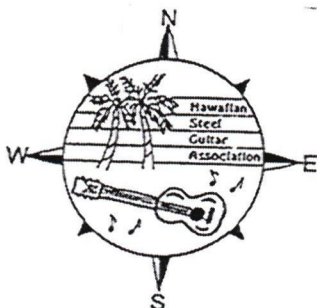


HSGA QUARTERLY

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

Volume II, Issue 42

SPRING 1996



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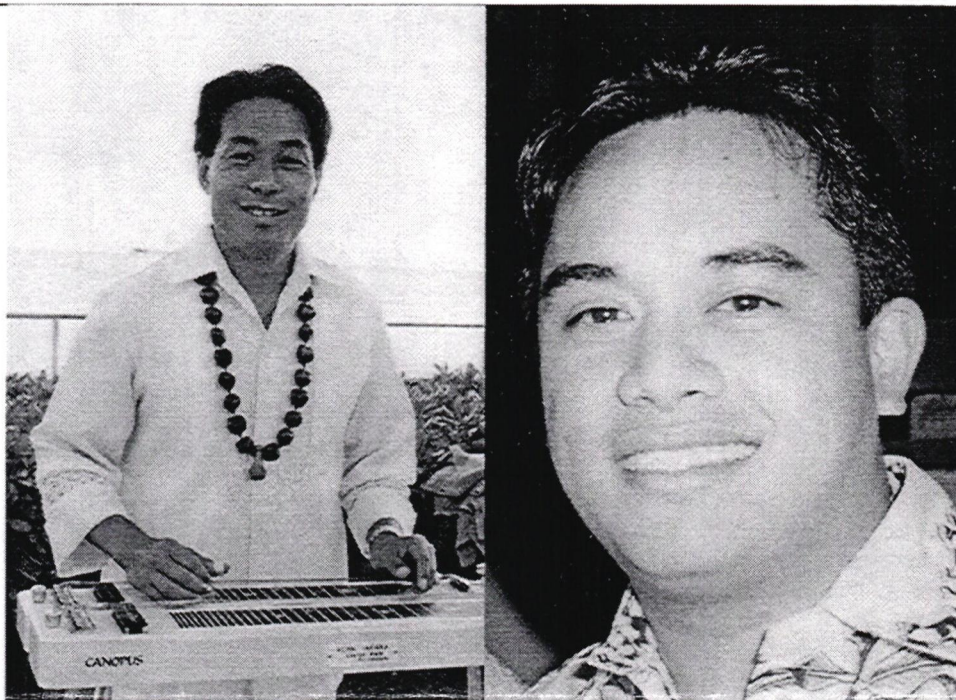
Hawaiian Steel Guitar Association is registered as a non-profit organization in the State of Hawai'i, and as a social organization under IRS tax code 501(c)(7). Its purpose is to develop a global communications network of players and lovers of Hawaiian traditional music as performed on all types of steel 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:
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Kailua, HI, 96734-1497, USA.
Phone/Fax: (808) 261-3011
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.



ALAN AKAKA & ED PUNUA SIGN ON AS FEATURED GUEST ARTISTS AT SEPT. '96 JOLIET CONVENTION

Joliet convention goers are in for a double-header Hawaiian treat at HSGA's 10th Anniversary convention in September. Because of the convention date change to September 26-28, your president will be there in person, along with Hawaiian steel artist Ed Punua, HSGA's Secretary-Treasurer.

Two different Hawaiian steel playing styles will be represented. Alan, plays the clean, single note style of his former teacher, Jerry Byrd; Ed, following the stylings of his former teacher, the late, great Alvin "Barney" Isaacs, Jr. uses more chording in his playing. Ed also brings a plus to our stage — some fine Hawaiian falsetto singing.

Alan, who plays many instruments besides steel guitar, started his musical journey on upright bass; his steel guitar days began with the urging of a music teacher who recognized his interest. Currently director of Middle School choral music program at the

Kamehameha Schools and a recording artist and arranger (see "Disc 'N Data" column for Alan's brand new release), he is also leader of the "The Islanders", featured at Waikiki's Halekulani Hotel "House Without a Key."

Alan has created his own sound and style. He utilizes both the popular C6th and the rich sound of the B11th tuning, and has incorporated the best of the Hawaiian steel masters in his playing: David "Feet" Rogers, Benny Rogers, Jules Ah See, Billy Hew Len, David Keli'i, Jake Keli'ikoa and, of course, Jerry Byrd. Over the years, he has been instrumental in reviving interest in Hawaiian steel guitar as a popular entertainer and guest soloist in the mainland U.S., Canada and Asia.

Ed Punua comes from a family whose roots reach far back in Hawaiian music culture. His family connections include Mary Kawena Pukui, recognized in her

Continued on pg. 6



COCO WIRE



VANCOUVER AREA STEEL GUITAR MEET IS SUNDAY, JUNE 23. If you're in the Northwest, don't miss it. This year's annual get-together will be held in the basement of the Canadian Legion Hall #88, 12101-224th St., right in downtown Haney, in the district of Maple Ridge. Lorene Ruymar says "be there by 10 a.m. as we're expecting the biggest turnout ever, and we want every musician to have a chance to strut his/her stuff on our stage. Our friends in Alberta, Washington, Oregon and everywhere else are especially welcome." For those who want to stay over, the Best Western hotel at 21735 Lougheed Hwy is close by and recommended. Phone: 604-463-5111 and tell them you're there for the steel guitar meet. The meet, as always, is an all-day affair, so when you're hungry, here's the scoop: sandwiches and coffee available at noon, and dinner upstairs in the Legion Hall for amazingly low prices, and NO admission fee. Nice, huh? Charlotte and Del Kingsbury are hosting the event. Please let them know you're coming so they can plan better for the size of the crowd. Reach the Kingsburys at 12522-217th St., Maple Ridge, BC V2X 5L5, Canada; phone 604-467-0181.

If you've ever had problems getting your music recorded, brand new member in Sweden, **Gertrud Johansson** (the lady in the middle), has a story to tell. The family finished their master tape last October. Then the tape recorder broke in the studio during mixing and three seconds of the first song disappeared. Brother Johan (on steel) had to travel to Ostersund to repair it. There's more: when the tape was sent from the studio in Ostersund to Stockholm for printing the record, the tape was stolen from the envelope; just the cover arrived. *Auwe!* Not to worry, **Nancy Gustafsson** says her copy of the finished tape arrived safely. "It's called 'Yakka Hula Hikki Dula' which, except for 'hula' are nonsense words," Nancy tells us. She and Vic met the group "Jojo" on a visit to Sweden. Nancy says "I was so surprised when they wrote and asked if they could include some of our songs on their recording." CD is available only from Gertrud, whose address is listed in "E Komo Mai - Welcome" column.



Mac McKenzie, New Zealand Hawaiian Steel Guitar Association secretary (center) with Kalani Fernandes and Alan Akaka.

