

Quarterly
Newsletter

HAWAIIAN

STEEL GUITAR ASSOCIATION

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hsga.com



Greg Sardinha from Hawaii will be our featured artist, learn more ...

Hidden Gems at Our California Festival this August 11-13.

By Roberto Alaniz

Aloha HSGA members. Our plans are coming together for the 2022 Hawaiian steel guitar festival in Foster City on August 11, 12 and 13. As member and guest performers sign up to attend and play, we will be able to more completely detail the three-day schedule. That schedule will be published in July on the HSGA.org website, and emailed to members and guests who sign up to attend.

Greg Sardinha will be our featured artist. Greg will be performing on Friday afternoon, August 12 at 4:15 P.M. and headline the Luau Dinner Show Saturday

evening, August 13 at 8:00 P.M. Greg will play a set on Thursday afternoon (If Greg wants to play more than that, we will add a chair to the stage).

In addition to our member performances, we have invited several local professional steel guitar players to attend and play a set for us.

Mikiya Matsuda will perform on Thursday afternoon, August 11. Mikiya is a San Francisco-based musician. He plays the electric steel guitar, Dobro, standard guitar, and string bass. He leads a steel guitar jazz standards trio and the swing-era Hawaiian band, The Alcatraz

Continued page 10



OFFICERS

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TBD, Vice-President
Roberto Alaniz (CA), Secretary-Treasurer

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John Mumford

ORIGINAL CLUB FOUNDER

Lorene Ruymar (1985)

STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a tax-exempt, nonprofit educational corporation in the State of Hawai'i under Section 501(c)(3) of the Internal Revenue Code. Our primary purpose is to develop a global network of players and lovers of traditional Hawaiian music and to encourage the study, teaching, and performance of the Hawaiian steel guitar. Our primary financial goal is to provide scholarship assistance through donations to steel guitar students who demonstrate the ability and intent to become accomplished performers.

MEMBERSHIP

Membership is open to all steel guitar players and non-players around the world who support the perpetuation of the Hawaiian steel guitar. Annual dues are US\$30. The membership year begins July 1. Members receive the HSGA Quarterly and other group benefits. The Quarterly is mailed four times a year First Class to addresses in the United States and by Air Mail to foreign addresses. Members can obtain an Associate Membership for a spouse or family member at a cost of \$10, added to the annual dues; an Associate Member is entitled to discounts at certain HSGA functions and can vote in HSGA Board elections.

SUBMIT ARTICLES & COMMENTS TO:

HSGA Quarterly, 2145 Tiffany Walk, Manteca, CA 95336-9555 USA; E-mail: hsga@hsga.org. In addition, email submitted items directly to the editor at Mike Wittmer webmaster@hsga.org. Letters to the president and general club comments should be sent to: Christo Ruppenthal at 552 Apollo Way, Madison, WI 53718 or emailed to: christo@christoruppenthal.com.

Virtual Festival 3 Lineup

By Roberto Alaniz

Our Third Virtual Festival is now scheduled for Saturday, July 9, 2022 (Eastern Time). This will be a one-day event and will include six hours of entertainment, including new videos by many of our members and scholarship students, as well as more selections from the HSGA Video Archives.

To access the festival on your device, just visit our website (www.hsga.org), our Facebook page (facebook.com/HawaiianSteelGuitarAssociation/) or search YouTube on "HSGAFestival"

The suggested donation for this Festival is \$25, and any donation amount is appreciated. Donations for this festival will be used to support the production of the HSGA In-Person Festival on August 11, 12 and 13 in Foster City, California. Portions of the In-Person Festival will be video recorded to be included in the next Virtual Festival.

2:00 p.m. – 4:00 p.m.

- * Daryl Brooke
- * Mahana Lua, featuring Masakatsu Suzuki
- * Ethan Goore, with Natan Goore and friends
- * Lion's Ohana, featuring Masahiko Ibamoto, Haruko Ozeki, Yukio Kubo, and Nobuo Numata.
- * Roberto & Jorge Alaniz
- * Noriko Tomita, with Shuji Tomita on vocals
- * From the Archives: Garry Vanderline (2017 HSGA Ft. Collins Festival)
- * From the Archives: 2006 HSGA Joliet Luau 2006 (part 1)

5:00 p.m.- 7:00 p.m.

- * Isabella Bertelman, HSGA Scholarship Recipient
- * Salute to Jack Aldrich
- * Shinichi & Kumiko Kakiuchi (Nui Loa)
- * Lion Ladies' Steel Guitar Ensemble
- * Ian Ufton
- * Dean Owen
- * Masakatsu Suzuki (Mahana Lua)
- * Rick Aiello
- * Paul Agar
- * From the Archives: Lorene Ruymar (2008 HSGA Joliet Festival)
- * From the Archives: Issac 'Doc' Akuna, Dave Gigerich and Mae Lang (2007 HSGA Joliet Festival)

8:00 p.m. – 10:00 p.m.

- * Honoring Margie Mays
- * Justin Firmeza, HSGA Scholarship Recipient
- * Al Nip (Maui Jam)
- * Christo Ruppenthal (Christo's Novelty Combo)
- * Kiyoshi Lion Kobayashi & his New Trade Winds
- * From the Archives: L.T. Zinn (2005 HSGA Joliet Festival)
- * From the Archives: Greg Sardhina at the Halekulani 2003
- * From the Archives: Steve Cheney (2008 HSGA Joliet Festival)

California dreamin'

Get your tickets for our Foster City Festival
August 11 - 13, 2022
<https://hsga.org/2022-hsga-live-festival/>
See form on back cover



Letter from the HSGA President



Aloha Members,

I'm really getting excited to see you all in Foster City in August! Of course I'm really looking forward to welcoming and hearing Greg's wonderful playing! And I hope that many of you can join us there. You will find details about the events in articles in this issue. As more attendees start signing up we will begin the process of putting together the schedule for the festival. Obviously will be many great member performances to enjoy. We also will have some professional Steel Guitar guests from the Bay area join us throughout the days. Of course they'll be Kanikapila jams, and talk stories as well. So much to look forward to! There's also information on our website including details on how to sign up and how to get our discounted rate at the hotel.

Organization is also moving along quickly for VF3 our third installment of our online virtual festival which will be broadcast on YouTube and Facebook in July. For this version of our festival we are presenting the best of "clips from our members only video archive. So you will be seeing some familiar faces from over the years if you tune in. We're hoping that this will serve as a promotion for our in person gathering the following month. We've found that building a stronger online presence really gets

our efforts in the eyes of so many nonmembers we hope we'll join HSGA.

