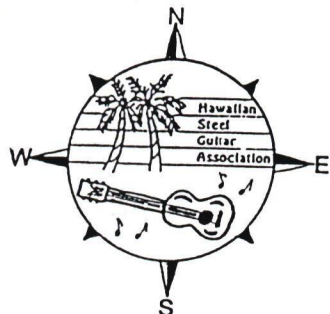


HSGA QUARTERLY

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by The Hawaiian Steel Guitar Association

Volume II, Issue 41

WINTER '95-'96



Alan L. Akaka, President
Jerry Byrd, Vice President
Edward Punua, Secretary-Treasurer

BOARD OF DIRECTORS

J.T. Gallagher, New York
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Lorene Ruymar, Canada
Don Weber, Illinois
Don Woods, Michigan

STATEMENT OF PURPOSE

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

MEMBERSHIP

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

MAILING INFORMATION

Mail all correspondence and submissions to HSGA Quarterly c/o: HSGA/Alan Akaka, P.O. Box 1497, Kailua, HI, 96734-1497, USA. Phone/Fax: (808) 261-3011 HSGA Quarterly is mailed by U.S. Bulk Permit to Hawai'i and U.S. Mainland; by "Printed Matter" classification to all non-U.S. addresses. Outside Hawai'i, please allow four to six weeks for delivery.

JOLIET '96 MOVES TO SEPT. 26-28 BY UNANIMOUS VOTE OF HSGA BOARD

The 1996 HSGA Joliet convention has been moved to the end of September by unanimous vote of the Board of Directors at their October 21 phone conference meeting.

weekend," Don explained. "Our best room rate will be \$58, just \$4 per night more than 1995, at the end of September."

SHIFT DUE TO UPPED RATES

Director and Joliet Convention Chairman Don Weber explained it all. "The Holiday Inn will have been completely renovated by summer '96, and the guest room rates go up. Even with our special rates, room rates go from 1995's \$54 to \$73 a night for August and Labor Day

"OK WITH US" SAY REGULARS

Lorene had previously called a number of HSGA convention regulars who said the new dates were fine — "maybe even better, as it will be cooler and less crowded, and easier on many peoples' summer travel, 'family visit' and heavy gig schedules."

Continued on pg. 2



Joliet convention "regulars" with '95 guest, Bobby Ingano: (top) Bob and Julie Waters, Duke Ching and Bernie Endaya make plenty Hawaiiana steel music, and (bottom) Frank and Donna Miller and John Auna have plenty laughs with Bobby over dinner.





BOARD BRIEFS



Your HSGA Board of Directors has met twice this membership year: July 22 and October 21. In brief, here are some of the motions passed and ideas discussed which affect all Association members. (Meetings are held on Saturday mornings via conference line telephone, which permits the entire Board to exchange ideas 'in person' and with Alan. The Winter meeting in January will be covered in the Spring issue.)

- A new HSGA general information brochure with membership application was approved and will be included in member mailings, and available in quantity to members requesting some for their own new member recruitment use.

- Don Weber was officially approved to fill out Frank Miller's term on the Board of Directors; Don takes over chairmanship of the Joliet conventions. It was also moved and approved for Lorene Ruymar to conduct the '95 Joliet convention General Membership meeting in Alan's absence.

- Purchase of an amplifier to use in Honolulu at HSGA events was approved in July; Joe Boudreau's "for sale" offer of a Fender tube amp at Joe's offering price was approved at the October meeting.

- Board members unanimously approved moving Joliet convention to late September, due to Holiday Inn guest room rate hikes.

- Discussion was held regarding formation of a Scholarship Review Committee. Board members are to submit to Alan a short list of "job requirements" for inclusion on this committee who will evaluate standard Applications for HSGA Scholarship Assistance Fund grants. (This is NOT Jerry Byrd's scholarship fund, which Jerry receives directly and uses to help pay for committed students *already* studying with him who show promise, but need more lessons.)

