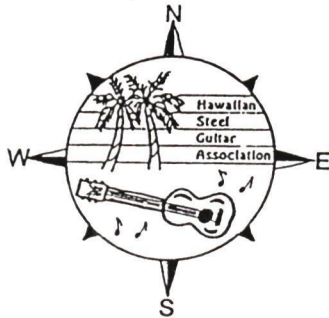


HSGA QUARTERLY

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

Volume 12, Issue 43

SUMMER 1996



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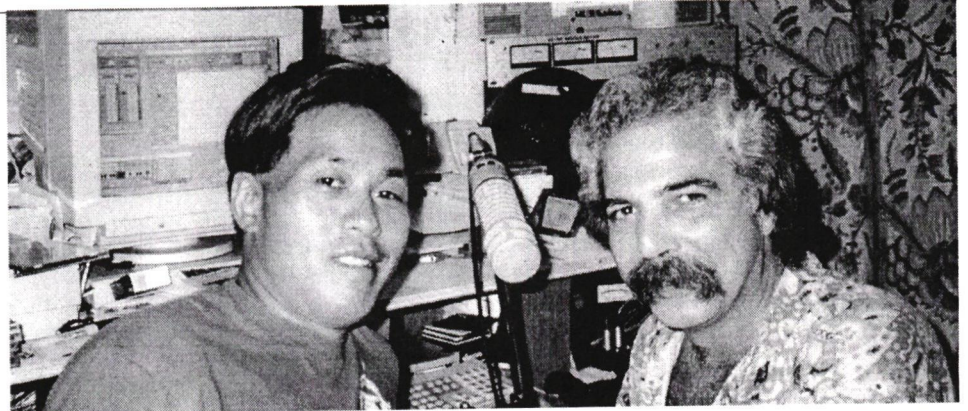
Hawaiian Steel Guitar Association is registered as a non-profit organization in the State of Hawai'i, and as a social organization under IRS tax code 501(c)(7). Its purpose is to develop a global communications network of players and lovers of Hawaiian traditional music as performed on all types of steel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

MEMBERSHIP

Open to all steel guitar players and non-players around the world who support the promotion and perpetuation of Hawaiian steel guitar music. Annual dues are US\$24. Membership year begins July 1. Members receive HSGA Quarterly, and other group benefits.

MAILING INFORMATION

Mail all correspondence and submissions to HSGA Quarterly c/o: HSGA/Alan Akaka, P.O. Box 1497, Kailua, HI, 96734-1497, USA. Phone/Fax: (808) 235-4742
HSGA Quarterly is mailed by U.S. Bulk Permit to Hawai'i and U.S. Mainland; by "Printed Matter" classification to all non-U.S. addresses. Outside Hawai'i, please allow four to six weeks for delivery.



HSGA GOES INTERNET

In 90 Cyberspace Seconds or Less You Can Now
Talk Steel With HSGArS Around the World

"HSGA call Home", our brand, new Internet Home pages, that is. Lucky (or "miracle", whatever you believe in) how we got there. Lorene suggested it last year ... John Marsden has been urging us to investigate for months. Then, in May, we get this bulky letter from John with a bunch of down-loaded pages from the Internet, passed to him by another Hawaiian music lover in England.

This time, there's a real-world name and address: Robert Abbett, or "Rabbett" as he's known on the Net. And this is the part we choose to regard as a "call" that must be heard: Rabbett's "net den" is a mere two blocks from Alan Akaka and only ten minutes drive from your editor! Hello.

You can reach HSGA
on Internet Site:
www.hotspots.hawaii.com

"Internet Hawai'i H4" is the name of Rabbett's Internet site. He has been on line since January, 1995, and now has over 1400 pages of information and photos archived; it's Hawai'i's biggest, fastest growing inter-active web site. AND, since June, 1995 he's had RealAudio, a trademarked, one-of-a-kind Internet RADIO show of Hawaiian music programs and daily news & sports. This, because Rabbett is a veteran local broad-

caster with nineteen years professional radio experience, in addition to his awesome talent as a skilled programmer (learn to translate this as "hacker", in the non-intrusive sense) and a creative photographer.

Are we doing right by HSGA? For all HSGA members on Internet with a World Wide Web application — Netscape and Mosaic are two of the most popular providers — you'll find five basic HSGA pages listed under "Hawaiian Music".

Now HSGA members in Great Britain, Europe, Japan, Australia, New Zealand, as well as anywhere in the U.S. and Canada can reach us fast, and get a quick response; we're only Cyberspace minutes away. Check our pages for HSGA's E-mail user identification signature (the @ sign).

Like the rest of us, Rabbett has a daytime job, but from 6 p.m. on, and weekends you'll find him seated at his computer console, surrounded on all sides, and stacked floor to ceiling with equipment. (I'm Cyberspace illiterate still, so I can't begin to name all the big and little black boxes, and what all the different monitor screens are used for.) When Alan and I visited him, there was just enough space in the tiny control room to squeeze in two extra chairs!

Continued on pg. 7

DISC 'N DATA



Greg Sardinha at '96 Ho'olaule'a. Alan's "crowned" him "Hawaiian March King"

JUST RELEASED: A HAWAIIAN STEEL "FIRST"! "Made in Hawai'i: Hawaiian Steel Guitar" (Smal' Kine Recordings/Producer: Greg Sardinha; distributor Microphone Records). NOW you know why Greg quit driving a Bud truck — he built a recording studio at home, called in his steel playing buddies, and the result is Da Bes of Hawai'i's steel guitar pros in a remarkable variety of Hawaiian steel style and rhythm.