I would like to recognize the service of outgoing directors Margie Mays (previous Vice President), Jack Aldrich and Teri Gorman. Their service to the Hawaiian Steel Guitar Association was valuable during their terms and we appreciate their contributions very much!

Speaking of the board I'd like to congratulate all of the newly elected directors! You'll find an article about this transition in this issue. Having looked through all of of them board electee's bios I see so much potential in there diverse skill sets! There is so much yet to do in the upcoming term to continue our process of improving and modernizing the HSGA. And I think this new slate of board members will really rise to the occasion! Mahalo to everyone who participated in this year's election.

I want to send a big thank you to incoming board member Eric Rindal who is already working to improve our club. He has been working with the current board on a rebranding project for HSGA. We are all very excited about this work. Please see other articles in this issue that detail the process. I think having a unified look across our various platforms, flyers, signage, T-shirts etc. will really help the Hawaiian Steel Guitar Association stand out in the future!

I continue to be excited and inspired to have the opportunity to dedicate my time to our club. I look forward to working with incoming board members as well as any other willing volunteers on the variety of upcoming projects we have to work on. As always If you have any thoughts, questions, or suggestions for the future of the club I look forward to hearing them. Again, I really can't wait to see all of you after all this time out in sunny California. Join us there!

Mahalo

Christo Ruppenthal

HSGA President

HSGA Donations

Lynn Keene, Pewaukee, WI \$500
Bill Rosen, Seattle, WA \$100
Kalina Wong, Fremont, CA \$100
Jeff Coop, Federal Way, WA
Anthony S. Lis, Brookings, SD
John D. Marsden, Sheffield, England
Jess Montgomery, Kapa'a, HI
George Rout, St. Catharines, ON Canada
L. Bogue Sandberg, Chassell, MI
Greg and Sandra Sardinha, Kailua, HI
Joe Stewart, Broomfield, CO
Rebecca Woo, San Francisco, CA



Have a look at some the new logo and branding ideas from Eric Rindal on pages 14 and 17.

Foster City, California
In-person
In August
August 11-13, 2022

Foster City Festival Coincides with Other Local Festivals

By Roberto Alaniz

When we first started planning the HSGA Foster City Festival, our intent was to collaborate with the San Francisco Bay Area Aloha Festival. <https://www.pica-org.org/>

The Aloha Festival is an annual cultural music and dance event produced by the Pacific Islander Community Association (PICA). Like most festivals, the Aloha Festival was cancelled in 2020 and 2021.

Historically, the Aloha Festival was a two-day weekend event open to the public. For the past few years, the festival has been held at the San Mateo County Event Center in the City of San Mateo (next to Foster City).

Initial discussions between our two organizations anticipated a two-day weekend event, in which HSGA would co-locate its festival at the Event Center. As the PICA Board considered its budget and projected costs, they concluded that

the Aloha Festival would need to be scaled down, both in terms of facility rental and days of operation. As a result, the idea of co-locating our festivals on the weekend of August 13 and 14 was set aside this year.

The good news is that the Aloha Festival will be held on Sunday, August 14 (one day only). For those HSGA members and guests who attend our Foster City festival on August 11, 12 and 13, you may want to consider staying an extra day to take in the Aloha Festival on August 14. The San Mateo County Event Center is less than two miles away from the Crowne Plaza Hotel in Foster City. The Aloha Festival is an outdoor stage venue with lawn seating, Food and merchandise vendors will have booths at this event. There may be an admission fee, yet to be determined. Event Center parking is \$18.

Thirty minutes South of Foster City is the City of San Jose. San Jose is holding its

annual Summer Jazz Festival on August 12, 13 and 14.

This is a major music event in the Bay Area, featuring multiple indoor and outdoor stages and food and merchandise vendors. The three day event is pricey, but you may want to consider attending on Sunday, August 14. The admission fee for one day ranges from \$30 (outdoor stages) to \$60 (outdoor and indoor stages). Please see their website for more information <https://sanjosejazz.org/festivals/summer-fest/>

Finally, for baseball fans, the San Francisco Giants are playing the Pittsburgh Pirates at home on August 12, 13 and 14. The game on August 14 is at 1:00 p.m.

There is hourly weekend rail service (CalTrain) up and down the Peninsula from San Francisco to San Jose, with multiple stops including San Mateo.



Dan Campbell danmartc8@gmail.com caladesiguitars.com 727-385-4170

Traveling To or From California? Follow These Travel Guidelines*

Follow CDC Travel Guidance

All travelers arriving or returning to California from other states or countries should follow CDC travel guidance.

Positive Test Result? Isolate and Take Precautions.

All travelers who test positive or develop symptoms of COVID-19 should isolate and follow public health recommendations.

Delay International Travel Until You're Up to Date on Your Vaccines. If you're traveling internationally, follow CDC testing guidelines for international travel before and after your return to the U.S. Follow all CDC and California masking guidelines. Stay informed of CDC travel recommendations by destination that will warn you about high transmission rates in an area.

Stay up to date with your COVID-19 vaccinations.

If You Are NOT Up to Date on Your Vaccines, But Choose to Travel Domestically, Test Before and After. If you are not up to date on your vaccines, but choose to travel domestically (within the U.S.), test within 3 days before and 3-5 days after travel. If you had a confirmed COVID-19 infection in the past 90 days (approximately 3 months), you do not need to test before or after traveling or stay home after you returned from travel.

Wear a Mask on Public Transportation (Regardless of Your Vaccination Status) Masks are strongly recommended on public transportation (including airports, planes, trains, buses, stations, etc.) into, within, or out of the U.S. Be sure to follow all local health rules, which may be stricter than statewide rules.

* California Department of Public Health; May, 2022

The COVID virus (its latest variant) continues to be wide-spread and infectious throughout the world. Public Health Epidemiologists observe that there have been seasonal and regional spikes in case rates, and it is likely that this pattern will continue.

Any person exposed to the virus may be infected and experience symptoms and illness; however, those persons who are vaccinated and boosted are far less likely to have extended acute illness, require hospitalization, or have long-term COVID symptoms.

Finally, the fact remains that, in general, older persons and all persons with underlying health conditions are more susceptible to severe COVID illness. For all of these reasons, we strongly recommend that persons planning on attending the HSGA Festival be fully vaccinated and boosted against COVID.

While masking requirements seem to change periodically and may be optional at the time of our Festival, we encourage attendees to wear masks if they feel more secure and comfortable doing so.

