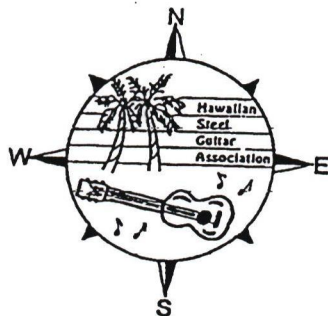


HSGA QUARTERLY

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by The Hawaiian Steel Guitar Association

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SPRING 1995



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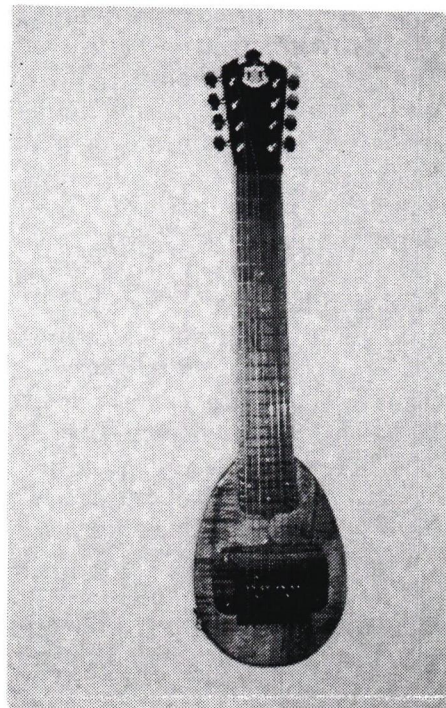
Hawaiian Steel Guitar Association is registered as a non-profit organization in the State of Hawai'i, and as a social organization under IRS tax code 501(c)(7). Its purpose is to develop a global communications network of players and lovers of Hawaiian traditional music as performed on all types of steel 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 c/o: 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 U.S. Mainland; by "Printed Matter" classification to all non-U.S. addresses. Outside Hawai'i, please allow four to six weeks for delivery.



HSGA MEMBER INTRODUCES KOA WOOD STEEL GUITAR

HSGA steel player, Dr. Isaac Akuna "brings it on home" — "He has designed and is producing the first-ever steel guitar to be manufactured here in Hawai'i as far as I know," says Alan Akaka. The "Akuna-Schaeffer Pineapple Steel Guitar" is the name Isaac has given his design. Hand-crafted from Hawaiian Koa wood, this beautiful instrument is of one piece, solid body curly Koa wood. Isaac worked with several local craftsmen on this creation. It's an 8-string electric guitar with a 22 inch fretboard, and 1/4" jack to take most amps, and is already destined to become a collector's item. "Every guitar is hand-made and has its own serial number. I have a record of the woodgrain 'personality' and special features of each instrument turned out," Isaac says.

"Plays and sounds good," says Jerry Byrd, Isaac's former teacher. "We already have a lot of early interest and

sales, and the historical and cultural significance of this instrument is great," Isaac says. "Quite remarkable interest from local musicians as well as visitors." He and his group of craftsmen were working on order #10, as this is written. Isaac will play his "Pineapple Steel Guitar" at the Hawaiian Steel Guitar Ho'olaule'a, May 2. (Some of you may remember Isaac on the HSGH program, several years ago.)

Perhaps even more Hawaiian than the instrument itself is Isaac's offer to HSGA in a letter to Alan Akaka: "In an effort to give back to the art form, we are earmarking a portion of the proceeds of each sale to go towards HSGA's scholarship funding." *Mahalo nui loa, Isaac.* May your efforts receive many special blessings. *(If you have questions of Isaac Akuna, or wish to order, you'll find his address on the back page, under New Members.)*



"AX" HANDLES

By Alan L. Akaka

I'm very pleased to tell you of something very special happening here in Hawai'i. Certainly all of you who love and are involved in performing and perpetuating Hawaiian music will be happy.

Very soon (perhaps by the time you receive this Quarterly) Kamehameha Schools Bernice Pauahi Bishop Estate will dedicate its "Princess Ruth Ke'elikolani Performing Arts Center". Each of the five classrooms where music and dance classes are held every day will carry the name of a pre-eminent Hawaiian whose life work was (and in one case, is) dedicated to the perpetuation of Hawai'i's musical culture. Although many of you will be familiar with the names of these famous Hawaiians, I'm giving this column over to a brief profile of each of them. Each has left an important legacy to Hawaiian steel guitar and the familiar Hawaiian music performed by steel guitarists in all corners of the world.

Kamehameha Schools Guitar Room (in which four guitar classes are held every day) will carry the name of **Joseph Kekuku**, acknowledged inventor of our Hawaiian steel guitar. The room will be dedicated to Kekuku's contribution to Hawaiian music. In 1885 while he was still an 11 year-old schoolboy, Kekuku (granduncle of the late Merle Kekuku), ran an object (some say a comb) across the strings of his guitar, and became intrigued with the unique musical sound it created. At the Kamehameha School for Boys he went on to develop the playing bar and individual finger picks for the opposing hand. Before he died, in 1932, Kekuku had toured all of the United States and most of Europe thus popularizing the steel guitar, and taught music on steel guitar in such major U.S. cities as Chicago and Boston.

The Band Room will be named for Captain **Henry Berger**, composer, arranger and bandmaster of His Majesty's Band (known today as the famous Royal Hawaiian Band, not only the oldest and most important band in Hawai'i, but the oldest municipal band in the United States). While still a teenager in Germany, Berger had already completed a music conservatory education and

toured the music capitols of Europe with the orchestra of Johann Strauss, Jr. First sent to Hawai'i on loan from the German army to conduct the King's band, Berger assumed full leadership in 1877, and became a naturalized Hawaiian subject in 1879. He became a close friend of Lili'uokalani even before she succeeded King David Kalakaua to the throne, and arranged many of her compositions for the band. From 1893 to 1903, Berger was associated with Kamehameha Schools, enlarging its music department, organizing a Boys School band, and supervising the Girls' School singing teachers. Some of Berger's best known compositions are "The Hula March", "Hilo March", "Kohala March" and "Sweet Lei Lehua". But it is Hawai'i's State song (once its national anthem) "Hawai'i Pono'i" whose tune is known to every Hawaiian. Berger composed the music in 1874 for the text of King Kalakaua's hymn honoring Kamehameha I. During his 43 years as bandmaster, Berger conducted more than 32,000 concerts, and is responsible for starting the tradition of the RHB playing at the arrival and departure of ships at Honolulu's Aloha Tower piers—the celebrated "steamer days".

Helen Desha Beamer, to whom the Chant and Dance Room is dedicated, is recognized as one of Hawai'i's most prolific and outstanding composers. She lived from 1881 to 1952 and is regarded as an almost a legendary figure, from a musical family which traces its roots from the 15th century, through Hawaiian royalty, to today's recording artists Kaponu, Keola and Mahi Beamer. Helen Desha was also a skilled dancer whose "Beamer style" of hula contains unique footwork, resulting in smoother, more graceful movements than the usual "hip wiggle". Among her best known compositions, still played and recorded, are "Kawohikukapulani", (*this issue's steel arrangement*) "Kimo Hula" (*dedicated to friend James Kimo Henderson and his Scottish highlands birthplace*), "Ka'ahumanu" (*composed for a Hawaiian women's benevolent society*) and "Keawaiki" (*composed in admiration for friend, Francis 'I'i Brown, one of Hawai'i's favorite sons.*) Beamer performed many of her own compositions, as she was also a gifted singer whose

lyrical voice was said to have an almost operatic quality.

