

HSGA QUARTERLY

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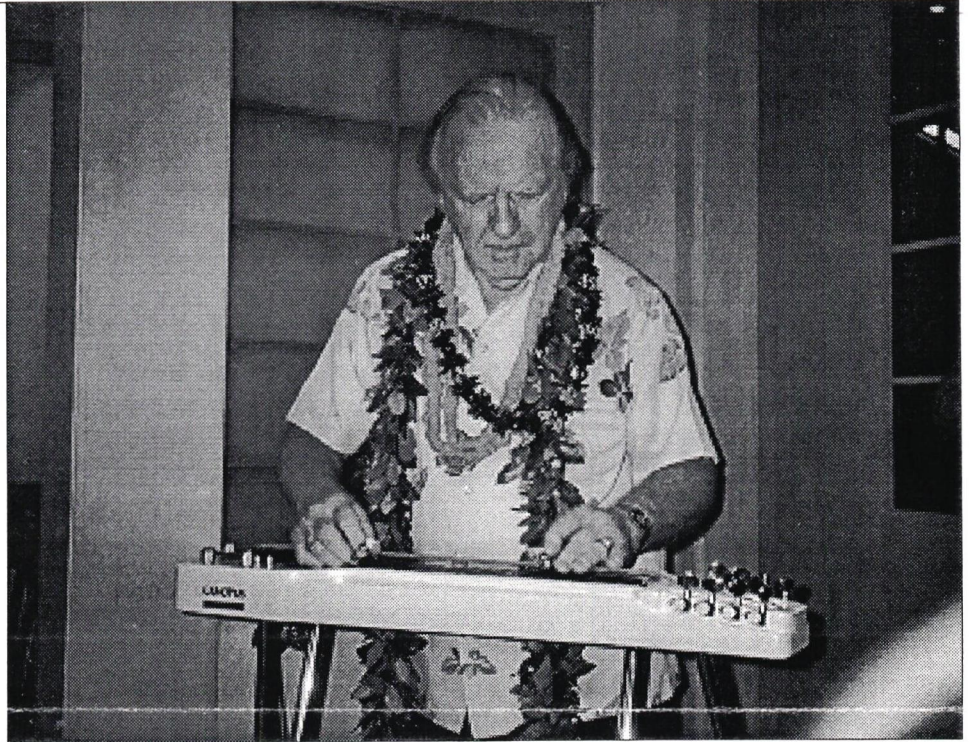
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STATEMENT OF PURPOSE

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.



Jerry Byrd plays for his birthday party guests. Will he come to Joliet? We're planning on it, but it's up to Jerry. When you're 80 years young, you get to say "No" if you want. Whatever Jerry decides, HSGA WILL send a special Guest Steel Artist to convention.

MAHALO NUI LOA

June 9, '00- from Alan Akaka and HSGA's Directors, to members who generously added a \$10 donation or more to their dues payment this past twelve months. Thank you very much to the following HSGA'ers from all who have or who will benefit from your voluntary contributions to our Scholarship Assistance program:

CLIFF AND BARB ADAMS

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HARLAN AND PAT BRUNNEMER

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TOM PICKETT

WALT AND GAYNELL RUDSTROM

GREG SARDINHA

PAUL AND SHIRLEY WEAVER ...

... who, in addition, annually donate proceeds from the sale of Paul's HSGA video tapes; this year \$520 for steel guitar education use. An additional \$306 was added from the many calabash "thank you" gifts at this year's Steel Guitar Ho'olaule'a. (*the generous annual donation of this couple from Japan is always a "golden gift".)

And, to all members who added even a \$1.00 donation to their annual dues, thank you for the spirit of your giving. You are all appreciated for your support more than you can know.

(In the U.S. HSGA is tax-exempt; donations may be tax-deductible for you.)

Doc's Holiday: Joliet Discovered by Isaac Akuna

NOTE FROM ALAN AKUNA – Joliet '99 was Isaac's first HSGA Convention. If YOU are wondering if this event is worth your time and money, read on. Then, whether you're a "player" or a "listener", plan now to join us at the Joliet 2000 HSGA convention. I know you'll have a very special time, and take home wonderful, warm Hawaiian-style memories.

Webster's Collegiate Dictionary defines "catharsis: purification, elimination, or purgation of complex emotional entities primarily through art, or by bringing it to consciousness and affording it expression."

More to the point: the annual HSGA convention in Joliet is arguably the #1 Best Kept Secret in all of Hawaiian music, or any other musical genre for that matter. This is, of course, a personal opinion. Yours may differ, but lest you think one of my pickups has shorted out, let me explain.

1) **The People:** HSGA is blessed with absolutely the most wonderfully generous people in the world; members who have dedicated themselves to securing the legacy of the Hawaiian Steel Guitar. Many have worked long and hard, without monetary gain, and often without recognition, to ensure that this annual meeting would be a success. I wish to extend a big "Mahalo" to everyone who made this first-timer's visit a most rewarding one.

2) **The Venue:** I must admit to you that when Alan suggested I make the pilgrimage to the Land of Lincoln, my initial reaction was "Joliet? What's in Joliet? I seem to remember a movie about a prison there." You see the attitude? Panic and confusion set in. Ignorance may be

bliss, but it can also be apprehension and bad attitude. In any event, those emotions are gone now, purged by the fellowship of music makers and music admirers that is the HSGA.

As it turns out, The Holiday Inn Express in Joliet is ideal; friendly staff, meeting and conference rooms laid out perfectly for all day (or all night jammin' - "Duke's Lounge"), and did I mention the four-hour breakfast buffet? Let's see ... if I time this right I can have breakfast at 6 a.m. and lunch at 9:45 a.m. ... Convention Chairman, Don Weber and his gang have done a marvelous job in coordinating all the events, people and performances.

3) **The Music:** Here in Hawai'i, the birthplace of the steel guitar, there may be a tendency for us residents to take our own culture and traditions for granted. After all, it's what we grew up with and what we're surrounded with on a daily basis. Believe it or not, all the folks who play steel guitar over here don't hang out on the beach all day with their axes. They have regular jobs, families, weekend gigs, church, cub scouts, etc. ...maybe it's the same where you live.

But at the Joliet convention, people who love Hawaiian Music and the Hawaiian Steel guitar in particular, have traveled great distances, sometimes at moderate expense, to be with other people who have done the same. They made the journey and paid the price to achieve THE PRIZE: three days of very nearly complete non-stop Hawaiian steel guitars and music. No commute to work, no grass to cut, no Little League, no meal preparation ... nothing to distract from the music. Gerald Ross put it succinctly "The music becomes the focus."

Picture yourself at 3 a.m., two hours sleep the night before, jet lag, jamming with Bobby Ingano,

Alan, Duke, Herb, Kamoe, Ian, Gerald, L.T. Zinn, Bernie, Gloria Murawsky, Mike Beeks, Bob & Julie, Frank D., Doug, Barbara ... no egos, no pressure, no tension ... we are cookin' Baby, and you are definitely in the Zone, united with others by the passion that is Hawaiian Steel Guitar.

4) **Y2K:** For those who have yet to experience Joliet, I can't guarantee that you'll have an artistic epiphany or musical cathartic moment. Suffice to say, you need to go. You don't know until you go. I can promise that Joliet 2000 convention will be something extremely special. Hopefully, more on that later. I'll close with this thought. My dad is an old Navy man, and he always said that if you want to learn how to swim, you get in the water. In Joliet, you will be given every opportunity to take the plunge. Be there. *Aloha.*

Isaac Akuna is a dentist by profession and a steel guitar player by passion. Between therapy sessions, he enjoys gigging with his group "Hala'i". ED NOTE: Isaac forgot something — he's also a beekeeper and bottles the ancient liqueur Mead, made from honey, under his family label! Waaaay COOL! Stay tuned for more from HSGA's Renaissance steel artist.

