and details will be available from Lorene, when you arrive here.

Saturday, May 7, Right now, plan to "do" a "Hawai'i Calls" luncheon show at the Hilton Hawaiian Village, with the assembled HSGA crowd.

Lorene will include a list of hotels on neighbor islands, with the Queen Kapiolani hotel registration form.

BOARD MEETING REPORT

By Vic Rittenband, Secretary-Treasurer

HSGA's Board of Directors met, for one hour, via phone conference call, on Saturday, December 4, 1993. All Board members were present, and Alan Akaka invited Lorene Ruymar, and Marjorie Scott to sit in.

Alan reviewed the vision for HSGA to be established as a federally-recognized non-profit organization [U.S. IRS code 501(c)(3) tax status] so that the club could seek major grant funding, and large corporate donations for projects such as establishing steel guitar education programs in Hawai'i's schools, and financing concert tours, to increase public awareness of Hawaiian-style steel guitar and its music.

A member suggestion to add Mastercard and Visa as a method of paying dues was vetoed by the Board until HSGA has a greatly increased membership, because of the added cost to the club for credit card use. Alan Akaka stated he is drafting a proposal for a Membership Drive and will mail it to each Board Member for comment.

On the subject of scholarships, Jerry Byrd reported that he has given 248 lessons so far in 1993, and the figure will be 268 by the end of the year. Thirty-nine scholarship lessons have been given; he has graduated and given certificates to three students, and has two new students. He regularly teaches eight students. The Scholarship Fund which Jerry maintains has a balance of \$750, and he has received \$762 in donations from friends. He commented that he never starts a new student on a scholarship.

Jerry also noted that he gave a "strong pitch" at the Aloha International Steel Guitar Association convention in Winchester to combine the efforts of "our two clubs" for greater impact, now that both clubs have had a change-over in directorship. He noted that "the idea was not well received by the Aloha directors" and that the Aloha club chooses to go its own way. At the request of Aloha's new president, Don Sweatman, Jerry will help the Aloha club form a scholarship program, but will keep the scholarships of HSGA and Aloha International totally separated.

The Board voted favorably on the following motions: to contribute \$820 to Scotty (International Steel Guitar) for the Steel Guitar Hall of Fame building fund; to hire a CPA to audit HSGA's books; to hold the next HSGA convention in Joliet. All Board members totally supported Frank Miller's request to turn over the pre-convention preparation, and convention site management to a committee. Frank and Donna, who no longer live in Joliet, are not able by distance- nor do they wish to - run the convention alone any longer, as they've been doing for six years. Frank noted that he has a good committee lined up.

On the question of carrying advertising in the HSGA Quarterly to help defray the production costs and thus free up funds for steel guitar performance projects, Alan Akaka stated that advertising would be charged for strictly commercial businesses handling products and services aligned with steel guitar and Hawaiian music. Discussion will continue at the Spring Board meeting.

The Board voted to hold its next meeting on Saturday, March 5, by conference phone call. HSGA members wishing to have a subject placed on the meeting agenda should notify Alan Akaka or any Board member before February 1, as 30-day meeting notice to the Board is required.

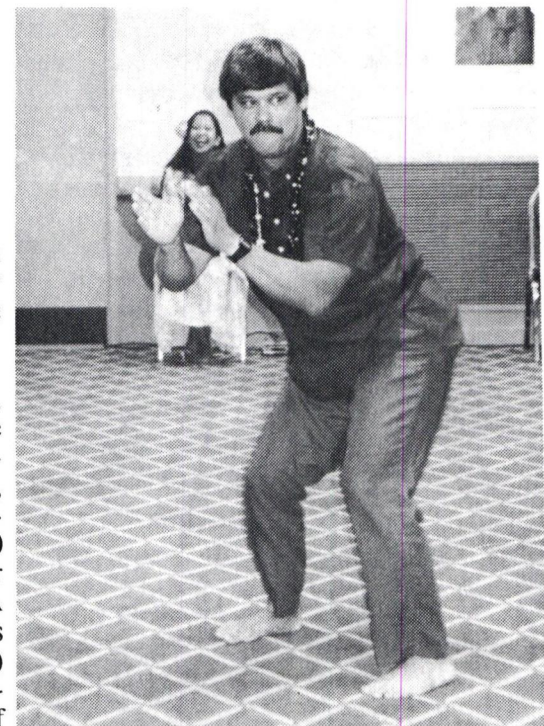
TREASURER'S REPORT

As reported by President Alan Akaka, bank balance as of December 1, 1993 was \$13,292.40. There were no outstanding bills.

Forecast of operating expenses, based on the six-month period since July 1, and including travel, entertainment, office expense [rent, equipment, postage], HSGA Quarterly editing and production is \$5,000 per Quarter. During the last Quarter of the club year, addition of CPA cost for handling corporate taxes would be added. (See Board Report.) Late membership renewals for 1993-94 are still coming in; a number of members are renewing for two years.



More from HSGA's Joliet convention: Looks like "back home" time with John Auna playing steel and Greg Wong dancing a mean hula. Wanna bet it was "The Boy from Laupahoehoe"?



STEEL GUITAR HO'OLAHA

(Promoting Steel Guitar)

Every week, as we hear from HSGA members around the world, it becomes more and more apparent how far-flung the participation of HSGA members is for promoting and perpetuating Hawaiian-style steel guitar. The serious international commitment to keeping Hawaiian-style steel guitar music alive and well is obvious in the following. Take pride in your HSGA membership, for it is evident, here, that Hawaiian Steel Guitar Association is much, much more than just a "social club".

HAWAIIAN MUSIC AND STEEL GUITAR RING IN THE NEW YEAR AT THE ROYAL ALBERT HALL IN LONDON! While you were toasting the New Year, Alan Akaka was opening a new frontier in Hawaiian-style steel guitar music. Here's his report:

"As many of you know, I am a band director at Kamehameha Schools in Honolulu. For weeks, we have been rehearsing to take the band on tour to California and on to England, to march in the New Year's Day Parade in London. Afterwards, we will perform before the Lord Mayor of Westminster, other dignitaries, and members of the public, in the prestigious Royal Albert Hall. (Just following in the footsteps of Hawai'i's kings and queens!)

"For this tour (and many more occasions, I hope) I formed a Hawaiian Ensemble of 20 singers, 7 musicians, and myself at the helm *playing steel guitar*. This is a magical break-through for both the students and me. My fondness for the "Hawai'i Calls" style of presenting our Islands' music led me to arrange the songs for this program so that anyone in the world who remembers this special sound of Hawai'i could and would enjoy the presentation of these students.

"All during rehearsals, I was really concerned about the Ensemble's ability to sing in parts, much less learn the special *hapa haole* repertoire in a mere three weeks! I shouldn't have worried. The high schoolers took an immediate liking to the music, memorized the lyrics to each song and learned three-part harmony like real "pros".

"A very special treat for me happened one day, during rehearsal. It was the kind of "golden moment" you pray for with your own kids, when you want them to learn something really important. I returned to the practice room to find one of my students

experimenting on my steel guitar. I grabbed an 'ukulele and started playing and singing "Blue Hawaiian Moonlight". The rest of the Ensemble musicians and singers joined in. To my complete surprise and delight, the young musician began to follow right along with single string lines on my steel guitar! Perhaps we have a new, young steel artist in the making. (Ed. Note: Is Alan some kind of teacher, or what!)