New Zealand Hawaiian Steel Guitar Association is deferring their International Convention for one year. Secretary Mac McKenzie says that funding from the Auckland City Council Arts and Culture "seemed to be more and more elusive". We know about *that* one, Mac. NZHSGA hasn't yet had their first birthday, and wisely has decided to "stay local" until they can get some money in the bank. "Of course anybody is welcome to come to our convention." So HSGAr's, if you're planning a trip "down under", or would like to make NZHSGA's convention an excuse for one, let Mac know. Address for the association is 3 Barberry Lane, Te Atatu, Auckland 8, New Zealand. Mac says since our Winter issue article, he's had letters from two steel players in



the U.S., and from England.

KCCN'S "ALOHA FRIDAY" LUNCHEON RADIO SHOW IS BACK ON THE AIR. Starting March 22, with hosts Brickwood Galuteria and Keaumiki Akui, this popular live music show will air one Friday a month at Canoes Restaurant in the 'Iikai Hotel in Waikiki. Reservations are a must. If you're in Honolulu, call the 'Iikai for dates and luncheon prices.

I'm sure the passing of "**Barney**" Isaacs is going to produce lots of letters from those whose lives he touched over the years. Swingin' steel player **Mac Pavon** remembers a good talk he had with Barney after the 1993 Steel Guitar Ho'olaule'a. "I told Barney that I had met his dad in San Francisco at the St. Francis Hotel in 1940 when he was working with Harry Owens" Mac wrote. "My wife and I came in on the train from Sacramento to hear him." Mac also thanked us for the jobs he got from the "write-ups in 1992 and '93."

Greg Sardinha has quit his full time (and overtime) "work" job in order to devote himself to the "labor" of playing and recording Hawaiian steel guitar. He's built a recording studio in his home, and he looks better than we've seen him in a few years — open faced, smiling and happy! Yeah, Greg, we know the feeling: when you love what you do, it ain't work. Congratulations to a fine "Now Generation" steel player.

Note to Duke Ching, who's not only a super steel player, but a real giving person: you have one more "lesson" to give to Raymond Clay — teach him how to write; he is not yet an HSGA member! We referred Ray to Duke for lessons, which Duke gave him, and then wrote his own arrangement of "Aloha 'Oe" for Ray. Duke says Ray is "very happy". In June, you'll find Duke at the Terrace Garden in Orange County. After that? Someplace else in California for sure. Duke's gigs are legendary.

TURN ON YOUR CABLE TV, IF YOU WANT TO LISTEN TO HAWAIIAN MUSIC. HSGA member "**Aloha Joe**" Seiter's "**Hawaiian Adventure Radio**" out of Southern California is expanding all over the mainland on the Cable Radio Network (the audio on the TV channel that lists programs or commercials).

THE HISTORY OF THE GUITAR

Compiled by Harry Stanley/ Fourth Installment

(Herman Lindley sent us this article, reprinted here without revision. No idea what date it was written or published — certainly before 1958. We thought you might find it as interesting and informative as we did. Mahalo, Herm.)

In preparing facts concerning Hawaiian guitarists of the past thirty years, we considered it advisable to go to someone who was familiar with Hawaii and its customs and personally acquainted with the outstanding guitarists during this period. The balance of this lesson, therefore, is based upon an interview with Mr. Alex Hoapili of Honolulu, T. H. (*Territory of Hawai'i*). Mr. Hoapili's wide musical career and constant association with all the Hawaiian musicians since the origin of the Hawaiian Guitar enable him to give all the facts concerning its development.

Q. "Mr. Hoapili, I have read several contradictory stories concerning the originator of the Hawaiian Guitar; what information can you give me on this subject?"

A. "Before the steel method of playing the guitar was known, musicians would sit on the beach playing the old Hulas in the regular Spanish manner. In those days the accompanist would tune his guitar to the regular Spanish tuning, and the melody player used what was known to the boys as 'slack key' tuning. As you know, the second, third, and fourth strings of a Spanish Guitar are tuned to the same ratio as the second, third and fourth strings of a Hawaiian Guitar. However, they are all exactly one tone lower.

"Instead of raising the second, third and fourth strings up one tone so as to have the guitar in A Major, they would lower the first, fifth and sixth strings a tone, which placed the guitar in G Major. In this way, when they played pieces in the regular A position they were really producing tones of the G scale. The idea of this 'slack key' tuning was to enable the accompanist to play in the more appropriate keys such as C, G and F, while the melody guitar played in D, A and G. As far as the rhythm, harmony and melody are concerned, these Hulas played on the Spanish Guitar resembled the modern Hulas played on the Hawaiian Guitar.

"Sometime, somewhere, someone



JOSEPH KEKUKU

conceived the idea of touching the strings directly at the bridge with a comb with the idea of producing a tremolo. I suppose this was due to the knowledge of the tone produced by blowing on a cob with a piece of paper over it. Anyway, the habit of one person playing the guitar while another sat and rubbed the strings with a comb soon developed, and it was a common sight to see three people playing two guitars." (At this point, Mr. Hoapili played a Hula on the Spanish Guitar and showed me how to maneuver a comb on the strings at the bridge. Suffice it to say this produced a very beautiful effect. I marveled at the similarity of the tone produced to the present Hawaiian music.)

"While attending the Kamehameha School for boys in Honolulu, during the years 1893 and 1895, Joseph Kekuku began experimenting with his guitar one day by trying the effect of a comb laid on the strings with the left hand instead of the customary method just described. Then he decided to try other things and turned to his pocket knife. Later he began using a piece of flat steel. It is generally supposed that he practiced the steel guitar secretly at his home for about seven years before coming to America."

Q. "What do you know about Mr. Kekuku's career?"

A. "Upon arriving in American he was at

once featured on the Orpheum circuit. He signed up as exclusive Edison recording artist and made several of the old style cylindrical records. During all his playing, he worked single or without accompaniment."

Q. "Who was the next Hawaiian Guitarist to visit America?"

A. "The next Hawaiian Guitarist to come to America was Mr. Kekuku's cousin, Sam Nainoa. He also worked single, lecturing and playing the best theatres. As he and Mr. Kekuku had developed about the same degree of technique, he also made the statement that he was the originator of the Hawaiian method of playing. This, however, was in his theatre appearances, and, of course, must be considered 'sales talk.'

"While it is possible that both he and Mr. Kekuku conceived the same idea of playing the guitar at the same time, it is true that Mr. Nainoa admitted later that Mr. Kekuku had really developed the Hawaiian style of playing. Remember these two men were cousins and were brought up in the same Mormon settlement in La-ie (*sic*)."

Q. "What Hawaiian Guitarist do you think did the most to popularize Hawaiian music in America during its infancy?"

A. "Pale K. Lua, who was a lead violin player in a Glee Club. He too was a cousin to Kekuku and came from the Mormon settlement in La-ie. In his day he played all of the standard Hawaiian marches such as "Kohala", "Honolulu", "Hilo", and "Hawaiian Hotel". These pieces were the favorites at dances and club meetings. You realize the intricate bowings that could be used in playing pieces of this nature on the violin.

"It so happened that after hearing his cousin, Kekuku, play the steel guitar, he started practicing on these Hawaiian selections and developed a style of fingering which resembled his violin technique. This was called triple picking. You will notice I said developed, not invented. The original idea came from Frank Ferera, a Portuguese, born and raised in the Hawaiian Islands, who also played the Hawaiian Guitar.