- John Marsden initiated discussion about how to encourage HSGA steel players around the world to seek out performance with hula groups holding festivals, in order to spread the word and use of steel guitar which has a traditional place in hula music. (*John is in charge of HSGA membership promotion in Britain and Europe.*)

- One of the "New Business" items on the agenda for discussion at the January Board meeting will be the feasibility of going on the Internet with a Web Home page.

JOLIET '96 - continued from pg. 1

9-DAYS SPECIAL ROOM RATE

Don has arranged for HSGA convention attendees to get the reduced rate for three days both before and after convention. "The Heritage Corridor Visitors' Bureau will arrange special and fun tours for HSGARs who want to take a full 'Convention Vacation' week in the Heritage Corridor."

REG. FORMS IN SPRING ISSUE

Complete information and registration forms for the September '96 HSGA convention in Joliet will be in the Spring Quarterly, along with Absentee ballots, as 1996 is a Board of Directors election year. Look for Bobby Ingano to be in Joliet again, as well as a possible surprise Guest Artist. (*Shhhh - the new dates may permit You Know Who to be at convention in PERSON, instead of just on video tape.*)

Doug says they have excellent clubrooms ("The Old Homestead Community House" in Auckland) and, "if any HSGA member were in New Zealand, we'd be delighted to have them at our meetings ... I'm sure they would enjoy them."

The NZ HSGA (Auck.) held their first concert this past fall, with maestro Bill Sevesi (*apparently, and with good reason, NZ's equivalent of Jerry Byrd*) as honored guest. Doug says "Bill was in good form and we all had a lot of fun doing the show". The "Programme Edition" of the Gazette for this concert was lots of fun to read, and it had a Maori song arrangement in it, too. The club is planning to run a full scale convention "probably in October '96, and already people are showing great interest."

Doug says he and his wife are planning to attend the 1997 HSGA Hawai'i convention, and that several others have said they hope to come, too. "It's likely that we will have the largest group so far from New Zealand." Way to go, Doug! *From Alan Akaka: If you'd like to support our New Zealand cousins, membership is \$10. Send it to Doug Lomax, 138 Deep Creek Rd., Torbay, Auckland, New Zealand 4. If you've got some steel guitar stories to tell, send 'em to "Mac" McKenzie, 3 Barberry Lane, Te Atatu, Auckland, NZ 8, for the Gazette.*

MEANWHILE, IN NEW ZEALAND...



New Zealanders Robin Jolly on steel, and Rev. Tawhau Tioke play at first club concert.

STEEL LOVERS FORM CLUB

... **President Doug Lomax** is doing a great job with the "New Zealand Hawaiian Steel Guitar Association (Auck.)." This young, new club holds its regular meetings on the first and third Sunday afternoons of each month **and they're open to the public.** Each month they

feature a special guest steel guitarist, as well as club members, and they encourage audience participation.

The HSGA office received the "Souvenir Edition" of their August 1995 Gazette, courtesy of Jerry Byrd. It has a real piece of tapa cloth affixed to the front cover. Beautiful! (*Frankly, folks, it puts your editor on Full Alert to have some fine, creative competition out there!*)

ACTIVE AND GROWING

"I have a very active and supportive committee," says Doug, "and we're all dedicated to the promotion and enjoyment of 'Hawaiian steel guitar' here, and are pleased with our steady growth."

EVENTS OF NOTE

Maybe not all steel guitar, but definitely *all Hawaiian*. For events in Hawai'i, purchase tickets and plan your trip well in advance. *Local* interest in these events runs very high.

JAN 26 & 27 - Friday & Saturday, Whittier, CA - Pandanus Club in concert at Shannon Center, Whittier College. For info: Noelani Ajimine at (310) 907-5427; reservations: (310) 907-4203.