"The songs the Ensemble will play include traditional standards "Na Ka Pueo", "Nani Wai'ale'ale", the ever popular "Hawaiian War Chant", car ride song "Holo Holo Ka'a", and Palani Vaughn's "Ka'a Ahi Kahului" about the first train in Hawai'i. *Hapa-haole* favorites include "Blue Hawaiian Moonlight" and "The Hawaiian Vamp" composed by Johnny Noble. I will perform a steel guitar solo "On the Beach At Waikiki. Our program closes with "Kaulana Na Pua", a song written during the overthrow of the monarchy (see Lili'uokalani article) about the people of the Islands. This should bring many a tear to the local folks who attend the concerts.

"Before we reach England, though, there're a few performances in California. I plan for the Ensemble to perform as much as we can, during these stops. In Southern California, there's the Disneyland "Christmas Electric Light Parade" and in San Francisco, a special Christmas Concert and Hula Show at the Shriners' Children's Hospital, AND a pre-game "Christmas in Hawai'i" show for the San Francisco 49ers vs. Houston Oilers Christmas Day football game, which will be nationally televised. I don't know where or when I'll "sneak in" some steel guitar sound, but you know I'll try.

"It's a joy to work with the enthusiastic music students of Kamehameha School. They are truly an amazing and dedicated group. They have to rehearse for a Christmas Concert, a field show (the Kamehameha Band & Colorguard recently won the State Championship for marching bands), a parade, and a Hawaiian show. Mind you, the repertoire is different for all events. On top of all these, the students must keep up with their academic studies, and many even

compete in sports. And I have to keep up with them. Phew!

"I just wanted you folks to know that as often as possible, I'm going to keep the unique Hawaiian sound of steel guitar in front of these young people. I'll let you know the results of this tour, in the April issue." (Ed. note: if you hadn't figured it out yet, now you know your HSGA president's personal mission: creating a *FUTURE* for Hawaiian-style steel guitar. Awesome! And in the true Hawaiian way, Alan started out writing this story in third person. If any of it sounds like bragging, blame it on me, 'cause it's very hard to get Alan to talk about himself.)

"THE FELLOWSHIP OF HAWAIIAN MUSIC IN FINLAND"

A report by Reino Luoto.

"In Spring 1992, a group of friends of Hawaiian music (Onni Gideon, Kalevi Järvinen and myself) gathered at the home of Kalevi Järvinen to think how we could preserve and maintain the Hawaiian music we have in Finland, and how to collect and save recordings. This meeting resulted in the foundation of a new society called "The Fellowship of Hawaiian Music in Finland. First Charman is Onni Gideon with myself as Secretary. Second Charman is Kalevi Järvinen.

"Having officially registered the Society, its first meeting was called, inviting musicians and friends who either work with or especially like Hawaiian music. Members of Finland-Polynesia Society were also invited to become members. The meeting went very well. It was attended by 48 interested parties from all over Finland. Hawaiian music was played by Onni Gideon and myself on guitar, Toni Antone on 'ukulele and vocals, Janne Laine on drums and Raimo Sirkia on the keyboards.

"The meeting also contained an exhibition of instruments with five Hawaiian steel guitars, two of which were made by our friends from Kotka. I made a presentation on Hawai'i and Samoa, their music and people, illustrating it with a video filmed in Hawai'i. The evening was also broadcast in the local Radio Uusimaa.

"Our society arranged an evening of music and entertainment at the end of November, 1992. This was a charity

Continued pg. 5

MEET SAMMY MITCHELL

by Ron Whittaker



Sammy Mitchell, recording at home with his well-equipped Portastudio.

Way last spring, Ron sent this great story about Sammy, and we "announced" that it would appear in the October/November Quarterly. But, like a number of other "goodies", there was simply no room. If you want more information, or have questions of Ron, write him at 93 Hassell St., Newcastle, Staffs, ST5 1AX, England. Phone (0782) 614356, and Fax (0782) 712689.

"VELVET TOUCH"

In England, way back in 1946, the dulcet tones of the Steel Guitar came drifting over the airwaves like a tradewind from the tropics; this was a broadcast by Felix Mendelssohn's "Hawaiian Serenaders", but this was not the usual steel guitarist. Surely this was no *haole* player, the style and tone were more like the recordings that we in the UK had come to idolise, the "Hawaiian styles" of Dick McIntire, Any Iona, Sam Koki, etc. The velvet touch, great feeling, sweet languorous tone, exquisite backings to the vocals, and beautiful melodious constructed progressions made me sit up and listen more intently, for these were the qualities that were synonymous with beautiful Hawaiian music. At the end of the programme, the name of this player was announced. His name was Sammy Mitchell, a name that was soon to become revered amongst

steel players everywhere.

"A VERY MODEST GUY"

The elusive Sammy is still with us, a very modest guy, always kept himself in the background and shunned publicity. Photographs of Sammy are extremely rare. Some months after this broadcast, I attended a concert by the "Serenaders" at a local theatre. After the show, I was chatting with a member of the band, when he called over a young fellow and introduced him to me. This was my first meeting with Sammy, and I was rather taken aback for this fellow was so young (he was aged 20 and I was 19). Having watched the show, I didn't realise that Sammy was in the band, for he was seated at the back, on rhythm guitar. I thought "what a waste of talent". A year later, in 1947, Sammy took over on steel guitar, when Harry Brooker left the "Serenaders".

HOW SAMMY DISCOVERS STEEL

Sammy first heard the sound of the steel guitar in the 1930s in the film "Hurricane" with Jon Hall and Dorothy Lamour. By strange coincidence, at the same time, he learned that a schoolboy friend's brother played an acoustic steel guitar. He lost no time in looking him up, and on this first visit he learned to play his first tune "Isle of Capri".

...BUT NO BAND WAS INTERESTED Sammy was born in Belfast, North Ireland on 7th November, 1925. His mother played the accordion and harmonica, and his brother played plectrum guitar. Around 1939, Sammy's teacher had him playing in a small group called "The Hollywood and Mitchell Trio" which was very successful around the clubs and at concerts. About this time, he got interested in playing the plectrum guitar, but Hawaiian steel guitar was his main instrument. When he left school, he wanted to be a pro musician, but found that no band leader was interested in Hawaiian or plectrum guitar players, so in 1944, he bought a string bass and in 1945, he landed his first job in Bangor, Co. Down. From there he went to the Mecca Plaza in Belfast. He was playing string bass and doubling on plectrum and steel guitars. While playing at the Plaza, he was asked if he would like to join Felix Mendelssohn's "Hawaiian Serenaders". Of course he jumped at this chance, and joined Felix at the Alhambra, Bradford, in April 1946.