HSGA's TOLL FREE PHONE NUMBER

If you're in the U.S. or Canada, and need to phone the HSGA office in Honolulu, use our toll-free number: 877 446-0457. Best times are Mon-Fri, 8 am - Noon, Hawai'i time (5 hours behind East Coast Standard time; 6 hours during Daylight Savings.) Or leave a clear message, and we'll call you back.

THAT WORD "STYLE"

by Jerry Byrd

Covers a lot of territory, doesn't it? Especially as it pertains to steel guitar - the most "individual" instrument of all.

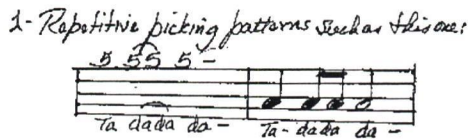
So many times, I've heard "I play my own style," or "I prefer to develop my own style". And so they do — badly. Let's explore this "catch-all" word by beginning with the dictionary definition of "style".

"Style - A particular type or sort, with reference to form; appearance or character; a particular distinctive or characteristic manner of PLAYING (my substitute for their word "acting"); a mode or form of design, construction or execution in any art or work; a distinctive quality of originality, elegance or flair."

That last line would apply to music, especially, I think. However, playing badly can also be a "style",

if so, and I will list a few examples of what I consider to be the most common faults of many steel guitar players today:

1. Repetitive picking patterns such as this one:



2. Repeating the last note of a phrase one or more times; I hear both of these in a very large percentage of players, usually at the end of every 4-measure phrase. Music is another way of making a statement, and you should play the same way you speak, and put a period (.) at the end of the phrase.

Now, let's use example #1 to illustrate this: if you were speaking the lyrics to "Beyond the Reef" you

would not say (or sing) "Beyond the Reef, Reef-Reef, Reef/ Where the sea is dark and cold, cold-cold, cold/ My love has gone gone-gone, gone/ And my dreams grow old ...etc. etc." You put a period or a semi-colon there, and if you do *anything*, you do it with the "bar hand".

I remember one player of some notoriety who repeated the last note of each phrase one time, *every* time! He was playing (saying) "Beyond the Reef, reef/ Where the sea is dark and cold, cold/ My love has gone, gone, etc. You get the idea.

3. Playing (or trying to) an octave gliss on an "up-tempo" song!! This *really* shows a serious lack of imagination.

4. Playing with no dynamics; no feeling or expression; no highs or lows of emotion. I call this "putting the hurt on it".

Continued on pg. 4



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5. Bad, "throw-away" endings ... carelessness. This is a fatal error! The last thing your listener hears, and probably the most important thing you will play, is the ending. If done carelessly, you've thrown away the whole piece. You could have played all of it really well but a "blown" ending ruined it, and your listener will say: "wow - that was bad" when actually only the ending was bad. And the opposite is also true - you may have played the song badly but did a really nice ending, and the reaction will be "that was really pretty, wasn't it?"

6. Playing out of meter, or "breaking" meter as a matter of course. There are some songs that are written out of meter — which means "missing" beats here and there. But a good player recognizes this when he hears it, and adjusts to fit the pattern. It is a "no-no" nonetheless.

Although these things tend to distract from one's music, they still can technically be considered a "style" - a trademark, so to speak, of one's playing - a "style" which is repetitive and therefore predictable to your listener when overly used.

"Style" demands originality - not a copy of someone else's playing style; it should be your way of expressing your feelings — your emotions: how and what you feel when you play! If you don't feel anything, how can your listener feel anything? Where would it come from?

All that music is, in the final analysis, is a melody with *feeling*. As an art form, it *must* express and transmit emotion and stir the emotion of your listener. Forget the fancy technique (a lot of notes that say nothing) and "show-biz" approach: the big smile, the flailing of the hands and other "moves" — it only distracts from your music and your command of your instrument.

HONOLULU MUSIC DATES

Sat. 9/2 – "*E Lili'u E*", 7 p.m., Kawaiaha'o Church, a tribute to Queen Lili'uokalani and her music, on the Queen's birthday. The Kahauanu Lake Singers and special guests and dancers. \$15 at the door (no credit cards).

9/16 –9/ 23 – **Annual Steel Guitar Week** at the Halekūlani "House Without A Key". Guest steel artists TBA.

2/20/2001 – For you who need to make travel/vacation plans early, **Auntie Genoa Keawe** will be inducted into the Hawaiian Music Hall of Fame during the **6th Annual Ho'ohanohano** at Hawai'i Theater Tuesday, Feb. 20. Kahauanu Lake produces these yearly benefit concerts. Guest artists (other than Genoa) and ticket details TBA.

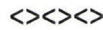
Then your listeners - each one - will feel that you are playing (and speaking) to them only - one to one. That's "style"!!



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HAWAIIAN SOUND GETS A NEW LIFE

By Jean Russell Vogel,

reprinted from the Simi Valley, California "Daily News"

When Hawai'i calls with the voice of its *kikā kila*, steel guitar, few listeners forget the haunting glissando that has become the signature sound of island music.

For Ventura's **Michael Cord**, restoration of classic Hawaiian recordings and collecting vintage instruments now claim the former bass player's energies, as a result of his Waikīkī encounter with Hawaiian music in the late '60s.

At that time, Cord was performing with a Filipino band. The Hawaiian music that had circled the globe for six decades was seldom played at entertainment sites on the island where the steel-on-steel sound had originated some 70 years earlier.

However, the young bassist sought the acquaintance of the few active Hawaiian musicians, intrigued by their unique and varied instrumentation and the appealing island songs. He subsequently participated in a number of local groups and then became a producer for a Hawaiian record firm.

Wanting to produce his own brand of Hawaiian music, Cord established Hana Ola (Work of Life) Records in 1976. The new label appeared on the debut album of Hawaii-born singer Nohelani Cypriano, who continues to be a favorite local performer. In the early 80's, Cord left the islands to pursue other ventures, but kept returning musically to the Hawaiian experience.

"The music of Hawai'i kept calling me," he said. In 1991, he rejuvenated Hana Ola as the Hawaiian operation for his Ventura-based Cord International. Cord's cream is "to bring back to life the classic 'lost' recordings of Hawai'i."

The technology for restoration now exists, but many of the pre-



1970 original recordings must be located. Thus, the "work of life" has become the lifework of the one-time bassist. Purchasing or leasing the rights to old record catalogs leads Cord to originals that have long been unavailable to the public, buried in corporate archives. He now has access to over 2,500 songs, he said the earliest dating back to 1927.

After extensive computer audio restorations, the discs are digitally remastered to produce what Cord describes as the "highest sound quality possible". Extensive historical liner about performers and their instruments accompany each compact disc and tape. Plans are to have future albums issued only in CD form.

Leading the liner note research team is Hana Ola's Hawai'i-based producer, **Harry B. Soria, Jr.**, whose "Territorial Airwaves" (on KINE-FM) radio is a perennial favorite for fans of authentic Hawaiian sound. Hana Ola Records has received five *Nā Hōkū Hanohano* Awards, Hawai'i's equivalent to the Grammy, and three were given to recognize the caliber of liner notes.