And who else could Kamehameha's Concert and Glee Club Room be named for than **Charles E. King**. By consensus, "Dean of Hawaiian Music", King was one of the Islands' foremost composers, and exerted tremendous influence on the development of Hawai'i's music. Born in Honolulu in 1874, King was noted as a composer, publisher and band leader. His two publications "King's Book of Hawaiian Melodies" and "King's Songs of Hawai'i" (now out of print) were - and are - treasured around the world by those who wished to learn to sing and play Hawaiian tunes. King, who was one-quarter Hawaiian, was raised among the *ali'i*; Queen Emma was his godmother, and Queen Lili'uokalani his music teacher. He was a member of The Kamehameha School for Boys' first graduating class. Fluent in Hawaiian language, King was both knowledgeable and appreciative of Hawaiian culture and history, reflected in his own compositions. Although an innovator who added sophistication and more complex harmonic structure to Hawaiian music, King was a staunch traditionalist who insisted that Hawaiian songs should have Hawaiian lyrics, the subject should be about Hawai'i, and the melodic quality *nahenahe* (sweet) not "jazzed up." King's first hit song "Na Lei O Hawai'i" was published in 1915, when he was already 42. From then until his death in 1950, he became one of Hawai'i's most productive composers.

Finally, but certainly not least, our Orchestra Room will carry the name of Kamehameha graduate **Aaron Mahi**, band master of The Royal Hawaiian Band for the past fourteen years. Besides being a gifted musician, Aaron has the unique talent of being able to score for the entire band or orchestra simultaneously, rather than doing each instrument separately, as is the usual method. Aaron's interest in music found its outlet during his school years at the Kamehameha Schools. His degree in music education from Connecticut's Hartt School of Music led to a position teaching music and Hawaiian language, here, in the public schools. From graduate courses in conducting at Loma Linda U. in California, he served as music di-



HSGA member **Bud Tutmarc** has the following recordings for you: "Unforgettables #1 and the recent "Unforgettables #2 - Love Songs with You In Mind". Cassettes \$10 ea; CDs \$15. Postage is included. Also new Hiram Olsen Trio recordings: "Highly Instrumental" featuring **Casey Olsen** on steel, and "Slack Key Special" featuring **Hiram Olsen**. (No price quoted on these two.) Order from Bud, Marc Records, 8514 Inverness Dr. N.E., Seattle, WA 98115. Phone (206) 525-5502.

MORE LESSONS, FOLKS. Henry Allen's book "The Hawaiian Steel Guitar" (Learning to Play the Hawaiian Way) is available for US\$75, plus \$5 postage. Spiral bound, and more than 70 pages of charts, songs, photos. Included are Chord Structures & Tabs in F, G, A, Bflat, C, D, Eflat, E; Cross & Straight Bar Major & Minor; Hawaiian steel guitar vamps, C6 tuning in above keys, AND ten popular songs for you to play. Order from Henry Allen, 5161-D Kohi St., Lahaina, HI 96761. Questions? Call Henry or Sherron Allen (808) 669-6189.

Continued from "Ax" Handles

rector for the Windward Symphony and then as a virtuoso double bass player with the Honolulu Symphony. Aaron's pride in his heritage and his dedication to the band and the gifts of music it provides to the people of Hawai'i are widely respected as is his gentle disposition and his willingness to participate in community music events outside his band duties. HSGA members who attended last year's Ho'olaule'a may recall Aaron sitting in on bass during Barney Isaacs' performance.

All of the Performing Arts Center teaching rooms are in use all day long. Those of you who attended the 1993 Hawaiian Steel Guitar Ho'olaule'a in the Center's concert auditorium know the size of this beautiful, modern complex, and the awesome hilltop view it surmounts of Oahu's leeward coast from Diamond Head to the Waianae mountains. I could wish that every school child in the world had such a dedicated place in which to learn about and be proud of the culture of his or her native land.



At 1994 Steel Guitar Ho'olaule'a, Alan sits one out while surprise guest, Auntie Genoa Keawe (center rear) backs up Jerry Byrd (left) and Barney Isaacs (right). Expect more surprises this year!

HONOLULU STEEL GUITAR EVENTS TO ATTEND DURING HSGA'S CONVENTION

If you're coming to convention, here's a schedule of *steel guitar* music events you can enjoy, in addition to regular convention music activities:

Sat. April 29 - Ala Moana Shopping Center "Center Stage"; Noon to 1 p.m. Alan Akaka, Jerry Byrd, Bobbie Ingano and Mariko Seki (our guest from Japan); **2-3 p.m.** Alan Akaka, John Auna, Al Greene Jr., Ed Punua, Owana Salazar. Back-up for both hours will be Harold Haku'ole, Buddy Hew Len and Walter Mo'okini.

Sun. April 30 - Ala Wai Golf Course Auditorium, 5:30 - 7:30 p.m., 5th Annual Hawaiian Steel Guitar Ho'olaule'a. Steel performers will be Alan Akaka, Isaac Akuna, I'aukea Bright, Jerry Byrd, Duke Ching, Greg Sardinha, Barney Isaacs, Herbert Hanawahine, "Lion" Kobayashi, and special guests from Japan, Mariko Seki and Yohko Shimizu.

EVERY Sunset, Halekulani House Without A Key, 5-8:30 p.m.-"The Islanders" - Mon. Harold Ha'kuole, Sonny

Kamahele, Benny Kalama; Tues. Alan Akaka, Sonny & Benny; Weds. The Hiram Olsen Trio w/Casey Olsen on steel; Thurs. Alan Akaka, Walter Mo'okini, Helene Woodward, Fri & Sat - Hiram Olsen Trio, Sun. Harold Haku'ole, Walter Mo'okini, Buddy Hew Len.

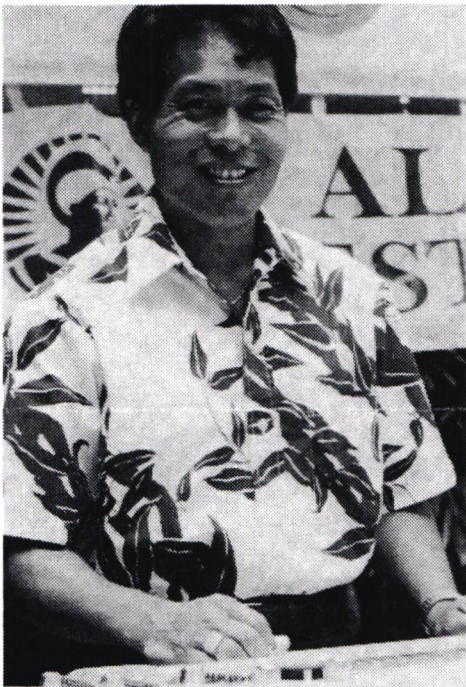
Thurs. May 4 - "SOUNDS OF ALOHA" radio show broadcast, 6:30 pm-7:30 pm, Hilton Hawaiian Village Shell Bar (full hour, taped live with an audience). This show will feature Hawaiian steel guitar, with Alan Akaka, Duke Ching and "Lion" Kobayashi in performance. Don't miss it!

Sat. May 6 - HOKU Awards Dinner and Entertainment, Sheraton Waikiki Grand Ballroom. This year's televised "Oscar Night" of the Hawai'i Academy of Recording Artists has a VERY SPECIAL SURPRISE in it for HSGA members. We can't talk about it yet, but it's worth attending at \$60 for dinner and show, or at least watching on local television. Contact Alan Yoshioka at Harry's Music for tickets and time. Harry's Music, 3457 Waiialae Av., Hon, HI 96816. Phone: (808) 735-2866.