JAN. 27 - Saturday, San Jose, CA - "Nā Mele Hula 'Ohana Hō'ike", Santa Clara Fairgrounds, featuring '95 Hoku Award winner Keali'i Reichel (a listening MUST), Uluwehi Guerrero and Hālau Nā Mele Hula 'Ohana. Buffet included for \$25 advance. Call Mark Ho'omalulu (510) 562-5355.

FEB. 10 - Saturday, Cupertino, CA - Ho'okena in concert at De Anza College. Tickets \$9. Call Becky Manandio (209) 383-1435.

FEB. 23 - Friday, Honolulu - "First Annual Hawaiian Music Hall of Fame Concert" - a fund raiser, at Mamiya Theater, Chaminade U. campus. Traditional Hawaiian music featuring **Kamehameha Choral Glee Club, "Olomana" with Haunani Apoliona, "Puamana" with Auntie Irmgard Farden Aluli, and a "mele of the Monarchy" ensemble with Nina Keali'iwahamana** and including **Gary Aiko, Mahi Beamer and Iwalani Kahalewai.** Beverly Noa will dance. Tickets: \$50 donation by check or money order ONLY. (Predicted to sell out early, but call ahead and try anyway.) Hawaiian Music Hall of Fame & Museum, Box 1497, Kailua, HI 96734; (808) 263-0771.

MARCH 30 - Saturday, San Francisco - "7th Annual Kapalakiko Hawaiian Music Get-Together, Big Island Style" at Riordan HS Gym. Crafts, snacks and show featuring **Clyde Kindy Sproat, Karen and Gary Haleama'u, Dennis Pavao.** Also hula. \$15. Call Saichi Kawahara (415) 468-7125.

APRIL 7-13 - Sunday-Saturday, Hilo, Hawai'i - "33rd Annual Merrie Monarch Hula Festival". 'Nuff said! But HURRY... always sells out. Contact: Merrie Monarch Festival c/o Hawai'i Nanioloa Hotel, 93 Banyan Dr., Hilo, HI 96720 or (808) 935-9168.

MAY 1 - Wednesday, Honolulu - Brothers Cazimero May Day Concert, Waikiki Shell. Call: Mountain Apple Records (808) 597-1888 or 1-800-882-7088.

MAY 7 - Tuesday, Honolulu - probable date of annual Hawai'i Academy of Recording Arts HŌKŪ Awards Night at the Sheraton-Waikiki. For info and ticket prices, call or Fax Bonnie at the HARA office: (808) 235-9424, or Alan Yoshioka at Harry's Music, (808) 735-2866.

MAY 11 - Saturday, Honolulu TENTATIVE - Alan Akaka presents Hawaiian Steel Guitar at Ala Moana Center Stage; again 2 shows: Noon to 1 pm and 2 to 3 pm. Alan of course, and whoever. Free. (Date cannot be confirmed by press time.)

MAY 12 - Sunday, Honolulu - HSGA's 6th Annual Hawaiian Steel Guitar Ho'olaule'a at the Ala Wai Golf Course Auditorium. This year, a special Mother's Day concert. Probable starting time will be 5:30 p.m., and you can expect the same kind of international All-Star line-up you've been accustomed to in past years. Free.

(Mahalo nui loa, again, to Kapalakiko Productions Calendar of Hawaiian Events in San Francisco, for this information exchange.)

HSGA'S ONLY CORRECT ADDRESS IS: P.O. BOX 1497, KAILUA, HI 96734-1497. We're still getting HSGA membership mail at our *old* box number, even though we moved last March. The Post Office forwarding service is going to end *very* soon. Please change your records.

MOVING? LET US KNOW A.S.A.P. so you won't miss your issue of the Quarterly.

UPDATE: "THE BOOK"

Lorene Ruymar



Nov. '95 - By now you must doubt that we actually have a book coming into print. Our publisher gave me good reason to hope, at the time I signed the contract with him, that the book would be on the market by the time of our 1995 Hawaiian convention. Well, not only was it not in print by that date, it seemed to be fading out of sight.