As modern technology and

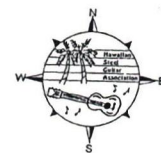
nostalgia mesh to revive class Hawaiian music, Cord International-Hana Ola's extensive catalog has found customers eager to hear great performances of yesteryear. Music stores also carry the CDs and the remaining tapes.

Customers may browse through the lost recordings of Alfred Apaka, Hawai'i's "Golden Voice". The Master of Touch and Tone, Jerry Byrd, may be heard on steel guitar or, more precisely, on several versions of this ever-evolving instrument. Modern listeners can hear the lyric soprano of Lena Machado, the "Hawaiian Songbird", her 1927-62 career re-created by technology.

In addition to music restoration, Cord became interested in collecting instruments used to create Hawaiian music. While he says he's a long way from have a museum, others have noted the scope of his acquisitions. Cord International's latest offering "History of the Steel Guitar," features long-unavailable early works by pioneering steel guitarists on the islands.

The work of Maui artist Margaret Leach brings all the colors of old Hawai'i to the Cord International-Hana Ola catalog and its nine-album "Vintage Hawaiian Treasures" series. To sample songs from listed albums, visit the Web site at www.cordinternational.com.

(ED. NOTE: Jean is the wife of HSGA member Sig Vogel, and writes about community issues in Ventura County for the Daily News. She is a member of National League of American Pen Women, Simi Valley Chapter.)



INTRODUCTION TO BAR TRACKS

By Alton Braun

For this enterprise, I have chosen the six string steel guitar tuned to C6th and am calling the diagrams "BARTRACKS." The tuning, from the top, smallest string is 1E, 2C, 3A, 4G, 5E, 6C. I don't subscribe to the theory that an inexperienced player should be subjected to many complicated chords before he learns to play the melody.

Jeff Newman teaches 2-string harmony with considerable single note picking. I think that's super. The inherent danger of playing too many strings is that the melody can be too easily lost. Not to the picker, his mind follows the melody through the chords because he knows what he's playing and his ear hears the melody through the embellishment.

I'm talking about the other important person, the listener. I can't recall ever hearing listeners com-

plain about a song being played too simply. Consider Ernest Tubb calling out, "AW pick it purty Leon," or Butterball, or Jimmy or whoever. To us and many of his fans that was as much a part of the number as Ernest's singing.

Pedal Steel "Corn"

As country musicians became more "sophisticated", they call that "corn" and everybody took a RIDE on their break. The more unrecognizable the Ride became, the hotter the player perceived himself. Now look what they get to play on a recording, maybe - part of a turnaround which has to be shared with the rest of the band if the producer doesn't cut them completely out.

Probably the only top selling steel guitar recording was "Sleepwalk" by Santo and Johnny in the late '50's. Does that tell you any-

thing? I remember reading a record critique in a non-steel publication several years ago where the critic made this comment "the pedal steel guitar player thought he was a seventeen piece orchestra."

Do Justice to Single Notes

Hawaiian melodies are the sweetest, most melodic songs written and lend themselves to well to the single notes, slides and vibratos, as played on the steel guitar. Learn to do them justice. Again, let me offer this advice: learn to READ! Learn to play single notes well, develop your bar and pick technique to get a sound with feeling.

You can't play two or three strings well if you haven't mastered playing one string. Harmony and fancy chord work will come later. When you have mastered the foregoing, may good pickers offer excellent advanced instruction in

Continued on pg. 7

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tapes, and videos. Remember the line in the song "Don't be playin' them fancy licks, just stick to the melody." Jerry Byrd isn't called "The Master of Touch and Tone" for no reason. You can always recognize the melody of a Byrd presentation.

One Scale at a Time

My suggestion is to work with just one scale for awhile, maybe the C scale. Learn the notes well, as well as the BARTRACK that you choose. Remember to mix them up and use the shortest bar movement available that you are comfortable with. Learn to read some simple songs in C – there are thousands of them.

When you do move on, always come back to the earlier scales and play something in them to reinforce what you have already learned. Imagine the satisfaction you'll get from reading and playing a melody you have never known before, or playing a song you thought you knew but now you've played it right. Good picking!

6-STRING STEEL BARTRACKS, DEMO C1

C6th Tuning, C Major Scale Shown at Frets 10, 11, 12, 13 and 14; Tuning starting with First String: E,C,A,G,E,C

The scale shown is called the *DIATONIC SCALE*. It is the Do, Re, Mi, Fa, So, La, Ti, Do scale we learned as children. The scale shown here is a C Major scale. I could have been any letter from A flat to G sharp and the bar movements would not have changed, just the frets where we would play the 8 notes.

The notes on the staff would also change, of course, and some of the notes would be preceded by flat, b, or sharp, # symbols, depending upon the major key we chose to play in. The key of C was chosen for the first BARTRACK

because the C Diatonic Scale has neither sharps nor flats. I'm not going to try to teach you complicated music theory, timing, or anything heavy, just one note at a time and how to read it on the paper and find it on the guitar.

THE CIRCLES indicate where we place the bar to get the note shown in the circle. You can find a great number of books telling you how to hold your bar hand and your pick hand, so I am not going into that. *The number in the circle means nothing more than where the note falls in order in the scale.* Later, you will learn more about the scale note numbers and things you can do with them.

For instance, the first note of any scale (Do) picked with the 3rd note (Mi) and the 5th note (So or Sol) will comprise a MAJOR TRIAD, or CHORD, in any Diatonic Scale. Here you can see that these three notes are C, E, and G, and when picked simultaneously, render the sound of the C Major Triad.

Right now, if this is a new ex-

perience for you, learn the scale positions up and down, backwards and forwards, and more importantly, how the note locations on the strings relate to the written notes on the staff. With just this little bit of information, you can pick out the melody of a multitude of songs written in the key of C, even if you have never heard the songs before!

THE UNNUMBERED NOTES shown above the top C are just two higher notes of the same scale that you can get right there. The **solid lines** indicate the bar tracks to the right of the 12th or C6th fret. The **dashed lines** indicate the bar tracks to the left of the C6th fret, same notes, different location.

You will probably find that mixing some of these tracks will allow you to play faster. Most players do mix the moves as it suits them. Take advantage of the short, half-step moves, either right or left, to the next scale note.

DIAGRAMS: I have diagrammed two different BARTRACK

Continued on pg. 8

BARTRACK C1: DIATONIC C SCALE ON AND AROUND FRET 12 (C6TH)

FRET 10 11 12 13 14

1 — D — E — D —

2 — 7B — 8C — 7B —

3 — 5G — 6A — 7B —

4 — 4F — 5G — 4F —

5 — 2D — 3E — 4F —

6 — 1C — 2D —

Key Signature: No Sharps
No Flats

©Al Braun CADDesign,



MEMBERS CORNER



Werner Bauhofer, Bozen Italy – “We did lots of things this past year: (played) in the main theme park in Italy named “Gardaland”. Part of our repertory was Hawaiian style. We did the summer there. Johnny Farina (of *Santo & Johnny* “Sleepwalk” fame) taught me his unique version of ‘Tenderly’. You can imagine the emotion I felt. My ’39 8-string National New Yorker was very happy to be played by such a pro –veteran (over 20 world-famous Hollywood movies.)”

Warren Slavin, New Jersey – “aloha from rain-soaked New Jer-

sey – I’m sure you have liquid sunshine in Hawai’i, as it is called when I’m there, but in New Jersey we call it other things. However it is necessary to make things grow. I received the recent Quarterly (*Spring*) and enjoyed reading it, especially about Jerry’s surprise birthday party – wish I could have been there to see his surprise and enjoy the festivities.”