SAMMY MEETS TAU MOE

From the start of joining the "Serenaders", Sammy became great friends with Pulu Moe and they shared digs together. Pulu took him under his wing and looked after him although all the other guys in the band were a great bunch. When the Moe family joined the "Serenaders", Sammy made friends with Tau, Rose, Lani and Dorian. In 1948, Sammy went to Liverpool to marry Barbara (his first wife) the mother of Sammy Mitchell Jur., a well-known slide guitar player of a National acoustic. Barbara was a hula dancer with the band. They both took a rest from the band and went to Ireland, and then to Liverpool. They re-joined the "Serenaders" in 1949.

TROUBLED YEARS

The troubled years started for Felix, who had been banned from many venues because he had appeared on television. Many live venues imposed a ban on anyone appearing on TV, fearing of losing an audience to the new medium. Felix called them "dictators" and tried to rally support for his stand against them, but eventually he had to give in because he was losing so much work. In 1949, the "Serenaders" went on a tour of Holland. With them went Sammy, The Pulu Moe Trio, the Samoan dancer, Kalua Mitchell, and the Tau Moe Trio. But times were so bad they had to give a free show in Amsterdam just to get

tickets for the journey back home. The Army brought them back on a troopship. Felix died in 1952 at the age of 40.

During his years with the Mendelssohn band, Sammy recorded approximately 30 78s. His name does not appear on many of them. His modesty prevented him from insisting on this, and so some numbers have been mistakenly accredited to other players.

SAMMY ON HIS OWN

In 1953, after the "Serenaders" had broken up, Sammy went back to the Mecca ballroom in Belfast with his own quartet. During the next ten years, he was very busy at the Mecca and also broadcasting with his Hawaiian quintet with a show called "Rhythm of the Islands". Archie Coates, a former member of the "Serenaders", was the vocalist and a vocal quartet called "The Mellowtones". In 1964 Sammy went to Manchester to join a quartet on plectrum guitar and did a spell with the Bob Sharples orchestra for Granada TV. In 1966, he moved to Stoke-on-Trent, where he still lives with his wife Ada.

NOW HE RECORDS AT HOME

Sammy has retired from playing gigs, and is quite content in playing and recording at home on his 4-track Portastudio. He uses a six string steel guitar which I made for him, an Epiphone electric plectrum guitar, and acoustic Hofner, a Rogers bass guitar, and an Aria 'ukulele. His tunings are E7th and two versions of E6/7th. I produced his first cassette "Back Again" in 1990, which featured on of his many compositions "Someday Soon".

Sammy says that he much prefers the freedom of doing his own recordings where he can create his own feeling instead of being at the mercy of the recording technicians. In the old days, he had to record two 78s (4 numbers) in four hours, including rehearsal time. The vast amount of fan letters in praise of his first cassette has spurred him on to do another, so his second cassette is nearly ready.



SAMMY MITCHELL

STEEL GUITAR HOOLAHA

(Promoting Steel Guitar)
Continued from pg. 3

occasion and the proceeds were donated to The Childrens' Cancer Ward of the Helsinki University Central Hospital. The evening was arranged in the concert hall of Järvenpää, some 30 kilometers north of Helsinki. About 500 tickets were sold which pleased us very much." (Reino Luoto sends "best regards from all of us in Finland". If you have Hawaiian tapes you would like to donate to the Society as a friendly gesture (our idea), or wish to correspond, the address is "The Fellowship of Hawaiian Music in Finland, c/o Kalevi Järvinen, PL 1010, 04431 JÄRVENPÄÄ, Finland.

A CAMPAIGN IS LAUNCHED FROM GREAT BRITAIN TO PROMOTE HAWAII'S STEEL GUITAR GREATS. John Marsden writes to us about his good friend, Lorraine Lewin, of whom he says;

"(her) main field of interest has always been in Country music, and she has written useful news columns for several of the magazines. She is also a great admirer of Freddie Tavares, and is scandalised that the Steel Guitar Hall of Fame is so under-represented by Hawaiian players, including Freddie and his brother Ernest. She is campaigning for a shake-up of the Hall of Fame, and has written an open letter to the main magazines. I fully support her, as it is glaringly obvious that few of the Hawaiian 'greats' are included amongst the inductees, as they should be, let alone other major players around the world.

"We feel it is vital that the Hawaiian clubs lend their fullest support to this campaign. Several major C/W players are in full agreement, and I know Lorraine has also written to Jerry Byrd. I feel it is quite an insult to the Hawaiian stylists that so few of their number are considered worthy of recognition, though am aware that this is more because of the ignorance of the selection

panel about the contribution of the non-country players, than an intentional discrimination."

Lorraine, herself, writes to us, in part "I truly feel I am hitting my head against a brick wall, endeavouring to get recognition of those many players to whom we owe so much, but shall keep battling on until they have their rightful place in the S.G. Hall of Fame! It is absolutely ludicrous that only 4 of the 30 people honoured so are Hawaiians! Oh, it makes me so wild!"

MEMBERS: HOW DO YOU FEEL ABOUT THIS CAMPAIGN? HSGA QUARTERLY INVITES YOUR COMMENTS AND PROMOTION IDEAS FOR THIS PROJECT. WHAT ACTION SHOULD HSGA TAKE? (Your responses will be published in the April/May Quarterly, if we receive your letters by March 1)

REPORT FROM MALASIA

HSGA member J.H. Yeoh writes "Bertie Samuel of Kuala Lumpur (member of HSGA) contacted this person Andrew Teh and showed him the news write-up in the April 1993 newsletter. Andrew Teh contacted me in Ipoh, and we had a good chat — the whole night through, talk of nothing but Hawaiian music — anything and everything related to Hawaiian music.

"I persuaded him to be a member of the HSGA so as to keep up with the love of Hawaiian music, etc. and the latest developments. He is very interested to be a member and I hope you will hear from him soon.

"Most of the guitar or organ band in Ipoh play rock music and the older generation do not like that sort of music. They preferred sentimental music and Hawaiian guitar gives them the haunting music of the yester years. Nobody to compete with me in Ipoh, so our band

Continued pg. 11

Aloha, anyone out there?

ANY senior citizens out there who play Hawaiian music? If there are, you might be interested in getting in touch with Andrew Teh.

He's an avid Hawaiian music fan and used to play it "many years ago." Teh, who used to be a talent scout and promoter, doesn't believe in retiring quietly and staying at home.

He was much too active when he was working; not only was he

scouting, he was also part of the Twisters band with radio deejay Alan Zachariah.

Although he's retired ("well, sort of!"), Teh would much rather be out and about promoting the music he loves.

"Hawaiian music is very rare in Malaysia. But, if you listen carefully, there are similarities with our *keroncong* music too. I think it would be a good idea to arrange a cultural exchange with

Hawaii. I'm trying to do that," said Teh.

