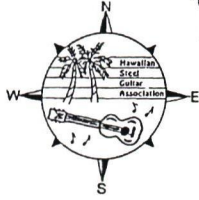


# HSGA QUARTERLY

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by The Hawaiian Steel Guitar Association

Volume 15, Issue 55

SUMMER 1999



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## STATEMENT OF PURPOSE

Hawaiian Steel Guitar Association is a registered non-profit educational corporation in the State of Hawai'i and the U.S. under IRS tax code 501(c)(3). Its purpose is development of a global communications network of players and lovers of Hawaiian traditional music performed on all types of steel guitars & related instruments, and to encourage study, teaching, performance, manufacture of steel guitars. Its primary financial goal for donations and bequests is to provide scholarship assistance to steel guitar students who demonstrate intent and skill to become accomplished performers.

MEMBERSHIP is 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\$26. Membership year begins July 1. Members receive HSGA Quarterly & other benefits.

Mail letters and editorial submissions to HSGA Quarterly, P.O. Box 1497, Kailua, HI 96734-1497, USA. Phone/Fax: (808) 235-4742. Email: <hsga@lava.net> Website: <http://www.hsga.org>. HSGA Quarterly is mailed 4 times a year by US Bulk Permit to USA; by "Printed Matter" Surface to foreign addresses. For US First Class: \$2 yr, Europe/Pacific Rim, \$6 yr. added to annual dues.



OFF stage and "after hours" at the 1998 Joliet convention, "no sleep"-ers Alan Akaka, Duke Ching and ?? on bass played and sang (all night??) for an impromptu hula by Mike Beeks. (yes, bare feet are correct for hula performance). Don't miss the aloha camaraderie, even if all you do is listen — come to Joliet '99 convention! To see who our GUEST ARTIST is this year, check page 11.

## HSGA QUARTERLY NOTE PAD

Are your 1999-2000 Membership Year dues paid? If so, your address label on this issue is marked "X 6/2K". If NOT, this is your LAST Quarterly, and mailed only as a courtesy to remind you that our "Year" started July 1. Renew your membership *today*, to continue to receive the HSGA QUARTERLY MAGAZINE. Upcoming in Fall and Winter issues:

- Jerry Byrd's two excellent articles for steel players;
- A very special new all-Hawaiian steel recording reviewed in the Fall Quarterly;
- Photo and story review of the Joliet convention in the Winter issue;
- More of what you say YOU want to read in *every* issue (please fill out and return the "Reader Survey" on the back page)
- Lessons Playing Tips and Steel Arrangements by Alan Akaka and other members;

- Technical tips and questions answered by John Tipka and John Ely;
- Who is playing where, in Hawai'i, for your *next* visit
- ALWAYS your photos, your letters and comments, talk story, special events.

## DATES TO REMEMBER

September 12 - 18 - "STEEL GUITAR WEEK" at the Halekūlani "House Without A Key". Alan schedules guest steel artists for this special week-long event during Aloha Festival.

September 30, October 1, 2 - HSGA JOLIET CONVENTION (see Spring 99 Quarterly for Registration forms. Convention Registration due by September 1; Hotel Reservation by September 6.) ALERT! If you are reserving Holiday Inn Express rooms by phone, read important notice in "Joliet Convention Schedule" on page 18. Do come join us for a memorable Hawaiian steel time.

# HAWAI'I '99 CONVENTION HIGHLIGHTS

by Lorene Ruymar

If I am to choose the highlights only, where do I start?? I'd say this year was the biggest and best of all Hawai'i conventions. (Ed. note: you bet! Records indicate 132 full-time attendance, plus daytime drop-ins not counted.)

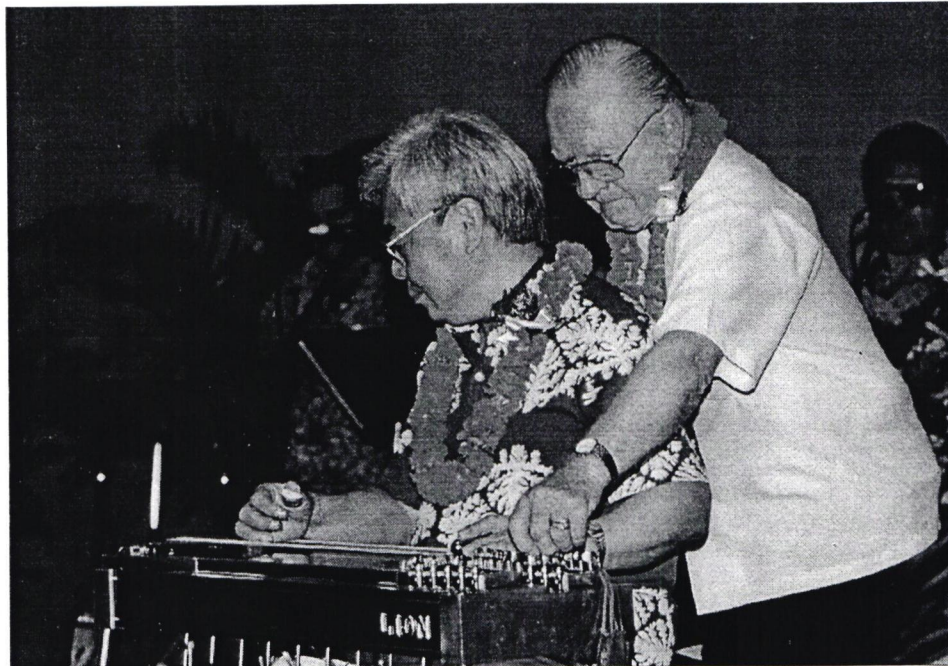
First, the Ho'olaule'a was back at the Ala Wai Golf Course Clubhouse, and **Jerry Byrd** was back on stage with his steel guitar and his wire cutters. Jerry likes to play the bad boy and the audience loves it. It's like saying "God's in his heaven and all's right with the world." Jerry still has the touch no one can touch.

**The Finlanders, Leopold Ecklund and Reino Luoto** traveled the farthest distance to get here. Both are steel players, but in this case Leo played steel and Reino was best man. Hey, there were terrific! These two gentlemen found their way to locations on the Island like the Vikings of old. You have to admit we're spoiled rotten when it comes to languages. We're so smug about speaking English, we don't know what it is to learn another language and then go to that country and use it.

To top it off, they studied Hawaiian words and phrases and they'd surprise us with a big grin and "*aloha kakahiaka*" in the morning, and "*aloha ahiahi*" in the evening. They had us rolling in the aisles when Reino sang the Hawaiian War Chant in Hawaiian. If I had to quote him, I'd have to write it as "I'm a lucky ducky lucky lucky duck". Did I remember to say they have the beautiful Hawaiian touch in their music? You see, it's what's in the heart.

## "Local Boys" on Stage

When Art Ruymar makes up the schedule of players, he always leaves



*Eh Jerry! Cut it out! After all these years, "Lion" Kobayashi is used to having his solos interrupted by that sneaky Byrd and his string cutters.*

a few empty spaces on the program in the hope that one of the great steel guitarists of Hawai'i will find time from the work day to drop in on us. If that happens, there's no doubt he'll want to play for us, then rush back to work. We are never disappointed.)