The publisher became very vague about exactly what, where, when and why. In our last phone conversation, he said that he had been putting other smaller books ahead of ours because he could get them onto the market so much faster. Ours, being a major work, takes longer. By that measuring stick, as long as smaller books keep rolling in, our book will never be next in line. The next date promised is January 1, 1996 FOR SURE. Our publisher thanks us for being so patient, but I feel we should not accept thanks because we don't deserve it — we're NOT "patient". Right? We'd rather have our book given fair treatment, not pushed back further in the line-up.

If any of you feel the frustration that I feel and want to say so to our publisher, please tell him so politely and in just a FEW words. We don't want him to spend time reading letters when he should be at work on our book. The book's title THE HAWAIIAN STEEL GUITAR AND ITS GREAT HAWAIIAN MUSICIANS. The publisher: Ron Middlebrook of Centerstream Publications, Box 5450, Fullerton, CA 92635.

DAVID 'FEET' ROGERS

A Personal Remembrance by Joseph M. Boudreau

To Joe & Ann,

My "Aloha" be with you both always,



I will always
 cherish your pictures
 and letter.
 In my own Hall of Fame

Think forever,
 and may God bless you both.

Aloha Kai Loa
 David 'FEET' Rogers

My wife and I were at the Territorial Tavern in Honolulu where the "Sons of Hawaii" were holding court. I had written to "Feet" and he had expressed an interest in meeting us the next time we were in Honolulu. "Feet" joined Ann and me at our table between every set. From the instant I first met "Feet" Rogers, we enjoyed a wonderful rapport! He sensed my keen interest in Hawaiiana and my profound love for the Hawaiian steel guitar, and, in his book that made us "Brahs".

Being a lover of traditional Hawaiian music, I was overwhelmed by Eddie Kamae's singing and by his virtuosity on the 'ukulele. But most of all, since musically my first love has always been the Hawaiian steel guitar, I was completely mesmerized by "Feet" Rogers' "galloping" style and incredible rendi-

tions on his 6-string Rickenbacker frypan. His face lit up when I opined that, without any questions, he was a major component of the authentic "Hawaiian" sound of the "Sons of Hawaii". We were transported to cloud "9" on the wings of this magnificent combo.

Indeed, "Feet" agreed wholeheartedly when I told him that I had not heard authentic Hawaiian music on such an exalted scale since Genoa Keawe recorded her highly successful "Hula" albums with "Feet"'s uncle Benny Rogers on steel guitar. Before that, one has to go back to the original Al Perry's "Singing Surfriders" combo of the late 30's and early 40's, when the great David Keli'i was, many believe, at his incomparable best on his 6-string Ricky frypan.

"Feet" nodded in complete agreement when I observed that the weekly "Hawai'i Calls" radio program was never the same after David Keli'i left the "Singing Surfriders" to play in the Los Angeles area with his own combo. With the departure of David Keli'i, the "Hawai'i Calls" ensemble lost something in the way of a "Hawaiian" flavor that simply could not be replaced in kind. I further told "Feet" how fortunate I had been to catch David Keli'i on several occasions at "Whistling's Hawaii" on Sunset Boulevard in Hollywood in the early '50's. At that time, Sam Koki was playing at the "Seven Seas" on Hollywood Boulevard and he frequently sauntered over to "Whistling's" to watch David Keli'i play, and to visit with him before going back to the "Seven Seas" to do his own show. Soon after, David Keli'i went "bigtime" in Las Vegas and switched to a custom triple neck instrument - Las Vegas style!

"Feet" revealed that the David Keli'i who played with the "Singing Surfriders" was regarded as a "god" of the Hawaiian steel guitar by the entire Rogers clan. He admitted that David Keli'i was the major influence in the Rogers playing style. "Feet" told us that he learned to play mainly from his uncle Benny, with some help from his dad, George, who was a master steel guitarist in his own right. "Feet"'s family all had that distinctive "Rogers sound" which "Feet" said came from a "secret" tuning they all used. All "Feet" would volunteer about the tuning was that the first string was *not* tuned to the usual "E".