Ken Emerson, Hawai’i – “I just signed a deal with Michael Cord to do an album. I’ve already got some interesting things going for it ... like Hawaiian tangos ... and some interesting solo steel stuff. In April, Michaelle and I played in Whitefish, Montana. It was a blast and they loved the music.”

Derek Young, England – “Thank you for your current issue of the magazine. It is so nice to know that some of the Brits over here are now getting on to the Internet and communicating via e-mail. If only John M (*Marsden*)

would get on-line! What a benefit this would be to all of us. He has such a wealth of knowledge that could be whistled down the wires rather than by pigeon post. I spend more time writing via e-mails than ever I did with snail mail. Alan, thank you for all you did for we enthusiasts whilst you were in office. I am sure that you will still play a large and committed role behind the scenes. Not a day goes by without thinking of you all.”

Vivian Bangs, California - “Alan, this is to thank you for your dedicated leadership even though you are a busy, busy fellow. The membership and interest have set new records, and I know you’ll be glad for a reprieve. I’ve known hours from 6:30 am to 1 or 2 am, when I was a hat designer and still taking care of hubby and home. I’m loving learning your definitions; what a wonderful way to start a class! Why didn’t I know to do that when I was teaching?”

BARTRACKS- continued from pg. 7

scale patterns. (*The second one will appear in the Fall 2000 Quarterly.*)

Just remember, these two BARTRACK scale patterns will never change except the open fret and the first fret, where there is no room to go left, the tracks to the right remain the same.

They work in every key from one end of the neck to the other.

If you happen to own a 10-string C6th, the same notes will be found in the same locations except you need to change the string numbers to 2, 3, 4, 5, 6, and 7.

If at first, the BARTRACKS are confusing, cover the dashed lines to the left, and play only the solid BARTRACKS to the right.

You will get the same sound either way.

Music Sources

An excellent source of any kind of music to learn from can be found at almost any music store in the form of the big note organ music. The music written in huge format that you can read easily from several feet away. The melody line only is shown with nothing else to confuse you and, usually, the accompanying rhythm chord is written above the staff.

Pick up a book with some songs you are familiar with and also some that you don’t know. See how easy it is to learn a new melody. I just checked the sheet music for the perennial, always popular “Stardust”

(not the intro but the “Behind a garden wall, etc.”) The melody can be played right here on these frets, one note at a time, the same way Boots Randolph would have to play it on the sax!

If the chord notation calls for A minor, don’t worry about it. Play your one note, which will be part of A minor, and let the band worry about the chord. Just be doggone sure that you play that one note right and that is sounds good to you!

Look for Alton’s 2nd BARTRACK lesson and Diagram in the Fall Quarterly. (You’ll get the Fall issue only if your HSGA 2000-2001 Membership Dues are paid. Hint hint to you whose mailing label still says “X 6/2K”)

THE C6TH TUNING *as I know it...*

By Alan L. Akaka

There are as many tunings as the mind can conceive. Practical utilization is another story, however. In the past I have played on the B11th, E7th, A6th, D9th, FMajor7th, C#minor tunings as well as variations of each. I also tried the E-Harp tuning which I found quite interesting. But the most widely used tuning in Hawaiian music is one that I favor. The "C6th". In the letter below I explain in short detail what I know about this tuning.

Excerpted from the "Talk Story" Forum from our HSGA website (www.hsga.org)

Aloha Donald,

If you want a tuning where you wouldn't have to do slants try the C6th which also happens to be the most widely used tuning for Hawaiian music. The C6th tuning is: (high to low pitches) E-C-A-G-E-C [add Bb and low C for an 8 steel]. Another variation is the C6th/A7th tuning: (high to low pitches) E-C-A-G-E-C# [add C and low A for an 8 string steel]. Understand that without pedals for altering string pitches you could find major, minor, seventh, sixth, ninth, diminished and augmented chords on the C6th. Mind you that the diminished and augmented chords would be limited to two notes only. You could also play chordal solos although you may have to do several fret leaps. And if you simplify the solo to a series of two note chords the amount of leaping will decrease, but the flow of motion will be at times awkward. Using the forward slant will open up more possibilities as far as musicality is concerned. Consider it. I'm writing an article on the C6th tuning for the Summer HSGA quarterly. Perhaps it may give you ideas that are useful.

Good luck...

There are variations of the C6th tuning so the two I'll be talking about are basically the two noted above. Based on the C scale, the 3rd of the scale rests on the top of the tuning. The root is placed on the second, the 6th on the third, the 5th on the fourth string and so on. *Check the chart below. Also refer to Alton Braun's scale chart (pg. 7) for a good perspective of where notes of the tuning lie.*

Pick any combinations on the top 5 strings (except the third) and you'll have a C major chord. Pick any string combinations (except the fourth) and you'll have an A minor chord. Pick the second and third strings together and you will get either parts of an F major chord or C/A/F#/Eb diminished chord. Wait there is more. Strum the top three strings and you will have part of a D9th chord. Mind you that these are only open string combinations. Imagine learning where to place the bar for the C9th or the Eminor chords. In the next lesson, I will provide charts for major, minor, 9th and 7th chords. The charts are great tools for getting to know the positions on your neck. With this knowledge you will be able to create melodic lines with its proper harmonic notes. Knowing the scale for each key is also important for both solo and background work. But that's another lesson.



Here's an FYI list for you...

Hawai'i artists known for using the C6th (C13th with Bb on the 7th string):

Mel Abe, Jules AhSee, Alan Akaka, John Ely, Al Greene, Jr., Harold Haku'ole, Barney Isaacs, Walter Mo'okini

Hawai'i artists known for using the C6th/A7th:

Isaac Akuna, Jerry Byrd, Raymond Kelly, Ray Knapp, Casey Olsen, Owana Salazar, Greg Sardinha

Note: Bobby Ingano tunes his 7-string steel to G-E-C-A-G-E-C-Bb.

Let me know if you use the C6th tuning. Send me a note via the HSGA office or e-mail me at hsga@lava.net.

Diagram 1								
Steps:	1	2	3	4	5	6	7	8
C scale:	C	D	E	F	G	A	B	C
String #	C6th					C6th/A7th		
i	E	3			E	3		
ii	C	1			C	1		
iii	A	6			A	6		
iv	G	5			G	5		
v	E	3			E	3		
vi	C	1			C#	augmented 1		
vii	Bb	flat 7			C	1		
viii	C	1			A	6		

ROSELANI BLOSSOMS

C6th Tuning
E-C-A-G-E-C

by Johnny Almeida

4 R5 4 5 4 5 5 3 3 4 5 - - 6 5 5 7 4

4 4 5 4 3 5 6 5 7 4

G7 C7 F G7 C7

5 - - - R5 5 4 3 3 5 6 - 8 - 5 5 5 4 5 3 4

F F R-3 Gm C7 C7

4 - 5 - R5 4 5 8 10 9 7 - 10 - R 4 6 5 3

A 5 7 10 7 10

E7 F F D7 G7 C7

3 - 4 5 - - - R5 5 5 3 4 5 - - -

4 3 4 5 4 3 5

Bb F G7 C7 F

R5 5 4 5 7 9 10 11 12 - R 12 10 12 11 10 11 12 14 12 -

F R-3 Bb7 B7 C7 C7 E7 F

ROSELANI BLOSSOMS

Handwritten musical notation for the first system, including guitar chords and a treble clef staff.