Our President (**Alan Akaka**, of course) left another "cat" to watch the "mice" (I mean the students in his Kamehameha music class) and came to greet us. **Greg Sardinha** found time for us. He is one of the most exciting players because he excels in the good old traditional way, but he goes into new styles of playing with his young contemporaries.

**Bobby Ingano** took the day off and brought blind slack key recording artist **B B Shawn** with him. Those two have a thought-wave connection, they complement each other so well, and did I see right? Was it the Big Byrd himself playing backup? "Sheeesh!!" as they say in Hawai'i. Hey, it was good to see

**Walter Mo'okini** there, good friend of the club for many years. **Wayne Shishido** took the whole week off so he could play for us in the Akala Room and go to Kona, too. Two members flew over from Kona just to play their music for us: **Leona Murphy** and Prince **John Auna**. And **Jess Montgomery** came over from Kaua'i. You've gotta appreciate their giving spirit.

## HSGA Welcomes "First-Timers"

Enough about the good old-timers, did we have any new, young Hawai'i convention first-timers? That's where the future of the club lies. Two I can think of off hand are **Hank Mann**, who plays for a hula dance show in Santa Monica, California, and **Frank Novicki** of the prestigious Kapalakiko Hawaiian Band in San Francisco.

And what about new ideas? **Roberto Alaniz** used a GR-1 guitar synthesizer to make his steel guitar sound like a trumpet, a saxophone, a trombone, whatever. He played

music of the Big Band era, and used a playing technique — hot licks and all — suitable to each instrument. Very well done, Roberto! That was the first time I ever heard the GR-1 used on a steel guitar, and it goes very well.

The **Durands**, from Washington, Arizona and California, held their family reunion on our stage. Steel player, **Roy Durand** (who was at the '97 Honolulu bash) was backed by brothers **Richard and Rodney**. And Romy Durand danced to their music. I hope the Durands can retire soon and move back together. They'd need no rehearsal to be in popular demand. Did you notice the sweet sound Roy gets from his home-made pedal steel guitar?

**Kiyoshi "Lion" Kobayashi** proudly presented two of his students, **Ms. Ayako Matsufuji** and **Akira Ouchi**, backed by **Hisao Nakamura** and two ladies on 'ukulele and bass. Of course, they were perfect! Kobayashi-san would have it no other way. He did his own sec-

*Newcomer, Roberto Alaniz gives us some new steel sounds*



*Elva West and his lovely wife pose with the three steel guitars Elva made and is donating to the ALU LIKE Seniors on Moloka'i. A gift of pure love, it is.*

tion of the program with none other than **Hiram Olsen** backing him in some sensational Stan Kenton arrangements. I could go on and on about it. (Ed. note: see Spring '99 Quarterly review of "Lion's" new recording; Hiram backed him, so you know you've GOT to have it!)

### **Movin' On to Moloka'i and Kona**

A small party did the day trip to Moloka'i to strengthen our contact with the new school on "Steel Guitar Island". It was the first time Moloka'ians heard the great **Duke K. Ching** and his awesome Fender triple neck, backed by **Ian Ufton** and **Bernie Endaya**. The rest of us were no slouches either — **Mike Scott**, **John Tipka** and two of us Ruymars. The Duke's student, **Elva West**, sent along three steel guitars he had built for the students. We made some plans for next year with Jeanette Kahalehoe who supervises the ALU LIKE Seniors group.

Maybe a third of us Hon Con '99rs went to Kona for the second

stage of convention. You cannot beat Prince John, and Ginger Auna for hosting a group. They had the playing venues, the back-up and P/A equipment, the transportation, the press coverage, and even free dinners for the musicians all organized for us from Day One.

Mother's Day, May 9, was music, music, music. After that we had the days to tour the Big Island of Hawai'i at will, and "Show Biz" started at 6 p.m. Before I say "good night" I must tell you of one more highlight of the convention. Our newest steel guitar player, **Jamieson Wong**, has been a student of Prince John's for just six months, and he plays like the rest of us did after *five years* of stressing the strings. Either that's one gifted Jamieson or it's one charismatic teacher. Could be both.

Yes, we went home tired but happy. Two years until the next one. See you ALL back again, strong and healthy as you are today. Music and laughter are the best medicine. Another good one - "the best things in life are NOT things." I'm pau. Amen!



JT on steel and Makalina Gallagher (far left front) and their "Tiny Bubbles" band bring Hawaiian music to one of the many corporate functions they get booked for around New York. Busy folks!

**JT and Makalina Gallagher** are now TV stars. In April, they played and sang along with two hula dancers — for a few fast bites anyway — on the TV Food Channel Show "Food Today", sharing the stage with some ono-licious blackened Ahi with a shrimp and Liliko'i (passion fruit) sauce being prepared by Hawai'i chef Roy Yamaguchi, and several other Pacific region delights too yummy to mention. Were the performers offered any of the food? NOT! That must have been sheer torture. I was ready to jump right through my TV screen for a taste.

Makalina writes "we had Mu'umu'us all set for the two hula dancers, but the producers wanted the dancers to show 'skin', so it had to be raffia skirts and tops." So much for "authentic" Hawaiian.

**A major "mahalo" to Honolulu Convention Emcees Art Ruymar, Frank Miller and Bruce Murray**, who each took on day-long duty on stage, behind the podium, to keep HSGA's mu-

sic sessions "on time" and timely — introducing the players, making announcements, watching the clock to be sure every steel player got his or her allotted playing time. If convention days seemed "organized" to you who were first timers, it IS — because of these folks.

**JOLIET CONVENTION "HELP" WANTED:** Convention Director Don Weber, and Registrars Donna Miller and Alma Pfiefer would VERY much appreciate the assistance, at the table, of a volunteer "money supervisor" with cashiering or bank teller experience. Add some knowledge of bookkeeping, and you're IN! (A non-playing steeler's wife or husband would be perfect.) Both Donna and Alma do a heroic job every year trying to keep all the different kinds of payments they get, separate and tallied so they balance. They are seeking someone with cashiering or bookkeeping business experience to structure a "fail-safe" control system during the steady stream of members try-

ing to register, or pay dues, or make other payments. "I'm getting tired," Donna said, and we can understand why! It ain't easy to manage money transactions during a "rush hour" crush. **Do you qualify? Will you help?** Contact Don Weber, 205 William St., New Lenox, IL 60451; phone: (815) 485-6765.

**A very nice memorial donation** came to HSGA a few months ago. Bo and Betty Bahret wrote that for several years, during their visits to Honolulu, they became acquainted with an elderly gentleman who had worked at the Naval Shipyards at the time of the Pearl Harbor attack in 1941. "Everett Lum was a really nice person who loved to hear the 'old timers' play music at Kūhiō Beach on weekday afternoons. He would always bring Chinese treats to share. When we sent him our 1998 Christmas card, we heard back from his children that he had died that summer."

Bo and Betty sent a donation to HSGA's Scholarship Assistance Fund in memory of Everett Lum, and a note about it was mailed to his children in California. That's *aloha*, folks, and a generous gesture to remember someone who loved Hawaiian music. *Mahalo nui loa* Bahrets.