STEELIN' THE GLOBE

COMING STEEL GUITAR EVENTS

APRIL 15 IN JAPAN: HSGA Pres. Alan Akaka is once again a featured guest artist at the Canopus Steel Guitar Convention in Tokyo. His host is Canopus CEO and HSGA member, Yasu Kamiya. Pacific Rim HSGA members going to the Tokyo convention, stop by and say "aloha", Alan says. "Always a good turn-out, and good music around the Canopus booth."



MAY 26 THRU JULY 25 LISTEN UP! IF YOU LIVE ON THE WEST COAST, YOU AND YOUR STEEL GUITAR CAN BE PART OF HAWAIIAN HISTORY IN THE MAKING: The Hawaiian voyaging canoes, the now-famous *Hokule'a* and the newly-built *Hawai'iloa* and their crews are bringing to the U.S. mainland their exciting personal "talk story" of what it's like to sail across the vastness of the Pacific Ocean in a double-hull canoe, using only ancient Polynesian *non-instrument* navigation. They will stop at ports from Seattle to San Diego, AND HSGA IS ALREADY PLANNING TO BE THERE TO MEET AND GREET THEM AS THEY ARRIVE.!

The mainland trip, which begins with transport from Hawai'i via Matson

freighter to Seattle, comes at the end of this spring's unprecedented three month voyage with canoes from Tahiti, the Cook Islands and New Zealand, to retrace the first route that brought human beings to Hawai'i from the Marquesas Islands. The canoe navigators use no instruments. Each navigator has already spent years learning the ancient art of celestial navigation, "reading" the wind, wave patterns, the clouds, and texture of the water to determine the sea route by which to sail. All of this information is memorized.

"The journey will mark a cultural revival unmatched in the history of the Pacific, and a maritime event never before attempted," wrote Bob Krauss in his recent Honolulu Advertiser article. The *Hokule'a* and *Hawai'iloa* left Hawai'i in February for its meeting with the other native canoes in Ra'iatea (Society Islands), and the start of the journey to the Marquesas. The *Hokule'a* and *Hawai'iloa* will have covered over 4,000 nautical miles by the time they return to Hawai'i. (The *Ho'kule'a*, alone, has covered over 50,000 nautical miles since the beginning of its maiden voyage in 1976.)

Close to a million people are expected to view the *Hokule'a* and the *Hawai'iloa* during its West Coast stops. Sponsored by the Polynesian Voyaging Society, this first-time mainland venture is under the direction of Evarts Fox, programs director of the Hawai'i Maritime Center. Fifty different mainland organizations are involved, according to Fox. Among them are Hawaiian Civic Clubs, canoe clubs, the Native American Tribal Council, maritime museums and "four colleges and universities."

YOUR MISSION: contact Lorene, one of the persons Lorene Ruymar lists below, or the local Hawaiian Civic Club. Ask how and where you and your steel guitar (and your band or group, if you have one) can play during the festivities which are planned. Volunteer to help out, any way you can. (That's the Hawaiian way.) If you don't play steel, GO and listen and learn and help out. We

promise you that seeing the canoes and hearing about their unprecedented voyage using the ancient Polynesian art of non-instrument navigation will be a once-in-a-lifetime experience, and a JOYOUS CELEBRATION! Here's the planned schedule:

May 26-June 4,5, Seattle, Washington at the Northwest Folk Festival

June 6-8, Lummi Indian Nation near Bellingham, Washington

June 9, Bellingham

June 10-12, Vancouver, B.C. Maritime Museum

Then, the *Hawai'iloa* will depart for Juneau, Alaska to thank the Native American tribe that donated the Sitka spruce log from which the hull of the canoe was carved.

The *Hokule'a* will sail south:

June 16-20, Portland, Oregon

June 29-July 4, San Francisco, CA., Hyde Street Pier

June 10-11, Santa Barbara, CA

July 13-19, Long Beach, CA for the annual Hawaiian Civic Clubs Ho'olaule'a

July 22-25, San Diego, CA, returning to Hawai'i by freighter.

Lorene tells us: "The contact person in Seattle, where the *Hokule'a* will be on display at the Folk Life Festival, is Pila Laronal (206-922-3345). She publishes the "*Hale Pai*" a newsletter for Hawaiians living in the Pacific Northwest. The Bellingham reception committee is headed by HSGA member Cliff Kawana (360-733-2459). In Vancouver, B.C., the reception and planning committee is headed by Susan Everts of the Vancouver Maritime Museum (604-257-8304), plus Larry Bell, Paulo Lono and myself. Plans call for the arriving canoes to be greeted and escorted into the Vancouver Harbour (English Bay area) by native canoes. A huge lu'au and concert is planned with entertainment supplied by the visitors as well as their hosts." Lorene says that if you want further details on the Vancouver celebration by mail, you MUST contact HER to be put on the mailing list for letters. In late May, when all plans are firm, letters will be mailed to all who are interested in participating in the Vancouver

festivities. (Lorene Ruymar, 2090 West 44th Av., Vancouver, BC, CAN V6M 2E9 [604-263-8944])

June 9, 10, 11 in Brecon Wales. "2nd Hawaiian Guitarists' Convention and Luau". (See Members Corner). Contact Pat Jones, Flag & Castle Guest House, 11 Orchard St., Llanfaes, Brecon, Powys LD3 8AN, Wales, U.K. (Now *THERE'S* a summer vacation trip worth planning.)

Sunday, June 25 Annual Maple Ridge (Vancouver B.C) Steel Guitar Get-together - Location is the Maple Ridge Legion Hall #88, 12101-224th St, right in downtown Haney. Start playing (or listening) at 10:30 a.m. and go, go, go until 4 p.m. Then it's time for dinner at a nearby restaurant. Lorene tells us "Kumu hula Kalaya Nelson will be our guest artist, and our non-performing special guest will be Shirley Pitman, widow of Jack Pitman, the pianist who composed "Beyond the Reef" and many other popular songs in Hawai'i." The day will be dedicated to Pitman's memory, and the event is always well-attended by many top-level steel guitarists. "It gets bigger and more exciting every year," Lorene says. "One change this year, instead of having sandwiches made up and sold by George's daughter Anne, this year please bring sandwiches, donuts or cookies to put on the table to share with others at lunch time." (Should we call this a "Sandwich (Island) Luck" event? Ooooooh that's bad!) If you want to stay over, a good hotel is the Best Western at 21735 Lougheed Hwy., Maple Ridge (604-463-5111). Since George Wiebenger, who usually hosts the event, will be in Hawai'i at the time, please direct inquiries to Frank Meier (604-463-6427) or to Art and Lorene Ruymar.