"Pale K. Lua mastered triple picking in the privacy of his own home, came to America, and introduced a style of playing that astonished all Hawaiian Guitar enthusiasts. Even his own friends back in the Hawaiian Islands had never heard him play these fast marches using triple pick."

SO YOU WANT TO PLAY STEEL GUITAR HAWAIIAN STYLE

THE QUARTERLY INTERVIEWS ALAN AKAKA

PART III - FORWARD SLANT BAR TECHNIQUE



Q: Before we start, what do you mean by “technique”? It’s a “buzz” word to me.

ALA: It’s the basic physical movements in learning a skill required to produce a desired result. In sports, it’s called “muscle memory”, the ideal level at which the correct physical action happens without your having to actively think about it. Like tying shoe laces when you were a child, riding a bike, driving a car, and definitely in playing steel guitar. It’s easier to learn correctly now, than to re-learn later.

Q: I know - “practice, practice, practice”, and you’re right. I got through “Sand” okay (*Winter ’95-’96 issue*), but it was agonizing at times. Then I’d go back and listen to my steel tapes and records and try again. Happy to say my hands feel like they’re ready to memorize a new technique.

ALA: Excellent! Just to make sure, keep the following Straight Bar checklist to refer to when you practice to reinforce good technique:

- Keep the bar firmly between thumb and middle finger,
- The pointing finger is slightly arched applying pressure evenly

on the bar,

- The ring finger and pinkie are slightly stretched and lying limp and loose across the strings,
- Keep the bar parallel to the fret lines below when sliding up and down the strings,
- The ring finger and pinkie drags behind the bar without ever lifting up.

Let’s move on to Forward Bar technique.

Q: You will use photos again, won’t you? They sure helped.

ALA: Yes, “show and tell” is the easiest way to learn skill. So is listening. You might want to play a tape or recording before you start practicing, so your ears can memorize good sound and reinforce the goal you’re working on.

FORWARD BAR

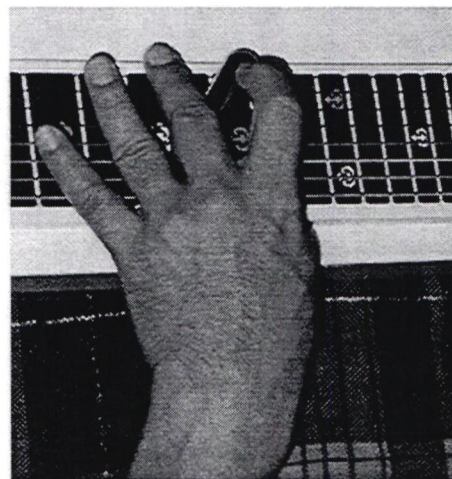
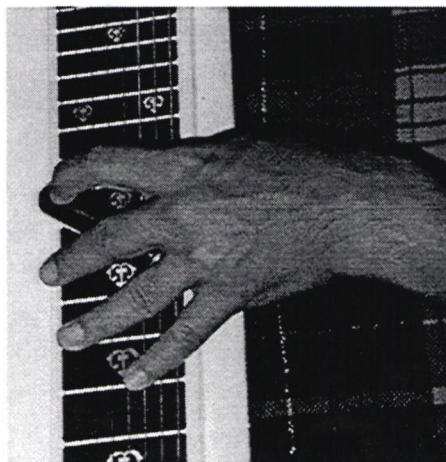
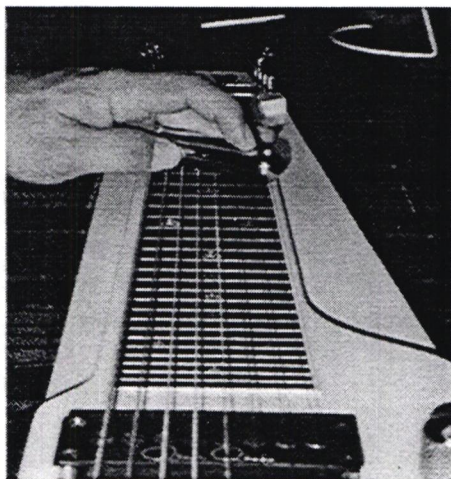
Leave the finger and thumb picks off for a while. We’re going to work on left hand technique, and before we begin, I want you to visualize what you’ll be doing. With Forward Slant, the top of the bar angles towards the instrument pick-ups and the hand is not bent at the wrist. (*See Photos #1, 2, and 3*).

1) Slowly push the bar with the thumb while keeping the pointing finger on the bar’s topside. The force of the bar should push the middle and ring fingers upward and slightly outward. The pinkie should only move outward in order to prevent your hand from turning or angling unnecessarily. The left hand should also move ever so slightly away from you, towards the front of the steel, as the slant progresses.

Q: Wow! It’s a major challenge to angle the bar and keep my pointing finger on top of the bar.

ALA: Yes, but you must. At first, it will feel awkward and strange; your finger will want to slide off the top of the bar, but keep that control. That’s why playing steel is sometimes hard work in the beginning. The positioning of your fingers and hands is unlike any other instrument. Also, allow your other fingers to move easily and readily as the bar pushes them out of the way. This is probably the most important movement to learn. Remember, your pointing finger on top of the bar is always the “navigator” in this journey into steel guitar playing.

Continued on next page



Q: Now, how do I get back to straight bar position?

ALA: Press the middle and ring fingers slightly back down toward the strings as you retract your hand from the front of the steel. Practice this until it's a smooth, effortless motion. Here's a Forward Bar checklist to keep in front of you:

- Push the lower part of the bar with the thumb,
- Keep the pointing finger on the topside of the bar,
- Allow the force of the bar to push the middle and ring fingers upward and outward,
- Move the left hand slightly away from you.
- Now slide the angled bar on the strings across the neck, always holding the pointing finger on top of the bar.

To return to Straight Bar position:

- Press the middle and ring fingers back down toward the strings,
- Draw your hand back from the front of the steel,

KEEP THE POINTING FINGER ON THE TOPSIDE OF THE BAR!

Q: How do I know how much angle to use?

ALA: That's the next step - TUNING. Angling the bar is relative to the width of the frets as well as the proximity of the strings. Here's an easy rule: wide frets - more angle; narrow frets - less angle. A slant on two consecutive strings calls for a steeper angle than with two strings that are spread apart. Now is the time to put on finger picks because you'll need to memorize a few sound pitches:

- Place the tip of the bar on the top note and pick it. Memorize the pitch,
- Do the same thing for the bottom note and memorize the pitch,
- With the bar angled, pick each note separately to make sure they are in tune,
- Now pick the notes simultaneously.

Q: LOTS of new learning this time.

ALA: Yes, and it's most important to take your time with these exer-

cises, checking your technique and your tuning continually as you go along. Forward Slant is used constantly in steel guitar playing, so mastering it correctly is very important. I've written an arrangement for this issue that will give you many opportunities to practice Forward Slants.

Q: So what's next?

ALA: For you - lots of Forward Slant practice! Don't forget to continue using the Straight Bar skill you've learned, too. In the next few months, as your "muscle memory" of Forward Slant improves, take three or four Hawaiian tunes and see how far you can go with them. In September, why not go to the HSGA Joliet convention? That way, you can actually watch me and Ed Punua and all the many fine HSGA steel players in action — and have good Hawaiian-style fun, too! In Part IV, we'll get to Reverse Slant, and after that we'll start in on style, key changes, and so forth.