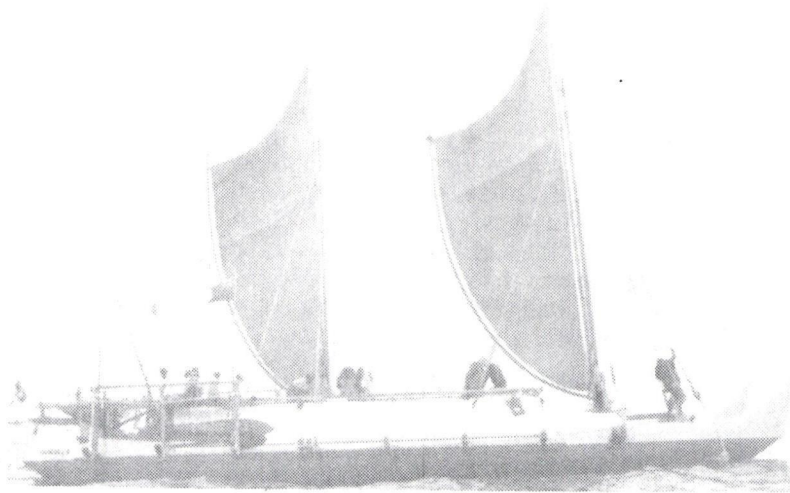
But to do that he needs to put a group together. He's already got a small band going (it performed at Central Market recently) but is still looking for more people.

So, if you're a senior citizen, can play an instrument and you like Hawaiian music, give Teh a call at 03-421-3821.

(MALASIAN NEWSPAPER)

HAWAI'I IS CALLING

by Marjorie Scott



Hokule'a used only celestial navigation, in its 2-year "Voyage of Rediscovery" (1985-87) from Hawai'i to New Zealand and back, proving the ability of ancient Polynesian canoes and their crews to sail the difficult windward passage north from Western Samoa and thus discover the islands of Hawai'i.

Many HSGA members have asked us to print items about places to visit, and things to see, on Oahu, other than our normal HSGA convention. The following are probably not in your agent's everyday travel brochures.

At the **Bishop Museum** - "Journey by Starlight/Voyagers Risking the Dream" a double feature program exploring the voyaging techniques of early Polynesian travelers through modern-day navigators. Fridays and Saturdays at 7 p.m., for \$3.50 admission.

Also Bishop's planetary program pays tribute to star-gazing from Stonehenge to Mauna Kea. Reservations required for this Friday and Saturday, 7 p.m. show. Also shown daily at 11 a.m., and at 1:30 p.m. in Japanese.

The oceanfront **Hawai'i Maritime Center Pier 7**, next to the Aloha Tower, downtown, is an absolute must. Takes about an hour to walk through the museum with a small tape recorded narration. Artifacts and pictures of the history of Hawai'i's relationship with the ocean are well laid out and documented: displays of ancient Hawaiian voyages, Captain Cook's "discovery" voyages, the whaling industry, the voyages of the Hawaiian double-hull sailing canoe, *Hokule'a* memories of the famous Matson line "Lurline", brought

to life in an actual salon setting. Outside, view the *Hokule'a* dockside, and now a teaching ship for young Hawaiians to learn the exceptional skills in building, outfitting, and navigating by the stars, in order to set out across 3,000 and more unknown ocean miles to find the Hawaiian islands. You can also tour "Falls of Clyde", dockside, the only four-masted, fully rigged ship left in existence. Open daily 9-5. \$7 adults, \$4 kids. 4 hour parking meters at Aloha Tower, and beyond the Center, by the Navetek pier. You might want to follow a morning Maritime Center tour with a **lunch cruise on the Navatek**. Unique construction gives you a sea trip as smooth as a Cadillac, plenty of Hawaiian music during the trip, which follows close to the shoreline all the way to Hanauma Bay and back.

Mission Houses Museum, and **Iolani Palace** have ongoing daily tours, and are worth your time. They're also downtown. In the Palace, you'll also learn something of the last days of Queen Lilio'kalani's reign, and the overthrow of the Hawaiian monarchy. A unique episode in American and Hawaiian history.

Chinatown Walking Tours are offered by the Chinatown Historical Society. The morning tour covers the heart of Chinatown, its arcades, herbal shops

and historical buildings. In the afternoon, you can visit several Chinese and Japanese temples and the lush Foster Gardens, which contains trees and plants from all over the world. 10 a.m and 1 p.m. \$2 plus \$1 for Foster Gardens.

Wanna walk some more? Try **Diamond Head**. The view from the top is fabulous and the walk up comes with cement stairs and handrails. Takes about 45 minutes, and starts at the entrance to Honolulu Zoo on Kapahulu (if you want the guided tour) Saturdays at 9 a.m. Free.

And while you're in Waikiki, don't miss the **Honolulu Aquarium**. Inside and outside pools of the Pacific's hauntingly beautiful tropical fish and underwater vegetation. (A safer and much more pleasant way to get in touch with the Pacific Ocean's mysterious wildlife, as Hanauma Bay is now in ecological distress from over-exploitation).

Just a plain ol' drive around the island makes a wonderful day trip. Starting from a Waikiki hotel, my usual route for "first timers" is to head East on H-1, around Hawaii Kai way, stopping at the Blow Hole (if the tide is in) to look across to the island of Moloka'i on a clear day, then around Makapu'u Point, with a brief visit to **Sea Life Park** (also worth your time). It's horse country through Waimanalo, and the mountain and ocean views are spectacular. At Castle Junction (the Castle Medical Center deadends Kalani'ana'ole Hwy at this point) take a left at the stoplight, up to Kamehameha Highway, and turn right at the light, heading north. You'll pass through the mountainside end of Kane'ohe (which used to be a sugar plantation town).

My choice is then to hang a left at the light at "Windward City Mall", in order to get up onto the Likelike Highway, then take a right turn north onto Kahekili Highway. This avoids the downtown Kane'ohe traffic, and in about 5 miles brings you to Temple Valley. This is a Memorial Park, and worth a visit. Way at the end of the winding road toward the steep cliffs of the Pali is a full reproduction of the **Byod'in Temple** in Japan. You come upon it suddenly, over a hill, and around a bend. Park in the lot provided, walk across a Japanese footbridge, and stroll past little pools and a waterfall, and into the Temple, if you wish. Benches to sit on all around, peacocks strutting (and fanning their

incredible tails during courting season). Very peaceful rest stop, and awesome views of the volcanic cliffs rising straight up behind the Temple.

From there, back on Kahekili Hwy, "go straight". It's all "country" from here on, with the ocean on your right. You're traveling on a winding two-lane highway that follows the shoreline. Please try to do this between 9 a.m. and 4 p.m., weekdays, if you're sightseeing. This is also the only commuter route from Honolulu, for people who live in the country but work in town. It can be bumper-to-bumper after 4 p.m. At the north end of Ka'a'awa (one of the oldest inhabited Hawaiian villages on Oahu) is the famous Crouching Lion Inn. Good food, and an impressive art gallery, if you want to stop. Continuing north, you'll pass through a number of small shoreline towns, and finally reach La'ie, where the Polynesian Cultural Center and Brigham Young University are located. At the northernmost point on the Windward side, is Kahuku, and the Turtle Bay Hilton.

The road now heads west, along the North Shore, and you're on your way to Sunset Beach and Hale'iwa. If you're absolutely starving at this point, I suggest a late lunch at Jamieson's by the Sea, which is right on the highway. Also has a great gift shop. Shortly after you drive on, you'll come to a traffic circle, and take the road marked "Honolulu". You're now headed back through the middle of the island, past Dole and Del Monte pineapple plantations. Do stop at the Dole Center, if just to pick up the freshest, sweetest pineapple chunks or spears you can get, to take back to town for a late refreshment. Their gift shop is expanded, and offers quite a few nice "gottashopfor" items to take or send home.