HSGA will not be screening attendees of the Foster City Festival for vaccination status. However, we ask that all persons planning on attending review and follow

the above COVID-19 prevention travel guidelines and any local County requirements that may be in effect at the time of the Festival. We do reserve the right to refuse entry to any person who has fever or other symptoms associated with COVID or Influenza.

Mahalo, Members!

Keep those great emails, letters and photos coming! If possible, send original photographs or digital camera output. We cannot use grainy or washed out photos.

Please send news, comments, or photos to:

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The 5th HSGA Japan Chapter Convention Report

by Masahiko Ibamoto

The Japan Convention, which is held every two years, was postponed in 2020 and 2021 because of Covid. So we finally held our fifth convention on Feb 9th. While the Omicron strain of the 6th wave of Covid was rampant, a total of 32 people, including 15 members and 17 guests, gathered in Aichi, far from the Kanto area. 21 performers in 12 groups fully demonstrated the results of practicing for this day with excellent performances. Under the flag of HSGA Japan, the convention started at 10:30 under the Emcee of Yoshihisa Okano, and it was very exciting for five hours. The performers are introduced in the order of appearance below.

1. Masakatsu Suzuki (Kanagawa)

The top performer is Mahana Lua, a group that is active in the local area, playing four songs. In addition, they did an accompaniment to the song of our Emcee, Mr. Okano. Magic Island/ Beginning of Twilight/ Ka Ua Loku/ Sanoe/ My Little Grass Shack.



Photo1(L-R) Masakatsu Suzuki(SG)/ Tomomichi Suzuki(Uk)/ Shuzo Kono(G)/ Kunio Sakai(B)/ Yoshihisa Okano(Vo)



Photo2 Singing enthusiastically by Yoshihisa Okano.

2. Motoshi Suzuki (Kanagawa)

Motoshi plays at conventions regularly, including Hawaii. He performed six songs including music and hula dance. His steel guitar tuning is a Japanese favorite "Am". Kohala March/ Pao Akalani/ Caravan/ Sweet Memory/ Wand Wand/ Sweet Georgia Brown



Photo3(L-R) Motoshi Suzuki(SG) Reina Miki(Vo&Hula)

3. Hideko Kobayashi (Tokyo)

Her first appearance at the convention after returning from her life in the United States. She performed four songs with Mahana Lua in the background. Her tuning is E7, and she received steel guitar instruction from Mariko Seki, a professional steel guitarist in Japan. Old Plantation/ Hilo March/ Waltz Medley/ Estrelita.



Photo4(L-R) Hideko Kobayashi(SG)/ Tomomichi Suzuki(Uk)/ Shuzo Kono(G)/ Kunio Sakai(B)

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STEEL GUITAR ASSOCIATION**

Visit our FaceBook page
<https://www.facebook.com/HawaiianSteelGuitarAssociation>



The 5th HSGA Japan Chapter Convention Report

4. Masao Katagiri (Aichi)

While there are restrictions on travel, he rushed all the way from Aichi and performed 4 songs with Mahana Lua in the background. Orange Grove in California/ Honolulu March/ Reino Ka'iulani/ Old Plantation



Photo5(L-R) Masao Katagiri(SG)/ Tomomichi Suzuki(Uk)/ Shuzo Kono(G)/ Kunio Sakai(B)

5. Toshimitsu Shiina (Chiba)

With the backing of Ken Shirakata and Sakai of Mahana Lua, he played a beautiful harmonic with the double neck Rickenbacker.

Beautiful Kahana/ Sand/ Hiro March/ How Do Ya Do.



Photo6(L-R) Toshimitsu Shiina(SG)/ Takeshi Shirakata(G)/ Kunio Sakai(B)

Are you enjoying this newsletter?

We are still looking for an editor, as we are doing this by committee since John Ely's retirement.

It's fun and you'd have a supportive team. Compensation will be considered.

6. Hidetake Ito (Kanagawa)

Two songs performed on Dobro steel guitar with backing by Takeshi Shirakata and Mahana Lua. Wehi Wehi Oe/ Waikiki is Good Enough for Me



Photo7(L-R) Hidetake Ito(SG)/ Tomomichi Suzuki(Uk)/ Takeshi Shirakata(G)/ Shuzo Kono(G)/ Kunio Sakai(B)

7. Yoshifumi Nihachi (Tokyo)

With Takeshi Shirakata, the song selection unique to Nihachi, a regular at the convention and more famous for playing in the Country music style. Any Time/ Nani/ Pan Handle Rag/ Stealin the Blues



Photo8(L-R) Yoshifumi Nihachi (SG)/ Takeshi Shirakata(G)/ Tomomichi Suzuki(Uk)/ Shuzo Kono(G)/ Kunio Sakai(B)

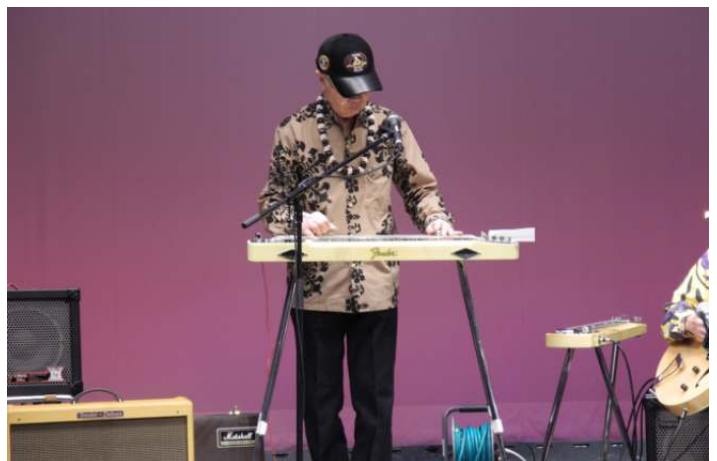


Photo9 Yoshifumi Nihachi showed the excellent picking with Mahana Lua in the background.

The 5th HSGA Japan Chapter Convention Report

8. Takeshi Shirakata (Tokyo) Guest performer

Takeshi Shirakata, the fourth son of Buckie Shirakata, performed "Aloha Nui Loa la Oe" and other songs that were composed by his father, on vocals and guitar. He performed 6 songs from Hawaiian to jazz. Blue Hawaii/ Aloha Nui Loa la Oe/ Go to Maui/ I'll weave a Lei of Stars for You/ For Your Lei/ All of Me.