STRAIGHT BAR



FORWARD SLANT



REVERSE SLANT

In Quarterlies to follow...

DISC 'N DATA

JOLIET GUESTS - continued from pg. 1

lifetime as the greatest living authority on Hawaiian culture and best known as co-author of the Hawaiian Dictionary. More than that, Ed can rightfully call the late "Barney" Isaacs "uncle".

Before he started playing steel guitar, Ed's speciality was Tahitian drumming; as a child he played professionally with his father, well-known singer Victor Punua and his mother Ku'ulei at their lū'aus on Kaua'i. Ed's mother, a hula dancer since the age of 3, still teaches hula and choreographs shows. Ed says "When I was little, I tagged along and absorbed the entertainment scene. Uncle Barney often played steel guitar with the various groups Mom danced with, and Mom asked him if he would teach me." He uses the popular C6th and E13th tuning. An accountant with a Honolulu CPA firm, Ed is the new father of (hopefully) a future steel player. He says he is looking forward to attending the Joliet convention, playing steel, and singing some of the memorable songs composed by the Isaacs family dynasty.



Okay folks it's been released: "Hawai'i's Golden Treasures with Alan Akaka and The Islanders" (Gold Series Vol. 1 from TBC&M Records, Honolulu). At the risk of being tiresome, this recording is ABSOLUTELY AWESOME! The CD was released March 8; "Microphone" is the national distributor, so please ask your local music store — the one that carries Hawaiian music, of course — to order it. You can call or write Harry's Music for it too.

Songs? Everybody's favorites from pre-statehood days — "Beyond the Reef", "Sophisticated Hula", "Hasegawa General Store", "Blue Hawai'i", "Aloha 'Oe" and more — sixteen tunes in all. Personnel? "Nā kūpuna" of the Territorial Era - Iwalani Kahalewai, Benny Kalama, Sonny Kamahale, Nina Keali'iwahamana, Ed Kenney, George Paoa, and "newcomers" (NOT!) Alan Akaka and Gary Aiko.

Steel guitar? Need you ask! You steel players, just wait 'til you hear Alan's solo arrangement of "Whispering

Lullaby"; he's dubbed in background steel harmony. Plays "Kohala March" pretty good, too. (I may get fired for that.) Alan wrote all the arrangements for this recording, so you can count on plenty steel throughout. Great recording to pick up on some fresh new breaks and bridges for back-up work. And Alan dubbed the bass himself "to make sure the rhythms were right". (You know how he is.) He's done a fine directing job, too. The music on this CD is smooth, romantic and full of fond memories. For you who seldom visit Hawai'i, listening may bring you back real fast — like HSGA's May '97 convention?

We had the pleasure of listening to recording artist Kalei Bridges (from the Big Island) and his trio live, the other night, when he played-in with Mahi Beamer at the Prince Kūhiō. Talk about *nahenahe*, this man's got a falsetto like liquid honey, and an *aloha* spirit that vibrates through every song he sings. (We all went to listen, after Alan's record debut party.) Even

MAKE A VACATION OUT OF THE SEPT. JOLIET CONVENTION. Come early or stay on and relax a while. For brochures and personal trip advice and costs, about what to see and how to enjoy in the 97-mile long Illinois and Michigan Canal National Heritage Corridor, the first linear park in the U.S. National Park Service, contact HSGA member Betty Nelson, c/o Heritage Corridor Visitors Bureau, 81 N. Chicago St., Joliet, IL 60431. Phone: 1-800-926-CANAL. There are also riverboat tours and casinos to visit, and the theater season will have started at Joliet's famous "Rialto Theater".

Benny Kalama was heard to murmur "he sings pretty good", which is a real win, if you know Benny. **Kalei's new release is "Beneath the Kona Moon"**. If you love traditional Hawaiian music, this is a CD to own. Order from Harry's Music. (note: Kalei plays his own steel back-up)

Reminder once again, **If you missed the '95 Joliet convention and want to hear Bobby Ingano's pure Hawaiian steel playing** get "Hawaiian Memories"/ Waipuna Slack Key String Band (Springwater Records No. SP02) and the new "Martin Pahinui" (Mountain Apple Records MAC 2026). Harry's Music has 'em, at 3457 Wai'ālae Av., Honolulu, HI 96816; phone is (808) 735-2866.

REMEMBERING "BARNEY"

From: New Zealand Hawaiian Steel Guitar Association, 3 Barberry Lane, Te Atatu, Auckland, N.Z.

To: Hawaiian Steel Guitar Association

We are very saddened that Barney has passed away. Over the many years that we have been interested in Hawaiian music, records, tapes and information have been difficult in New Zealand. We have never been able to get the "Hawaii Calls" show on our radios, but in the '60s we did have a lot of Hawaii Calls records. We listened to the players and their different styles and more recently with travel and information becoming available we have been able to link a name with a playing style.

And in this way we came to know Barney Isaacs, his music and little bits of his musical career, his family background and generally to know him in a personal sense. We could listen to a record and say "that is Barney" and feel quite close to him. This could not happen to the players on the old 78s, they were miles away.

But now it is different, some of us have been lucky enough to have met the players of today and we now speak of them by their Christian names only. Barney has given us so much of his music as a continuing legacy to his talent. He will always be remembered this far from his



ALVIN "BARNEY" KALANIKAU
ISAACS, JR.

Born: July 18, 1924 Died: Feb. 12, 1996

home.

We extend our sympathy to his family and may it be of some comfort that others care.

Sincerely,
(signed) N.K. McKenzie, Secretary

(The original of this letter has been forwarded to Barney's wife, Cookie.)



"KAHALA SURFRIDERS" - Scott Furushima, Barney Isaacs, Aaron Mahi

A Hawaiian music dynasty has ended with the death of world-renowned steel guitarist Alvin K. "Barney" Isaacs, Jr., 71. He died yesterday at Queen's Medical Center after a long struggle with emphysema.

Barney was the last survivor of three sons of Julita and Alvin K. Isaacs Sr., noted composer, musician, band leader and recording artist. Barney's brother Norman was known as a bass player, and Leland "Atta" was known for slack key. Barney was one of the world's leading steel guitarists.

Alan Akaka, Hawaiian Steel Guitar Association president, said people wrote to him from around the world asking about Barney. "They were just fans of his and loved his music." Akaka said Barney had a distinct style, using a lot of chords. Barney and Atta also changed keys between verses, which few guitarists did, Akaka said.

Barney at one time was musical director of the Danny Kaleikini show at the Kahala Hilton. He also played at Don the Beachcomber's, the Barefoot Bar, Top of the I, the Royal Hawaiian, Moana and Halekulani hotels. He was a regular on "Hawaii Calls" for many years. He was featured steel guitarist in such albums as Hawaiian Slack Key, Evening in the Islands, and New Hawaiian Band Vol. I & II. His last two albums were "E Mau: Take One," and "Hawaiian Touch."

"E Mau: means "to go on or to continue," Akaka said. "And his legacy shall, I feel."