Steel artists 'Iaukea Bright, Rodney Freedman, Herbert Hanawahine, Bobby Ingano, Fred Lunt, Ed Punua, Casey Olsen and Greg each solo on sixteen cuts of tunes you know. More pros backing them: Hiram Olsen, Zachary Castro, David Hanawahine Ku'uipo Kumukahi (guitars); Albert Ka'ai, Carlos Andrade (slack key); Harry Koizumi, Brian Tolentino, Pat Cockett ('ukulele); Kalani Fernandes, Rick Rickard, Leo Cullen, Chris Kamaka, Bubba Alimoot (bass). (You'll be hearing more from

Bubba — when that handsome Hawaiian starts to sing, get ready to melt in place — rich, deep, mellow and all unassuming natural. He's Greg's "find".)

Several special cuts are worth mentioning. Ed Punua pays tribute to his teacher Alvin "Barney" Isaacs, Jr. with a medley of Alvin Isaacs songs. Alan Akaka's comment: "it's eerie how much Ed sounds like Barney". The final cut is Greg playing Hawai'i's State anthem "Hawai'i Pono'i" solo on a 1920's "Hilo Hawaiian" acoustic steel guitar. (The song was written in 1874 by David Kalākaua as a hymn to Kamehameha I; music by Capt. Henry Berger, Royal Hawaiian Band director. Many Hawaiian concerts conclude with the singing of "Hawai'i Pono'i")

Greg has dedicated this recording to "Hawaiian Steel Guitar Association and its president, Alan Akaka, "for tireless efforts in promoting our unique and authentic Hawaiian instrument around the world, and to all who love to

play and listen to the steel guitar". He hopes to be back with Volume 2 "before too long". (What that means, folks, is BUY OUT this recording fast, so it gets paid for, and he can afford to produce a second one!)

Available in both CD and cassette. For steel players, the liner notes list the tunings for each song, so we recommend you buy BOTH — the tape to "go to school" on, the CD for GREAT and satisfying listening. Normal pricing from the usual sources: Harry's Music, House of Music, Kaleo's in Hawai'i; ask your local music store to have their distributor order through Microphone. Whatever you do, DON'T MISS THIS ALBUM! Mine's worn out already!

NOTICE TO STEEL GUITAR "STUDENTS": Greg is also TEACHING steel on weekends now that he has the time — young people and adults. Greg's in Maunawili (Kailua). Call him. (808) 261-6739.

REVIEW FROM JOHN MARSDEN on "Hawai'i's Golden Treasures with Alan Akaka and The Islanders" (Gold Series Vol. 1 from TBC&M Records, Honolulu; distributor: Microphone Records).

"It's EXCELLENT. I enjoyed it from start to finish. Liked the interesting

Continued on next page

chording on the intro to 'Waikiki' ... also the two steel guitars in 'Whispering Lullaby', intro to 'Blue Hawaii' and ending of 'Aloha 'Oe' ... super singing and playing throughout, and great to hear George Paoa, whom I've always enjoyed. It's really one of the very nicest CD's I've acquired lately, and there are some VERY good ones on the market."

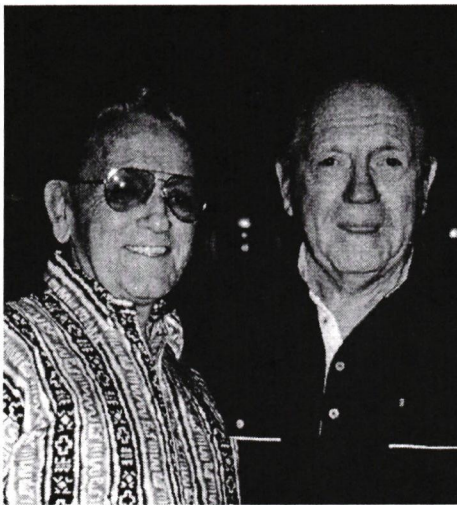
ONE MORE ONCE FOR NEW PLAYERS WHO ASK: Here's how to learn to play steel from the "Master of Touch & Tone" himself: Jerry Byrd's instruction book of 60 lessons came out in its 4th edition, in 1994, and along with the video (which supplements the book), how can you miss? This is called *stealing* the steel, because you couldn't get a private course from JB for these prices even if it was offered. Book is US\$95 +\$10 in U.S.; international airmail is apx. \$30-\$40. Tape is US\$54.95 + \$4 U.S. mail. Overseas? Check your post office for comparable weight. BE SURE to state VHS or PAL when ordering from Jerry Byrd at P.O. Box 15026, Honolulu, HI 96830.

Speaking of JB, this excerpt from "The C Scale Tuning for the Pedal Steel Guitar", May PSGA Newsletter (with thanks and credit to PSGA's source, the article's author Bob Lee, a computer programmer and freelance steel guitarist from Sonoma County, California):

"The pedal steel is a direct ancestor of the Hawaiian electric steel guitar. During its most popular period (the 1930's through the 1950's) the Hawaiian guitar progressed from primitive major chord tunings to tunings based on jazz or swing chords. The sound of those advanced chordal tunings became part of the stereotyping of the instrument in Hawaiian and 'western' (as in 'country and western') music.

"In the 1960's Jerry Byrd, an acknowledged master of the instrument, was approached with a project of difficult Japanese pop music. To accomplish the required degree of melodic expression, Byrd chose to use a scale-based, rather than chord-based tuning. He called this 7-string tuning a 'C Diatonic'.

"The Japanese album, later released in the USA by the Steel Guitar Record



JB and his good friend, Al Stotler, at Scotty's ISGC, St. Louis

Club, was called Steel Guitar Romantic World. The music profoundly broke the Hawaiian steel guitar stereotype. It did not hint at any Hawaiian or 'western' music flavor, because it did not use the characteristic major 6th and dominant 9th chords of those styles.

"Jerry Byrd's C Diatonic Tuning: 1E, 2C, 3B, 4A, 5G, 6F, 7E. Within Jerry Byrd's C Diatonic tuning, the next melody or harmony note is usually within easy reach from the fret of the current note. This means that the placement of glisses in the melody can be determined by the arranger or performer, rather than by limitations imposed by the tuning of the instrument. In skilled hands, the resultant effect can be a striking departure from the 'old timey' (ED NOTE: we call it 'traditional') flavor most listeners expect from the Hawaiian electric steel guitar."