Photo10(L-R) Takeshi Shirakata(Vo&G)/ Kunio Sakai(B)

9. Kazuhiko Suzuki (Kanagawa) Guest performer

Performed 4 songs with Takeshi Shirakata and Mahana Lua. Twilight blues/ HANA/ Beyond the Rainbow/ Wai O Minehaha



Photo11(L-R) Kazuhiko Suzuki(SG)/ Tomomichi Suzuki(UK)/ Takeshi Shirakata(G)/ Shuzo Kono(G)/ Kunio Sakai(B)

10. Lion's Ohana (Tokyo, Kanagawa)

Three students of Kiyoshi "Lion" Kobayashi played three songs with their own backing karaoke. Ku'u Pua I Paoakalani/ men and women/ Wave/ One Note Samba.



Photo12(L-R) Masahiko Ibamoto(SG)/ Haruko Ozeki(SG)



Photo13 Nobuo Numata(SG)

11. Hajime Takahashi (Tokyo)

Although he is the "Irish guitar player", he has been playing steel guitar since last year and has already participated in virtual festivals. Kamalani O Keaukaha / Irish Guitar / Round Midnight / Nani Waimea.



Photo14(L-R) Kiyoshi Kobayashi (BGM)/ Hajime Takahashi (SG)

Addison Ching's
Steel Trappings

<https://steeltrappings.com/>



The 5th HSGA Japan Chapter Convention Report

12. Kiyoshi "Lion" Kobayashi (Tokyo)

The "Lion" made a great performance with New Trade Winds newly organized by himself, advisor for Japan members.

Trade Wind Island/ Stars Fell on Alabama/ Little Brown Gal/ Ku'u Ipo Ika He'e Pu'e One/ In a Little Hula Heaven



Photo15 (L-R) Kiyoshi Kobayashi(SG)/ Sumio Ikariishi(G)/ Yasuhiro Ymaguchi(B)

13. Kanikapila (jam session)

At the finale, all the professional steel masters joined Kanikapila, and arranged many songs played one after another. Nareo Hawaii/ Holo Holo Kaaa/ Samba de Beyond the Reef.



Photo16 Kanikapila (jam session)



Photo17 The final ending was Hawaii Aloha and Aloha Oe.



Photo18 After ending, all audience and performers went up on the stage and took a commemorative photo.

14. Lobby exhibition



Photo19 Toshimitsu Shiina exhibited four rare vintage guitar collections of his late friend in the lobby.



Check out Steel Trappings for all the news on festivals and steel guitar players in Hawaii, steeltrappings.com.

Check out "On the Playlist"! "HAWAIIAN STEEL" is a weekly radio program that spotlights the Hawaiian steel guitar masters from the past to the present. Go to steeltrappings.com for complete information.

Board of Director's Notes

May 13, 2022

By Teri Gorman

It's well over 2 ½ years since we have been able to gather in person, and yet we are keeping our connections going strong. There has been so much positive activity, between board members and other members, to keep sharing the beauty and fun of Hawaiian steel guitar.

And now we are nearing our next in-person festival, in a new venue in California, this August. In addition, we are getting ready to debut another "virtual" festival online on July 9, so there are lots of opportunities to enjoy.

All of this has been the work of your dedicated board members. Special thanks to Virtual Festival 3 committee chair, Roberto Alaniz, for fielding the call for performers, organizing them, (oh, also taking time to record a new performance of his own), and keeping us all rounded up. President Christo for recording messages (also turning in a new performance). Next will be the heavy lifting that John Mumford will do in getting this all put together and launching on our website, Facebook and Youtube. Mike Wittmer does all of our graphics/slides. And many thanks to all committee members for reviewing hours of archive footage to select some memorable video performances from the past that will be sprinkled throughout the nearly 6 hours of program. What? You can't stay tuned for the whole 6 hours? No worry, it will be available at any time on these platforms after the program date. Our committee consists of: Roberto Alaniz, John Mumford, Mike Wittmer, Christo Ruppenthal, Chris Kennison and Teri Gorman.

New board members! We are so grateful for the continuing efforts of our returning board members, and excited to welcome five new board members, who will begin their two-year terms in July. This year board members Margie Mays and Jack Aldrich announced they will sadly not be returning to the board. Both are longtime members, great musicians— we look forward to continuing to enjoy their music and companionship, and thank them for their service on the board. Teri also did not

re-up for a board position, but plans to continue actively in our club.

You surely have noticed our new look and logo, which we are excited to debut in this issue. Musician and new board member Eric Rindal also happens to run San Francisco-based creative agency, Rindal & Co.. Months ago Eric volunteered to help us update our brand, at no cost to HSGA. So we formed a branding committee and Eric went to work. The process is fascinating, and we are so lucky to have this level of expertise in our club. Every element was thoroughly and carefully thought out, and he even enlisted Alan Akaka as part of the committee, specifically to be sure we continue to honor the Hawaiian cultural aspects. See the "back story" on pages 14 and 17 for the new look and how it might be used.

Supporting scholarships for new players continues to be a key objective of HSGA. We continue to review our criteria, and to include these players in our performances. Look for them to be represented in both the Virtual Festival 3 July 9, and our Foster City Festival August 11-14. Also, in a special board meeting February 17, the board approved reduced Festival admission fees for students (up to college): \$10 per day/\$25 three days. This is one of our strategies for introducing young people to the Hawaiian steel guitar and growing our membership. To that end we have invited current and former scholarship recipients to attend free, in exchange for their performance.

Almost one-third of our membership* replied in an informal survey earlier this year that they are interested in attending our August Festival. We hope to see many of you there.

As always, we invite you to give us your feedback. We do quarterly board meetings, and the next one is July 31. We will also hold a general meeting at our festival in August. Comment, volunteer, come on down.

*not including our members in Japan, who understandably are not as likely to be able to travel here.

Hidden Gems ... *Continued from page 1*

Islanders. Mikiya graduated from Amherst College with a B.A. in music and studied privately with steel guitarists John Ely and Alan Akaka.

Lap steel virtuoso and vocal stylist, Patti Maxine, will perform on Saturday afternoon, August 13. Patti has become a household word in Santa Cruz and Northern California as well as Hawaiian circles. She handles a variety of styles with ease, sliding gracefully from Hawaiian to swing, from R&B and rock, from blues to jazz and back again. She has played with countless bands, established and up-and-coming musicians and visiting Hawaiian players. Audiences love her incredible musicianship and unique vocal interpretation along with her comfortable and fun stage presence, and undeniable oneness with her music. She always leaves 'em wanting more.