"Feet" was a fast learner. He dedicated himself completely to the steel guitar. His progress was so rapid that it soon became apparent to his mentors that "Feet" was destined to become a singularly gifted virtuoso and one of the brightest stars in the steel guitar firmament.

"Feet" was, of course, fully aware of Tony Todaro's book "The Golden Years of Hawaiian Entertainment" which had recently been published. Like a number of other Hawaiian entertainers at that time, "Feet" felt grievously wounded at

Continued on next page

having been left out of Todaro's book. In a letter to "Feet", I had expressed my opinion that, while I understood Todaro's problem with the constraints of time and space, I could not reconcile myself to the fact that he, "Feet" Rogers had been omitted from Todaro's book. In fact, I told "Feet" that I had written to Todaro to inform him that in my opinion the omission of Rogers from his book was his most egregious oversight.

That Sunday afternoon at the Territorial Tavern, "Feet" put his arms around Ann and me and, with some emotion, told us that it was enough for him to know that there were people like us out there who were upset because he had been left out of the book. Then he added something that we will never forget. He said, "Joe, just knowing wonderful people like you and Ann who are so overflowing with *aloha* will always be my own private 'Hall of Fame'."

One day we received a letter from Healani Reis, the wife of Pete Reis, who for many years played rhythm guitar with Benny Rogers. She had just visited "Feet" at home and wrote of how he had made her read a letter he just received from us. She said he really prized that letter and could feel our *aloha* clear across the ocean. And I thought how little it takes sometimes to make someone's day. A short time thereafter, "Feet" sent us a beautiful 9"x12" charcoal portrait of himself done by Jan Kolohe Wilson. It is inscribed with several very warm sentiments and remains one of our most prized possessions.

"Feet" Rogers was a very warm and friendly person. I believe he felt underappreciated as a musical talent. He was acutely sensitive to how he was perceived by others, both Hawaiians and *haoles*. Like his idol David Keli'i, "Feet" was self-conscious about being marginally literate, and both appeared to find solace in alcohol. However, in Eddie Kamae "Feet" had a staunch and loyal supporter. The knowledge that he and Eddie Kamae believed that he could play "Hawaiian" better than anyone else on the steel guitar served to sustain him through some pretty bad times.

Much credit must be given to Eddie Kamae, for it was he who saw the greatness in "Feet" Rogers and gave him the

David C.K. "Feet" Rogers (1935-1983) was born into a musical family in Honolulu; both his father George and uncle Benny, well-known steel artists in their own right, were his mentors, and largely responsible for the "Rogers style". They were "Feet"'s "formal training" in steel guitar. "Feet", who got his nickname because of his youthful prowess as a barefoot kicker in football, grew up in the Kalihi section of Honolulu in a loving home with good Hawaiian music and food. His death at 48 came following a long bout with cancer. (*We thank young HSGA member, Kona Lau, whose mother was "Feet"'s sister, for this information from the Honolulu Star-Bulletin.*)

opportunity to achieve a measure of immortality on the steel guitar with the "Sons of Hawai'i". Eddie was then — and still is — of the opinion that the steel guitar is absolutely necessary in a truly Hawaiian combo. He felt that if a combo does not have good steel, it is not truly "Hawaiian". Amen!

On back-up, "Feet"'s style featured a very energetic staccato attack that bespoke supreme confidence and a remarkable musical imagination. His playing was interspersed with precise harmonics that wafted throughout the room like the laughter of playful *keikis*. He made no apologies for not being able to read music. He told us, unabashedly "My talent comes from God. I have the 'gift'. What can I say? I believe what others have told me, that if I tried to read music it would completely stifle my free self expression." And so it also was with his idol David Keli'i.