Soon you're on the freeway, for the first time in 4 to 5 or more hours, and in about 40-50 minutes, back at your hotel, ready to shower, change clothes, and head for some real Hawaiian steel guitar cocktail hour leisure at the Halekulani. Yes? If you drove the full course, you've logged about 100 miles; it's 60 road miles, diagonally, from Makapu'u to Waiialua, and this trip cuts back to town, just before that. Alternative? Take the #55 Circle Island bus for 60 cents, from Ala Moana Center, and skip the various stops, or book a regular tour from your hotel, which will give you narrative, include a picnic lunch, and skip Temple Valley.

Why take a day out for all this? Because

you haven't seen the extent of Hawai'i's lifestyles or experienced the many different environments and natural beauty spots that are "hometown" to all the different people of the world who've chosen to live here, until you do. When you see it all, you won't wonder why the Hawaiian people want the land back that was granted to them.

* * * *

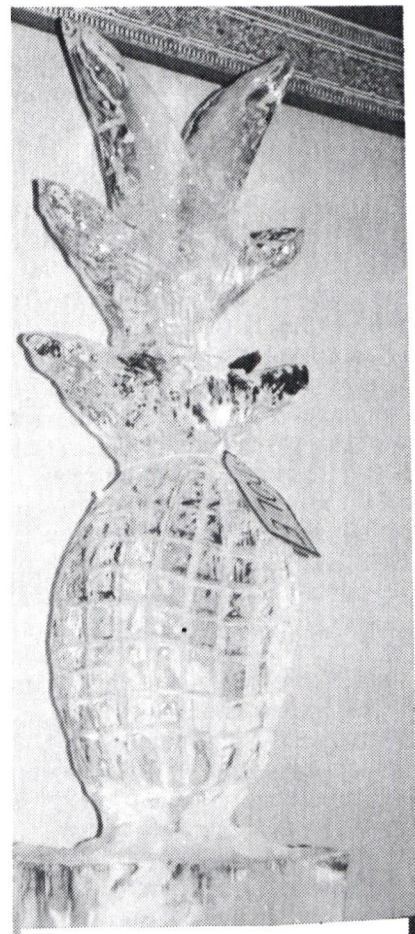
If you're the outdoors type, and really want to experience the nature of Hawai'i, call The Nature Conservancy of Hawai'i about day hikes of the Preserves on Oahu, Moloka'i and Maui. Rare native flora and fauna that exist nowhere else on earth. Coastal dunes, native rain forests, and spectacular views of the surrounding landscapes. Since dates of conducted walking tours vary according to season, and the number of people permitted in any group is strictly limited, you'd be wise to call ahead, while you're still planning your Hawai'i trip. Honolulu office phone is (808) 537-4508. Best times are 9:30-11:30 a.m. Mon-Fri, Hawai'i time. For a donation of US\$25, non-members receive a year's membership in the Conservancy, inc. all benefits.

The high peaks of the pali behind the Byod'in Temple, in Windward Oahu, seem to lift earthbound prayer straight to the heavens.





"The Islanders", Walter Mo'okini, Alan Akaka and Helene Woodward welcome HSGA visitors at their Thursday and Sunday "stand" - The Halekulani "House Without A Key".



Even the hotel in Joliet got in the act with giant ice sculptures for our convention!



Folks at Scotty's convention in St. Louis got "da bes" Hawaiian-style with Hiram Olsen and Kalani Fernandes backing Jerry



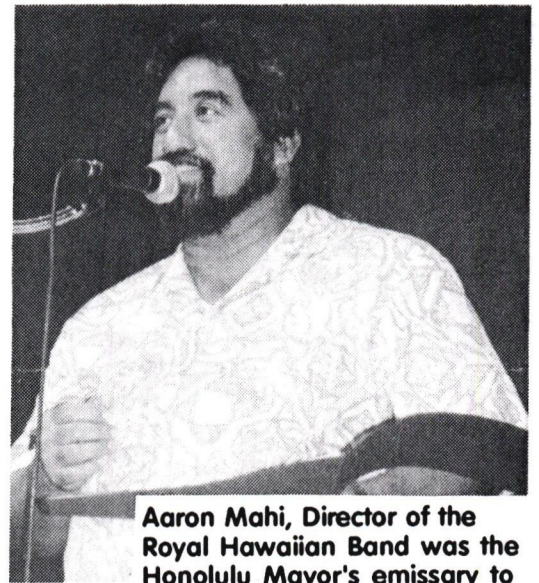
At the Honolulu convention Mel Abe, a true role model for the rest of us at age 81, gets the full support of Walter Mo'okini and Merle Kekuku

**1993 WAS A
"YEAR OF CHEER"
FOR HSGA
CONVENTIONEERS**

Ronnie Kekuku instructs keen young lovelies in the art of hula dancing, at the International Steel Guitar convention in St. Louis.



Bernice Honold and "The Coral Islanders", Mae and Art Lang, hold forth at the Joliet convention



Aaron Mahi, Director of the Royal Hawaiian Band was the Honolulu Mayor's emissary to proclaim "Hawaiian Steel Guitar Awareness Week" in May, at the Ho'olaule'a.

"The Royal Rascals", "Emperor" Bernie Endaya, Duke Kaleolani Cahing and "Prince" John Auna entertain the Joliet crowd



TOOLS OF THE TRADE (No. 2)

by Jerry Byrd

I have come to realize that the average player is actually swayed to very great extent by names on a product-company names. That may be good, and it may not. Of course, most of the merchandise *is* good: well-made; looks good; and sounds okay, and etc., but what do all those “knobs” really prove?

AMPLIFIERS

If they continue to keep adding all this stuff to amplifiers, you will have to also invest in a crane to lift it for you! Sure, they *look* impressive, and I'm sure they make more money for the company, but do we really need them? I think not. And, to be honest, I still cannot figure out how they work. So I stick with my 25-year-old Fender Twin Reverb. All I use is the volume; tone (bass & treble) and that other one — (I forget what it's called!).

VOLUME SETTINGS

I set the peak volume that I want on the amp., not the instrument. That's usually about 4 1/2 or 5, depending on where I'm playing. I then turn the volume on the instrument fully open. I set the treble control on 2 or 3, and the bass to about 7. These settings may vary with which instrument I'm using. That other knob (the middle), I set on 6 or 7 also. Then I set the tone control on the instrument half-way between the treble and bass, a nice, soft tone with a little “edge”, so it won't sound too “bass-ey” or too “whine-y”. So much for the amplifier and instrument settings.

STRINGS

Now, let's talk about strings. Personally, I prefer “flat-wound” wrapped strings, because I like a soft bass tone, not a “live” bass tone. I like the lower register strings to “breathe” a little — it's hard to describe this sound.

I do not like wrapped strings for another very important reason — the “raspy” sound that comes when moving the bar over them. This is not a factor with pedal guitars, because little or no movement is done with the bar. As for plain strings, I do not like any string tuned higher than E on my first string. It's too “thin” for my ears.

I see no great difference in tone or quality from one brand to another, and so I use various brands and concentrate more on the proper gauge, than the make. Most stores can show you a chart of the recommended gauges for the pitch to which each string is tuned, so strings are of no great concern today, like they were 30 or 40 years ago.