June 23,24,25 in New Orleans, Louisiana -Something a little different for vacationing steel players: "The 3rd Annual Cajun Classic Steel Guitar Jamboree". A currently popular sound and style to catch up on, if you haven't. Not Hawaiian, but then, who knows what little tricks and treats you might pick up for your own playing. Certainly New Orleans is always a good fun and good food AND a great music place to visit. Information from: P.O. Box 698, Ponchatoula, LA 70454. **Hawai'i reigns**

YOU'RE INVITED

to be a Steel Guitar Ho'olaule'a
"HSGA MEMBER PATRON"

Our annual concert is offered FREE to the public, and is *totally* funded by donations from businesses and individuals — no HSGA dues money is available. This gala is attended by 600+ residents, visitors, and HSGA members (many of whom plan their Honolulu visit around the Ho'olaule'a.) Concert expense alone runs around \$3,800. This year, we're running about \$700 short. Your donation of \$50 or more will help us pay the musicians, etc. Will you help? Please make your check to "HSGA", and mark it for "Ho'olaule'a". Mail it to our Honolulu office. *Mahalo nui loa* for your special support. *Alan L. Akaka*

HSGA'rs AROUND THE GLOBE

Big Time in Oklahoma - In the spring, in Lawton, OK, check out the "Oklahoma Steel Guitar Association". At their May 28, 29, 1994 Hall of Fame fundraiser show, **DeWitt Scott** was featured, along with special guest artist **Ralph Mooney**. HSGAer **Harold Boggs** says "about 300 turned out, and everyone was very pleased. Boen Guitar Company had **John Auna** as its '94 Ho'olaule'a guest in Fort Smith. "He did a bang up job of leading the activities," says Harold. In September '94, Tulsa was the site of the "Pacific Islander Luau Tulsa - Pau Hana '94" bash from "Noon until All Pau". It was an outdoors, potluck day, with a very small charge to help pay for the kalua pig, lomi salmon, poi and supplies. Harold reports "over 400 beautiful Hawaiians had a super luau. Beautiful singers and dancers. A wonderful day in Hawai'i Tulsa. We started jamming at 11 a.m, but I was the only steel player." (Looks like Harold could use some steel guitar company. Contact him for 1995 Hawaiian event dates: Harold Boggs, 3454 NW 48, Oklahoma City, OK 73112.)

Meanwhile in Tokyo, Japan - where Hula and Hawaiian music, especially Hawaiian steel guitar, have long since achieved "stardom", Maui's **Henry Allen** and his group performed for the "Keio University Alumni Club" in September '94, as guests of Mr. Chikao Toriyama. Henry is also Maui Visitors'

\$\$\$ BUY & SELL \$\$\$

FOR SALE -TASCAM Porta-05 Recording System. A 4-track "ministudio" tape recording machine. Compact, lightweight, like new. Includes all necessary literature, manuals, etc. A complete recording studio you set on a table top! \$300 plus shipping from JERRY BYRD, P.O. Box 15026, Honolulu, HI 96830.

FOR SALE - 1 Sho-Bud 3X1 Steel Guitar. Excellent condition. \$500, and 1 new double-neck 8-string **Remington String Master**, \$1150, from CHARLES D. SMITH, 94 Stratton Rd., Jaffrey, N.H. 03452, or call (603) 532-6107.

AN OUT-OF-PRINT TREASURE FOR SALE. "The Golden Years of Hawaiian Entertainment 1874-1974" edited and published by the late Tony Todaro. Only 5 copies available, one to a customer. 275 profiles of Hawai'i's best-known, best loved musical entertainers; a listing of 2,000 song titles with composers and publishers, and a listing of 1,000 Hawaiian albums alpha by record label. 2-Hardcover @ \$35 (3-1/2 lbs. shipping weight); 3-Quality Softcover @ \$25. Suggested s/h @ \$5.00. From: Nancy Gustafsson, c/o P.O. Box 8100, Honolulu, HI 96830-0100.

WANTED TO BUY, by new member Denny Turner (see "E Komo Mai" for address). "I've been a professional musician of 36 years, just starting serious study of steel guitar. Interested in purchasing steel guitar; original recordings/copies for personal use; sources for replacement and new non-pedal steel guitar repair hardware." Ph: (808) 637-6444.

Bureau "main man" at the Kahalui Airport, four days a week (thanks to MVB's president, Roger Dubin). Alan Akaka recalls a morning in October, when, arriving in Maui "I walked off the plane and straight into Henry Allen plus guitar and bass, playing and singing "Blue Hawai'i. It was SO nice. I could even hear the sweet sound of Hawaiian music from down in the baggage area. What a treat! I melted. Even for me, it was wonderful to be lifted out of my 'every day work' and reminded that this IS HAWAI'I." (Eh thanks, Henry.)

MEMBERS' CORNER

Jeff Kelley, Huntington Beach, CA - Jeff ordered the '94-'95 HSGA Membership List because "I've received a call from Corliss Johnston who got my name and number from the list. Seems like a fun thing to do, so I thought I'd give it a shot." (*Perfect way to make new friends. Here are some ways to expand this networking approach: a Hawaiian music computer Internet Club; a three (or more) way telephone call (touch tone phones); a personal message/music cassette tape exchange; a simple monthly party line phone call, where each person in your group passes on the talk story to one other person, and so on. In Hawai'i, of course, we call this the "conconut wireless".*)

George Rout, Toronto, Canada -(excerpted) "In response to John Marsden's letter in the Fall issue, I play the lap steel. Although I have never played pedal steel, I have many pedal albums, as I not only enjoy pedal equally, but also envy the pro players. I believe we should keep in tune (pun!) with the technology. Back in the days when we played "Hawaiian guitar", a piano was a piano. Now it's referred to as an "acoustic piano" as opposed to electronic keyboards and electric pianos.

"This past summer, my lady and I were in a Toronto park and I, with my back against a tree, was playing my lap steel quietly through a battery amplifier. In that one afternoon, an older lady stopped and said 'it's been a long time since I've heard someone play the Hawaiian Guitar'. A little later, a man stopped and referred to the 'Steel Guitar'. Within a matter of minutes, three young lads passed, and my lady smiled when one said 'Hey man, listen to that guy playing the cool Slide Guitar'.

"Some pedal steel players can imitate the lap steel effectively; many lap players extend their sound to that similar to a pedal player. The sound of lap steel, however, is generally associated with the older, non-pedal style. Many of my LPs refer to 'lap' and 'pedal' steel when both styles are in the same album. I guess

I'm from the old school, but will to be flexible in changing times. As my business card states 'steel guitarists do it on their lap'."

Pat Jones, Brecon, Wales - (in response to our question "where did the Flag & Castle Guest House get its name?" - "F&G was originally a coaching inn and then a public house (pub). In 1825, it was a 'den of iniquity' with gambling for money 'even on the sabbath'. The name is not a common one." Pat, who is planning to be at the Hawai'i convention, reminds us of a very special tea towel she and Arthur brought to convention some years ago. "It has a picture of the King Kamehameha statue on it, and bears the legend 'made in Northern Ireland exclusively for the Hawaiian Islands.' We bought it at Tremadoc, a little town in North Wales in 1978. (TRAVEL NOTE: Brecon will be the site of the 2nd "Hawaiian Guitarists' Convention" and Luau, (at Flag & Castle, of course) June 9, 10, 11, Pat states. "Great British Hawaiian Music and Dance event of the Year!" report HSGA members who went last year. Sound reason, we say, to visit Wales!)

Doug Lomax, Auckland, New Zealand - "Here in Auckland, a group of steel guitar enthusiasts have formed the 'Auckland Hawaiian Steel Guitar Club', and it's doing very well with a growing membership. I am encouraging the members to also join the Hawaiian Steel Guitar Association. (and) I hope to go to the Honolulu convention and meet again those many wonderful steel guitar players who made my last visit such a memorable experience." *FLASH JUST IN-* "We're now having a membership drive" says Doug. (And boy, do we know it, Doug. Have to presume you are responsible for 3 NZ members in New Member column! Your energy and enthusiasm have traveled all the way to Honolulu. Many *mahalos*.)