**Alert to HSGA members in the UK:** we received a note from a Judy Jones who plays lap steel, and wants to "explore new boundaries" feeling that steel "is an instrument of vast untapped potential." She's having difficulty finding musicians of "like mind". Anyone interested in teaming with her to "use steel guitar to explore new art forms" can write to her at: Rheingold, Simpson Cross, Haverfordwest, Pembs SA62 6ER, UK.

**Seitu sends "thanks"** from Massachusetts to Alan, Charlie Fukuba and Jerry Byrd, for being "accessible" and helpful, when he visited Hawai'i. But *of course*, Seitu! That's *aloha*.

## CLOSING NOTES

Across the "pond" in England, another long-time HSGA member has passed on. Following a phone conversation with Peggy Jenkins, John Marsden defines the musical life of the late **Roy Jenkins** who died last January.

"Roy had a lifelong interest in Hawaiian music. He was born in 1910. From about 1937, he performed with his group the "Kalua Hawaiians", later the "Hawaiian Sound", appearing over the years at every club, hotel and holiday camp in and around his home, Bournemouth, England. The lineup varied from three to six players, depending on the type of venue, and his wife Peggy played 'ukulele and danced.

"Roy's full-time occupation before his retirement was a Master Lithographic Artist, with his own business. He was one of the top ten men in England in his profession. In the early 1950's, Granada TV ran an eight week talent contest at the Greenwich Granada Cinema, which Roy won. He was offered a TV spot, but had to turn it down owing to pressure of work in his business.

"Roy met Roland Peachey and Harry Brooker, both of whom played for Flex Mendelssohn. Like Roland, Roy was always very interested in guitar design. He favoured a 6-string guitar, and made his own instruments and amplifiers. He used the E7th and High Bass tunings, and devised an ingenious lever mechanism which enabled him to change from one tuning to the other.

"Peggy and Roy got to know the Tongans who performed at the "Beachcomber Restaurant" in London's Mayfair Hotel during the 1960's and '70's. The Jenkins made



*Roy Jenkins (center) pictured with his "Kalua Hawaiians" in the early 1960's at the Denmark Hill Tennis Club, where the group played for the annual autumn dinner and dance.*

numerous visits to this famous nightspot, and Roy made three instruments for Henry Latu, who was one of the outstanding steel guitarists featured there. They met Henry again in Hawai'i, in 1983, and he was still playing a twin-neck steel built by Roy.

"During their visits to Hawai'i, Peggy and Roy met Sonny Kamahale, Nancy & Vic Rittenband,

Alan Akaka, Tommy Au, Art & Lorene Ruymar, and numerous other musical personalities. Roy, suffering from prostate cancer, entered hospital on January 21. In the next ten days, he suffered two heart attacks and passed away.

"We have lost a fine player and dedicated Hawaiian steel guitar enthusiast. Our heartfelt commiserations go out to Peggy Jenkins."

### HONOLULU '99 CONVENTION VIDEOS

**NOTE: ORDERS MUST BE RECEIVED BEFORE JULY 31,**

**ORDERS RECEIVED AFTER 7/31 WILL BE PROCESSED AFTER JANUARY 1, 2000.**

These videos are the property of HSGA and for personal viewing only. Price includes shipping/handling. All profits donated to HSGA for educational outreach. Order by tape number from: Paul Weaver, Jr., 25462 Classic Dr., Mission Viejo, CA 92691-3830.

- 1-HC-99** Opening ceremonies - Bob & Julie Waters w/Duke Ching & Bernie Endaya; Don Keene, Roy Durand, John Tipka, Jess Montgomery
- 2-HC-99** Roberto Alaniz, Art Ruymar (& Lorene getting Award), Elva West, "Lion's" group: Ayako Matsufiji, Akira Ouchi, "Lion" Kobayashi, Hisao Nakamura
- 3-HC-99** Karl Moore, Norman Fletcher, Howard Foreman, Frank Novicki, Leopold Ecklund, Hal Smith, Bernie Endaya
- 4-HC-99** Lorene Ruymar, Tom Ikehata & Group, Mike Scott, Frank & Donna Miller, Homer Bentley
- 5-HC-99** Kamoe Fatiaki, Tom Swatzell, Graham Griffith, Doug Smith, Bob & Julie Waters
- 6-HC-99** Bobby Ingano w/BB Shawn, Warren Slaven, Cathy Garcia, Leona Murphy, Don Woods
- 7-HC-99** Dick Lloyd, Hank Mann, Don Sweatman, Duke Ching w/Sonny Kamahale, Wayne Shishido
- 8-HC-99** John Auna, Ian Ufton, Closing w/Bob, Julie, and Duke Ching

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## How to find "Public Domain" music

*A question answered by Victor Rittenband*

Recently, HSGA received a question in our e-mail from someone trying to find what Hawaiian music was in public domain (*no longer privately owned, requiring that use-permission be granted and royalties paid for use*). We turned the question over to Vic for response, as he is Secretary-Treasurer of Hawai'i Songwriters Association. Here's Vic's response.

In answer to the question of a Public Domain "listing", I don't know of anyone who has such a listing. You can, however, apply a "rule of thumb" to achieve the same result.

Prior to the revision of the U.S. Copyright Law in 1976, music copyrights were granted for a period of 18 years, and could be renewed for

another 18 years, a total protected period of 36 years. Therefore, as of 1977, any songs copyrighted in 1938 or prior entered Public Domain. From 1938, you can extend those 36 years to songs that were copyrighted up until 1976.

At that point, the change in the Copyright Law offered protection for the lifetime of the author plus 75 years. If there were collaborators (and thus co-copyright owners) the protection applied for lifetime plus 75 years of the last surviving co-copyright owner.

If you don't know what songs you would like to search for, you might contact Bagaduce Music, P.O. Box 357, Green Hills, Blue Hills, Maine 04614. They keep a library

of thousands of sheet music and sell photocopies. They may well have an index or list of songs copyrighted before 1963 (36 years prior to 1999.)

As for Hawaiian songs, remember: they were not published in Hawai'i until recent years. Even if they were composed in Hawai'i instead of "Tin Pan Alley", there were published in Chicago or New York. Public libraries in major cities may have a collection of sheet music; you might ask if you can obtain a list of the songs.

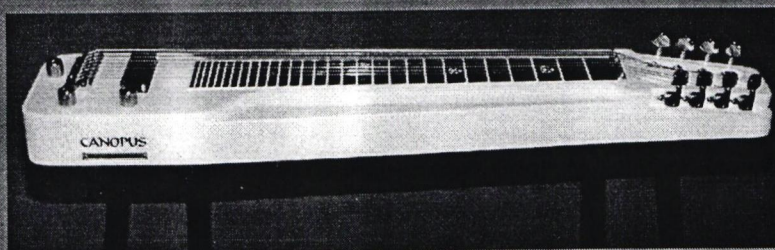
Your last option would be to contact the Head Office of ASCAP, #1 Lincoln Plaza, New York, NY 10023.