PICKS

And what about picks? I use Dunlop .018 gauge, because they are easily re-shaped while you're playing. Sometimes my fingers change, and I have to kinda 'squeeze 'em a little tighter, and this pick allows me to do that while I'm playing. The heavier metal picks, or the plastic picks do not offer this option. (We talked about the bar size in the October/November Quarterly.)

VOLUME PEDAL

Yes, I like and use one, but not continually. And I use it differently from almost anyone I know, in that you can always hear the “attack” — the actual picking — whereas many use it to continually “squeeze” the notes and little or no actual attack is ever heard.

That's not good, because you will become addicted to it, and be using it to hide behind. Your subconscious mind will tell you to push that thing down, and then pick what strings you want to use, and in case

you mess up, you've got another grab at it, and then you open it up.

The only time I use a fully closed volume is when I want to use the “violin” effect, as it's called, with each note played with no sound, and then opened. I use it for dynamics only. My volume pedal is also made differently, in that the volume increases on the up-sweep, not down, as all others. I find it the easiest, and I've always done it that way. Also, I use a 500 meg. Audio Taper control all around on guitar and pedal.

The important thing to remember is that all of this is for naught, if you can't play! None of it makes a player. If you can play, you can make any instrument sound good — maybe not the best — but good. If you can't play, then the best stuff you can buy will not sound good.

Next time, we're going to try to define what's “Hawaiian”. That'll be fun ...!

Owana Salazar joins in the laughter as Jerry gives the audience “the Byrd” at the “1993 Ho'olaulea” in Honolulu.



BUY & SELL

Lorene writes: "I just combed through the Elderly instruments catalog and found quite a number of interesting items. Method books and song books for steel guitar, Spanish guitar, 'ukulele, mandolin, lots of other string instruments. Collectors' books of vintage string instruments of all kinds. **Bob Brozman's National Resonator instruments book** is listed, as is **Stacy Phillips' "Art of Hawaiian Steel Guitar."** Among the videos is **"Kumu Hula: Keeper of a Culture:"** by Robert Mugge and Vicky Holt Takamine." Catalog is available from: Elderly Books Instructional Tapes, P.O. Box 14210, Lansing, MI 48901, or phone (517) 427-7794.

Get this, to go along with Jerry Byrd's "Tips and Techniques" article series: **Jerry Byrd Video Cassette.** Hunt no more for a teacher. Now you got "da BES". Jerry shows you finger picking and bar handling. The cassette comes with an audio tape and small booklet of exercises and drills, and it's all available from DeWitt Scott, 9535 Midland Blvd., St. Louis, MO 63114, or phone (314) 427-7794. US\$57.95 includes mailing.

STOLEN from John Ely: circa 1963 blond, double-neck Fender stringmaster (long scale-serial #4096.) Taken in Austin, Texas in mid-August. Has small Fender standard guitar decal on front, instead of original larger steel guitar decal. Any information would be greatly appreciated by John. Call him at (512) 444-9799, or write him at 1901 Forest Hill Drive, Austin, Texas 78745.

Henk Braaksma of The Netherlands is offering a CD "Honolulu 77" which was released this past fall, and is dedicated to the late **Rudi Wairata** "whose special style of playing the Hawaiian guitar distinguished him from other players." Hank says he's the only steel player in The Netherlands playing this style, and while the recording was released nine years ago as an LP, it had low distribution. You can order the CD direct from Henk for US\$14, including airmail postage and packaging. He asks that you send your order by registered mail to: Henk Braaksma, Bazuinstraat 12, 1443 Je Purmerend, Holland.



(Eddie Cunningham, of Bridgewater, Massachusetts, and his group of six, just like their name, create a real "Hawaiian Fantasy" for folks in the Northeast corner of the United States. Eddie plays a 1949 3-neck, 8-string Magnatone, and says he gets "just a beautiful sustained and rich tone". His bass player, Larry Rivera, Jr. is the son of Larry Rivera of the Coco Palms, Kaua'i. Eddie says "we do the old, dreamy style of Hawaiian music, and I try to play the 'Byrd' and David Keli'i style. We have a lot of fun!" Eddie also has a Byrd Fry Pan, a 1936 all metal Rick and an "old Gibson E.H." (He says he enjoys the pictures of the "old steels" in the Quarterly.)

Ho'olaha cont. from pg. 5

Steel Guitar Instruction Sheets Available Jim Moore is the proud owner of the complete set of steel guitar lesson sheets put out by "Natural Music Guild" of Santa Ana in 1952. Beginners who are looking for this kind of material should contact Jim and specify what tuning they're using and whether they want notes, tablature, or both. Jim also has old steel guitar solos in Note and Tab, dated around 1910-20, and also the early '40s. Write to James W. Moore, 100 15th St., Apt. C-206, Bay City, MI 48708, or call him at (517) 892-6912.

has made 'a small' name, and I hope one day more people will take up the Hawaiian guitar and revive the Hawaiian music in Ipoh, Malaysia.

I
You will be surprised when I tell you that the modern youngster came up to me and asked me 'Uncle what is this block of wood you are playing?' When I told them this is the Hawaiian guitar, they just shook their heads sideways. To make them understand more, I played a Hawaiian song like 'Blue Hawai'i' and you know what they say? 'Now I know already, but this is the first time I really get to see a Hawaiian guitar'.

"I hope I am on the right track doing my little bit to promote Hawaiian music in Malaysia.

NOTE FROM ALAN AKAKA: *Your enthusiasm is contagious. Did you and your group ever consider giving small Hawaiian music and steel guitar concerts for young children in schools? Very effective way to promote Hawaiian music. Young children are intrigued by the differnt sound. Try it.*

Make your day
with HSGA.
Come on, SMILE
HAWAIIAN STYLE!



Ramehameha Waltz

by Charles E. King

13 - - - R 12 10 13 - - - R

3	13		
4	13		12 12
Abo	Abo	F	D7

10 - - - 12 - - - 13 - - - 4: 5 5 8 10 8

10	13	12	5
G7	C7	F	F R-2

5 - - - 4 - - - 5 - - - 5 8 10 8 6 - - -

5	4	5	5	7
F	D7	F	F R-2	Gm

5 - - - 6 - - - 7 9 10 12 10 12 10 - - -

5	7	7 9 10 12	10 12 10	7 - - -
F#0	Gm	C7 R-2	Gm	C7

10 - - - 7 9 10 12 10 12 10 - - - 8 - - -

10	7 9 10 12	10 12 10	5 - - -	8 - - -
Gm	C7 R-2	F	B0	C7

5 5 8 10 8 5 - - - 4 - - - 5 - - - 5 8 10 8 5

5	5	4	5
F R-2	F	D7	F R-2

5 - - - 6 - 5 10 - - - - - - 13 - - - R 12 10

5	6			13	R 12 10
F	D7	Bb	Bb	Abo	Abo

13 - - - R 10 - - - To CODA ⊕

12	12 12	4 - - -	5 - - -	- R
F	D7	G7	C7	F 55

6 - 6 6 - 6 6 - - 6 8 10 12 10 8 5 - 5 -

5 - - 8 10 11 12 - 12 11 10 - 7 12 - - 10 12

13 - 12 10 - 9 12 - - - R 6 - 6 6 - 6 6 - -

6 8 10 12 10 8 5 - 5 - 5 - - 8 8 8 7 - -

6 6 6 5 - - 7 9 10 12 10 6 5 - - 7 - -

D.S. al CODA (back to ♯5; play till you reach "To CODA ♯" and jump directly to the CODA ♯)

♯ CODA

10 11 12 13 - - R 12 10 13 - - R

14 - - 16 - - 17 17 17 17 - -

LILI'U THE COMPOSER

by Marjorie J. Scott

On January 17, 1993, one year ago, Hawaiians commemorated the 100 year anniversary of the overthrow of the monarchy, in the deposing of their queen, Lili'uokalani.