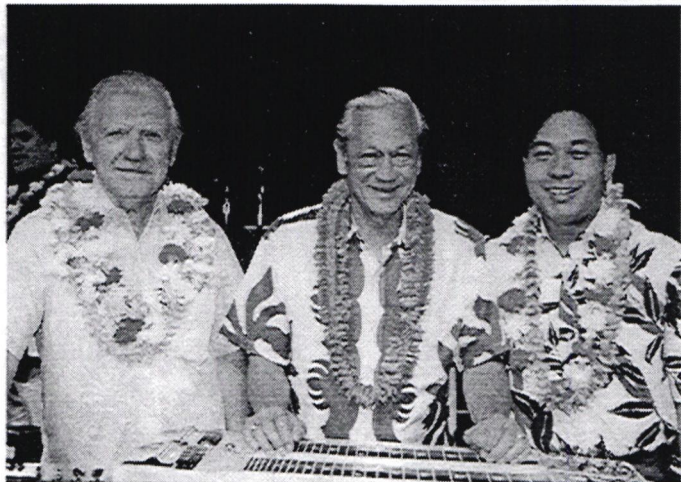
"He played with the mood of the music," said Edward Punua, one of Barney's students. "He was very generous and loving. He was always happy, even when fighting his emphysema."

He should have been named as Hawaii's ambassador of aloha because of his personality and musical contributions, said steel guitarist Jerry Byrd. "It's going to be a loss without him."

(Excerpts from a 2/13 front page article by Helen Altonn, reprinted with permission of the "Honolulu Star Bulletin".)



Left to right—(Foreground) FLORENCE ENGSTROM and LILA; (rear) ALVIN KALANIKAU, ALVIN KALEOLANI, GEORGE KAINAPAU and BENNY KALAMA



ALOHA AND MAHALO TO "UNCLE BARNEY"

(Funeral program title)

Diamond Head Memorial Park, Saturday, March 2, 1996

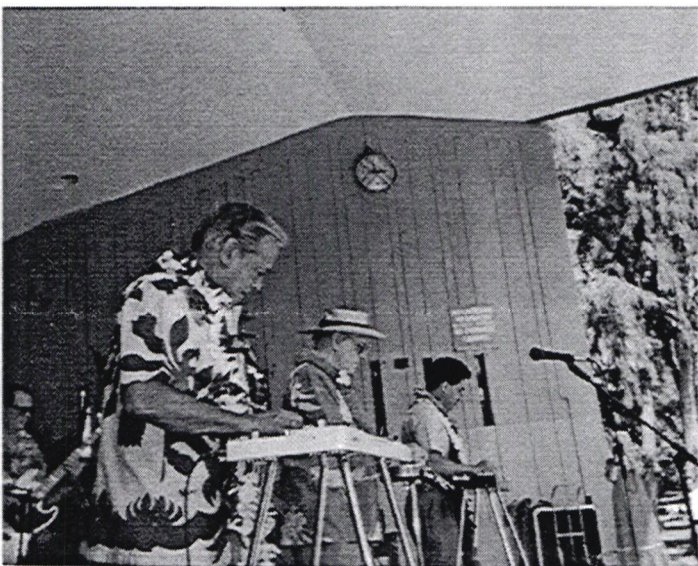
Excerpts from a letter by Victor Rittenband with added notes by Marjorie Scott

The day of Barney's funeral was chilly and overcast with high clouds...the air was filled with white light. Services started at 8 a.m. and almost everyone you can think of in the entertainment world was there to show their respect for Barney and to give their support and aloha to Cookie (*Barney's wife*).

Jerry, Casey, Alan Akaka, (*with Sonny Kamahele and Benny Kalama*), Bobby Ingano, Greg Sardinha and Ed Punua all played steel; Ed performed a medley during the actual Service, since he is related to Barney's family and was one of his students. Many of the songs played in tribute were written by Alvin K. Isaacs, Sr., and others were all the longtime favorites, both Hawaiian and Hapa-haole, that represented the best of the old-style romantic tunes that "older" folks like us enjoy.

Other entertainers who offered musical and talk-story tributes to Barney and the family were Karen Keawehawai'i, Ocean Kaowili, Van Diamond, Palani Vaughn, Marlene Sai, Kalani Flores, Boyce Rodrigues, Genoa Keawe, Violet Liliko'i, Danny Kaleikini, 'Ihilani Miller, Etheline Teves, Joe Recca & Shirley, the Ho'opi'i Brothers from Maui, Scott Furushima, Loyal Garner (*who sang the closing hymn*) etc., etc. As many as did perform, there

Top to bottom: The Awesome Threesome, Jerry, Barney and Alan, '93 Steel Guitar Ho'olaule'a, Kamehameha Schools Auditorium; Barney, Alvin K. Isaacs, Sr., George Kainapau and Benny Kalama with Seattle show hostesses; Barney jams with Jerry and Alan at Kapi'olani Bandstand, '93 Honolulu convention, and enjoys a late night snack with Lorene Ruymar, Duke Ching and John Fatiaka and his wife.



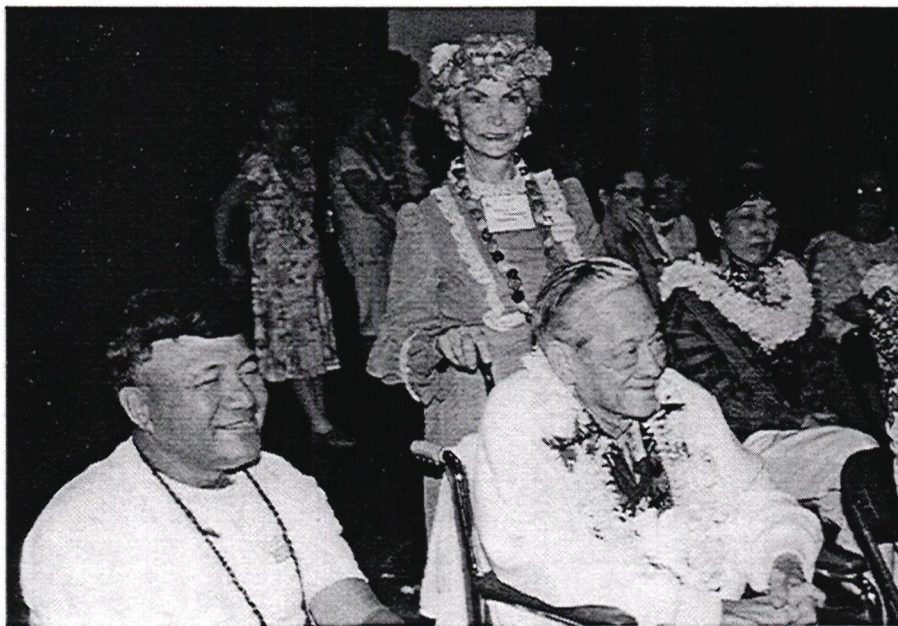
were just as many who did not, preferring not to make it a real "jam-up" in the small corner where the musicians were stationed, (off to one side of the open casket, which was surrounded by baskets of fresh flowers and festooned with flower leis gifted by the nearly 500 seated in the Chapel, and the city-block-long line of people filing past to say "good-bye" to Barney and offer aloha to Cookie.)