Chords: F, D7, G7, C7, Bb

Melody: $\text{12 } \overset{\frown}{\text{12}} \text{ 11 } \overset{\frown}{\text{10}} \text{ 9 } \overset{\frown}{\text{8}} \text{ 9}$ | $\text{7 } \overset{\frown}{\text{9}} \text{ 10 } -$ | $\overset{\frown}{\text{10}} \text{ 11 } \overset{\frown}{\text{12}} \text{ 12 } \overset{\frown}{\text{12}} \text{ 11 } \text{ 10}$ | $\text{2 } \text{ 10 } -$

Handwritten musical notation for the second system, including guitar chords and a bass clef staff.

Chords: F, G7, C7, F, F R-3

Melody: $\text{4 } \text{5} - - \overset{\frown}{\text{5}} \text{ 5}$ | $\text{4 } \overset{\frown}{\text{5}} \text{ 5 } \text{ 4 } \overset{\frown}{\text{5}}$ | $\text{5} - - -$ | $\overset{\frown}{\text{R5}} \text{ 5 } \overset{\frown}{\text{5}} \text{ 4 } \overset{\frown}{\text{5}} \text{ 7 } \overset{\frown}{\text{9}}$

Handwritten musical notation for the third system, including guitar chords and a bass clef staff.

Chords: Gm, C7, C7, E7, F, F, D7

Melody: 10 | $\overset{\frown}{\text{12}} \text{ 11 } \overset{\frown}{\text{10}} \text{ 12 } \text{ 11 } \text{ 10}$ | $\text{4 } - \text{5} -$ | $\overset{\frown}{\text{5}} \text{ 7 } \overset{\frown}{\text{6}} \text{ 5}$

Handwritten musical notation for the fourth system, including guitar chords and a bass clef staff.

Chords: G7, C7, C7, Gb9, F

Melody: $\text{4 } \text{5} -$ | $\overset{\frown}{\text{8}} \text{ 7 } \overset{\frown}{\text{6}} \text{ 4 } \text{ 5 } \text{ 3}$ | $\text{3} - \text{4} -$ | $\text{5} - - \text{6}$

Handwritten musical notation for the fifth system, including guitar chords and a bass clef staff.

Chords: G7, C7, F, F

Melody: $\text{5} -$ | $\overset{\frown}{\text{6}} \text{ 7 } - \text{4}$ | $\text{5} - \text{7} -$

Note: I choose this song partly because of the scales built into the melody. This arrangement is an example of playing a melody line with a harmony voice without the use of any forward or reverse slants (refer to my lesson on page 9). Using only straight bars for melody/harmony combinations may seem easier, but the player would need to leap from one position to another more often. "Roselani Blossoms" is a composition by one of Hawaii's great songwriters who was also music legend Pua Almeida's father. Roselani (pink rose) refers to Maui's island flower.

Que 1. Que 6:00

HSGA HATS OFF TO YOU!

Every May Festival Week in Honolulu "Our Gang" of intrepid HSGA steel guitar players treats Honolulu to Hawai'i's *nahenahe* signature sound. These folks are here, convention or not. You can expect more and even better next year, when we again have a Honolulu convention.

This year, (*and next year too, yes?*) Wayne and Brenda Shishido made sure that members could play their hearts out in five popular public places: City & County May Day at the Honolulu Zoo, Royal Hawaiian Shopping Center, the State Library in Waikiki, Ala Moana Center Stage (on a busy Friday evening, no less!) and Bishop Museum. Paul Weaver has captured the best of it (except the Museum).



At the Zoo (1) Gee, he *sings* too! Wayne on steel, backed by Bernie Endaya, Kamaka Tom and John Auna. (2) Now it's Bernie's turn on steel guitar. (3) Gary Aiko joins Bernie to back "Tom" Ikehata. (4) do they draw a crowd? You bet!

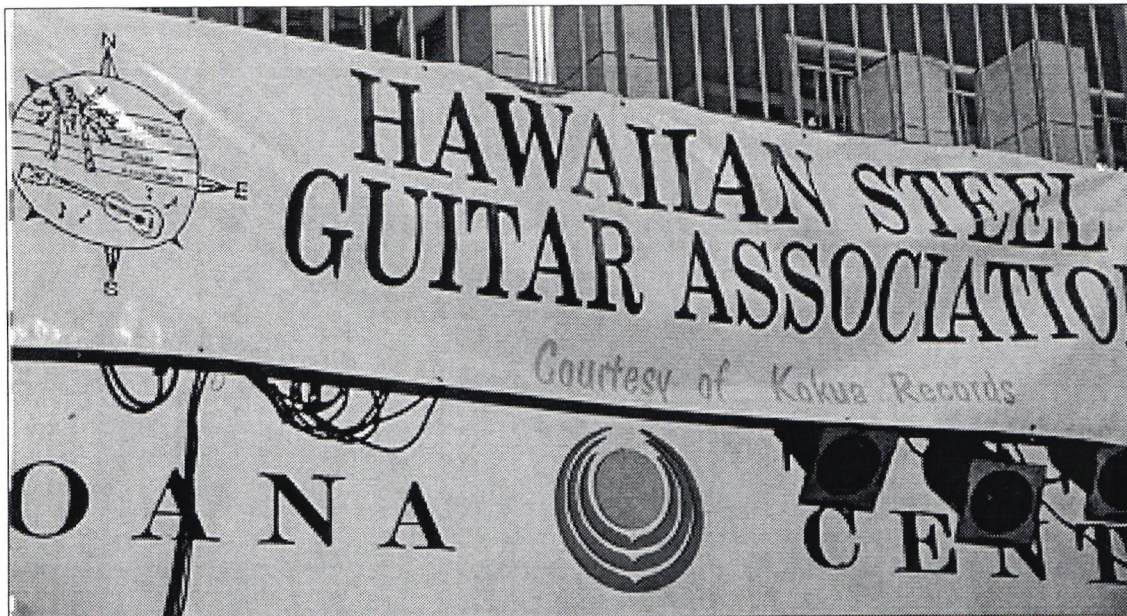




Royal Hawaiian S.C. (1) HSGA members take front row seats. (2) Kamaka Tom takes the stage, while (3) "Doc" Isaac Akuna, Wayne and Millie Tipka enjoy the set with Michiko and Naoto Nakamura who travel from Nara, Japan for all HSGA events.



Kapahulu Library (1) It's Frank and Donna Miller's turn to treat book browsers to the sounds of Hawai'i nei (2) and then John Auna takes over.



Ala Moana Center Stage
HSGA is back, folks! (1) "Doc" Akuna concentrates on his "pickin'" backed by Bernie and Wayne, and then (2) Art and Lorene Ruymar front and center for a set.

HSGA "HO'OLAULE'A" FOTOS WILL APPEAR IN THE FALL ISSUE OF THE QUARTERLY. DON'T MISS 'EM!



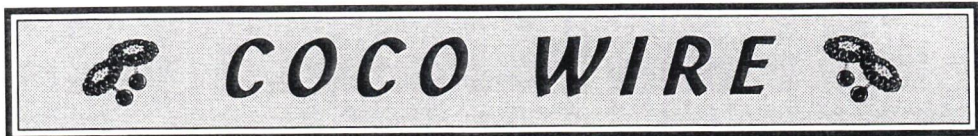
HONOLULU "MAY FEST 2000" VIDEOS

Rights to video contents 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. Please allow 4-6 weeks for delivery.

1-HC-00 "Ho'olaule'a": Jerry Byrd, Isaac Akuna, Bobby Ingano, "Lion" Kobayashi, Alan Akaka, Raymond Kelley (from Moloka'i), Greg Sardinha, "Tom" Ikehata, Al Green, Jr. & the "Hot Lix" Jam.