Harold G. Boggs, Oklahoma City, OK - (excerpted) "I've been a member since the beginning, 1988. This club means a

lot to me. We receive many helps from other members, and Jerry's articles are making better players out of us. "Steel Guitar Underground" was so interesting, as many people ask me 'what kind of instrument is that?' when I play my J.B. Frypan. I smile and say 'what kind of music does it *sound* like?' The answer comes back 'Hawaiian'." (HA!)

Yeoh Jin Hock, West Malaysia, "In Malaysia we have a program in radio channel 4 and on FM called "Down Memory Lane". Off and on I hear Hawaiian music being played, and this is surely a good sign that Hawaiian music is here to stay in Malaysia. See you in Hawai'i." (*He will be at HSGA's Honolulu convention, and can use ALL your good ideas on ways to promote HSGA and steel guitar music in Malaysia.*)



Ron Whittaker at 20, with his first hand-made electric guitar ...

ABOUT RON WHITTAKER. Did you know Ron is also a *Magician*? That's spelled with a capital "M" because he's a member of the prestigious International Brotherhood of Magicians, the Magic Circle, and founder of the Mercian Mystics Society. So, if there seems to be a "magical" quality to Ron's Hawaiian steel playing, no slight of hand there, so to speak.

Ron was born in North Staffordshire, England in 1927. He heard Felix Mendelssohn and his Hawaiian Serenaders there, when he was sixteen.



...and 22 years later, still building beautiful steel guitars.

MEMBER'S - continued from pg. 6

"It was instant love," Ron says. A neighbor lent him an acoustic guitar with an adaptor to raise the strings and a "Kamiki" Tutor to figure out how to play Hawaiian guitar. Along with instrumental lessons from a music professor who "taught all instruments but played only piano", Ron bought second-hand recordings by Sol Ho'opi'i, King Nawahi and Lani McIntire's Hawaiians.

Ron heard a different sound on the records from what he was being taught, so he found a new teacher, and traveled 15 miles a day, after work by several buses and on foot to get to his lessons. At 20, Ron *really* got into Hawaiian steel - he built the first of many electric steel guitars. From there, what else? He formed his own group, the "Blue Hawaiian Islanders" and became the youngest band leader in England. Club dates with big bands followed, along with good friendships with Felix Mendelssohn, Kealoha Life, Pulu Moe and Sammy Mitchell. When the band broke up, Ron took his love of Hawaiian steel to a new level. He started producing hand-made Hawaiian guitars for bands, and garnering orders from all over the world.

Ron's taste in Hawaiian music? "I like the hot, jazz style Hawaiian music as well as its languid, gentle sounds", he states. (*Excerpts and quotes based on an interview article in "Pub & Gazette"*)

What's "Hawaiian"? FEELING That's What!

Contributed by Ron Whittaker, Staffordshire, England

The words on "What's Hawaiian" by Jerry Byrd and Alan Akaka (*in previous Quarterlies*) were extremely welcome, as nothing has been written on this subject in the past. Although I spent only a mere three glorious weeks in Hawai'i, I've spent a lifetime loving Hawai'i and its music. I say that to play Hawaiian style, you must have a great love and understanding of Hawai'i and its music, and be possessed of a gentle and affectionate nature, which is what gives native Hawaiians the edge on us *haoles*.

I think "Hawaiian style" means something only to those who already love Hawaiian music. You have to have this feeling before you can appreciate it in other (steel) players. When I was in my teens and mad about Hawaiian music and the steel guitar, all my friends were mad about the big bands of the day.

"Hawaiian style" tugged at my heart strings the first time I heard the old 78 rpm recordings of Sol Ho'opi'i, Andy Iona, and the McIntires. On recordings of Marty Robbins, where Jerry Byrd is playing steel, his playing immediately stands out and is recognizable as "Hawaiian", compared with other steel players on other tracks. The same is true for the recordings of Jimmy Rodgers when backed by Lani McIntire and His Hawaiians with Bob Nichols on steel. In the UK, the most prolific recording outfit was Felix Mendelssohn's Hawaiian Serenaders. Of the three best known *haole* steel players, Roland Peachy, Harry Brooker and Sammy Mitchell, my choice was Sammy for authentic Hawaiian-style steel sound.

Many have used the word "feeling" to describe the Hawaiian style, but very few have tried to analyze this word and put it in writing. It's no use merely saying to someone "play with more feeling". Usually the answer comes back "but I am playing exactly like the written copy." Feeling? No.

Feeling comes as a gift to the great players, but it can be learned to some degree by others, by applying the following to their playing: imagination, applying light and shade, loudness and softness, little tempo changes, smooth legato phrasing - "P'tah" as Jerry describes it. Also grace notes, vibrato, correct use of 3rds and 6ths, making sure that the harmony note is part of the chord symbol, added bits between notes. Most of all, players need to learn Hawaiian *Timing*. NOT played as written on the beat, as in dance band style. Anticipate the beat - sometimes before, sometimes after the beat. I think this is a significant difference between Commercial and Hawaiian style.

As good tone comes from the player's hands, "Hawaiian style" comes from the player's head, heart and soul, with the hands following as interpreter. In order to develop this feeling way of playing steel, the number **MUST** be learned by heart. It's impossible to play authentic Hawaiian style while looking at a sheet of music. Your head's in the wrong place! Even if you must play Commercial, Western or Easy Listening to earn a living, if you play Hawaiian style for pleasure and for recording, I hope what I've said will give you a little food for thought. Incidentally, you will never really know what your playing sounds like until you **DO** record it.

(With reference to the name of our instrument, I much prefer to call it the "Hawaiian Steel Guitar"; "Steel guitar" when speaking to other steel players, and reluctantly, "lap steel" when speaking to pedal guitarists. As for shape, I much prefer a steel guitar to be guitar shaped.)

**TALK YOUR STORY WITH US
WE'LL PRINT IT!**

**SEND YOUR "STORY" AND PICTURES TO:
MARJORIE SCOTT, HSGA QUARTERLY • P.O. BOX
11373 • HONOLULU, HI • 96828-1373.
COPY CLOSINGS: FALL - 9/1, WINTER - 12/1,
SPRING - 3/1, SUMMER - 6/1.**

Alan Akaka's Steel Guitar Music
Arrangement in this issue:

“KAWOHIKUKAPULANI”: THE STORY

This month's steel guitar arrangement by Alan Akaka is a familiar and often-recorded Helen Desha Beamer's composition. The book “Songs of Helen Desha Beamer” (edited by granddaughter, Marmionett M. Ka'aihue and first published in 1991 by the Abigail K. Kawanakoa Foundation, Honolulu) says this about the music:

“Several of Helen Desha Beamer's compositions were envisioned in dreams. She would wake up in the middle of the night, go to the piano in her living room, and play and sing the song. On other occasions, she would be riding in a car or a boat or peacefully contemplating in solitude or socializing with friends, and words and music would come to her.”

“Kawohikukapulani” was written for Helen Elizabeth Kawohikukapulani Beamer Dahlberg, lovingly called “Baby” Beamer by her family. The song was first sung at Baby Beamer's wedding to Charles William Dahlberg, April 3, 1941 by “a trio of beautiful voices”, Helen Desha Beamer, Baby's mother, Harriet, her sister, and Ida her aunt, “to simple ‘ukulele accompaniment.” Baby must have been surprised and very much moved, for caught up in pre-nuptial parties and showers, she was unaware of her mother's lilting melodic tribute to her until she heard it in her own wedding ceremony.