To start the service, Kumu Hula and Mormon Bishop Cy Bridges chanted a beautiful oli about Barney and his music, and during the service gave a warm and loving speech, naming all of Barney's Hawaiian ohana (family) connections and how Barney showed up in the lives of others. Monsignor Charles Kekumano spoke about the gift to the world of Barney's music, and his unassuming and always cheerful good nature— his loving spirit.

When the Service was concluded, six pall bearers took the casket to a hearse which drove it to the gravesite, while the rest of the people walked to Barney's resting place. It is located to the right of the path near the roadway leading to the front of the Mausoleum where Alfred Apaka lies. After the interment, everyone was invited back to the chapel courtyard to have something to eat.

That night, as if waiting respectfully in the wings all day for Barney's final curtain, the drenching rains returned.

Top to bottom: Jerry kibutzing Barney at Ho'olaule'a '93; Barney plays in the Akala Room at '93 convention; John Auna and Nancy Gustafsson join Barney to listen to a medley of Alvin K. Isaacs, Sr.'s songs played on stage at '95 Steel Guitar Ho'olaule'a, and Barney takes center stage himself to accept HSGA's "Special Distinction" Award at the Annual Nā Hōkū Hanohano Awards banquet.



E7th tuning:
E-B-G#-E-D-B

My Island Love Song

by Alvin Isaacs, Sr.

in loving memory of Alvin "Barney" Isaacs

The musical score is organized into six systems. Each system contains a guitar tablature line at the top and a musical staff below it. The tablature includes fret numbers (e.g., 12, 10, 8, 7, 5, 4, 3, 2, 1, 0) and chord diagrams (e.g., C, D7, G, A7, F#7, G7). The musical staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a simple, melodic style with various rhythmic values and accidentals.

My Island Love Song - 2

0 - B^b 12 10 9 8 - 8 10 8 7

R 3/3 3/3 3/3 4 8 10 11 10 9 8 8 10 8 7 3/3 -

G7 C D7 C G

7 5 3 5 3

R 3/3 3/3 4/4 4/4 2 3/3 4 3

G A7 D7 G

12 13 14 - - 14 13 12 10 8 7 -

3/3 3/3 3/3 3/3 7 8 11 12 13 13 12 11 10 8 6

G B7 C D7 C G

7 5 3 2 5 3 - - -

R 3/3 3/3 4/4 4/4 2 3/3 3/3 - - -

G A7 D7 G

3 3 3 -

R 3/3 7/7 6/6 5/5 - 5/5 5/5 4/4 - 4/4 4/4 3 3/3 3/3 -

G A7 Ab7 G (bass)

Handwritten signature and date: M. 96

MEMBER'S CORNER

IMPORTANT INFORMATION FOR HSGA WINNERS OF A 1996-'97 DUES DISCOUNT

Congratulations to the HSGA members who brought in new members during our 1995-96 Membership Drive; YOU'VE WON YOUR 1996-'97 DUES DISCOUNT!

THE FOLLOWING MEMBERS SHOULD PAY ONLY THE AMOUNT SHOWN BELOW:

\$19 ONLY (for referring ONE new member):

Walter Allen, Betty Bahret, Pat Brunner, Michael Cord, Henri deWilligen, Tomi Dinoh, Kitson Leong, Wayne Link, Doug Lomax, Frank Miller, Bruce Murray, Karen Piper, Dick Sanft, K. W. Thoo, Bob Waters, Greg Wong, J. H. Yeoh.

\$14 ONLY (for referring TWO new members)

Pat Jones, George Lake, John Marsden, Nancy Gustafsson Rittenband, Paul Weaver

\$4 ONLY (for referring FOUR new members)

Donna Miller

ZERO DUES owed, AND A "THANK YOU" TO LORENE RUYMAR who referred 6 new HSGA members. Way to go, Lorene. And then there's the Pioneers of our Membership progress who never stop referring new members to HSGA: Alan Akaka, Jerry Byrd and DeWitt Scott.

THERE'S STILL TIME TO GET YOUR DUES DISCOUNTED, IF YOUR REFERRAL JOINS HSGA BEFORE JULY 1, 1996. GO FOR IT!

R. E. Free, Burnaby, BC, Canada - "At a Chataqua in Limerick, Saskatchewan farm area, I saw and heard white suits and Hawaiian guitars. That was about 1920-1925. I have never lost the thrill. We were in Hawaii 1950 or '51. Again the following year; in 1958 with family and many time since. We danced to "Splash" at the Edgewater; we danced under the banyan tree at the Moana. We enjoyed the grass shacks along Kalākaua Avenue — entertainment supreme! On our second trip, we heard sound of the desire for "mainland entertainment", BUT HAWAII STILL CALLS!"

Don Pitman, Panama City, FL - "The first steel guitar I can recall hearing that really got my attention was Roy Wiggins, steel guitarist for Eddy Arnold. I bought every 78 rpm Eddy Arnold put out. It was through these records that Roy taught me to play and got me hooked on steel guitar.

"Along came Jerry Byrd who really set the hook. I lowered my tuning from E6th to C6 and started to "try" to play more like Jerry, but still retaining

some of Roy's style. To this day, Jerry remains my musical idol, having the greatest influence and inspiration on my playing. Another great steel guitarist that has an influence on my playing is Kayton Roberts, steel guitarist for Hank Snow. Kayton plays an old 1952 Fender double-neck. There's a lot of Jerry Byrd influence in his playing, but the sound and style is distinctively and unmistakably that of Kayton Roberts.

"Approximately three years ago, I had the honor and privilege of meeting the latest steel guitarist to inspire me and influence my playing style. Alan Akaka through his beautiful Hawaiian style of playing influenced me to learn more Hawaiian music and play (or attempt to play) more of the Hawaiian style. Alan introduced me to his B-11th tuning and by listening to his tape "How D'Ya Do" many times, I finally learned one of my favorite songs.

"When Alan took his turn at Scotty's International Steel Guitar Convention and played the music of Hawaii, it was like he brought Hawaii to St. Louis.

During the three-day convention, no music surpassed the beautiful sound of Alan playing on an old Fender one year, and on an Excel the following year.

"No, I can't begin to play like Roy, Jerry, Kayton, Lloyd Green or Alan, but their influence is present in the way I play. If it were not for them I probably would have never learned to play the beautiful steel guitar."

(Don encourages other HSGA steel players to write short articles on what steel guitarist had the greatest influence on their lives in learning to play steel guitar, or just learning to appreciate and love the music of steel guitar. YOUR EDITOR CONCURS, AND WILL GLADLY PRINT YOUR STORY. Thanks for your support, Don.)