If you play pedal, and don't get the PSGA newsletter, write to Bob Maickel, PSGA, P.O. Box 20248, Floral Park, NY 11002-0248, as this article contains detailed tuning pointers you may want.

"Pure Steel Vol. 1" by Johnny Farina is a relatively new recording you should have. Johnny is an HSGA member; many of us grew up on the Santo and Johnny "Sleepwalk", which — as I recall — was in the "Top 10" on the record charts for months, and is now a memorable standard. Fans of the duo will surely enjoy Johnny's steel recording. CD is \$12.99; cassette \$7.99. Add \$3.50 to either for postage/handling. From: Johnny Farina, Box 643, Great River, NY 11739.

Reminder to 'uke players: "Ukulele Stylings - the Best With the Best" (Pa'ani Records, Honolulu) is a must. All kine styles. Order from usual Hawai'i sources, or have your retailer order it for you. If you're a *serious* 'ukulele player of traditional Hawaiian music, add *any* of the Kahauanu Lake Trio albums to your collection; he is after all the "master" of innovative styling, and the teacher of many.

CONGRATULATIONS TO HSGA MEMBER MICHAEL CORD who won the 1996 Nā Hōkū Hanohano award for "Anthology of the Year". This was for best album of previously released material: "Vintage Hawaiian Treasures Vol. 9, Aloha Hula Hawaiian Style"; also to **Harry B. Soria, Jr. Producer of the album** (and author of those authoritative and interesting liner notes. If you have questions about Hawaiian Territorial era music and performers, contact Harry. He KNOWS.)



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JOLIET CONVENTION GOERS WILL FIND SOME THINGS CHANGED, according to Convention Director, Don Weber. "Due to internal changes at the Holiday Inn which are beyond our control, there's no longer a "sit-down" restaurant or lounge area. However, you get a FREE continental breakfast, and there will be a Sandwiches/Chips/Soft Drink lunch available." For folks who want "sturdier" meals, Don assures us there are a number of nearby places for lunch or breakfast. Wally Pfeiffer will have Restaurant Guide maps at the convention registration table. "Dinners will be outside the Holiday Inn, and steel guitar will be featured at all dinners," says Don. "The Lū'au will be at the nearby Syl's Restaurant as D'Amicos is no longer in business; we'll have our final night floor show back in the Towpath Room where all the music sessions are held."

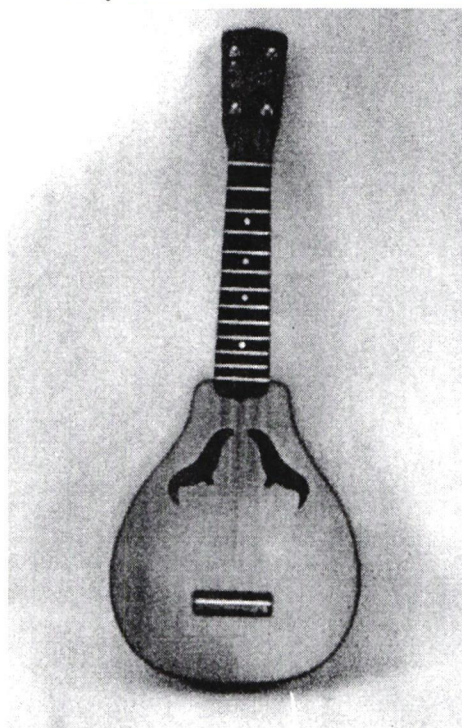
IF YOU'D RATHER STAY AT ANOTHER JOLIET MOTEL IN THE AREA, HERE'RE SOME CHOICES: SUPER 8 MOTEL, 1730 McDonough (815) 725-8855; RED ROOF INN, 180 & Larkin (815) 741-2304; COMFORT INN, 135 S. Larkin (815) 744-1770

IMPORTANT CORRECTIONS FOR AIR TRAVELERS TO CHICAGO: The limo service is SHOREWOOD CHAUFFEURING (not Sherwood). Can transport 7 at a time. First person: \$40; ea. addtl. \$5 (*sure pays to share!*) Costs inc. 2 pcs luggage + 1 carry-on. Extra cost for added luggage and for transport after 11 p.m. **MUST RESERVE IN ADVANCE** to (815) 725-5808. On arrival, it's important to **get your luggage first, then call (800) 244-1268** to be told which door number to go to meet limo.

1996 is "Hawaiian Language Year" in Hawai'i. If you haven't visited the Islands in recent years, come back now and you'll have some nice surprises. More authentic and traditional Hawaiian music, more public hula events, lei and lauhala mat exhibitions and lessons sponsored by local groups as well as hotels on all Islands.

On O'ahu, the Hawaiian Regent hotel now has a program of Hawaiian events in full swing — hula lessons to lei making to Hawaiian entertainment every evening. "Chicken skin" traditional Hawaiian music in the "Harlequin" lounge of the Alana Hotel, Mahi Beamer in "Cupid's Lounge" at the Prince Kūhiō. And you'll find some Hawaiian entertainment at the Hilton Hawaiian Village, the Moana Surfrider and the Waikīkī Beach Hotel. And, of course, the Halekūlani "House Without a Key" has steel guitar every night; **Greg Sardinha** plays steel with Ku'uipo's group at Sheraton-Waikīkī poolside during sunset hours.

Dale Nightwine sent this photo with a question: "I am enclosing a photo of a "Roy Smeck" Vita 'ukulele. There



is no data inside the body as to when it was made. He endorsed the manufacturer of this 'uke. **I wonder if any of the senior members or musicians have any idea when it was made?** I have the original case for it; I did some repair work and refinishing, and it looks and sounds pretty good. I'd appreciate hearing from someone about this instrument." You can reach Dale at 2201 N. 79th, Kansas City, KS 66109.