Available on Request: Videos of HSGA performers at the Zoo, Royal Hawaiian Shopping Center, Library and Ala Moana Center Stage.

ORDERING (All Tapes are US Standard; PAL & SECAM not available)
Single Video inc. postage: US\$15/US & Canada; US\$17, Europe; US\$19 Pacific Rim (Japan, Australia, New Zealand). To mail U.S. cash use a DARKENED envelope or wrap bills. Write US\$ Check/ M.O. to "Paul Weaver".



COCO WIRE

Well, we did it this time — gave one of our brand new members a fictitious name in the Fall Quarterly “*E Komo mai!*” listing. Many apologies **K. J. ROBERTS** of Heathmont, Victoria Australia. Your name is NOT “Toverts”! (*We sent our computer to its room without dinner.*) But if you ever *do* need to change your name, K. J., there’s one ready-made.

MUSIC HELP WANTED: **Tommy Linden** is looking for tablature for “Tenderly”; he plays 6-string steel guitar. **Bruce Morrison** is looking for music sheets with words for “That’s the Hawaiian in Me” and “Hapa Haole Hula Girl”. Can anybody help them?

Thank goodness we have a French member in our midst. We received a handwritten inquiry from a man in France, written in French. Not only could we not read the note, we couldn’t decipher his handwriting!

Quick e-mail to **Christian Esther**, who lives near Paris ... “yes” he would help ... mailed the letter, and after several additional messages with Christian, and Christian’s phone call to the gentleman, we learned that the man was a steel guitar amateur, a record collector, and had found and HSGA Quarterly in a Paris steel guitar shop. (*Hello!*) Alan wrote to Gaston Bouchet, and maybe he’ll join HSGA, if reading English isn’t too much of a struggle.

No goodies again, for J.T. and Makalina Gallagher. Their group got invited to play on the Food Network TV channel again, but they still didn’t get to eat any of the goodies that got prepared during the show. Bumpers... wouldn’t happen in Hawai’i, for sure.

Mahalo nui loa to Bob Littleton. Bob donated a 6-string steel guitar to Moloka’i, and Alan wrote him, in part “and the students

were in awe ... compared to theirs, your steel was a Harley to their tricycles.” What nice support for HSGA’s steel guitar projects.

Does HSGA have a Country Music “secret agent” in our midst? Received a newsy letter with photos from **Werner Bauhofer** (*our Man in Italy*). Looked closely at the envelope, and was surprised to find U.S. postage on it, and the postal cancellation “Nashville, TN”. Was Werner secretly here, in the capitol of Country Music? Were the Stetson hats, western shirts and fringed leather in several pictures a disguise? OR, is there something he’s not telling us? “Listen in” next issue. Maybe he’ll confess. (*You’ll find some of Werner’s comments and a picture in “Members’ Corner”*).

For you who’ve generously given time, while in Honolulu, to visit and play for the Hawaiian Seniors at the Lunalilo Home, the remodeling is almost done. It’s taken a lot of money to make it happen (or lose this special place forever). In January, **Alan Akaka** and The Islanders took part in an all-day lū’au and entertainment benefit at Lunalilo Home. **Greg Sardinha** played too, with Ipo Kumukahi, the benefit organizer. We hear the event was a successful money raiser for the Home, which should be open again by Honolulu convention 2001.

Tom Swatzell’s “Millennium Dingo Tour” has been an absolute hoot to read about in our e-mail. He wrote it according to the dingo (wild dog). Tom and group traveled and played Australia from Sydney to Tamworth to Brisbane. Even joined Barry Thronton and Kenny Kitching for one special event. We’re hoping to get Tom to write something for the Quarterly. He’s a marvel-

ous storyteller.

Bob Stone sent a notice too late for the Spring issue: NPR’s “Morning Edition” broadcast two 8-minute segments on the “sacred steel” tradition of the House of God Churches early in May. He said they were to feature interview and playing demonstrations by Chuck Campbell, music by Calvin and Grace Cook, which was recorded live at the Sacred Steel Convention in Orlando Florida in April; also excerpts from the Arhoolie CDS (*reviewed in the Summer ’97 Quarterly*). We’re hoping Bob will give us another piece on Sacred Steel.



DID YOU MAIL YOUR 2000-2001 DUES?

HSGA’s membership year began July 1, 2000. If your mailing label on this issue reads

“X 6/2K”
THIS IS YOUR FINAL
QUARTERLY!

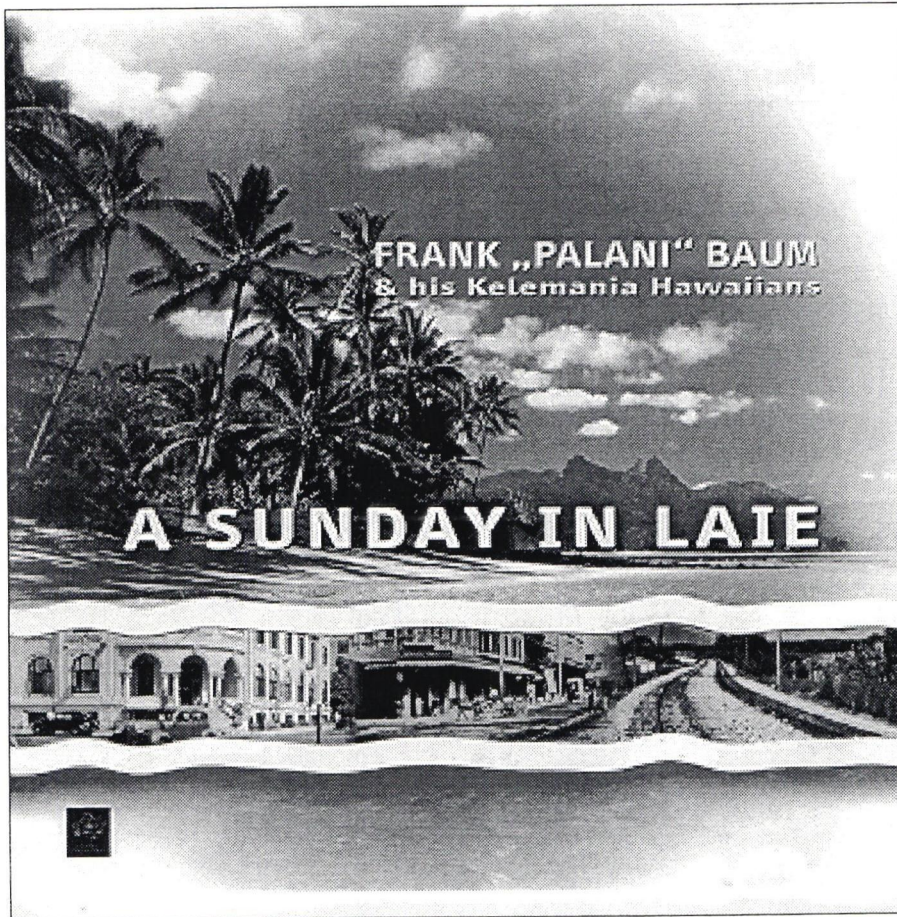
You need to renew to continue receiving the magazine. (*The Summer issue is mailed to past due members in the U.S. only, as a courtesy.*)

**HONOLULU SPRING 2001
CONVENTION DATES
AND FORMS WILL APPEAR
IN THE FALL
“HSGA QUARTERLY”.**

DISC 'N DATA

SUMMER MUSIC FUN

Three tasty CD treats came to the office in the past month, each totally different from the other. All of them are products of HSGA members. (Wow! Are you steel guitar players good, or what!) Personal opinion of this editor: all of them belong in your music library.