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## Hele on to Moloka'i & Kona

### Post-convention Week #2 -

#### Another View

by Bo Bahret

Betty and I flew to Moloka'i, Thursday, May 6, so we could tour the "Friendly" Isle and (facetiously) hope to see the Cockeyed Mayor of Kaunakakai. It was happenstance that we were able to find Jeanette Kahalehoe and the ALU LIKE Seniors group celebrating their 20th anniversary at their Center. We arrived in time to hear some great local musical talents — a Spanish guitar, 'ukulele, and steel guitar! Betty and I were presented with beautiful leis and herbal tea, poi, laulau and lots of aloha.

The HSGA post-convention group arrived at the Ala Mālama Center in Kaunakakai Saturday morning. Thanks to Jeanette, a little yellow school bus provided the necessary transportation around town, and to and from the airport.

Our group did their usual great playing in front of the Center from 10:30 AM to Noon. **Duke Ching** started it off, followed by **Mike Scott, John Tipka, Lorene — and then Art — Ruymar**, with Duke doing the finale. Mike Scott's singing in Hawaiian brought big smiles and happy tears to the school bus driver. The Farmer's Market being held along Ala Mālama Street provided many of the spectators.

At noon, we were driven to the Hotel Moloka'i where the management provided lunch for all of us. After lunch, the instruments were set up again, and those patrons at the bar and restaurant area were privileged to hear the Pros play.

Those returning to Honolulu, took the Island Air dinner hour flight; Duke left us for an appointment that



(Above) HSGA members play at Kaunakakai's weekly "street fair" on Moloka'i. (L to R) Duke Ching, Ian Ufton, Bernie Endaya, and behind Lorene Ruymar: Mike Scott, John Tipka and Art Ruymar. (Below) Jamieson Wong, John Auna's student, gives his very first public performance on steel in Kailua-Kona.



night to play with Don Ho. The rest of us found our way to the Aloha terminal for our flight on to Kailua-Kona on the Big Island.

"Mother's Day", Sunday, May 9, HSGA activities in Kona began with music and dancing at the Hale Halewai Center. Everything went reeeal smooth under the meticulous planning of **John Auna**. During both the morning and afternoon sessions, music and back-up were provided by **Leona Murphy, the Tom Ikehata group, Lorene and Art, Jamieson Wong, Wayne Shishido, Al Green, Jr., Leopold Ecklund and Hal Smith**.

In addition to a tasty lunch provided by John Auna, **Momi Greene,**

Al Jr's mom, brought plumeria flowers and all the necessary materials and expertise for each person to make his or her own flower lei. A very real Hawaiian experience.

The next three evenings, HSGA members and guests had scheduled gigs in Uncle Billy's Kona Inn Shopping Center. Uncle Billy generously offered meals to the entertainers. Local folks, and tourists, many with children, stopped by to enjoy the shows.

All of these delightful and memorable activities on Moloka'i and in Kona would not have been possible without the efforts and dedication of Jeanette Kahalehoe and John and Ginger Auna. To each of them, we say "Mahalo nui loa".



# MEMBERS CORNER



*Beat Iseli of Wintherhur, Switzerland, and his Fender Stringmaster 2x8 steel. When Beat brings his family to Hawai'i for vacation, he always takes time for a few "brush-up" lessons with Alan Akaka.*

**Beat Iseli, Switzerland** - "I had two local gigs, this past fall and winter, in which I played steel guitar. At the first concert, we played a lot of Rolling Stones songs. I played my Fender lap steel on a song called "Dead Flowers". In January, our "Rocksack" band played a benefit concert to put an artificial lake near Winterthur. The project was voted down, but we had a good time that evening. We played a short Hawai-

ian set which was well-accepted by the audience. Among the songs were "Kānekapōlei Blues", which I dedicated to you, Alan, "Mele of My Tūtū Ē", "How D'Ya Do" (from Jerry Byrd's instruction book, in B11th tuning.

"The concert was delayed because I had left my bar and picks at home, and a friend had to go there and pick them up. I was a bit nervous, but very happy with the smooth, full sound of my Fender Stringmaster. As you see, I continue to spread Hawaiian culture here in Switzerland, and practice with Jerry's instruction book whenever I

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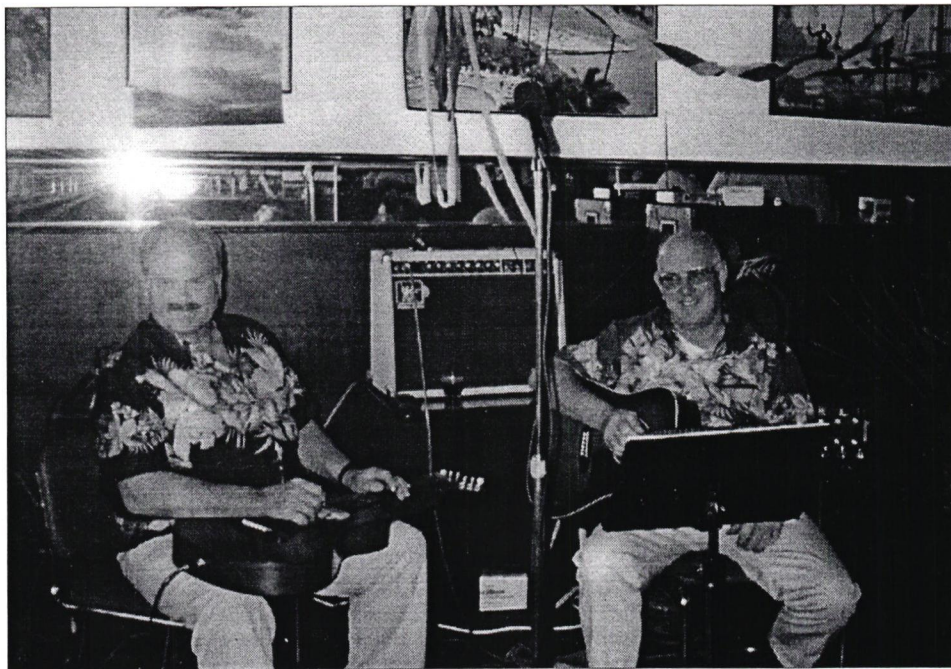


have free time from teaching school.” (*Beat teaches at the University of Applied Technology on a “very tight schedule”. Yup, Alan knows what that’s like!*)

**Bob Stone, Florida** - (ED NOTE: FAST HELP PLEASE) “I am interested in getting whatever further information might be available on the Kahanalopua (*spelling?*) brothers (Jimmy and Jack). Photos would also be great. I would be most grateful for any leads to help establish the Hawaiian connection to the sacred steel musicians. I am co-directing a professionally produced documentary video on the sacred steel tradition through the Arhoolie Foundation. It is scheduled for Fall 1999 release. We hope to get this video aired on Public TV, and will be offering it for sale to the public. I’m working on a book about the tradition, too.”

**Mike Reader, New Zealand** - “Although I was unable to attend the 1999 Honolulu convention, I had an interesting experience after my 1997 trip. I ran into a brass musician I had known for many years, and told him about my trip, which included an in-depth explanation about Hawaiian steel guitar. He said he had a strange looking guitar in his attic which his father-in-law had bought at an auction, along with a box of Honda auto parts, fifteen years previous.