Steel player Ken Emerson is

back in the Islands. He's over in Kaua'i staying, last we heard, with HSGA member Michelle Gilbert's family, *and playing*. Good news for Hawai'i!

Even if you attended the 6th Annual Hawaiian Steel Guitar Ho'olaule'a in Honolulu, May 12, you missed some behind-the-scenes goodies: scotch-taping "**Lion**" Kobayashi's heels back on his white stage shoes, so he could walk; **Alan Akaka** passing along some master-touch guidance to young **Al Greene Jr.** before his performance; secretly delivering a heaped-up tray of Pearl Harbor Hawaiian Civic Club's 'ono homemade cookies (NO cal, of course) to the dressing room. Meanwhile, on stage everyone got a kick out of **Bobby Ingano** - so intent on sitting down to play, he forgot his steel bar! We have plenty fun.

A BIG "Welcome Back" to Bill Covert of Cincinnati, who's been missing from HSGA for several years. Now he's "settled down in one place" and expects to attend convention *and play* in Joliet.

Next year's Hawai'i convention promises to be truly international. **Rudy Barten** from Germany hopes to be here, as well as the **Johanssons** from Sweden, and a sizable group from New Zealand as well. Not to worry, Hawaiian music played on steel guitar "speaks" the same language the world over.

A steel scene not to be missed: Alan Akaka AND Henri deWilligen jam - jam - JAMMING on steel together at the Halekūlani "House Without a Key"! The crowds loved it.

Continued on pg. 13

ADVANCE NOTICE

The 1997 Hawaiian Steel Guitar Ho'olaule'a will **DEFINITELY** be Sunday, May 4 at the Ala Wai Golf Course Clubhouse. We've already reserved the date. Lorene Ruymer is already booking HSGA's convention for May 5-8 at the Queen Kapl'olani. We'll probably start local concerts April 30, and HSGA's will have a chance for some playing side trips in the days following convention. **Mark your calendars now, and look for reservation forms in the Fall Quarterly.**

Buy \$ Sell

FOR SALE: VINTAGE RICKENBACHER STEEL & AMP.

From John King who says "Steel has white panels, like BRAND NEW, even better than mine". Amp is late 30's, early 40's. "Previously owned by a friend who bought it to learn to play and never used it." John replaced the filters in the metal cased amp and "it sounds good". These rare "finds" are to be sold as a unit. Asking price \$1500-\$2000 plus insured shipping, or best offer. Contact: John King (408) 688-1995; P.O. Box 1527, Aptos, CA 95001.

WANTED: by Michael Cord, Cord International - "Lap steel guitars, old amplifiers, 78 rpm Hawaiian records." CALL (California) (805) 648-7881; FAX (805) 648-3855. Michael says "if you want some cash, please ask."

TO SWAP: VINTAGE SHO-BUD PRO (3 pedals & 3 knee levers), with Sho-Bud volume pedal, all in a case. Swap for Fender Thinline Tele. of the 70's. CALL Hiro Keitora (New York) (816) 385-1486; FAX: (816) 547-7017. (Keitora Electrical Instrument Co. does repairs, if you need some.)

FOR SALE - COLLECTORS ITEMS: from J.T. Gallagher, with a percentage going to Jerry Byrd's Scholarship Fund; prices inc. s&h.: (1) The Rickenbacher 1954 Revised 1960 Jerry Byrd Instruction Course for the steel guitar. Mint condition books. \$30.

(2) Charles E. King's "Book of Hawaiian Melodies", \$60 (*folks, these are, rare, long out-of-print, and even hard to find in Hawai'i!*). Also and AUTOGRAPHED copy of "King's Book of Hawaiian Melodies", best offer.

(3) Johnny Noble's "Royal Collection of Hawaiian Songs", some autographed by Johnny Pineapple, \$60.

(4) Johnny Noble's "Collection of Ancient & Modern Hulas" (1935), \$50. (5) Add \$5 for mint condition lead sheets of Johnny Pineapple's "It Happened in Honolulu" and "Along the Pineapple Trail".

(6) Oahu Series: PT 1-80; PN 1-70; B Series; EZ Series. Contact J.T. for price.

You can write to: Makalina Gallagher, 590 16th St., Brooklyn, NY 11218. However, because of the rarity of some of these items, we recommend E-MAIL to: maka@chelsea.ios.com, or CALL (718) 768-6182. US\$ Checks or money orders made out to: Makalina Gallagher.

CLOSING NOTES

We were saddened by news of **Leigh Triggs'** death, this past spring. However, he passed on as many of us would like to — while doing something he enjoyed; he was out on his daily run. Take charge up there, Leigh, we'll be listening for your compositions.

Ivan **Papineau's** wife, **Anna**, also passed on last spring, after a long illness. "She was a great person, doing for others all the time", Ivan wrote. Our deep sympathy, Ivan. May your days be enriched by memories of your good life together.

HSGA Internet- continued from pg. 1

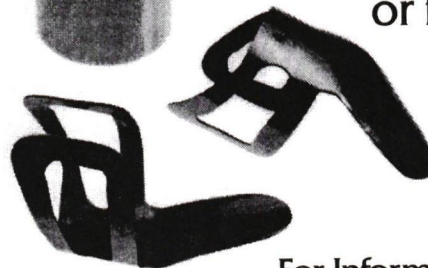
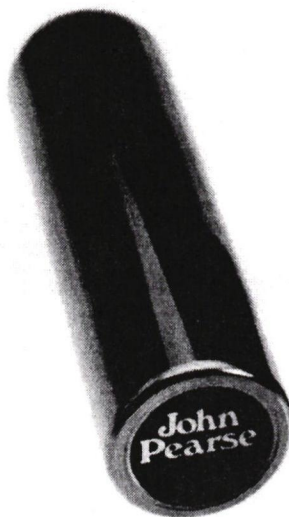
Easygoing as he is sharp, Rabbett wants HSGA on H4, and will work with us to produce the best possible pages. "One hand helps the other" is his motto -- another true Hawaiian heart wrapped in a *haole* package.