Here are the words in English:

You are an adornment (neck lei) for the
grandparents
And a darling for your parents
Cherished with love
You are cradled on my bosom

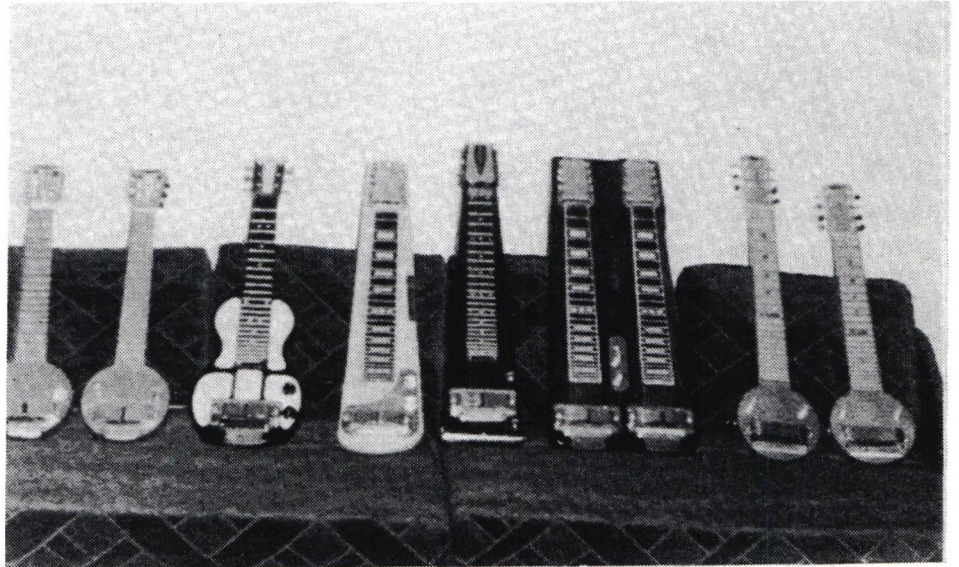
You are a beloved lei, renowned
Linked with the ‘ahihi
I too am involved for you are mine
This is my right — permanently

The story is told
You are my beautiful child —
unforgettable

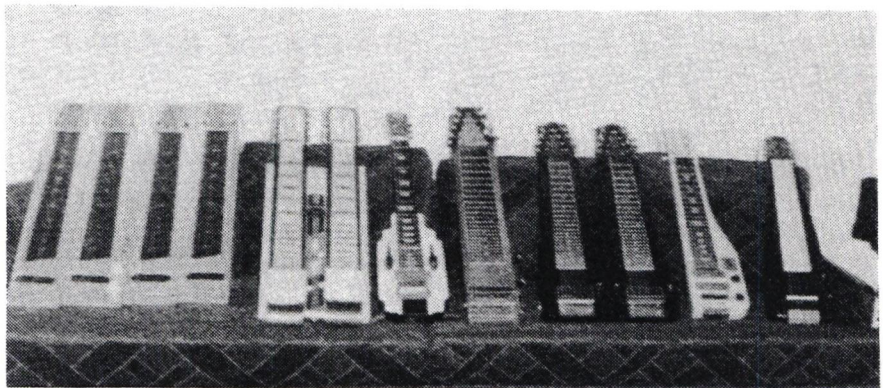
“Steel Player's Special”

from the camera of Jimmy Hawton

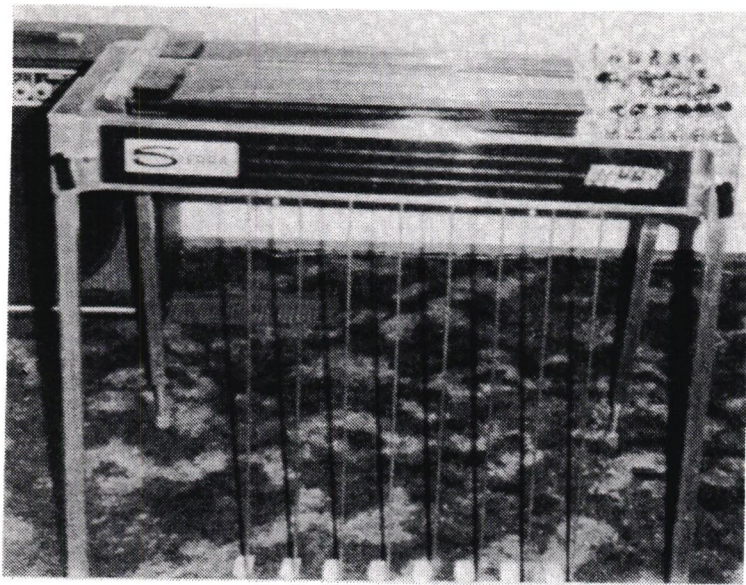
This is Jimmy's collection, which he thought HSGA members might like to see. Jimmy says “Even though I can design and make steels myself, I hired member Doug Lomax of Auckland, New Zealand to make me a 10-string single and a double-eight (Black) which I designed myself. I highly recommend Doug if anyone wants a SPECIAL, or just a steel made at a reasonable price. His work is superb.”



RICKENBACKER GUITARS (L to R) 7-strg. Frypan; 6-strg. Frypan; 6=strg Bakelite; 8-strg wood body; 6-strg A-103 metal body; 8-strg Double neck, wood body. Finally, 2 -J.B.Frypans - an 8-strg long scale, and an 8-strg short scale. The Rickenbackers were built 1934 to the A-103 (1957). The J.B. frypans were of the 1978 vintage.



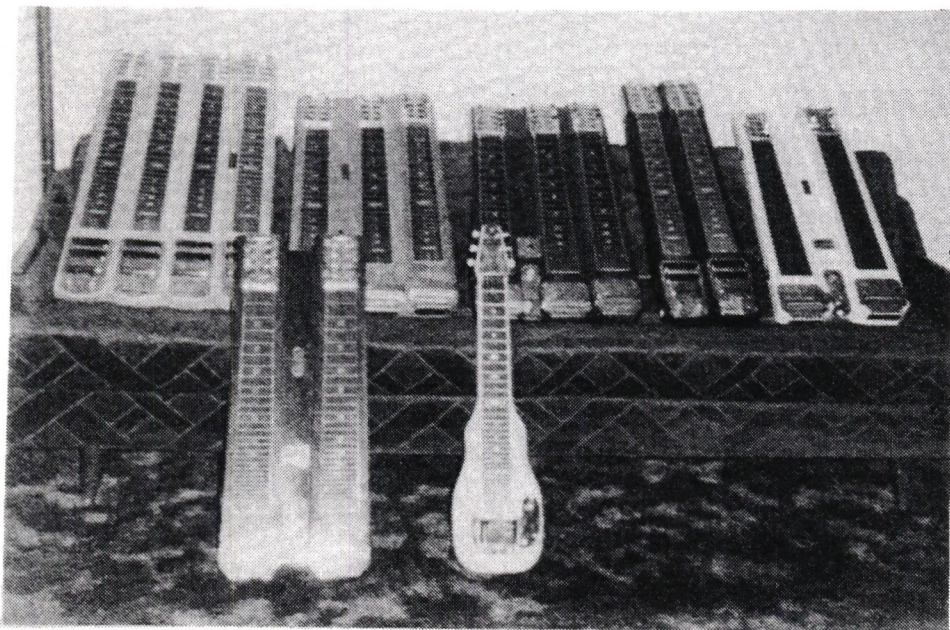
VARIOUS GUITARS -(L to R) Quad 8 string, aluminum body built by me in 1954. Has the only lighted fret boards in the world; DbI neck 8-strg, Single neck 6-strg, both by National; the Lomax Single 10-strg and Lomax Double 8 strg. guitars; Single 6-strg (no Mfg. name) and, finally a Single 6-string "Beginners" built by me.