“I was immediately curious, as I suspected it was the HILO steel guitar (*see photo of Mike with guitar*). My friend had absolutely no use for the instrument, so I “inherited” it on the spot. It was in ‘as new’ condition, with a 25-1/2” scale, and is quite easy to play. When I got the guitar, I was seriously into Jerry Byrd’s instruction course, so I got — and am getting — immense pleasure from it. I even got the call for a Hawaiian gig — only about the fourth in thirty years.



*Mike Reader (left) and his vintage HILO steel. Note the picture of Diamond Head on his wall!*

“I know nothing about the history of HILO, but would like to hear from anyone who does. The steel is marked Style 625, NO 692, and appears to be identical to one on page 110 of Lorene Ruymar’s book. My interest in steel goes back to the 1950’s when, as a kid, I heard the magic solos of Jerry Byrd backing Danny Kua’ana. I recall the hair on my neck standing straight up on hearing his ‘*Kaimana Hila*’ solo. It certainly turned a five-year-old on to the possibilities of music.

“I have enjoyed a career as a dedicated amateur musician (who usually gets paid) on piano/guitar, but my first love remains the sound of Hawai’i and the steel guitar, which sounds get played on my stereo almost every day.”

**Al Engler, Illinois** - “I want to congratulate you, Alan, on having a very successful convention. This was my first as a new member, and I enjoyed it very much. I feel honored to belong to a guitar association that has a wonderful group of people who make you feel like you belong.”

(*from Alan: glad you enjoyed your first HSGA convention, Al. Don’t miss Joliet in the Fall! The people you should congratulate for the smooth and successful Honolulu convention, are Art and Lorene Ruymar, who have — for many years — made it all happen, with the huge, many-months job or work they do, at home in Vancouver BC, to put the event together before they ever get on a plane for Hawai’i. Add all the warm and continuous “on stage” leadership by “regulars” Duke Ching, Bernie Endaya, Mike Scott, Bob and Julie Waters and John Auna and his group, and the incomparable emcee jobs of Art Ruymar, Frank Miller and*

*Continued on pg. 14*

**DID YOU PAY YOUR ‘99-2000 DUES??**

*This is your FINAL issue if your mailing label STILL says “X 6/99” under your address, (Dues are \$26. For U.S. First Class, add \$2 for the year; Overseas Airmail, add \$6. Why not mail your renewal today, so you won’t miss some great steel “goodies” coming up in the Fall and Winter Quarterlys. (Cash is quite safe, if wrapped.)*

**HONOLULU GATHERS FOR  
HSGA'S HO'OLAULE'A '99**

Showtime begins at Ala Moana Shopping Center, "Center Stage", on Saturday afternoon, for an audience of hundreds who give up shopping for the two hour concert. On Sunday, HSGA's "rally big shoo" (Ed Sullivan couldn't top this one) is at Ala Wai Golf Course auditorium, where the annual crowd forms a very long line outside the door, waiting to get in. We always offer these concerts free to the public.

Pictured top to bottom: our tireless and versatile "boys in the band": Kaipo Asing on 'ukulele, Hiram Olsen on rhythm guitar, and Blah Keohokalole on bass.



At Ala Wai auditorium on Sunday, the audience waits for the music to start, and Greg Sardinha (left) gets in some last-minute practice with Kaipo, Hiram and Blah, while Alan "takes five".



Gary Aiko is spotted in the crowd, and comes up on the Ala Moana Center Stage to add his incomparable voice to a special song, bringing a smile of satisfaction to Alan on steel.



**You won't find the "Disk 'N Data nor the "Interfret" columns in this issue. No room!** Members sent us so much good writing and photos for this issue that we needed ALL the space to tell YOUR stories of steel guitar. Thank you. Folks — don't stop writing about your steel and Hawaiian music experiences — it's really interesting stuff.



**... ON WITH THE SHOW!**

(Top to bottom) Crowd gets younger every year! Joshua Lloyd gets a front row seat with Joan and Don Woods.

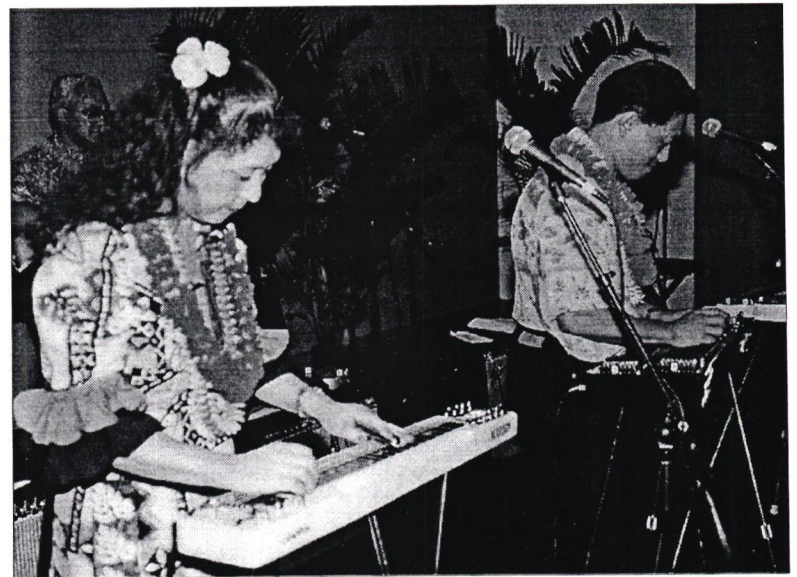
Show stopper of the evening: Jerry Byrd holding the microphone for Isaac Akuna's acoustic guitar solo! Isaac's mike kept falling forward onto his instrument. Gotta' be somebody special when your teacher plays living mic stand for you.

"Whispering Lullaby" was the most beautiful ever, played in duet by guest steel artist from Japan, Mariko Seki, and Alan Akaka



**HERBERT HANA WAHINE-  
GUEST ARTIST AT JOLIET '99**

HSGA welcomes back one of our favorite steel players. Herbert's last appearance at Joliet convention was in August, 1993. "Herbert plays a puresimple style, all his own", said Jerry Byrd. That about sums it up, if you've not heard Herbert before. His playing style, claims Jerry "includes a little bit of Benny Rogers, David Keli'i and Jules Ah See -- but it's still his own sound." When he lived in Hawai'i, Herbert was best known as Genoa Keawe's "man about steel". He has recorded with Genoa, Kealoha and Peter Ahia. Self-taught, Herbert has played steel since age 17. Alan Akaka calls his style "the mellow back-porch Hawaiian sound we hardly hear anymore." Herbert has a regular gig now, in Las Vegas, Nevada where he and the lovely, hula-dancing Joanne have lived for several years.



**MOVING?** Please tell us EARLY, and save HSGA the 50 cents charged by the Post Office for each address change, every time they have to inform us.

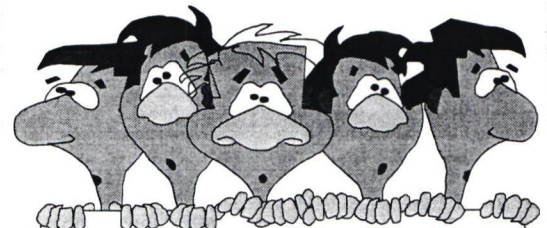
**HSGA'S '99 HONOLULU CONVENTION TOPS 'EM ALL!**

The biggest crowd of members ever — many of them, “first timers” — came to Hawai‘i for our May convention. Just a few “treats” are pictured here, **BUT DON'T GO AWAY.** We'll CONTINUE this photo gallery in the Fall '99 Quarterly. All pictures but one are the gift of our “house photographer”, the ever-present Paul Weaver. (Guess which “candid” your editor sneaked in. Jerry's gonna hate me for this.)