We're going to test using the Internet to communicate with you Net Surfers until late Fall, anyway. Check your Fall Quarterly for an update. In the meantime HSGAs CALL OUR HOME PAGES, and let us know what you want. Take time to check out all the other Hawaiian goodies on H4, too. Alan and I were impressed with Rabbett's operation (and *that's* the understatement of the year!)

NOTE: In Hawai'i, if you're not yet on the Net, call Hawai'i's local provider "LAVAnet" for rates, etc: (808) 545-LAVA; cheap, fastest transmission, and always available by local phone for problem solving. (Use of a mainland provider, here, slows transmission down, because the signal has to go to the mainland and then come back.) We're told that a 28.8 modem is what you want for fast transmission.

We're Not **JUST**  **Any**more!

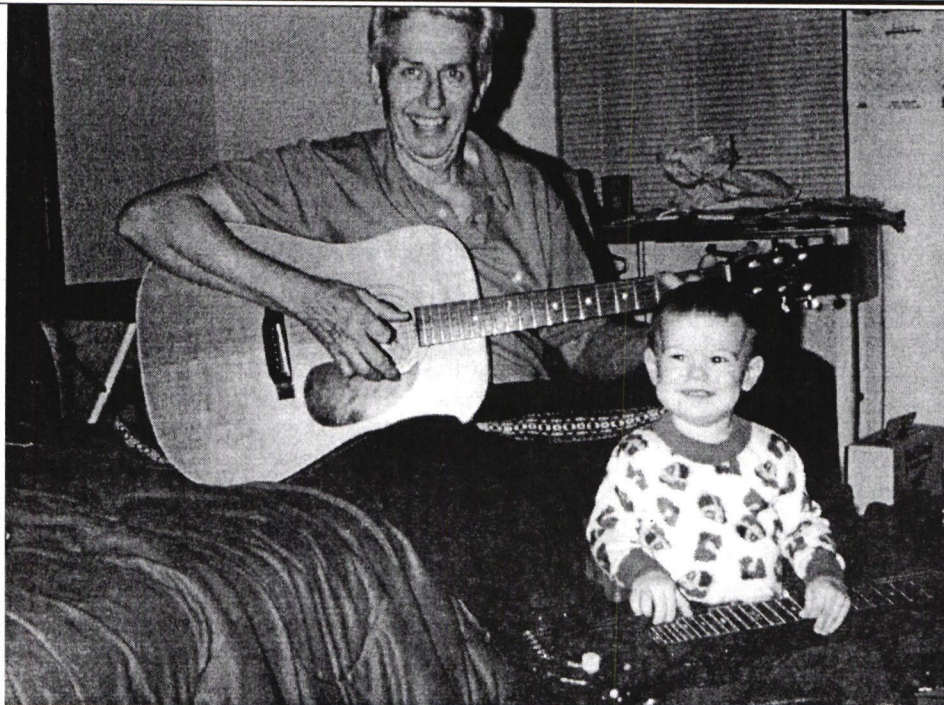
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MEMBER'S CORNER



Says Earl: "Do you suppose this is early enough to get the younger generation started on the steel? This is me (on an Alvarez guitar) and my grandson, Austin, "on" the Magnatone steel." (As Bobby Ingano would say: "chance um!")

Earl Farnsworth, Tyler Tx. - "I've been playing lap steel since I was 19 years old. I started on a Sherwood DeLuxe 6-string in E tuning and tried to play like Roy Wiggins. I first heard Jerry Byrd on the Faultless Starch sponsored radio show. I sure liked his style and sound but had no one to show me how to tune or play his style. I eventually wrote to him. He replied telling me he used variations of the C6th tuning, but I didn't know C6 from J14, and couldn't afford instruction at that time....

In 1992 I attended a steel guitar convention in Hot Springs Arkansas and met Scotty DeWitt. I found he played excellent in C6 and had instruction tapes and tablatures. After utilizing his instructions along with what I had already learned the hard way, I have become fairly competent. Now I play a Magnatone 6-string at nursing homes, church functions and in jam sessions. I have never played for money. I am now 67 and love playing steel as much or more than ever. Tell Jerry I will always remember his kindness and inspiration."

Says Earl: "Do you suppose this is early enough to get the younger generation started on the steel? This is me (on an Alvarez guitar) and my grandson, Aus-

tin, "on" the Magnatone steel." (As Bobby Ingano would say: "chance um!")

Vivian Bangs, San Diego, CA. - (a regular attendee at Hawaiian music events) "it would be considerate if the audience would WAIT to applaud until the song or instrumental is COMPLETELY ended. Many times the last notes are being played with a special flair, and they can't be heard and appreciated over the clapping."

Steve Sherman, San Francisco, CA - "I'm pleased that I heard of HSGA and can join an organization that loves the steel and Hawaiian music as I do. I think Hawaiians are some of the best and overlooked musicians in the world and the tradition of the music is as deep and beautiful as American Blues and early Jazz. Sol Ho'opi'i and Louis Armstrong should BOTH be household names. (Steve is a new member who calls himself "a pretty old haole" who has played "all kinds of music over the years — often professionally") "I fell in love with traditional Hawaiian music about five years ago when I was doing construction work in O'ahu. A lot of the

techniques and theory have come easy to me, but I need help with achieving a sweet, smooth tone." (See "Disc 'N Data" for Jerry Byrd's steel course, and read Alan's "lessons"; then practice!) "Most of all I want to hear great players, like you (Alan) in Hawai'i and the San Francisco area." (Come to the Hawai'i convention in May '97 — it'll be worth a year of lessons!)

Lorne Cherneski, Swan River, MB, Canada - "Recently my wife, Ruth, and I attended Wayne Link's Steel Guitar Convention in Winnipeg. We enjoyed this event immensely, hearing some steel guitarists for the first time and having a chance to meet and talk with others such as Doris Atkinson of Winnipeg, Al Birscoe of Toronto and Billy Jones of Medicine Hat. I even had the opportunity to play several tunes myself on my Double "8" Fender."