“A SUNDAY IN LĀ‘IE”, (steel guitar artist **Frank “Palani” Baum**, his talented son **Oliver**, and guest artists). This time around, Frank offers a totally danceable instrumental 14 cuts including Hawaiian standards and three originals by Frank; three by his guitar artist son Oliver.

Frank’s “Kapi‘olani Park” is smooth and liquid – very clean steel guitar work, with some great rhythm guitar licks. The group’s romantic rendition of “Sand” sent my mind to a beach of gentle waves and cool Trades for a lazy four minutes. Then there’s “At Waimānalo Beach”, another Baum original, bouncy, upbeat with some

fine jazz guitar riffs.

Oliver Baum contributed moving and modern electric guitar on his originals “Moloka‘i Express”, which had some interesting bass progressions; “Paniolo Impressions” - a nice, easy loping rhythm with some unique modern change-ups, and guitarists can go to school on Oliver’s concert solo work on his tune “Southern Influence”.

I liked the title tune “A Sunday in Lā‘ie”, but was most taken by the loveliest, most lilting steel guitar (and back-up) arrangement of Vic Rittenband’s “Lei Kukui” that I’ve

ever heard. You’ll also hear a fun ‘ukulele interlude by Frank on Auntie Irmgard’s “Puamana”.

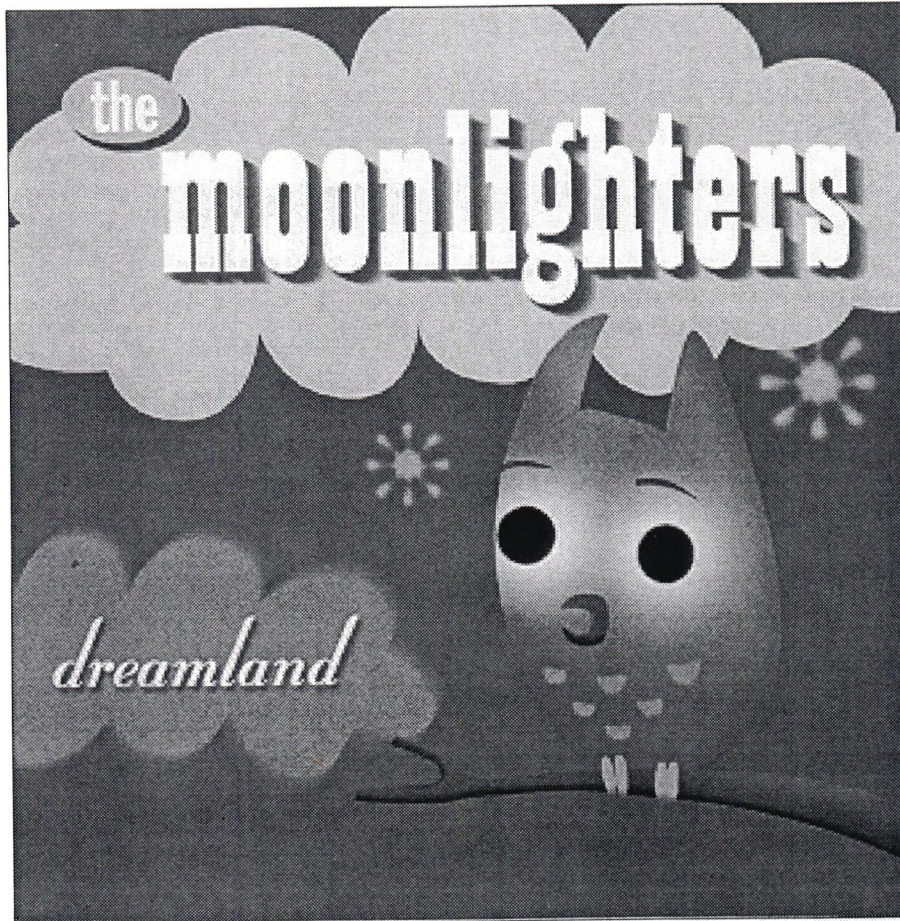
All in all, very pleasing instrumental work and excellent sound production on this new CD from our Deutschland member, his son, and great backup artists Thomas Donhauser, Tommy Muller and Gary Westfield on bass, guitar and mandolin. Recorded at Monkey Hill Studio and Stueber Recording Studio in March. CONTACT: Frank Baum, Erzbergstrasse 8, Theuern, D-92245, Germany, for price and purchase.

“MOONLIGHTERS / DREAMLAND” (steel artist **Henry Bogdan** and group). At the far end of the steel guitar spectrum is this urbanite’s upbeat-to-blues compilation of some Hawaiian standards and lots of very singable and danceable English-lyric originals. All have vocals by fems Daria Klotz, and Bliss Blood who authored all the new songs. Most interesting is the arrangement of “42nd Street” with some nice blues breaks and even a tap dancing interlude.

Some of the old-timey steel guitar syncopation that New York member Henry gets on his National remind me of Ken Emerson and Michaelle Edwards “Swingin’ In Paradise” album, especially on the rendition of “Hula Blues”. Also some baritone ‘ukulele, jaw harp, and swinging guitar work throughout.

Six original song lyrics are printed in the liner. Enjoyable, good mood treats for your first CD, Henry. Very professional, too. This is definitely a “play it again, Sam” album. (Henry has a regular nightclub gig in lower Manhattan.) CONTACT: Henry Bogdan, 51 MacDougal St., Box 116, New York, NY 10012; Hotline: 212-414-7665. Price is \$12; overseas add \$1 for postage.

There is no possible way for me to properly review **Michael Cord’s** latest offering **“LEGENDS OF FALSETTO”**. Fabulous! Same word for Harry B. Soria’s awesome liner notes (*not for nothin’ has he won*



about the original recordings. Dirk Vogel and Aloha Joe are among "friends" thanked "for their valuable kōkua".

Here's a recording for you steel players that will show you how some of the all time great steel guitar artists handled back-up and interludes for falsetto singers. For us armchair music types, a trip back to Waikīkī's "Golden Era". Neat stuff. Buy it. Probably at any major record outlet, or CONTACT: Cord International, P.O. Box 152, Ventura, CA 93002. Usual prices.

WAYNE LINK has a spiritual steel guitar tape available. "PRECIOUS MEMORIES" contains 13 vocals and two instrumentals of beloved hymns. \$11 plus postage from Linkon Guitar Co., 1549 Charleswood Rd., Winnipeg, MN Canada R3S 1C2. Ask for a catalog of other offerings.

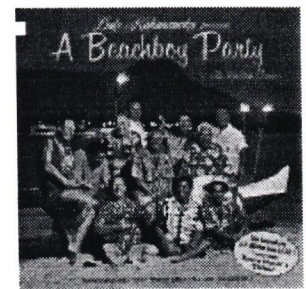
HARA's Nā Hōkū Hanohano "Best Liner Notes" award for three consecutive years.) This album is dedicated to the memory of Benny Kalama, known in his time as "Mr. Hawaiian Music".

Once again, Cord has had extensive computer audio restoration and digital remastering done on these historic recordings of 22 of Hawai'i's legendary falsetto singers, presenting the best of traditional Hawaiian songs. Genoa Keawe is among them; Benny sings "Kealoha", composed by the late Lei Collins, and Maddy Lam who was this year inducted into the Hawaiian Music Hall of Fame. You're breathing rare air with every one of these offerings.