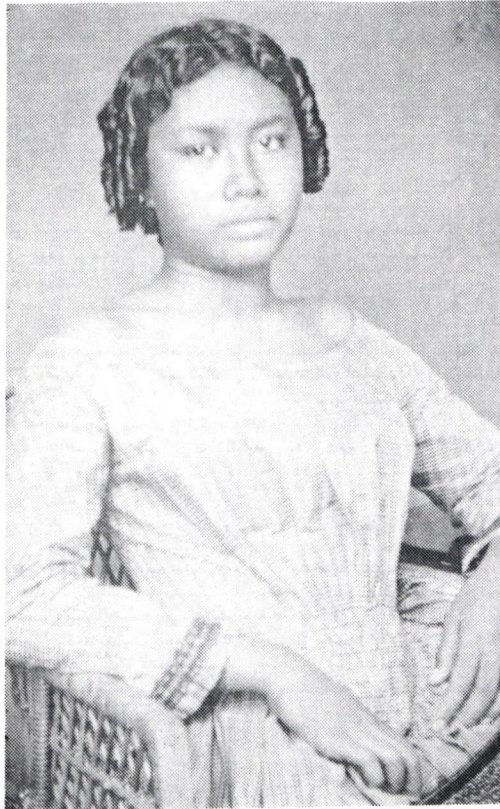
Much is written about how the Hawaiian kingdom came to an end, as the Hawaiian people, today, actively pursue the re-establishment of a land-based sovereign nation where they can govern their own economic future, and pursue a lifestyle in accordance with their historic beliefs, as a Polynesian race. Thus the musically gifted Lili'u, as her friends called her, is given a back seat to the political Queen whose brief, two-year reign ended with her imprisonment in an Iolani Palace room.

Perhaps it is time, this year, for those of us who commemorate Hawai'i's last royal ruler each time we play and/or sing her songs, to recall Lydia Kamaka'eha Paki for her extraordinary gifts of poetry and music.

Picture, if you will, a four-year old girl, seated between her older brother, David Kalakaua and her younger sister, Miriam Kekauluohi Likelike in a classroom of the elite missionary-sponsored Chief's Children's School. Here, she was already receiving formal musical training, and "very likely began composing" according to Hawaiian music historian, George S. Kanaha. Lili'uokalani was a serious and talented student at this Chief's School. At the age of ten, private tutors took over the education of the royal princess.

In her own autobiography, Lili'u writes of her ability to sight-read at a very early age. To introduce a new song to the class, her teacher would give her the untried music and she would sing it by note, until the class learned it by ear. Kanaha says "she must have had perfect pitch, too, for in later life as a composer, she wrote out her music in cipher form also when music paper was not available."

"To compose was as natural to me as to breath", she wrote, and Kanaha believes the earliest composition known to be hers may be "*Nani Na Pua*" ("Flowers of Ko'olau"), bearing the signature "L.K. Paki" for Lydia Kamaka'eha Paki, her maiden name and the signature she



The school girl, Lili'u, age 15, was already an accomplished musician and composer. Her older brother, David Kalakaua and younger sister, Miriam Likelike and brother William Lele'iohoku were also musical. Hawaiians referred to the four as "Na Lani Iha" (The Heavenly Four). (Photo courtesy of Hawai'i State Archives)

used prior to her marriage to John Dominus in 1862. "*He Mele Lahui Hawai'i*", her "Hawaiian National Anthem" was not composed until 1866.

Lili'uokalani had several musical distinctions: she could write music, and was - reportedly - the only native Hawaiian composer who could. Also, she may have been the most prolific composer of the century, as she states that while she never numbered her compositions, "they must run well up to the hundreds". She was given to writing complex harmonies, unlike other royal composers, and she brought a western music influence to her songs, evident in their melodic line and lyrical quality. Fortunately for us, Lili'u made every effort to have her songs published, so that they would be available to all. Her "*Aloha 'Oe*" was, in fact, the first Ha-

waiian hit song outside of the Islands.

In both public and private life, Queen Lili'uokalani filled her world with musical activity. Many concerts were given at Iolani Palace, where, in addition to featuring visiting foreign musicians, she could often be found playing piano, singing, directing song groups. She was, in fact, an accomplished instrumentalist on the zither (her favorite instrument), and could also play 'ukulele and guitar. One wonders if she would not have learned steel guitar, also, had it been available and popular prior to the 1890s.

At least, HSGA members have access to the two songs mentioned above, as well as "*Queen's Jubilee*", "*Ho'oheno Song*", "*Puna Paia 'A'ala*", "*Ka Wai Mapuna*", "*Puia Ka Nahale*", "*Ka 'Oiwī Nani*", and "*A Prayer*". Although you may have to write your own steel arrangements, to play and sing the songs of Lili'u the composer, is to present audiences with some of the most beautiful and memorable traditional Hawaiian music ever written, and in doing so, memorialize a Queen who inspired great affection among the Hawaiian people for her gentleness and graciousness, and for her concern for the welfare of her people.

NOTE: A book of lyrics and music of 40 of Queen Lili'uokalani's songs will be released by Hui Hanai of Honolulu in the Fall of 1994.

ARTICLE SOURCES: "Hawaiian Music and Musicians", George S. Kanaha (University Press of Hawai'i) and "To Steal a Kingdom", Michael Dougherty (Island Press, Waimanalo, Hawai'i)

**TELL YOUR
FRIENDS
"Come out to play -
JOIN HSGA!"**



DISC DATA

BRAND NEW - "Hawai'i Calls/Memories of Hawai'i Calls-Volume 1" This is live show album with selections from various shows of the '50s and '60s. Lots of steel guitar, of course. Priceless feature are duets by the late, great Alfred Apaka and Haunani Kahalewai on "Hawaiian Wedding Song" and "Aloha Lei Makamai". Other vocalists include the late James Kopuiki and Pua Almeida. Webley Edwards is heard on the intros. Order early, directly from Hula Records, as it's going a collector's item.

Also new from Hula, "Best of Kahauanu Lake Trio - Vol. 2" and a re-release of "Palani Vaughn and the Sunday Manoa", the very first Sunday Manoa recording, made in the late '60s. (Hula Records, 2290 Alahao Pl., Honolulu, HI 96819. Cassettes: \$9.95+\$3 s/h; CD \$19.95+\$4.50 s/h.)