Beatrice Root, Vancouver, BC, Canada - "My first steel guitar was a Christmas gift at about age fourteen. I was very thrilled, but found it most difficult to find an instructor. I finally did — someone who taught from piano scores rearranged for steel. This was all classical — not what I wanted. (In 1931 Beatrice discovered the "Honolulu Conservatory of Music" in Battle Creek, Michigan where she lived and took all their courses.) "We listened religiously to the 'O'ahu Serenaders' over radio. They featured Eddie Alkire on steel, Alex Hoapili (sic) on Spanish and Willis Connolly on tenor guitar." (Beatrice is 81, a new member, and a neighbor of Lorene's). "I no longer have the ability to play as I once did, but will try for my own enjoyment. I will enjoy receiving news of those who are still playing the greatest music ever, and inasmuch as Mrs. Ruymar is my neighbor, hope to get in on some good listening also."

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.

WHO is Jerry Byrd?

by Joe Boudreau

(This tribute to J.B. was read at his 70th birthday bash at the Willows in Honolulu. Although I was unable to attend, I have - and prize - a video record of the entire evening. Mighty festive, to say the least. Perhaps other HSGARs would enjoy it.)

"For those who do not know who Jerry Byrd is - that is their loss! They are not possessed with an all-consuming passion for the sweet, magical Hawaiian Steel Guitar.

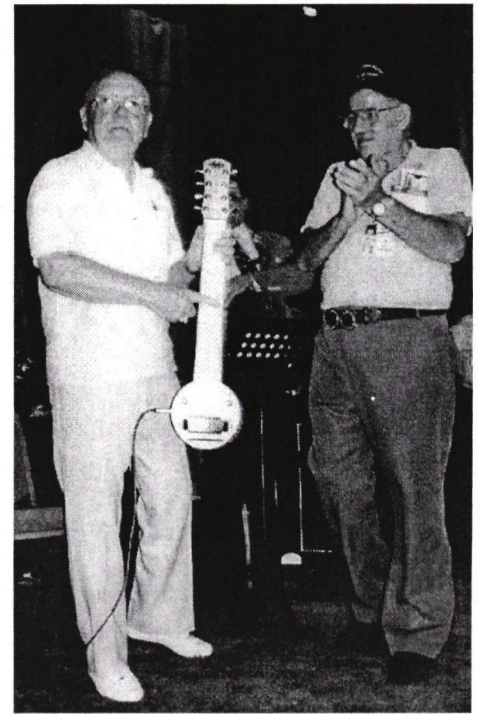
"How fortunate for those of you in attendance here tonight, as well as those of us who must be here in "spirit" only, to have been blessed with an opportunity to get to know "The Great One". We are the truly lucky ones. To have shared some of his "live" performances, to have spoken to, and perhaps even shared a drink or a meal with him. To have known firsthand his charming and

mischievous sense of humor. To have benefited from his ready counsel and guidance. These treasured moments forever shall remain among our Hawaiian souvenirs.

"Jerry Byrd's life-long contribution to the world of 'South Sea Island Magic' can never be measured, much less matched!

"Someday, hopefully not before Jerry is at least 110 years old, the record of his accomplishments will have preceded him to Saint Peter's Lū'au. Then 'aikane, if on arriving at the Pearly Gate you have to ask 'who is Jerry Byrd?' you surely will be relegated to Purgatory for mor'n tousan years! If, on the other hand, you simply ask 'Where is The Great One?' you will be shown to a second row seat where Jerry is headlining a perpetual concert in the Main Room at the Pearly Gate Pig-Sty. The front row, of course, is reserved for all the other departed Hawaiian Steel Guitar virtuosos."

(Ed. Note: we've been getting some flack recently on publishing what some folks have seen as "controversial" material; we never said we wouldn't - so



Jerry explains his famous JB Frypan to the C&W pedal players at Scotty's bash

long as no living thing was hurt by it (a Hawaiian ethic). But guess who's going to "call" me on this one, even though I left the date out. He deserves whatever tribute he gets, right Joe?)

ports of paradise



THE TOPICAL, TROPICAL MUSICAL POSTCARD FROM HAWAII est 1960

He Lono Maika'i no na lala o HSGA (Great News for HSGA Members!!!)

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The DUKE CHING MARATHON

by Lorene Ruymer

When we study the life stories of our Hawaiian steel guitar heroes of the past, we note one huge advantage they had over modern steel players. Whether they stayed in Hawai'i or came to the mainland, there was full-time employment for them as musicians. Hawaiian music was popular in night spots big and small, radio stations had live music groups playing daily or weekly shows, the popular theme in Hollywood was the South Seas romance WITH steel guitar. You couldn't have a real romance without a steel guitar playing in the background.

With steady night time employment, musicians could jam and come up with innovations during afternoons hanging out together. Now the steel guitarist had better keep his daytime job. Jerry Byrd is perhaps the only living Hawaiian style steel guitarist who has been able to maintain a truly professional music lifestyle.

But wait a minute! Maybe there is another who has been able to do it.

Here's what I found out about Duke Ching's musical lifestyle, just listing what he's involved in at the moment. It's pretty impressive.

Duke is from the island of Kaua'i; he's a close relative of the late virtuoso Jules Ah See. Duke lives in the Hollywood, California area, and has a full Hawaiian band, a full complement of dancers, fire and knife dancers included, plus as many singers in the group as could be needed. He keeps them all employed.

One of Duke's musicians is the renowned Prince Kawohi (Ernest Kawohi'onalani) who plays rhythm guitar for Duke. Prince Kawohi is also an excellent steel guitarist. In the 1930's he played a Rickenbacher frypan with Billy Lee and Joe Ka'anapu, Sonny Kamahale and others. He later joined Harry Owens' band and moved to the mainland with him where they were a popular item on radio and television. Duke is very proud of him and says Prince hasn't lost his touch, not a bit.