(Top to bottom) The Durand family came out in full force. On the left, Roy Durand on pedal steel, is backed by new members Rodney Durand (left) on rhythm guitar, and Richard Durand (behind Roy) on 'ukulele, while Romy Durand dances.

Hank Mann of the “Hula Monsters” on our stage for the first time, playing his “absolutely beeeautiful guitar” (exclaims Alan Akaka).

Playing is hungry work! The troops take time to chow down at the Queen Kapi'olani's delicious luncheon buffet. (left) Doug Smith and Barb Kuhns and (right) Frank Miller and Malcolm Rockwell concentrate on filling their plates.



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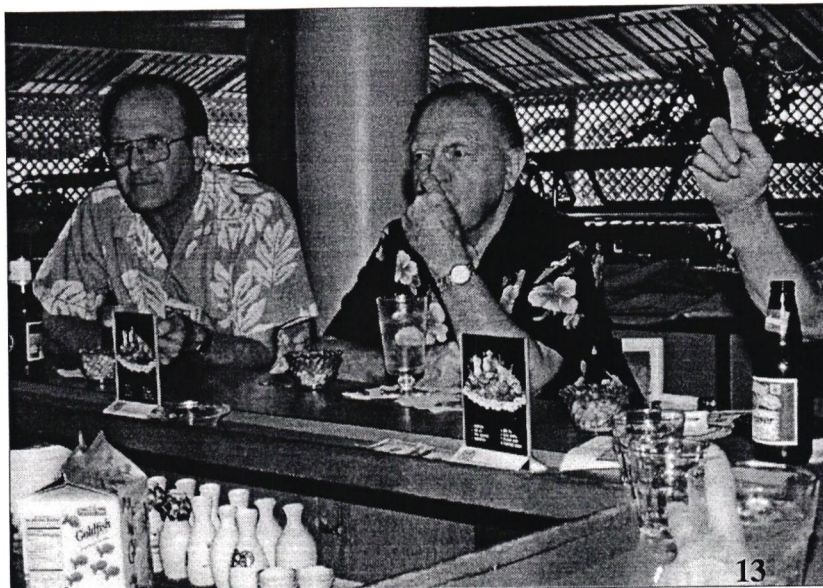
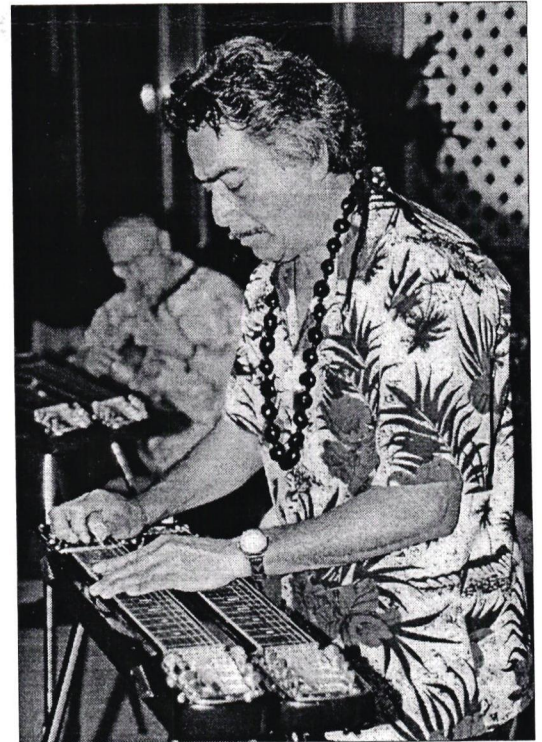
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(Left) Meet HSGA's first Barefoot Steel Star! Lorene is given the official title of "Kama'āina" by Alan Akaka and Jerry Byrd, for her years of unstinting effort producing HSGA's Honolulu biennial conventions. After she returned home, Lorene wrote "Now that I'm a kama'āina, I guess I can go barefoot in the house now, like the Hawaiians do."

(Right) HSGA's Japan Coordinator, Tom Ikehata plays single-neck pedal steel, and (below) Kamoe Fatiaki plays double neck non-pedal steel.

(Center) Prince John Auna (middle) flanked by Kamaka Tom (far left) and Bernie Endaya (right foreground) back Wayne Shishido on steel. More than that, the quartet brought Honolulu convention to a rousing close, as they always do, with John leading the audience in song. Great closure guys!



(Bottom) But it's not over yet ... "one more time" signals the mystery arm, as Ian Ufton and Jerry relax and remember. We'll see you all back here in 2001, yes?

Bruce Murray, and HSGA is blessed.)

**Wendell Dennis, Ohio** - "Alan, I have received a cassette tape of "Hawai'i's Golden Treasures". Your two featured songs on the steel guitar, and the background music on the vocals is about as good as steel playing can get....I'm sure Jerry Byrd is mightily proud of you. I would like to see you record an album of strictly steel guitar playing, similar to what Jerry has recorded...I would like to be standing in line to buy the first one."

(Ed. note: How 'bout 3 steel stars for the price of one? As mentioned in the Spring '99 issue — in case you missed it — "Islands Call", the all steel album made almost ten years ago with Alan, Jerry Byrd and the late, great Alvin "Barney" Isaacs, Jr., has been re-released under the title "Twilight in Hawai'i". Even though the marvelous picture of Jerry Byrd, Alan and the late "Barney" Isaacs is no longer used, nor their names mentioned on the cover, it IS the same wonderful, all-steel recording. (How it's been "packaged" is the decision of its Japanese owner, U'ilani Records.) Available without standing in line, from Harry's Music, 3457 Wai'ala'e Av., Honolulu, HI 96816, Attn. of: Alan Yoshioka. CDs are \$14.50; cassettes, \$9.95. Add postage to both.)

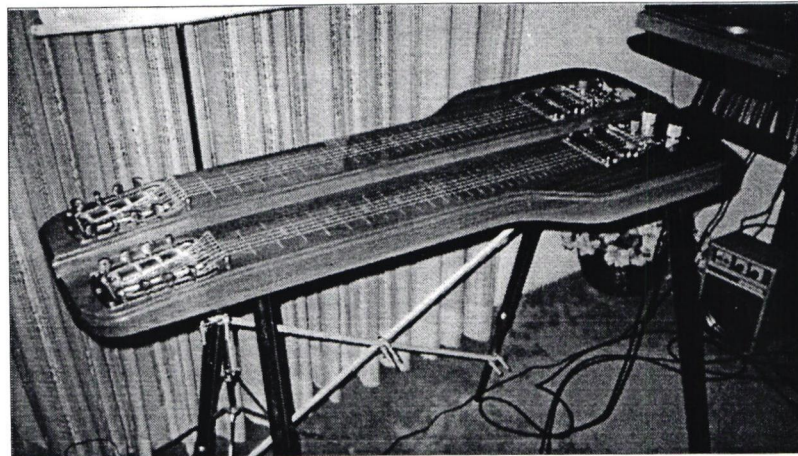
## BUY & SELL

**For Sale:** All metal Dobro with hard case and instruction video; \$1,500 or best offer. Contact Tets Ushijima, 1551 'Āinakoa Av., Honolulu, HI 96821; (808) 737-3745 from 3-8 pm, Hawai'i time.