CONTEMPORARY GROUPS WHO ARE NOW LEGEND IN THEIR OWN TIME (*Again, from House of Music*). Your Hawaiian music collection is not complete without at least one of the following contemporary, "kama'aina" vocal group treats: "Hawai'i in the Middle of the Sea", Brothers Cazimero (MAC label/#1013); "Waikiki, My Castle By the Sea". Brothers Cazimero (MAC label/#1011); "Best of Sunday Manoa #1" (there's a #2, also), and "Guava Jam" (Hula label/#575, 582, and 543); "Makaha Sons of Ni'ihau", (Poki label/#9043); "Kahea O Keale", Makaha Sons of Ni'ihau (Poki label/#9022). **NOTE:** *Israel Kanakawiwi* left MSON several months ago, and now records "with Friends" as a single. Since he owns the title "MSON", only the above recordings and six to eight more, are available. And, if you like our local, multicultural comedy, try this one by Frank DeLima "Da Year of Da Moke" (Pocho label/#111).

ON VIDEO and available to purchase in January, 1994, Eddie and Myra Kamae's film "The Hawaiian Way" (*ki ho'alu*) featuring some choice old footage of Hawaiian music masters, some of them not known to the general public, according to Kapalakiko Productions newsletter.

CLOSING NOTES

We were saddened to learn that HSGA member, Arthur Jones of Brecon Wales, passed away on October 30, 1993. He had been ill for several years, but with true spirit carried on. While he and his wife were unable to attend the Joliet convention, they did get to Winchester (see "Coconut Wire", Oct./Nov. Quarterly).

John Marsden writes "Arthur took a turn for the worse, was taken to the hospital, and sadly did not recover. He was very well known in all the clubs. I knew him since the mid-1960's. At that time he lived in Birmingham, and ran a band called the South Sea Serenaders. During the early 70's, he sat in with the famous Waikiki Islanders at the "Castaways", after the departure of Basil Henriques. Arthur organized three memorable luau which attracted large numbers of Hawaiian enthusiasts from all over the country. We collaborated quite a few times on gigs - sometimes we would join his group, and at other times he would bring some of his own musicians to help us out, on some special booking. It was lots of fun. Arthur leaves a big gap, and we shall always remember him. Our sympathy and aloha go to his wife, Pat." *Aloha no e, Arthur. May your music bring smiles to the faces*

Our favorite pre-concert group, "Leina'ala Simerson and her Ladies" get the 1993 Steel Guitar Ho'olaule'a audience "in the mood", in the lobby of the Kamehameha School auditorium. (We even had some impromptu hula happening!)

of angels.

On November 5, 1993, Lois Savage, wife of Clay Savage passed on, after a short illness. Members who have attended HSGA conventions over the years knew Lois well not only as a full partner to her husband, but also for her total commitment to the perpetuation of steel guitar music. Bob Maickel, President of PSGA, says it very well: "although Lois did not play the steel guitar, she loved the music created by the instrument and gave her utmost energy to encourage everyone she met to appreciate its musical qualities, just as she did. She donated her available free time without so much as a whisper of complaint, and assisted Clay at many steel guitar shows across the country and throughout the world. Lois will be missed by all of us. She gave so much to the world of steel guitar, but most of all she gave her love." *Thank you, Clay, for the pleasure of her company. If love lives forever, heaven is blessed, Lois, for your memory will be eternal.*

We also note the passing of Tom Reeder and Joe Shimbel, two active HSGA members who will be missed for their devotion to Hawaiian-style music and to our activities.



E KOMO MAI ! Welcome! More New Members

RICHARD BARNES, 76 Seward Lane, Aston, PA 19014

PAT GEROW, Ste. 4, 1546 Balsam St., Vancouver BC/CAN V6K 3L8

AL GREENE, P.O. Box 484, Kailua-Kona, HI 96745

ROBERT J. MECHANIK, 4743 Center Gate Blvd., Sarasota FL 34233

ROBERT SLEIGH, RR5, Site 12B C9, Gallagher Ct., Kelowna BC/
CAN V1X 4K4

THE LAST WORD

by Marjorie J. Scott, Editor

APOLOGIES, & EXPLANATIONS; RECOMMENDATION & RE- SPONSE

Some mainland members expressed concern to Alan, me and Board members, because they did not receive their Oct/Nov. Quarterly timely. That's true! APOLOGIES that your Quarterly did not even mail until October 25. EXPLANATIONS on how come: Our Fall issue closing date for material is Sept. 1, but Scotty's St. Louis convention was still going on, and the Joliet convention had just concluded. Publish without reporting on these "biggest news of the year" events? Never! I know that Lorene rushed with her articles and Clay

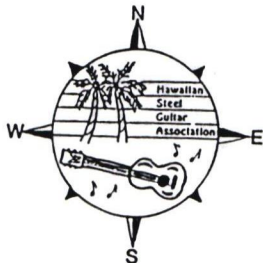
hurried as fast as photo processing would allow to give us the reports and pictures we wanted, so that ALL HSGA members could "attend" the two conventions, at least through the pages of the Quarterly. Then there was the job of being certain that all PAID members, up to issue date, got entered in our nice, new mailing label database, and all unpaid members got only "Membership Reminder" cards. (And still some paid members "fell through the cracks" of HSGA's transition from Bellingham to Honolulu. We hope that problem is now corrected.) It was mid-October when we finally got the paste-ups ready for the printer. RECOMMENDATION: The 4-

6 week U.S. Bulk mail delivery time was discussed at the Board Meeting. We are following Jerry Byrd's suggestion, here, that those U.S. mainland members who want their issues by Airmail send HSGA another \$2.00 to cover the additional mailing and handling charge for the year. (Some of HSGA's overseas members already do this, because foreign mail must be sent in envelopes, and the postage rate is higher.) And finally, RE-SPONSES to members whom, it has been reported, are grumbling about the size of the newly-formatted Quarterly. NO - it's not "smaller"! Sixteen 8-1/2" x 11" pages, set in 11 point "Times" type font, along with as many member photos as we can cram into each issue, is equal to at least 32 pages in the old format. We know, because we do word counts. And, to all the folks who send in news articles and feature and event stories, and to all of you who send us so many compliments about the Quarterly, many *mahalos*! Keep writing. We'll keep publishing what you send us. If you're sending us a calendar event, PLEASE remember the editorial deadlines: March 1/April-May issue; June 1/July-August; September 1 for Oct/Nov; December 1 for Jan/Feb.

HSGA QUARTERLY

The Hawaiian Steel Guitar Association
P.O. Box 11373, Honolulu, HI 96828-1373

FORWARDING AND RETURN
POSTAGE GUARANTEED
ADDRESS CORRECTION REQUESTED



January/February 1994

IN THIS ISSUE

- Honolulu's Spring Steel Guitar events
- "Kamehameha Waltz" sheet music
- "Lili'u the Composer" - Marjorie J. Scott
- "Tools of the Trade (No. 2)" - Jerry Byrd
- All your favorite columns

DONALD WEBER
205 WILLIAM ST
NEW LENOX IL 60451-1934

Bulk Rate
U.S Postage
PAID
Honolulu, HI
PERMIT #9129

PAID