Bobby Black from Manteca, California will also join us on Saturday afternoon, August 13. Bobby is probably best known among pop, rock and "crossover" music audiences for his great work with the hit-making group Commander Cody and His Lost Planet Airmen, as well as tours with New Riders of the Purple Sage, the Moonlighters, and Asleep at the Wheel. What many in those audiences probably don't know is that Bobby cut his steel-playing teeth on non-pedal steel, and that Hawaiian steel guitar music was one of his early inspirations. Bobby was also inspired and his playing style influenced by Jerry Byrd and Joaquin Murphy.

Locating this festival in Foster City is as close as we can get to Hawaii, short of holding it on a cruise ship! By doing so, I am hoping that many of our steel playing members from Hawaii will find the short 5 hour flight irresistible and will attend.

Lessons from Troy Brenningmeyer



By Christo Ruppenthal

Troy Brenningmeyer of Lessons with Troy is a familiar face in the steel guitar community. He has contributed numerous transcription for our quarterly magazine. And you may recognize his from the C6 Steel guitar workshop during our second Virtual Festival. Members may also know him from his online classes, high-quality instruction videos on YouTube, his social media presence, or his contributions to HSGA quarterly in the past. I thought that we might find out a little bit more about Troy and why he does what he does!

Christo: Aloha Troy, thank you for joining us, and welcome. I guess the logical place to start would be to just find out how it is that you landed on the steel guitar in the first place. What led you to the instrument?

Troy: Thanks. Thanks for having me. I'm delighted to be here.

Before lap steel, I started with Dobro in 2007. But way before that, I played guitar. That was my main instrument from basically age 16 and all throughout college. Then, after college, I started playing gigs. cruise ship gigs, wedding stuff, and things like that.

I got a degree in college in jazz guitar. However, I don't really play jazz guitar anymore. But I learned a lot about harmonies and just a lot about music and performance. That kind of got me into the St. Louis area because I went to school in Edwardsville, which is just east of St. Louis, across the river. They have a really good jazz guitar program up there.

That got me doing gigs and playing professionally. Then, around 2007 I kind of got burned out on guitar. I found that I wanted to kind of go back to my roots, which was more acoustic guitar. Leo Kottke and that kind of fingerstyle stuff. I had no money at the time.

Christo: A typical working musician, right?

Troy: Exactly. Haha! So, I went into a music store and every guitar that sounds really good is like \$6,000. You know,

acoustics with the loud kind of boom or low end that I wanted. Anyway, I saw this \$250 Dobro on the wall, and said, "Let me try that." I've always liked Jerry Douglas.

So the guy at the store pulled it off the wall and showed me how to put on the finger picks. He showed me how it was tuned to this (open) cord, and I'm like "Oh, that's weird!" I said, "Well, play me something." And he played this thing where he did an open first string and then slid the third string from the second to the major third, just to hear that bluesy thing with the droning high string. That's the coolest sound ever, you know, because you don't get that on guitar. Where you can have a static string and then one kind of sliding.

So I said, "How much is this thing?" And he said, "Oh, it's \$250." I don't even know what brand it is. It was probably like a Rogue or something really low-end. But to my ears, I hadn't heard that loud resonator sound. And then, with that sliding sound, I was hooked. That's 2007.

Christo: So, did you use that to play bluegrass? Or what kind of steel guitar music kind of caught you first? The Blues?

Troy: It was all totally new to me because I was used to doing pick up gigs. The kind where you don't know who's going to be playing at the gig. You wear a tuxedo. You don't rehearse, you just go there, and you set up. You're playing stuff that you don't really like necessarily. And you tear it down as fast as possible and get out.

When I started playing Dobro, I realized there were jams. It's like local jams. I can just go, and people don't care if you know Stella by Starlight or whatever.

Christo: Yeah. Yeah, I feel like steel guitar is like a good welcoming community. And any acoustic music, too, has less of a chip on the shoulder kind of thing. And I say that totally coming from the exact same story as you, being a jazz guitar player for many years. So, I understand, you know. But yeah, I think that's true that there's a lot of nice community surrounding acoustic music and definitely steel guitar in my experience.

Troy: Yeah, It was bluegrass, I guess, because those were the jams and the tunes to learn around the area.

Christo: What was your first tuning at that point?

Troy: Oh, that was G-B-D. G-B-D. Yeah

Christo: The gateway tuning, right?

Troy: Yeah, Haha! That was the standard Dobro tuning. And that's what I did for years, up until... I don't know. Maybe 2015? I did a little bit of open D before then. But yes, 2014. Somewhere around there, I started in with the different tunings and lap steel generally.

Christo: How did you get into or interested in Hawaiian steel guitar specifically?

Troy: I pretty much owe a lot of this to Alan Akaka. It was also around 2015 when I was getting into C6 tuning for a gig that I was doing. It was January or February, totally cold outside. I was

Continued page 16

For C6 Lap Steel - CEGACE - Lessons With Troy

Arranged by Troy Brenningmeyer

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HSGA Adopts New Brand/Logo

Hawaiian Steel Guitar Association Adopts New Branding and Logo Look

By Christo Ruppenthal

On May 12, 2022, the HSGA Board of Directors held a Special Meeting to approve and adopt a new Branding scheme and Logo concept for the Hawaiian Steel Guitar Association. The branding was developed by HSGA member Eric Rindal (Rindal & Company). Eric generously donated his professional skills and time to work on this project (Thank You Eric). Eric worked with a committee of current and former Directors (Mike Wittmer, Alan Akaka, Roberto Alaniz, and myself) to develop the new branding concept. (see examples HSGA New Brand/Logo in this issue). Alan was key to this effort, as he provided the authentic Hawaiian perspective on our re-branding efforts, as well as his historical knowledge of Hawaiian Steel Guitar Association (a member for over 30 years!)

Elements of this new Brand concept are included in this newsletter as the header for the front page and elsewhere. It incorporates the images of a Fry Pan steel guitar, the Diamond Head silhouette, and the sky and ocean. The colors are intended to represent a typical sunset in Hawaii, a favorite relaxed time to enjoy live Hawaiian music at a Waikiki beachfront hotel. We are

refocusing our outward facing look to Xpress our brands core value of “discovery” There will be variations on the new design, depending on its use or application. For example, smaller logo presentations may have the Fry Pan steel guitar as the predominant feature. A major consideration is easy identification of the Hawaiian Steel Guitar Association logo on internet and social media applications. Being able to quickly recognize our imagery in color scheme in various settings is of the upmost importance.