Early one morning during Hawai'i convention, a group of HSGA members who knew and remember **Elmer Ridenhour**, participate in a ceremony, requested of his family by Elmer, to have his ashes scattered at sea, off the shores of Waikiki. In the outrigger canoe group who took Elmer's ashes out to sea were (l to r) Don Sweatman, Warren Slavin, Graham Griffith, Howard Foreman, Frank and Donna Miller, and Bob and Julie Waters. Julie is not pictured here. Behind them is the canoe being prepared, in front of the Royal Hawaiian Hotel. (See Jerry Byrd's "Closing Note", Spring '99 issue).

HSGA member **Bob Winfield**, of Mission Viejo, California built this handsome guitar in 1985. Bob says "the hardware is Fender Stringmaster and the body is solid walnut with inlaid silver fret markets. Scale is 24-1/2", and I play it through a Fender Musicman amp." Bob says "I don't play except for my own enjoyment", but added he that he did jam with "the local boys" at the Kaluakoi resort on Moloka'i a few years back".



HSGA member from Illinois, **Don Lundstrom** and his "First Love". Don's favorite tuning is C minor. Note the HSGA bumper sticker on his amp! If you don't have one yourself, call or write. We have 'em for you.

Excerpts from Wayne Link's report on  
**MID CANADA STEEL GUITAR SHOW**

April 16 & 17, 1999 was a most memorable occasion. It marked our tenth anniversary of the Mid Canada Steel Guitar Show in Winnipeg. It was also very special to have young Randle Currie from Nashville come back to where he was influenced by great players at the tender age of eleven. Randle has the distinction of working with Brian White, as well as hanging out with great Nashville steel players. What a nice touch! We hope you'll be back for our next show, April 14 & 15, 2000.

Billy Jones, who has toured Canada and the USA extensively, came from Medicine Hat, Alberta along with Jan Schmal and some regular performers were back: **Doris Atkinson**, dancing hula in full costume and playing Hawaiian steel guitar, and **Lorne & Ruth Cherneski**. These folks play some



*Lorne Cherneski plays Hawaiian steel while Doris Atkinson dances, at Mid-Canada Steel Show. (We presume that's Ruth Cherneski at the mic on vocals, as a dancer can't tell a story with her hands unless she hears the words being sung.)*

real pretty stuff. I almost got through my short set, until I busted that all important .011, at which time I read the steel player's prayer.

We had a nice mix of players from across Canada, and were pleased to have an enthusiastic crowd

from Minnesota and North Dakota. One of them was Dennis Atkins, president of Minnesota Steel Guitar Association, doing shows and promoting in their part of the country. MSGA has their show on October 23, 1999.

**CHECK OUT THESE SETS FROM**

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Set #800 .013 .017 **.024 .032 .045 .056**

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Set #3150 D Tuning .017 .022 **.035 .045 .054 .068**

**BARITONE GUITAR - 6 String** [Phos. Bronze]

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Set #3210 D-Open Acoustic .017 .019 **.030 .040 .050 .062**

Set #3250 B-Open Resophonic .017 .019 **.032 .042 .060 .076**

**HAWAIIAN STEEL GUITAR - 6 String** [Nickel]

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Set #7310 Am6 Tuning .016 .018 .022 **.026 .032 .046**

**HAWAIIAN STEEL GUITAR - 8 String** [Nickel]

Set #7500 Am7 Tuning .016 .018 .022 **.026 .032 .038 .046 .054**

Set #7600 C7 Tuning .016 .018 .022 **.026 .032 .038 .046 .070**



*And, if these aren't  
**YOUR GAUGES**  
 then wait till  
**YOU see**  
 our  
**SINGLES**  
**SELECTION!***

Aloha folks, prior to HSGA's Honolulu convention, several members wrote to say they were planning to play steel arrangements which the back-up musicians might not know. Their dilemma was that they didn't know how to write a chord chart to give to the back-up group. Since "Keoki" does this all the time for his big band group, the "Trocadero", I invited him to share his *mana'o* (wisdom) with you. Here it is. We thank you, friend!

Alan Akaka

## HOW TO WRITE A SIMPLE CHORD CHART

by Guest Instructor George "Keoki" Lake

You have practiced and practiced your musical program in readiness for the Convention, and now you realize you should have chord charts written for the rhythm section which will enhance your performance.

Writing a neat, readable chord chart is not difficult.

Of course, you must know the chord progression of each song you'll be playing. Otherwise, without chord charts, your rhythm section will have to "fake" the chords by "following you around the corners". This often leads to "organized confusion" on the stage!

A basic knowledge of rhythm guitar will be invaluable. Your first step will be to purchase a pad of blank manuscript paper from a music store. Do NOT scribble out chords on a blank sheet of white paper. You'll only be courting disaster on stage as the musicians try to figure out what you have written. There is a proper and professional way to write out a chord progression which you can easily accomplish with the use of manuscript paper.

Most songs, especially Hawaiian melodies, are written in either 4/4 time (4 counts to each measure ... commonly known as Fox Trot tempo); or 3/4 time (3 counts to each measure, known as Waltz tempo). This must be indicated at the beginning of each song.

You should also give the rhythm section a clear indication of the tempo (or speed), i.e., "slowly", "moderate", "swing", etc. Chord symbols should be written clearly, boldly and cleanly ...easy to sight read. If a song has notes leading into the melody (commonly known as "pickup notes"), those should be indicated in order that the rhythm section doesn't start too soon.

Below is a simplified example of how to write the chord progression to the old Hawaiian song "A Song of Old Hawai'i". You will note the time signature (4/4) is shown, the key signature (F ...1 flat) is indicated, and the two pickup notes are in place.

Chords are usually written above the staff with four strokes within each measure. Whenever a chord is to be repeated into the next measure, this repeat sign  $\text{‰}$  will indicate to the rhythm section to play the same chord

### *A Song of Old Hawaii*

The image shows a musical staff for the song "A Song of Old Hawaii". The staff is in 4/4 time and the key signature has one flat (F). The tempo is marked "slowly". The first measure contains two pickup notes (quarter notes) and a chord symbol "F" above the staff. The second measure contains a repeat sign (‰) and a chord symbol "C7" above the staff. The third, fourth, and fifth measures each contain a repeat sign (‰) and a chord symbol "C7" above the staff. The staff ends with a double bar line and the text "(etc.)" to the right.

again.

You should either write out (or photocopy) four copies of each song to pass amongst the musicians in your rhythm section. Since you are both soloist and "band leader", it will be your responsibility to set the proper tempo before playing each of your selections. Make sure all the songs are in playing order when you hand them out to your rhythm section. This is VERY important!