Duke's full show opened last May 5 in the San Francisco Bay area at the big Hawaiian club. The daily shows ran through May 10. In June, the show moved to Duke's annual summer location at Knott's Berry Farm "Terrace



Duke draws a crowd playing at Ala Moana Center Stage in Honolulu

Garden" in Anaheim, with Prince Kawohi and Titus Napoleon. Between all these long-term engagements, the Duke manages to squeeze in some pretty deluxe short-term gigs such as the "Hawai'i Sugar Cane Room" in Marriott Hotel in Palm Springs. "Talk about 'ono food, they had it!" Duke says. Oh yes, while at the Marriott the group did a semi-commercial for the news media!

Want more, or are you worn out just reading about it? During all these performances, the Duke has been working on a movie with Jamie Lee Curtis and Kevin Bullock titled "House Arrest", which should be released this summer. (Give us a little "Hollywood" story, Duke — like the leading lady giving you a big fat kiss, and so on. La' dat, Duke — tell us all — or at least make a story up.)

We're not finished — remember this is a MARATHON. On top of all the above, Duke has just finished recording three albums which would be out by the time we all see him in Joliet. Titles? "Paradise Isle IV", ...V, and VI, of course! On Harry Owens' song "Hawaiian Paradise", Duke says he dubbed a second part - a harmony line. Then, in

his SPARE time, he taught steel to Raymond Clay, a real estate man, and Jim Alexander, a newspaper man, AND enrolled them both as members in HSGA!

"Sometime in the near future Prince Kawohi, Titus Napoleon and I will be doing an album together for the first time," Duke says. "I'm looking forward to it, since the Prince is a living legend and has a beautiful touch on the steel guitar." Duke says he'd like HSGA to consider sponsoring Prince Kawohi perhaps at Joliet next year.

Duke says he loves his "marathon" lifestyle, and the music keeps him young and healthy. Has he done it alone? Never! Duke's wife Laverne, also an HSGA member, sings and dances with Duke's show, and the two of them have raised a large family — all well-educated, successful, and some performing in his troupe. Duke and Laverne are bursting with pride, and should be. That's quite a legacy for which you both are to be congratulated.

EDITOR'S NOTE: We have another "marathoner" in the making, here in Hawai'i: Greg Sardinha. (See album story in "Disc 'N Data")

Yeah, he sings, too! Duke belts one out in Joliet



SO YOU WANT TO PLAY STEEL GUITAR HAWAIIAN STYLE

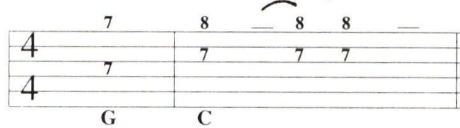
THE QUARTERLY INTERVIEWS ALAN AKAKA

PART IV - REVERSE SLANT BAR TECHNIQUE

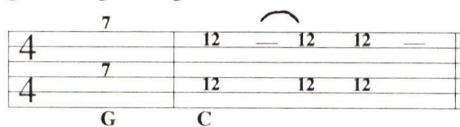


strings 1 and 4.

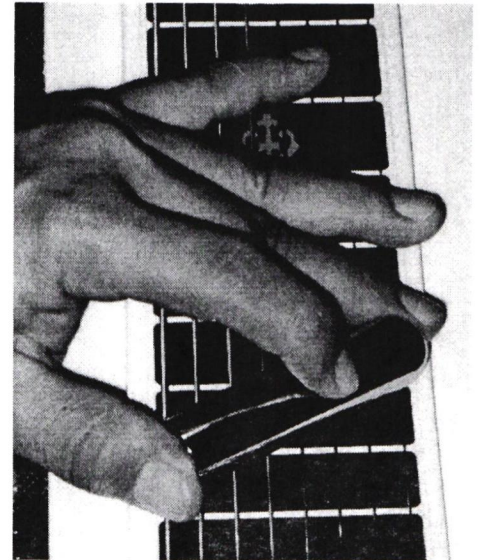
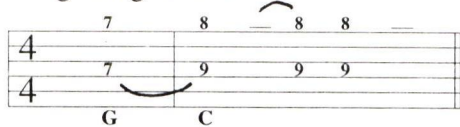
You have three transition choices:
 (1) switch to strings 1 and 3, using Forward Slant on frets 8 and 7, or



(2) use Straight Bar on the 12th fret, plucking strings 2 and 5. Or



(3) what I call the smoothest transition of all: Reverse Slant on frets 8 and 9, using strings 1 and 4.



Q: I know you're going to concentrate on even more bar technique in this lesson — but first, will you give a short review?

ALA: Hopefully, I've given you an understandable set of directions to get the most enjoyment out of playing Hawaiian steel guitar. First: Straight Bar ... Second: Forward Slant. Now here's some playing hints. Use Straight Bar when playing both solos and especially background, because it's the simplest to execute and, depending on the tuning, allows you to strum big, fat chords.

Use Forward and Reverse Slant when playing a melody or background progression utilizing two and three note chords.

Q: How can I make the transition smoothly ... like a pro?

ALA: Use Straight Bar whenever possible. Use the same combination of strings as much as possible, AND know your slant positions. That's why we're covering Reverse Slant in this lesson. Although it's not used as often as Forward Slant, it does come in handy. Case in point: Say you're using a C6th tuning and playing "Across the Sea". Begin with a Straight Bar on fret 7, using

Why smooth? Because you don't have to switch strings to change the melodic chords.

Q: AhHA! You got me. Now, I'm ready to learn Reverse Slant, please.

GETTING THERE

ALA: Here's how to get there: grab the steel bar and lift it off the strings, using only your thumb and middle finger. Now flip your hand over and back. Did you maintain control of the bar? Did it slip and fall out of your hand? If you said "yes" to the first questions and "no" to the second one, you're on your way to mastering Reverse Slant.