The new logo is part of a larger strategy and effort to attract new members. If you are planning on attending the California Festival in August, you will likely see the logo and branding elements used on posters, programs, and as a stage backdrop. As some of you may know, the official Hawaiian Steel Guitar Association logo is defined in the group bylaws. Therefore, sometime in the near future, the bylaws will need to be amended to reflect the logo change.

Elements of this new brand look have been used in this current newsletter issue, and you’ll see more of it this summer in Foster City! For more information on the process that Eric and the working group went through to develop the new branding look visit the HSGA.org website members section.

Some applications we are considering ...



HSGA Board Election Results

By Tony Fourcroy, Election Manager

Mahalo to all of our HSGA members who participated in the recently completed election for the 2022-24 board term. Prior to this election cycle the board had expanded from seven to nine members and we had 10 candidates: five incumbents and 5 new nominees. Members were instructed to vote for nine of the ten candidates.

Recently, Jack Aldrich decided to resign from the board. Jack is a multi-talented musician and has been a perpetual participant in HSGA and other steel festivals. We want to thank him for his contributions to the club.

Jack's departure leaves nine candidates for nine board positions. In this situation a vote count is not really necessary. While the HSGA bylaws do not specifically address this situation, universally accepted procedures indicate that all nine remaining candidates are "elected by acclamation" to fill the positions.

Congratulations to the new board which

includes: Christo Ruppenthal, John Limbach, Roberto Alaniz, Mike Wittmer, Daryl Brooke, Thomas Hammerman, Shinichi Kakiuchi, Eric Rindal, and Phill Walker. The bios of all the board members can be found in the Winter 2021 - 2022 newsletter (<https://hsga.org/newsletter/>).

The success of HSGA relies on the ongoing efforts and contributions from our members. Please consider serving on one of our committees, or stepping up to serve on the board during the next election in two years. For more information, send an email to the board at board@hsga.org.

NOTE from Roberto Alaniz: We apologize for the late delivery of the Winter Quarterly Newsletter, which included the election ballot. The published deadline for submitting completed ballots was April 15, and some members did not receive their newsletters until a week or less before the deadline.

The Hawaiian Steel Guitar Association

Treasurer's Report 3rd Qtr, 2021-2022

(Balances as of March 31, 2022)

Beginning Balance	\$28,514.31
General Fund	\$21,613.85
Scholarship Fund	\$8,002.90
Ending Balance	\$29,616.75
Japan Acc't Ending Bal.	\$1,339.95*

Expenses

Newsletter Editing	
Scholarships	\$550.00
Printing	\$299.26
Postage	\$308.69
Web/Software/Subscrips.	\$274.91
Annual Hawaii Corp. Report	\$11.00
Total Expenses	\$1,443.86

Income

Dues	\$446.16
Donations (General)	\$1,500.00
Donations (Scholarship)	\$831.32
Total Income	\$2,777.48

* \$1,339.95 U.S. = 165,946
Japanese Yen

2022 HSGA Board of Directors



Shinichi Kakiuchi (Japan)



Phill Walker (Australia)



Chris Ruppenthal (Wisconsin)



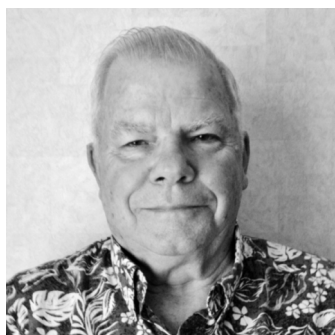
Thomas Hammerman (II)



Daryl Brooke (Florida)



Roberto Alaniz (California)



John Limbach (Montana)



Eric Rindal (California)



Mike Wittmer (Colorado)

Lessons from Troy Brenningmeyer

Continued from page 11

sitting on the couch. And I was getting that cabin fever. I was curious if there's like some sort of Hawaiian steel festival in Hawaii or something.

I'd never been to Hawaii or played Hawaiian music at that point. Anyway, I just Googled it and came up with one of Alan's Maui steel guitar festivals. And I thought it was like, "Ahhhh...", like the clouds opened up, you know. And I asked my wife, kind of jokingly, "Hey, you want to go to Maui for a steel guitar festival?" And she was like, "Yeah!"

So, it was around 2015 when me, my wife, and my stepdaughter all got on a plane and went to Maui for Alan's Hawaiian Steel Guitar Festival. Anyway, it was at an older Hawaiian hotel. It had this big courtyard with a Tiki stage and the whole thing. Man, it blew me away, like just the whole scene there, you know. He taught workshops before the actual festival. And yeah, it was really Alan and those festivals that got me into the whole thing.

So, I said I needed to get a teacher for this and see. I think a little bit before the festival, I had started taking lessons with Alan. Around that time, I also started a podcast where I had Alan on just doing a talk story about the history. But it was because of that festival and him. I wanted to learn, and I thought that would be cool to incorporate into my site, the whole Hawaiian steel guitar thing.

Christo: So, you were learning some C6 from him?

Troy: I was learning some C6, and just for fun, I started to actually apply the stuff I was learning in the songs. I started a little trio based in St. Louis called St. Luau. I had a vision, a logo, and the whole deal. We were wearing Hawaiian shirts. But it was a neat opportunity for me to apply the songs that I was learning and do a gig situation.

Christo: So, what are your favorite tunings to use now, if you're playing your own music? I know that, obviously, you're teaching all different kinds of tunings in different contexts through your business. But do you have a preferred tuning?

Troy: For the last three years I've been obsessed with benders and open D. And that's the tuning that I'm obsessed with right now, even more than C-6. But it changes. I mean, when I was recording a bunch of C-6 lessons, I really got into that tuning for a while too. So, I'd say my top three would be Open G, Open D, C-6, and then A-6. I consider that kind of like a hybrid between C-6 and something like an open G because it has the root third fifth on top. I also did a little pedal steel. A little bit of B-11 I love that sound. I'm kind of exploring that.

Christo: I've really migrated to that also, a B11 sound. I'm really, really enjoying it. It really opens up a lot of kind of jazz-type stuff. It's easy to play single-note runs, long runs, and things like that. So, I really like that tuning lot.

Troy: Yeah, it's a weird tuning. I'm getting ready to record a lesson on that. I kind of dove into it a little bit. But yeah, it's kind of a lot going on there.

Christo: Cool. So, you do all these things, like classes, and you

also give some private lessons. Is that right?