SIERRA PEDAL GUITAR Double 12 strg (1980). Contains the old Hawton trademark. This is the one that can be played in total darkness - it's the only pedal steel in the world with lighted fret boards.

(Sorry, folks - Jimmy's collection is NOT for sale. These are museum-bound, in time. For more information, questions, etc., contact Jimmy Hawton, 1222 Rubicon St., Napa, CA 94558.)

FENDER GUITARS (L to R) 8-strg guitars, ranging from 1946 to 1953: Quad neck; 2-Triple necks; Double neck, long scale; 2-Double necks, short scale; Single 6-strg, wood body.



(Kawohikukapulani continued)

We call — you answer
Kawohikukapulani, your name

Although born in Honolulu, Helen Desha Beamer lived her married life in Hilo. At her passing in 1952, the "Hilo Tribune", in a memorial to her, wrote "...she had become a symbol of everything that is associated with the graciousness, the generosity and the tolerance toward her fellow men that was the great natural heritage of the Hawaiian people." The article went on to say that this pleasant ambience and "attitude toward life" were difficult for visitors to grasp and "not tangible enough to be easily set down on paper."

Alan Akaka comments "perhaps that's why Helen Desha Beamer's music is so beloved and still chosen for performance by those of us inspired by and wishing to cling to the attributes and charm that once labeled Hawai'i 'Paradise' for the rest of the world."

("Songs of Helen Desha Beamer", contains the words and music, scored for piano, of 27 of her compositions, accompanied by legends and photos. All of these songs were written for persons or places in Beamer's life. The book is quality soft cover, available from Harry's Music, 3457 Wai'alaie Av., Honolulu, HI 96818 for \$17.95 + \$1.50 s/h. Also available from Harry's is a recording of Helen Desha Beamer's songs sung by Mahi Beamer. "Kawohikukapulani" is included. "Hawai'i's Mahi Beamer", cassette only, is \$10 inc. s/h.)

IT'S '95-'96 DUES TIMES!

If your Quarterly mailing label says "EXP 6/95", it's time for you to renew your HSGA membership for '95-'96

HSGA's 1995-'96 membership year runs from July 1 through June 30, 1996. Starting July 1, HSGA's 1995-'96 ANNUAL membership cards will be mailed out to all '95-'96 paid members, including those of you who've already paid. Dues are still US\$24. For Airmail delivery of the Quarterly: in the U.S. add \$1.50; Europe & Asia add \$6.00.

C# Minor tuning (E.C#.G#.E.D.B)

KAWOHIKŪKAPULANI

Helen Desha Beamer

Vamp:

* — bracket indicating to pick or strum the first note or chord under the bracket and slurring or glissening the others.

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melody line with notes and rests, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the right hand (R) and chord diagrams for Am, D7, G, G#, and C.

Handwritten musical notation for the second system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melody line with notes and rests, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the right hand (R) and chord diagrams for D7, G, C, G, G#, and D7.

Handwritten musical notation for the third system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melody line with notes and rests, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the right hand (R) and chord diagrams for G, D7, and Am.

Handwritten musical notation for the fourth system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melody line with triplets and notes, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the right hand (R) and chord diagrams for D7, G, A7, D7, and Am.

Handwritten musical notation for the fifth system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melody line with triplets and notes, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the right hand (R) and chord diagrams for D7, G, Am, D7, G, F#, and G.

Qc Qch
2.17.95

MORE HSGA FUN &

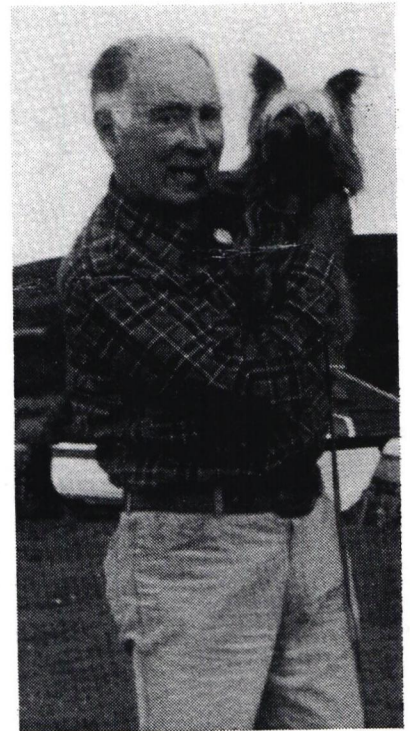
Mahalo for your enthusiastic response to our Winter issue Foto Album. We were overwhelmed. So, here's more, that missed our last deadline. LET US KNOW WITH YOUR PICTURES/STORIES IF YOU WANT TO CONTINUE THIS FEATURE.



GUESS WHO: Can you find the two HSGA members in this group picture of the "Kama'aina Hawaiian Hula Troupe"? Here's a hint: the 'uke player in the middle, and that handsome *young* steel player in the wild pineapple shirt. If you said Ed Maunakea and John Auna, you're **RIGHT!** The year? nobody's talking.



ABOVE: Newest member of J.T. and Makalina Gallagher's "Tiny Bubble Band", U. S. Senator Daniel K. Akaka, singing "Hawai'i Aloha". Taken at a United Way Fund Raiser at the Mark Hotel in New York City, where the "Tiny Bubble Band" represented Aloha Airlines' contribution to the event. Hide Tanaka (not shown) was on bass. (Now you know where Alan and his brother Danny Jr. get their musical talent!)



ABOVE: HSGA'S Leading Pipe Smoker, James G. Cathro of Glasgow, Scotland with his "great companion", Yorkshire Terrier "Tor" -- and PIPE, of course. **HONOLULU CONVENTION GOERS ALERT:** if you're a pipe smoker, be prepared to bargain. Aye, lads, he'll be here among you, and he **COLLECTS** pipes!

FROLIC FOTOS !

BELOW: a younger **Bob Naukam** of New York with his double neck steel. (Does he look proud? But of course!)



ABOVE: Wonderful memory from the past: Henri "Hanalei" and Lilly DeWilligen (far right, bottom and center rows) with The Merry Macs and Rose and Dorian Moe (next to the DeWilligens). Picture was taken by Tau Moe, Winter 1951, at the Allied Hotel in Wiesbaden, Germany.

RIGHT: Kiyoshi Kobayashi and Henry Allen, pictured at the Royal Lahaina Resort, where Kobayashi-san joined Henry for some great steel playing, last year. (See "Disc 'n Data" for information on Henry's lesson book.)



H.S.G.A. 1995 JOLIET HOTEL REGISTRATION

**MUST be mailed before July 1 to: Holiday Inn I-80, 411 S. Larken Av. Joliet, IL 60436
Please write convention code "H.S.G." on outside of envelope.**

Name (PRINT) _____ # IN PARTY _____

Home Address _____

City _____ State/Prov./Country _____ Zip/Postal code _____

ARRIVAL DATE/TIME _____ DEPARTING _____

(Check in time: after 2 p.m./ Check out time: before 12 noon)

HSGA CONVENTION RATES: 2 persons (double, standard) \$53 plus tx. One night deposit required.

DEPOSIT ENCLOSED \$ _____ or CREDIT CARD # _____ - _____ - _____ - _____ EXPIRES _____

Reservations will be held until 6 p.m. only, unless accompanied by a deposit or credit card guarantee for last night's lodging.