J. S. Armstrong, Rancho Mirage, CA. -

"I have a book of songs and a tape of the songs in the book by Henry Allen and am very interested in obtaining more songs with accompanying tapes. This seems to be the easiest way for me to learn because the books are written in Tab form with appropriate tunings for each song. I am presently using the C6th tuning and would like to learn about different tunings and whether different string groupings and patterns are required. I have a 6-string lap steel and an 8-string homemade steel. To date, I've been using the 6-string for Hawaiian and the 8-string for Country. I am anxious to learn more. There seem to be many songs where the C6th tuning just doesn't work, and I'd like to fill this void." *(From Alan Akaka: check with Harry's Music, 3457 Wai'ala'e Av., Honolulu, HI 96816 (phone: (808) 735-2866; fax 734-2951. I will be including tunings and the like in future lesson articles in my series "So You Want to Play Steel Guitar Hawaiian Style".)*

Margo Klundt, Sherrard, IL. - *(Margo, who says she has a "literal Hawaiian Room in my home where I keep my HSGA Quarterlies and Aloha magazines," responded to our invitation "come to Hawaii" as follows)* "There's no other place I'd rather be. I have been there twice and love the islands so much. I would like to show my husband around, as he has never been over there. I think he would really enjoy (it). Mark Twain once wrote 'the music of the Hawaiians is still in my ears and haunts me sleeping and waking.' I agree with that, but also I

see in my mind's eye the tropical beauty of the islands and the aloha of the people — truly a magical place.”

Ivan Sinclair, Belleville, ON Can. - “It has often been mentioned that members should on occasion write a ‘welcome’ note to new members. I have done just that and sad to say have never received one reply. No sweat. Now a NEW member has pulled a ‘Switcheroo’, which I considered pretty sharp. Hank Sims of Ottawa has written to every member in Ontario. I was so taken with his novel idea and gesture, that I answered his letter immediately. (Ivan sent a copy of Hank’s letter, in which he gives something of his own music/steel playing background and how he joined HSGA.)

“I have written and offered assistance to other members who have had queries in the Quarterly. In fact, while on holiday in Florida five years ago, I phoned a member who lived in the same area and who was — until then — only a name on the HSGA membership list. We now consider the Don Pitmans to be our very dearest friends.

“(Ivan says he also puts members who are ill or mention problems on his church group’s individual nightly ‘prayer list’.) From Alan Akaka: Folks, Ivan and Hank are working examples of ‘active participation’ in HSGA. Mahalo nui loa, and let’s hear from more of you.

N. K. McKenzie, Auckland, NZ - In the Winter issue of the Quarterly we published a letter in the column from new member, Jim Carter, and also a page-2 story welcoming the New Zealand Hawaiian Steel Guitar Association. N. K. McKenzie, Sec’y. of that club sent this reply to Alan, and this picture of himself taken with Alan and Kalani Fernandes, six years ago, at the Halekulani ‘House Without A Key’.

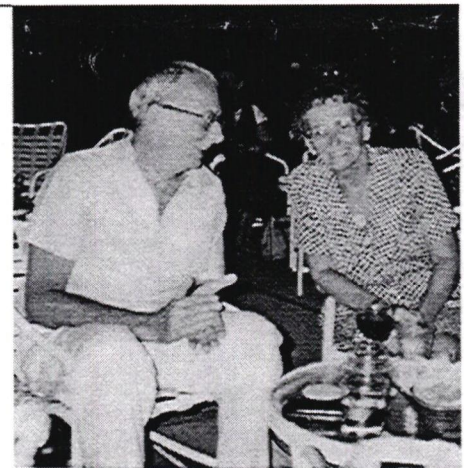
“When it comes to the small world department would you be Mister World? I was speaking to Joan Hita not so long ago, widow of our legendary Mati Hita, and Joan said she had not heard from Jim Carter in a long time and did not know whether he was still in Wellington or shifted or anything. And up comes HSGA with all we needed to renew an old, old friendship (with Jim) and to learn that Pixie Williams (another music friend) is still alive and well, contrary to all that we understood here in



Memory Lane time: 1947 American Forces Network Broadcast from Munich, Germany. L to R: Bob Van der Houven, clarinet; Henri “Hanalei” deWilligen on steel guitar; Peter Van der Houven on vibes; Leo Linscheer, guitar; Peter Kakebeeke, bass.

Auckland.”

Carlos Minor, Sesser, IL - “My composition ‘Minor’s Stomp’ (which was played by Norm Bodkin, Australian steel guitarist on his 1978 Australian Country Music award-winning album) is now the theme tune on ‘Mai Tai’s Paradise Calls’ radio show out of Tennessee. She (Mai Tai) is a native Hawaiian, came to Tennessee a few years ago to promote country music and her native culture, and Hawaiian steel guitar in its relation to country music. As we know, the Hawaiian steel guitar was adopted by our early country music musicians, and put real beauty into country music. Mai Tai also has the ‘Broadway Dinner Train’ TV show in Nashville. Dinner is served on the train and they take passengers up the Cumberland river to see beautiful Tennessee landscape. Mai Tai interviews country artists, notables in the Nashville music business, up and coming artists, and steel players. Always the Hawaiian steel guitar is emphasized in conversation. Just wanted you to know we got Mai Tai speaking up for our Hawaiian steel guitar.”



Charles and Barbara Zumba enjoying a Hawaiian music sunset hour at the Halekulani ‘House Without A Key’, Waikiki.

HSGA MEMBERS: This is the FINAL 1995-’96 Quarterly issue. To insure uninterrupted receipt of the Quarterly please renew your membership for 1996-’97 by July 1. The Summer Quarterly will mail ONLY to those members in good standing for the 1996-’97 membership year which begins on July 1, 1996.

HSGA 1996-'97 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 1497, Kailua, HI 96734.

IN ORDER TO VOTE, 1996-97 DUES MUST BE RECEIVED BY JULY 1, 1996

NEW MEMBER RENEWAL NAME _____

Mailing Address _____ City _____ State/Country _____

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

SPOUSE/ASSOCIATE MEMBER NAME _____

\$ _____ US\$24 Annual Membership for year 7/1/96 through 6/30/97 \$ _____ US\$10 Associate Membership

\$ _____ Donation to HSGA Scholarship Assistance Fund

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

REMEMBER TO ENCLOSE YOUR CHECK OR MONEY ORDER

CUT HERE IF MAILING BALLOT SEPARATELY

1996 GENERAL ELECTION MAIL-IN BALLOT

RE-ELECTION TO SECOND TERM- VOTE FOR ALL

ALAN AKAKA, PRES.; JERRY BYRD, V.P., ED PUNUA, SECTY/TREAS.

DIRECTORS: LORENE RUYMAR, JOHN MARSDEN,

NEW DIRECTORS - VOTE FOR FOUR ONLY:

Bernie Endaya Ivan Reddington Rex Rieke

Mike Scott Doug Smith Don Weber

Write-in Nomination (PLEASE PRINT!) _____

Qualifications of your Write-in choice: _____

MAIL THIS BALLOT ALONG WITH '96-'97 DUES (IF OWED) TO HSGA OFFICE, who will confirm your membership status and forward your ballot to the Election Committee at the Joliet convention.

KEEP PORTION BELOW FOR YOUR RECORDS

BOARD OF DIRECTORS GENERAL ELECTION

ACCORDING TO HSGA BY-LAWS, AND AGREED UPON BY THE PRESENT BOARD OF DIRECTORS, THE BOARD OF DIRECTORS SHALL CONSIST OF 9 MEMBERS. FOUR NEW MEMBERS, AS WELL AS THOSE STANDING FOR RE-ELECTION, NEED TO BE ELECTED IN 1996. A BLANK LINE HAS BEEN LEFT TO WRITE IN THE NAME OF ANOTHER PERSON, IF YOU WISH, WHO FITS CRITERIA AGREED ON BY THE HSGA BOARD OF DIRECTORS, AND USED BY THE NOMINATING COMMITTEE: J.T. GALLAGHER, CHAIR; RUSS MARTIN, FRANK MILLER, WARREN SLAVIN, DON SWEATMAN. (WRITE-IN NOMINATIONS CAN BE HSGA MEMBERS FROM ANY COUNTRY IN THE WORLD.)