Troy: Yeah, I've got some Zoom students here and there. Right now, I'm kind of doing this thing where I teach for a month. Because I used to teach every month, and I didn't have a lot of time to set aside to do lessons for the site. So now I'm saying, hey, I'll teach for a month and then take a month off. And in that month off, you practice. You do your thing, and I'll do my thing. It's actually working well because it kind of forces them to have that time to work on stuff, rather than lesson after lesson after lesson.

Christo: So, you've really built up quite a business with the teaching, it seems like. Is that primarily what you're doing now? I mean, I guess with COVID we're all like rethinking our gigging schedules and whatever. But are you performing at all?

Troy: Yeah, I've done a couple of gigs (during the pandemic). For me, gigging isn't necessarily my main source of income. So, it needs to be fun.

The cool thing with me is that when this hit in 2020, all my friends were like, "Oh, I got to set up my Zoom studio." And I'm like, well, I've been setting up. Luckily, I mean, any other sort of disaster might have really been bad. But this one actually kind of tailored itself to what I've been doing for the last 13 years.

Christo: You want to explain that a little bit more in detail how your classes and teaching site works? There are a bunch of different ways to do that. So, how do you go about teaching in a class setting outside of the lesson situation?

Troy: So, the way I am directing my business is through my new streaming site, which is at lwtstreaming.com. And I have lessonswithtroy.com. At some point, I'm going to merge the two so that probably lessonswithtroy.com will just go to the streaming or there will be a landing page. Anyway, it's technical stuff.

On the streaming site, the way that I work is simple. I'm a very simple person. I think about whatever I'm into or inspired by that day or that week. I record the lesson, and then I put it up. So, I've been doing that for 13 years. So, it's good in some ways in that there's just a ton of stuff on there.

But it's also I get a lot of people like, hey, where do I start with all this? I mean, where do you ever start with music? I've never had a method. So, I kind of teach like "well, just learn something." I mean, it's all a pile. I know you need to learn certain things to build up the harder things and this and that, so.

Christo: Do you have any specific topics that you'd like to delve into or use it for, such as organized by tuning or...

Troy: Yeah, It's organized by tuning and instruments. So, you choose your tuning or instrument, and then I've got these categories. So, you could say C6, and then you can go to the categories and choose songs or scales or diagrams or whatever you want to do. Do the same for songs, and it will pull up just those lessons. Or you can do a general search.

Continued next page

Lessons from Troy Brenningmeyer

Continued from previous page

Christo: Yeah, cool. So, you know, I remember that you had offered a C6 lesson for the HSGA for the last virtual convention. It was a nice little half-hour kind of primer. Some people will probably recognize you right away from that if they were tuned into that virtual festival too. And you're also in C6 on the musical example, Yellow Roses, which members can find in this issue and play. right?

Troy: Yep.

Christo: Can you tell us a little bit about the version presented in this issue? That's definitely a song that I have heard at the HSGA festivals. I know Jeff Au Hoy has a nice recording of it from one of our festivals. A really nice tune.

Troy: Sure, it was inspired by Ry Cooder's Gabby on Ry Cooder's album. But I wasn't necessarily doing it the way that Gabby does

it. I know Bobby Ingano does certain half-step slides, and I was thinking of sticking to more of the way Ry sings it in the song. And it kind of simplified it too, to the point where it's a little bit easier, I feel like.

Christo: Troy, Thank you for your involvement with HSGA both for the workshop and the transcripts you have done for us in the past, and for this issue! Check out Yellow Roses by Troy Brenningmeyer in this issue of HSGA Quarterly. And again, if you like the transcription, check out Troy's online educational resources at lessonswithtroy.com and lwtstreaming.com. Thank you so much for joining me, Troy. It's been a pleasure to meet you and kind of find out your backstory a little bit and a little more about your business.

Troy: Cool. Yeah, well, thank you, yeah.

Some applications we are considering for our new branding ...



The 2022 Waikiki Hawaiian Steel Guitar Week

By Daniel Tremblay

This free event open to the public is presented each year by the Royal Hawaiian Center and produced by HIMELE™ (Hawai'i Institute for Music Enrichment and Learning Experiences). This week-long celebration of the Hawaiian steel guitar brings together legendary steel guitarists and keiki NextGen steel guitarists in nightly presentations at the Royal Grove Stage and culminates in a festival ho'olaule'a pageant on Saturday. This annual event is presented to heighten awareness of the Hawaiian Steel Guitar and its importance in Hawaiian music and culture.

The 2022 Waikiki Hawaiian Steel Guitar Week will once again feature nightly one-hour performances on Monday through Thursday, July 11-14, 2022, beginning at 5:30 P.M. Each night will feature performances by a different steel guitar master or steel guitar ensemble including the NextGen steel guitarists and musicians from Ke Kula Mele Hawai'i School of Hawaiian Music.

The inaugural presentation of the Japan-Hawaiian Steel Guitar Festival will occur on Friday, July 15, 2022, beginning at 4:00 P.M. and featuring steel guitarists from Japan. This festival will be dedicated to and presented in the honor of Japanese steel guitarist Tadashi Arakawa, one of the Japan-based event planners, who passed away earlier this year.

The 4th Annual Waikiki Steel Guitar Week will culminate in the 12th Annual Waikiki Steel Guitar Festival on Saturday, July 16, 2022, with morning and afternoon programs. Saturday's festival performances will be livestreamed on Facebook and YouTube.

Ke Kula Mele Hawai'i NextGen steel guitarists Pono Fernandez, Joey Misailidis, Tai Misailidis, Enosa Lyman, and Mālie Lyman, will also be featured, accompanied by Alan Akaka on guitar.

Alan Akaka, renowned Hawaiian steel guitarist, music teacher and Chairman of the Board of HIMELE, says, "It's an honor and joy for all of us in the steel guitar community to participate in the Festival and we hope that both visitors and

kama'aina will join us."

Now located at the Royal Grove entertainment venue in the heart of the Royal Hawaiian Center, Waikiki Steel Guitar Week honors what was once the playground of Hawaiian royalty by offering a program of Hawaiian music and dance that is easily accessed by Waikiki pedestrian traffic and center visitors.

Waikiki Steel Guitar Week is free and open to the public. Parking will be

available at the Royal Hawaiian Center parking garage. Standard parking rates apply with validated parking available with \$10 purchase from any center merchant.

Let us know what additional information you need and your thoughts on doing articles leading up to the event. We are very excited to be back live and look forward to having as many local residents as possible participate in the event.