-----CUT HERE AND MAIL FORM ABOVE TO HOLIDAY INN, JOLIET-----



-----CUT HERE AND MAIL FORM BELOW TO FRANK MILLER-----

H.S.G.A. 1995 JOLIET CONVENTION REGISTRATION

MUST be mailed between April 15 and July 24 to Frank & Donna Miller, 444 Nahua, #907, Honolulu, HI 96815. IF ABSOLUTELY NECESSARY TO MAIL LATE, THE HSGA OFFICE WILL ACCEPT CONVENTION REGISTRATIONS UP TO AUGUST 10 ONLY. 1995-96 PAID MEMBERSHIP IS REQUIRED FOR ADVANCE REGISTRATION I

FIRST & LAST NAMES OF ATTENDEES _____

MAILING ADDRESS _____

CITY _____ STATE/PROV/COUNTRY _____ ZIP/POSTAL CODE _____

___ Enclosed is Convention fee of \$ _____ (\$20 per person). ___ I will pay fee upon arrival.

PERFORMANCES: ___ I plan to perform. ___ I have a special need to perform on : (day) _____

in the ___ morning ___ afternoon. SECOND choice: (day) _____, time _____.

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

KEEP THIS PORTION BELOW FOR YOUR RECORDS

For information phone Frank & Donna Miller. April 15 to July 25 ONLY, at (808) 922-1589

AGENDA IN "TOWPATH ROOM", HOLIDAY INN

Weds. Aug. 23	Evening -	Meet friends, arrange playing time, buy luau tickets
Thurs. Aug. 24	9am-12 noon -	Music Session
	1:30pm-4pm	Music Session
	DINNER HOUR	STEEL GUITAR AT D'AMICO'S RESTAURANT
	8pm-Until ??	Seminars, Socializing, Jamming for FUN!
Fri. Aug. 25	9am-12 noon	Music Session
	1:30pm-4pm	Music Session
	DINNER HOUR	STEEL GUITAR AT HOLIDAY INN RESTAURANT
	8pm-Until??	Seminars, Socializing, Jamming for MORE Fun!
Sat. Aug. 26	9am-12Noon	Music Session
	1:30-4pm	Music Session
	7pm-Until??	LUAU & FLOOR SHOW, TOWPATH ROOM, HOLIDAY INN

**MU'UMU'US, ALOHA SHIRTS, LEIS WILL BE THE STYLE OF THE DAY
HONORED GUEST FROM HAWAI'I: TO BE ANNOUNCED**

ARRIVING BY AIR IN CHICAGO? You can travel to Joliet by limo for \$34, first person; \$4 ea. addtl person. 24 hr. advance reservation needed with Sherwood Chauffering Company, (815) 725-5808.

(LEFT) A typical on-stage good fun music time at HSGA conventions -- whether you attend in Joliet or Honolulu, or both. Here, (L to R) Bob and Julie Waters, Neal Cosand, Rex Rieke, Duke Ching and Warren Slavin on steel perform in Joliet, 1994. (Photo courtesy of Paul Weaver.)

-----CUT HERE TO MAIL-----

HSGA MEMBERSHIP RENEWAL FORM

(NEW members may also use this form)

Fill out and mail with your check or money order to HSGA, P.O. Box 11373, Honolulu, HI 96837.
HSGA'S '95-'96 MEMBERSHIP YEAR BEGINS JULY 1, 1995.

___NEW MEMBER ___RENEWAL NAME _____

Mailing Address _____ City _____ State/Country _____

Zip/Postal Code _____ Phone (____) _____ FAX(____) _____

SPOUSE/ASSOCIATE MEMBER NAME _____

\$___ US\$24 Annual Membership for year 7/1/95 through 6/30/96 \$___ US\$10 Associate Membership

\$___ Donation to HSGA Scholarship Assistance Fund

\$___ Back issues of Quarterly @ \$3 each. List here: _____

\$___ US\$10 Associate Membership

REMEMBER TO ENCLOSE YOUR CHECK OR MONEY ORDER

E KOMO MAI! Welcome New Members

Just in time for HSGA's May '95 convention in Honolulu! HSGA "old timers" urge you to come, meet your new Hawaiian steel guitar *ohana* (family). Great way to get "connected" fast, with teachers, tricks of the trade, and just good fun and Hawaiian music - LOTS of it! Too late for Hawai'i? See you in Joliet in August

ISAAC AKUNA, 47-731 Ahuimanu Lp., Kane'ohe, HI 96744
NOLA BATCHELOR, 172D Pembroke St., New Plymouth, NZ
RUTH B. BOER, 153 Parsippany Rd., Parsippany, NJ 07054
STEVE DOUGHTON, 1160 Ala Napunani #1406, Honolulu, HI 96818
EDWARD HORGAN, 90 Eastleigh Rd., Heald Green, Cheadle, Cheshire, England SK8 3E6
HENRY HOUGASSIAN, 46 Rue Victor Hugo, 93700 Drancy, France
EARL KAWAGUCHI, 725 Pi'ikoi #305, Honolulu, HI 96814
SHIGEO MINAMOTO, P.O. Box 15518, Honolulu, HI 96830
ERV "E.T." NIEHAUS, 56561 US Hwy 12, Grove City, MN 56243
BRAD NORRIS, P.O. Box 2122, Rancho Santa Fe, CA 92067
HAROLD L. SAMPSON, 5832 No. Rockwell, Chicago, IL 60659
DENNY TURNER, 67-293 Kahaone Lp., Waialua, HI 96791
BETTY & ROY WEST, 89 Wairau Rd., Oakura, Taranaki, NZ

THE LAST WORD

Marjorie Scott, Editor

Maybe you folks would like to know the "inner workings" of your HSGA Honolulu office. Alan agrees. As you are aware, Alan teaches band and is Assistant Director of the Kamehameha Schools "Warriors" Marching Band. He also plays steel regularly with his group

"The Islanders" at the Halekulani.

I, who am not an HSGA member, but, by agreement with your Board of Directors, paid a small fee to produce the Quarterly, arrange, manage and publicize HSGA musical events like the Ho'olaule'a, and handle the membership administrative tasks, also run another Hawaiian music organization and work

at a part-time job. ("So THAT's why the HSGA phone message says 'irregular office hours'" you're saying. YES!)

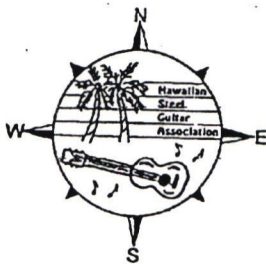
Alan and I meet and work together at the HSGA office on Wednesdays from 5:00 to 6:30 or 7 p.m. every week. That's it! We're in touch by phone, by carrier pigeon (me in my Honda Civic) and sometimes at a back table at the Halekulani. He works at home on his computer, some evening and weekend hours; I work at home on my computer. It all gets done, as you know, if sometimes a bit late. But we're both committed to HSGA and we both love seeing HSGA grow and getting your kind and complimentary letters.

The very best time in the "inner workings" of your HSGA Honolulu office is our Wednesday evening conferences, when both of us are often tired. Alan and I get re-energized reading your letters and learning what's going on with each of you. Makes us feel useful and wanted, folks, especially when it's mostly GOOD Hawaiian steel guitar news! Thanks for including me in your lives for another year.

HSGA QUARTERLY

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

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- "Steel Player's Special" - from Jimmy Hawton
- JOLIET CONVENTION REGISTRATION FORMS
- HSGA DUES RENEWAL FORM -

DOES YOUR MAILING LABEL SAY "EXP 6/95"? NOW'S THE TIME TO RENEW FOR '95-'96