Often, in the excitement of performing on stage, tempos are taken too fast. Try to remain calm, indicate the tempo (speed) to your rhythm section (some of us nod our heads, or "cut" the air with our hand, or tap a foot to do this). This allows your rhythm section to give you a superb and solid backup, provided you have written a nice, clean, concise, easy to read chart for each selection.

---

Now: **RELAX, HAVE FUN AND GEEF-UM!**

---



Arranged for the  
E Major Tuning.  
Hi to Lo:  
E B G# E B E

151.

Featured by Bing Crosby with Dick McIntire and his Harmony Hawaiian.

# Aloha, Ku'u I'po, Aloha

The musical score is arranged for guitar in E major tuning (E B G# E B E). It consists of five systems of music, each with a guitar tablature line and a standard notation line. The first system is marked "Tenderly" and includes chords G, E7, A7, and D7. The second system includes chords G, Gdim, D9, D7, G, and G7. The third system includes chords C, G, E7, and A7. The fourth system includes chords D7, G, E7, and A7. The fifth system includes chords A7, D7, and G. The score includes various fret numbers, bar lines, and musical notations such as slurs and accents.

23/10/98

George Lake

**HSGA's NEVER STOP PLAYING!** The community gets a taste of Hawaiian steel. (Right) Lorene Ruymar, with husband Art supplying rhythm, demonstrates the sweet sound of steel at monthly luncheon meeting of the Hawai'i branch of National League of American Penwomen, where Lorene was guest speaker about "Da Book".



*Doug Smith on steel with Barb Kuhns and her fabulous fiddle playing, were joined by Mike Scott, Ian Ufton and Greg Sardinha for a performance at Leedham Adult Senior Day Care Center, in Kailua in Windward O'ahu. The Seniors were delighted. HSGA was invited back! (Always happens.)*



## JOLIET CONVENTION SCHEDULE FOR 9/30, 10/1 & 10/2 1999

• **HOLIDAY INN RESERVATIONS BY PHONE: Do NOT use the 800 number on the reservation form.**

Call Holiday Inn Express in Joliet DIRECTLY: (815) 729-2000 and be sure to tell them you're with HSGA in order to get the special HSGA rate.

• **If you are arriving by air in Chicago, and wish to travel to Joliet by limo, you must reserve at least one week in advance.** Contact: Cox Livery Service Inc. Ph: 815-741-0583; Shorewood Chauffeuring, Ph: 815-725-5808 or 815-741-2783, Plainfield Limousine at 815-436-1713, For more information, call Don Weber, Joliet Convention Chairman, ph: 815-485-6765. See Limo Service Instructions below.

### LIMO SERVICE

**PLEASE follow these instructions** for the smoothest possible transition from the Chicago Airports to Joliet:

- Do NOT wait to the last minute to reserve. Limos can't guarantee service on short notice;
- Give Limo service your Airline, Flight number, Arrival Time, AIRPORT (Midway or O'Hare);
- Tell them you're with HSGA; ask to share ride with other HSGARs arriving around the same time, if possible.
- Limos are NOT allowed to wait on airport site. Very important that you pick up your luggage FIRST and then call the 800 number provided by the Limo service. (Ask for this number when you make first call to reserve Limo.) Limo Service will then tell you which door to go out and describe car picking you up, and Limo usually arrives within 5 minutes.

### SCHEDULE IN "MERCHANTS ROW", HOLIDAY INN

**Weds. Sept. 29** CHECK YOUR PLAYING TIME, buy Lū'au tickets

**Thurs. Sept. 30** 9am-Noon & 1:30-4 PM, Music Sessions. (Lunches are Noon-1:30 & included in Registration. Then dinner on your own and Jam Session 8 PM- Until??)

**Fri. Oct 1** 9 am-Noon - ANNUAL MEETING followed by a Music Sessions, dinner, evening Jam session, same as Thursday.

**Sat. Oct 2** 9 am - Noon & 1:30 - 3:30 PM - Music Sessions

5:30 - 7 PM -Cash Bar, Merchants Row

7 PM - Until??? LŪ'AU AND FLOOR SHOW - Merchants Row, Holiday Inn

**1999 HONORED GUESTS: HERBERT HANAWAHINE & ALAN AKAKA**

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

# E komo mai! Welcome New Members

IF YOUR MAILING LABEL IS MARKED "X 6/2K" YOUR '99-2000 MEMBER-SHIP CARD SHOULD BE WITH THIS ISSUE. IF NOT, CONTACT US AT ONCE.

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Enclosed is:  check,  cash,  
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Spring Summer Fall Winter of 199\_\_\_\_

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TOTAL ENCLOSED: \$ \_\_\_\_\_

## MEMBER PROFILE (to better serve you)

I play non-pedal steel  I play pedal steel  
 I don't play steel

Other instruments I play: \_\_\_\_\_

I am a:  Professional musician  
 Amateur  Novice  
 I don't play an instrument, but sure love to listen

I travel to Hawai'i:  Every year  
 Occasionally  Seldom  
 Never been there!

My age group is:  under 20  20-39  
 40-59  60-over

**NEW MEMBERS WILL RECEIVE THE LATEST "QUARTERLY" WITH THEIR MEMBERSHIP CARD.**

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## HSGA'S CONVENTION SONG: "HSGA HOW DO YOU DO?"

YOU HEARD IT FIRST AT JOLIET '98 CONVENTION. Okay, Joliet convention goers go find the "official" HSGA Convention Song in your Spring '99 issue of the Quarterly — memorize the words, get in tune, and GO for it. Duke and Group started the Honolulu convention with it — now it's YOUR turn in Joliet!

# READER SURVEY (Please fill out and mail to HSGA)

Aloha folks,

At our last Directors meeting, we discussed concerns about you who are steel players (or just like to listen), but cannot attend HSGA conventions. Many of you tell us that you depend on the HSGA Quarterly magazine issues to "stay connected". We decided to ask you, through this Survey: are there articles you want, you need, or you would like to read, that are *missing*? Tell us, so we can give you what you want to make your membership in Hawaiian Steel Guitar Association more valuable to you. Please help by answering the questions below, and mailing this Survey back to us.

Do you read ALL the articles each issue?  Yes  No

If "No", which ones DO you read? (check all that you like)

- Disk 'N Data  Coco Wire  Members Corner  Alan's Steel Lesson  
 Music arrangement for steel guitar  Interfret  Photo Gallery  
 E Komo Mai  Steel guitar feature articles  Technical steel articles  
 Features about HSGA members  HSGA Convention Reviews  
 Other (describe) \_\_\_\_\_

What kinds of articles are missing that you would like us to add (or publish more of)?

\_\_\_\_\_

\_\_\_\_\_

May we have your name? \_\_\_\_\_

Are you a steel player?  Yes  No If "yes" are you a Professional  Yes  No

Do you play 'ukulele, rhythm guitar or string bass?  Yes  No

Comments? \_\_\_\_\_

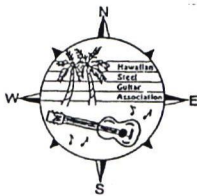
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## HSGA QUARTERLY

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## SUMMER 1999

- Honolulu Convention Reviewed
- How to Write A Chord Chart
- READER SURVEY- What do YOU want?
- Special Steel Arrangement