With Reverse Slant, the top of the bar angles toward the tuning keys, and the hand is NOT bent at the wrist. **FIRST:** starting from the Straight Bar position, lower your thumb to the base of the bar. **SECOND:** Press your thumb against the base of the bar, slowly pushing the underside of the bar outwards while keeping the pointing finger on the bar's topside.

Make sure your middle finger is at the TOP of the bar so the thumb can push the bar INTO the middle finger. To see if you have control, lift the bar up. If you cannot, perhaps the middle finger

is not correctly placed, or your thumb is not pushing the bar into the middle finger.

Q: Ummm boy, it's gonna take practice to get my hand muscles tuned in, so to speak.

ALA: Yup. Another major challenge to keep the pointing finger on TOP while angling the bar. As for your ring finger and pinkie — allow them to move slightly outward without effort. Meanwhile, as the slant progresses, your left hand should move slightly away from you toward the front of the steel.

Q: Okay, now how do I get back to Straight Bar position?

GETTING BACK

ALA: To start: pull your thumb from the base of the bar and use it to push the bar to Straight Bar position. Also, retract your left hand from the front of the steel.

Here's come practice pointers to remember:

- Lower thumb to base of bar;
- Press thumb up against the base;
- Push bottom of bar onto the desired fret;
- Keep pointing finger on TOPSIDE of the bar;
- Make sure middle finger is placed at top end of bar;
- Push bar into middle finger with

your thumb;

g) Allow ring finger and pinkie to move effortlessly outward;

h) Allow force of bar to push middle and ring fingers upward and outward;

When returning to Straight Bar: move left hand slightly away from you; pull thumb from base and use it to push bar to Straight Bar position; retract hand from front of steel.

Now, slide the bar on the strings across the neck, making sure bar is angled, and ALWAYS KEEP POINTING FINGER ON TOPSIDE OF THE BAR!

Q: What about TUNING? Anything different from Lesson III?

ALA: An important aspect of the Reverse Slant is knowing HOW MUCH bar angle is needed. Go back and review the Tuning pointers in the last lesson (*Spring '96 Quarterly*, p.5). Just remember: the wider the frets, the more the bar angles; narrow frets need less angle.

Q: Whoa! I've got a Summer's work cut out for me, because I expect you want me to go back and practice Straight and Forward Slant bar work, too.

ALA: Absolutely. The goal is clean, controlled bar work. That's what produces beautiful, clear steel sound — the kind we love to listen to. You need to be the master of all three bar positions to really enjoy freedom to play whatever you want, invent your own arrangements ... MUCH later on, that is.

Take your time practicing "Getting Back" to Straight Bar from Reverse Slant, until you can do it smoothly.

Turn the page for a steel arrangement that will give plenty of practice on Reverse Slant.

Q: Next lesson?

ALA: More Forward and Reverse Slant exercises, as well as some hints about style and tunings. Until then have FUN with your steel, and ALOHA! See you in Joliet.

ED NOTE: Members have requested a steel clinic at Joliet convention. If interested, please call or write us about a topic you'd like Alan or Ed Punua to address in the clinic.



COCO WIRE - continued from pg. 6

Call it "in the STEEL of the night": Kamehameha Schools "Aloha Night" during their annual June Alumni Week. Alan Akaka arrives at swimming pool area for the Class of '71 jam session and who's there among the musicians? Bobby Ingano and Isaac Akuna ... that's 3 steel guitars playing together; on to the dorms to join the Class of '71 party — add Owana Salazar ... now there are 4 steel players in action! The crowd began to gather and "the dorm got awfully small quickly" said Alan. What pleased him most were the comments of other musicians that steel guitar is needed in Hawaiian music today. "I'm having a very happy birthday," Da Boss said. HSGA members - see what you've accomplished?

Congratulations to Kaipō Asing, recently "graduated" scholarship student of Jerry Byrd's. Add another Hawaiian steel player to the growing ranks (and can he ever sing!).

First time ever - steel guitar and slack key in concert TOGETHER. If you're coming to Honolulu for Aloha Festivals Week (Sept. 13-21), this is definitely a "MUST HEAR". Your Pres has put together a 2-hour show for McCully Shopping Center featuring da bes. Check the Aloha Festivals guide for more details.

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R-3 7 8 -8 0 7 8 5 6 7 - - -

R-4 C C G

G G A7 D7

D7 G G G

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

G7 C E7 A7 A \flat D7

7 - 7 6 5 - - 7 8 -8 8 7 8 5 6

G G7 C C

Handwritten musical notation for the first system. It consists of a guitar chord chart and a corresponding melody line. The chord chart shows a sequence of chords: G, G, G, and A7. The melody line is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). The notes include a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G.

Handwritten musical notation for the second system. The chord chart includes D7, D7, G, and G. The melody line continues with a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G.

Handwritten musical notation for the third system. The chord chart includes G, G7, B7, C, E7, A7, Ab7, and A7. The melody line continues with a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G.

Handwritten musical notation for the fourth system. The chord chart includes Am, D7, G, B7, C, E7, A7, and Ab7. The melody line continues with a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G.

Handwritten musical notation for the fifth system. The chord chart includes Am, D7, G, and G. The melody line continues with a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G.

Handwritten signature or initials.

E KOMO MAI! Welcome! New Members

Just in time for JOLIET CONVENTION! Deadlines: Hotel reservations by July 20; Convention registrations by August 15. (Forms in Spring '96 Quarterly.) Go! Meet Alan Akaka, Ed Punua, and a whole HSGA gang of new friends. Most of all ENJOY!

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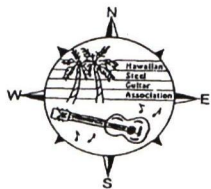
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- HSGA GOES INTERNET!
- The DUKE CHING MARATHON
- JOLIET UPDATE (see Coco Wire)
- Part VI - So You Want Play Steel Guitar
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