**THE NOMINATING COMMITTEE HAS NOMINATED THE FOLLOWING FROM WHICH
FOUR NEW DIRECTORS NEED TO BE CHOSEN:**

Bernie Endaya, Glendale, CA. Professional musician, plays pedal steel; 'ukulele/bass at all HSGA conventions and gatherings. Member since 1989.

Ivan Reddington, Lakeland, FL. Active HSGA member since 1985, along with wife Doris.

Rex Rieke, Sarasota, FL. Professional steel and jazz piano. Active in HSGA since 1993.

Mike "Malihini" Scott, Toronto, ON. HSGA's Membership Chairman. Professional steel player. Active in HSGA since 1987.

Doug Smith, Medway, OH. "Board" engineer and Dobro pro at Joliet conventions since 1985.

Don Weber, New Lenox, IL. Appointed as Director in 1995 to fill out Frank Miller's term, but not yet officially elected. Don is HSGA's Joliet convention Chairman. HSGA member since 1990.

H.S.G.A. 1996 JOLIET HOTEL REGISTRATION

MUST be mailed before July 20 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) \$58 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 _____

H.S.G.A. 1996 JOLIET CONVENTION REGISTRATION

MUST be mailed by AUGUST 15 to Alma Pfeiffer, 1110 Sheila Dr., Joliet, IL 60435.

IF ABSOLUTELY NECESSARY TO MAIL LATE, THE HSGA OFFICE WILL ACCEPT CONVENTION REGISTRATIONS UP TO SEPT. 1 ONLY. ADVANCE REGISTRATION IS REQUIRED, AND '96-'97 HSGA MEMBERSHIP CARD, TO VOTE IN PERSON AT THE GENERAL ELECTION IN JOLIET.

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.

_____ CUT HERE AND MAIL FORM ABOVE TO DON WEBER _____

KEEP THIS PORTION BELOW FOR YOUR RECORDS

REMEMBER: Your Holiday Inn Room discount is good from Sept. 22 through Oct. 1. IF YOU ARE ARRIVING BY AIR IN CHICAGO you can travel to Joliet by limo for \$34, first person; \$4 ea. add'l. person. 24 hr. advance reservation needed with Sherwood Chauffeuring Co. (815) 725-5808. For info/questions phone Don Weber, ((815) 485-6765

AGENDA IN "TOWPATH ROOM", HOLIDAY INN

Weds. Sept. 25	Evening -	Meet friends, arrange playing time, buy lu'au tickets
Thurs. Sept. 26	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. Sept. 27	9am-12 Noon	GENERAL MEMBERSHIP MEETING & ELECTION; Music Session
	1:30pm-4pm	Music Session
	DINNER HOUR	STEEL GUITAR AT HOLIDAY INN RESTAURANT
	8pm-Until??	Seminars, Socializing, Jamming for MORE Fun!
Sat. Sept. 28	9am-12 Noon	Music Session
	1:30 pm-4pm	Music Session
	7pm-Until??	LU'AU & FLOOR SHOW, TOWPATH ROOM, HOLIDAY INN

MU'UMU'US, ALOHA SHIRTS, LEIS WILL BE THE STYLE OF THE DAY

HONORED GUESTS: ALAN AKAKA & ED PUNUA

***E KOMO MAI!* Welcome! New Members**

Come, meet and enjoy your new friends at our annual Joliet convention in September. Plan to play, or just sit and soak up the sounds of Hawaiian music and our own steel guitar signature sound of the Islands. Great music and comraderie — gets better every year!

JACK ARMSTRONG, P.O. Box 655, Rancho Mirage, CA 92270
DAVID BAXTER, 6102 Campus Ln #4, Cincinnati, OH 45230
ALTON B. CARTER, 224 Littlefield Dr., Lone Oak TX 75453-9307
LORNE CHERNESKI, P.O. Box 1246, Swan River, MB R0L 1Z0, CAN
PAUL DROST, 139 Salomonszegel, Apeldoorn, 7322 EV, The Netherlands
EARL FARNSWORTH, 11523 Pecan Ridge, Tyler, TX 75703
GEORGE GRESKO, 3807 Halifax Ct., Arlington, TX 76013
HAL HODGSON, Ports of Paradise, PO Bx. 33648, San Diego, CA 92163
GERTRUD JOHANSSON, P.L. 3087, S. 820 41 Farila, Sweden
HIRO KEITORA, 720 New York Av., Huntington, NY 11743
ROBERT LOVE, 10700 Mercer Lane, Scottsdale, AZ 85259
DONALD C. LOVELACE, 1255 38th Av., Sp. #26, Santa Cruz, CA 95062
GEORGE W. McMENAMIN Sr., 355 W. Bristol Rd., Churchville, PA 18966
STEWART MOFFAT, 70 Barcheston Rd., Knowle, Solihull,
W. Midlands, U.K. B93 9JT
NICK SANDS, 33 Buckland Lande, Maidstone, Kent, England ME 160BJ
RUTH VAN HOUTEN, 2112 Balboa Way, Kissimmee, FL 34741
NORRIS W. WINSTONE, 126 Lakenham Rd., Norwich, England NR4 6BB
DEREK YOUNG, 46 Hedgerley, Chinnor, Oxfordshire, England OX94TJ

THE LAST WORD

Marjorie J. Scott, Editor

A very long time ago, a mentor gave me the following guidance: "In every group you'll find three kinds of people - doers, thinkers, and watchers. Cultivate the doers, encourage the thinkers to take action, and praise the watchers for being there — after all, even a *free* show is nowhere without an audience." Ask any steel player!

HSGA "doers", "thinkers" and "watchers" are very special people. You should reach around and pat yourselves on the back for your membership support, attendance at HSGA conventions, contributions to the Quarterly.

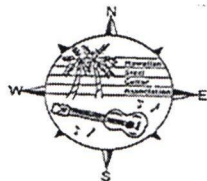
And, there are more "doers" every day. Note the list of members who've brought in NEW members (pg. 12), and a special group who extended their support of Hawaiian music by joining Hawaiian Music Hall of Fame. Thank you Joe Boudreau, Pam Anderson, John Deboe, Brian and Shirley Litman, Harry B. Soria Jr., Genl. Fred Weyand, Bob and Betty Bahret.

HSGA truly is an active and energetic organization to be proud of.

HSGA QUARTERLY

**The Hawaiian Steel Guitar Association
P.O. Box 1497, Kailua, HI 96734-1497**

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SPRING '96

Featured in this issue:

- JOLIET RESERVATION FORMS & ELECTION BALLOT
- MEMBERSHIP RENEWAL FORM
- PART III: "So You Want To Play Steel Guitar"
- REMEMBERING "BARNEY" (Foto story)

1996-'97 MEMBERSHIP RENEWALS ARE DUE BY JULY 1.

This is your FINAL HSGA QUARTERLY until you renew, if MAILING LABEL says X 6/96

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