ROYAL HAWAIIAN CENTER PRESENTS WAIKIKI STEEL GUITAR WEEK

July 11-16, 2022

Royal Grove Stage | Royal Hawaiian Center | 2201 Kalakaua Ave Honolulu, HI 96815

(808) 922-2299

FREE TO THE PUBLIC

Please check the festival website for updates

<http://www.waikikisteelguitarweek.com/>

For more info: ALAN AKAKA | alan@himele.org | 808-375-9379

Royal Hawaiian Center Presents
the 4th Annual
WAIKIKI STEEL GUITAR WEEK
Featuring the 1st Japan-Hawaiian Steel Guitar Festival and the 11th Annual Waikiki Steel Guitar Festival
ROYAL GROVE STAGE, ROYAL HAWAIIAN CENTER
2201 Kalakaua Avenue, Waikiki, Hawai'i
July 11-16, 2022

- A weeklong celebration of the Hawaiian Steel Guitar
- Ho'olaule'a presentations featuring your favorite Hawaiian Steel Guitar masters, each presenting a unique program of Hawaiian music and hula
- Morning program 11:30 AM - 2:30 PM
- Afternoon program 4:30 PM - 6:30 PM
- Livestreamed via [f](#) LIVE and [YouTube](#)

Presented by Royal Hawaiian Center and
HIMELE™ Hawai'i Institute For Music Enrichment and Learning Experiences

Funding provided by Hawai'i Tourism Authority through the Kikaku Oia Program, administered by the Hawai'i Community Foundation.

This program is supported in part by the Hawai'i State Foundation on Culture and the Arts (SFCA), through appropriations from the Legislature of the State of Hawai'i or grants from the National Endowment for the Arts (NEA).

NextGen Steel Guitarists

Enosa, Tai, Pono, Joey, Mālie

Paul Agar, Alan Akaka, Jeff Au Hoy, Steve Cheney, Bobby Ingano, Kiyoshi "Lion" Kobayashi, Kapono Lopes, Greg Sardinha, Geri Valdriz

Waikiki Steel Guitar Week is free and open to the public. Parking is available at the parking garage. Standard parking rates apply. Validated parking is available at the Center parking garage with a minimum \$10 purchase from any Center merchant (1st hour-free, 2nd hour-\$2, 3rd hour-\$2, thereafter, \$2 for every 20 minutes).
[waikikisteelguitarweek.com](http://www.waikikisteelguitarweek.com)
Helumoa Hale Guest Services, (808) 922-2299

HSGA 2022 Festival Registration

Registering for the 2022 HSGA Hawaiian Music Festival in San Mateo, California is a two-step process:

Step 1 Reserving your hotel room

Reserve Your Room at the Crowne Plaza Foster City Hotel:

HSGA has arranged for a block of rooms at the Crowne Plaza Foster City Hotel, 1221 Chess Drive, Foster City, CA, CA 94404, US (An IHG Hotel)

Reservations can be made through July 27, 2022. We cannot guarantee room availability or room rates after that date.

Below are two options to make reservations:

1. Through Passkey Link <https://book.passkey.com/go/HSGAssociation>, OR
2. Call Crowne Plaza Central Reservations: 888-233-9527 (stating your event name & date)

Room Rates:

Wednesday 8/10/2022 - King Bed: \$169.00++. Room with 2 Queen Beds: \$179.00++

Thursday 8/11, Friday 8/12. Saturday 8/13 & Sunday 8/14 - King Bed: \$139.00++.

Room with 2 Queen Beds: \$149.00++

- Check-in time: 3 PM
- Check-out time: Noon

Step 2 Registering for the festival

Register for the Festival:

To register, go online to the Brown Paper Tickets website (<https://HSGA2022Festival.brownpapertickets.com>) or fill out the form below and send to:

Roberto Alaniz, 2145 Tiffany Walk, Manteca, CA 95336.

The registration fee is payable online, when you send in this form, or on arrival. The fees are:

- \$110 for a 3-Day Pass (\$125 for non-members)
- \$40 for a 1-Day Pass (\$50 for non-members)
- \$65 for a Lū'au Dinner & Show Ticket (separate from the festival pass fee)



HSGA Hawaiian Music Festival Registration Form

August 11-13, 2022 at the Crowne Plaza Foster City Hotel

FIRST & LAST NAMES OF ATTENDEES (PLEASE PRINT)			NUMBER ATTENDING
ADDRESS	CITY	STATE/PROV/COUNTRY	ZIP/POSTAL CODE
HOME PHONE NUMBER			
EMAIL ADDRESS			
<p>Do you plan to perform? Yes / no Do you have preferences or restrictions on the days/times you can perform? _____ Note: Preferences are not guaranteed.</p>			
<p>PAYMENT OF REGISTRATION FEE (CHECK ONE)</p> <p>I am enclosing the registration fee of: \$ ____</p> <p><input type="checkbox"/> 3-Day Pass: \$110 for HSGA members, \$125 for non-members</p> <p><input type="checkbox"/> 1-Day Pass: \$40 for HSGA members, \$50 for non-members</p> <p><input type="checkbox"/> I will pay on arrival.</p> <p><input type="checkbox"/> First time at an HSGA Event?</p>			

Mail this form by July 31 to Roberto Alaniz, 2145 Tiffany Walk, Manteca, CA 95336. Make checks payable to HSGA. Members requesting playing time will have 25 minutes on stage including set-up time. Please bring 2 sets of chord charts for your backup players, we will assign playing spots on a first come, first served basis. **Do not wait until July 31 to get this form to us!**

2022 HAWAIIAN STEEL GUITAR FESTIVAL AUGUST 11-13



Greg Sardinha from Hawaii
will be our featured artist

FOSTER CITY, CALIFORNIA

The Hawaiian Steel Guitar Association invites you to attend its first ever California festival in Foster City, just south of San Francisco. This three-day Festival features performances by our members, scholarship recipients and guest performers.

Our Special Guest Performer will be veteran Hawaiian Steel Guitarist Greg Sardinha. Greg is an music producer and a performing artist in Hawaii. The festival concludes with a Luau Dinner and Show on Saturday evening, August 13 at 7:00 P.M.

Please see our festival website at [HSGA.org](https://hsga.org) for ticket prices and the festival schedule.



<https://hsga.org/2022-hsga-live-festival/>



Festival Registration:
<https://www.brownpapertickets.com/event/5387824>



Hotel Registration:
<https://book.passkey.com/event/50287358/owner/55434/landing>