Lena Machado, Joe Keawe, George Kainapau, Nora Santos, Linda Dela Cruz, Gabby Pahinui, Myrtle K. Hilo, Andy Cummings are just some of the singers of this form of "musical expression unique to the islands of Hawai'i" say the liner notes. Harry's liner also includes a history of Hawaiian Falsetto singing and some notes

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 HAWAIIAN RECORDS

JOLIET CONVENTION SCHEDULE FOR 10/5, 10/6 & 10/7 2000

- **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. The HSGA discount on guestrooms is good October 1 to October 10.

- **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 or 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. Oct. 4- CHECK YOUR PLAYING TIME, buy Lū'au tickets

Thurs. Oct. 5- 9 am-Noon & 1:30-4 PM, Music Sessions.

(Lunches are Noon-1:30 & NOT included in Registration. Dinner also on your own)

Jam Session 8 PM- Until??

Fri. Oct. 6- 9 am-Noon - ANNUAL MEETING followed by a Music Sessions

(dinner, evening Jam session, same as Thursday.)

Sat. Oct. 7- 9 am - Noon & 1:30 - 3:00 PM - Music Sessions

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

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

HONORED GUEST STEEL GUITAR ARTIST: JERRY BYRD (hopefully)

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

DON WEBER'S JOLIET CONVENTION NOTES FOR OCTOBER 2000

CONVENTION REGISTRATION & HOTEL RESERVATIONS: PLAYERS: Steel guitar playing time requests will be scheduled in the order received: first come, first served. Late playing requests will go on a waiting list. Get your request to Wally Pfeiffer A.S.A.P. along with your registration form from Spring Quarterly. **STEEL GUITAR WORKSHOP?** If you want a Question/Answer workshop, let Don know now, so it can be scheduled. **HOTEL:** Register now, as rooms may be difficult to get by mid-September: racing season is on this year during HSGA convention. Make sure you tell Holiday Inn you are with HSGA! Tell hotel what size bed & whether you want smoking or non-smoking room. Other motels: Red Roof Inn/815-2304; Super 8 Motel/815-725-8855; Microtel/1-888-771-7171; Comfort Inn/815-744-1770; Motel 6/815-729-2800. **741**

MEALS: Lunch each day is on your own; there is ample time to eat. The free breakfast buffet is included with your room at Holiday Inn Express. We are NOT scheduling "group" dinners again this year, except for final, Saturday night Lū'au. Cost is too expensive for the less-than-good quality of the food served. A list of area restaurants with recommendations will be posted. The Lū'au and all other events are in the Holiday Inn.

E komo mai! Welcome New Members

"OLD TIMERS" - WHY NOT CONTACT HSGA'S NEW STEEL GUITAR NEIGHBORS NEAR YOU?

WE KNOW THEY'D APPRECIATE YOUR "ALOHA".

ARIEL AGUILAR, Francisco Beiro 1463, Florida(1602) Bs.Aires, Argentina
 BILL BRUMMETT, 13115 Pine Laurel Ct., Houston, TX 77082
 DOUG BURNS, P.O. Box 1515, Kaunakakai, HI 96748
 RON CARTER, 30 Centennial Dr. Whitianga, New Zealand
 JOHN & PHYLLIS GLYNN, 50-4 S. Meadow Village, Carver, MA 02330
 GARY HARRIS, 100 Circle Dr. Hendersonville, TN 37075
 HARLEY HOLDERBAUM, 48-319 Kenela St., Kane'ohe HI 96744
 DERYCK HUGHES, 3 Langley Cottages, Coton Rd, Nether Whitacre, Colesville, B462HA England

JAY JESSUP, 3151 Prestwick Pl. Keswick, VA, 22947
 EIJI KAKO, 1-14-7 Ujinamiyuki, Minami-ku, Hiroshima Japan 734-0015
 PAUL KIM, 561 Kawaihoa Rd., Kailua, HI 96734
 STEPHEN KREIDER, Box 306, Kula, HI 96790
 SADA AKI KUDO, 3-41-6 Narusedai, Machjida-shi, Tokyo Japan 194-0043
 JOHN L. KUNTZ, 200 NE 20th St #247B, Boca Raton, FL 33431
 MARIO MASELLA, Via Padre Pio 11, Palagiano, Italy 74019
 JOHN L. MUIR, 15911 Edgewood St., Livonia, MI 48154-2315
 DAVE NOVAK, 116 Carl Dr., NE, Ada, MI 49301
 CRAIG ROBBINS, 215 N. Padre Juan, Ojai, CA 93023
 FRED RUSHING, 404 So. Merritt, Odin, IL 62870
 MICHAEL SCDORIS, 2223 Sutter St., San Francisco, CA 94115
 JEFF STROUSE, 2144 Forest Hollow Way, Jacksonville, FL 32259
 MASAYUKI SUZUKI, 59-7 Saiwai-cho, Itabashi-ku, Tokyo, Japan 173-0034

NEW & CHANGED/CORRECTED* E-MAIL ADDRESSES

US-AZ	Vernon Eide	vmeide@aol.com
US-CA	Bob Alaniz	r.alaniz@worldnet.att.net
US-CA	Vivian Bangs	vbangs@juno.com
US-CA	Al Engler	ale31019@webtv.net
US-CA	Craig Robbins	rdawg@pacbell.net
US-FL	Jeff Strouse	Jeffstro@mediaone.net
US-HI	Ken Emerson	slacken@hawaiian.net
US-HI	Harley Holderbaum	hholderbaum@earthlink.net
US-HI	Stephen Kreider	avanti@maui.net
US-HI	Paul Kim	nuao@aloha.net
US-IL	Fred Rushing	fred@accessus.net
US-MA	John & Phyllis Glynn	flis@thecia.net
US-MI	John Muir	braveheart@mich.com
US-MI	Dave Novak	Dnovak@peoplepc.com
US-TN	Gary Harris	garyharris@aol.com
US-TX	Bill Brummett	WMBT@Chevron.com
US-VA	Jay Jessup	290gto@pepsicva.com
ARGENTINA	Ariel Aguilar	sting@sinectics.com
W.AUSTRALIA	John Mills	exmjwm@one.net.au
JAPAN	Masayuki Suzuki	geebee@ma3.justnet.ne.jp
NEW ZEALAND	Ron Carter	ronrdwht@xtra.co.nz

Member Home Pages now On Line:

Ken Emerson kenemerson.com
 George "Keoki" Lake lake.incentre.net/keoki/home.html

LAST WORD: New Members, tell us about yourself; just a short note for "Members' Corner" would be nice, or a "goodie" for "Coco Wire". A member recently e-mailed Alan and your editor asking, "how do you folks keep putting out such great issues?" We looked at each other and shrugged. Hey! YOU HSGA members write what's in the "Quarterly". We just try to jam it all in so it's fun to read, and Alan makes my pasted-up layout look pretty. Please keep sending us those neat stories and pictures.

2K-1 MEMBERSHIP APPLICATION

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ADDRESS _____

CITY _____

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I play non-pedal steel I play pedal steel
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Other instruments I play: _____

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Never been there!

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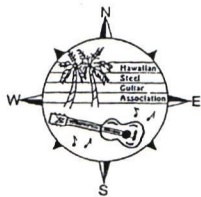
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- Introduction to BAR TRACKS – Alton Braun
- "THE 'KEY' TO PLAYING C6- Alan Akaka
- Honolulu "May Fest" FOTO GALLERY