"Feet"'s first love was playing the steel guitar. He was inordinately proud of being an original member of the "Sons of Hawai'i". Also, "Feet" was very proud of his daughter, Terry, who at that time was going to school in San Diego. He loved to talk about her.

"Feet" Rogers' life was beset with emotional turbulence. This, at times, led to substance abuse and overindulgence in alcohol. When, on occasion, he could not show up for a gig, his dad George would sit in for him. When "Feet"'s troubles became more than he could bear, he simply cut all his ties and

shipped out to sea as a merchant seaman. On such flights from reality, he would not even take his beloved steel guitar with him. We have a very dear Filipino/Hawaiian friend who has family on O'ahu, Kaua'i, Moloka'i and Hawai'i. He, too, was a merchant seaman and knew "Feet" well from having shipped out with him on more than one occasion.

It is a measure of "Feet"'s importance and stature as their steel guitarist that, whenever "Feet" went to sea, Eddie Kamae simply disbanded the S.O.H. until "Feet" returned. Eddie Kamae considered "Feet" to be irreplaceable.

May the Hawaiian gods be kind to "Feet" Rogers. May he rest in peace among the *ali'i* of old Hawai'i.

The following three albums provide a matchless showcase for traditional Hawaiian music, featuring the virtuosity of "Feet" Rogers on steel guitar with the "Sons of Hawai'i": (1) Music of Old Hawai'i (London International #SW-99396); (2) The Folk Music of Hawai'i (Island Heritage/Panini #KN-1001); (3) Eddie Kamae Presents The Sons of Hawai'i (Hawai'i Sons #1001). (*Also - Slack Key & Steel Guitar, Vol. 1/Hula Records.*)

Buy \$ Sell

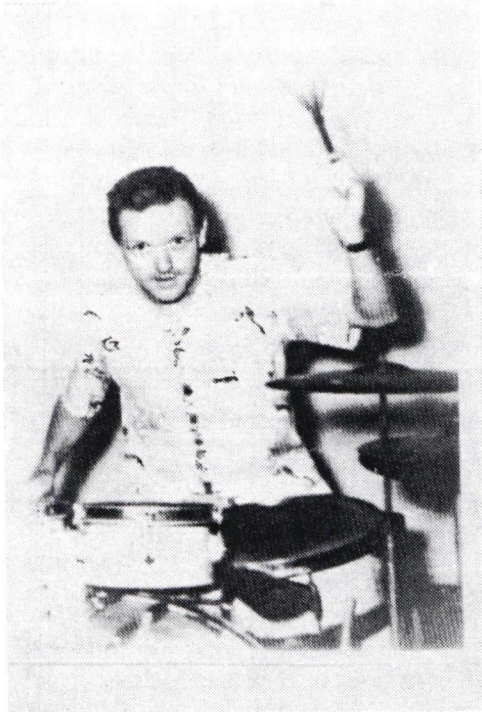
FORSALE by J. T. Gallagher (REPEAT from FALL Q, because we have more *new* members asking for like items): Collector's items: (1) the Rickenbacker 1954 (Revised 1960) "Jerry Byrd Instruction Course for the Steel Guitar." Mint condition books. \$30, \$5 goes to Jerry's scholarship fund; (2) "King's Book of Hawaiian Melodies" (old copies). \$60 (\$10 to JB's scholarship fund); (3) Johnny Noble's "Royal Collection of Hawaiian Songs" (some autographed by "Johnny Pineapple"). \$60 (\$10 to JB's fund); (4) for another \$5, you get mint condition lead sheets of Johnny Pineapple's "It Happened in Honolulu" and "Along the Pineapple Trail". (\$2 to JB's fund). All items include shipping and handling.

FORSALE, also by J. T. Gallagher, 2 mint condition never used **Kamaka Soprano 'Ukuleles**. \$200 plus shipping/handling/insurance. (\$20 to JB's fund.) For ALL of JT's items, send check payable to J. T. Gallagher, 590 16th St., Brooklyn, NY 11218. If you want more information, you can call him at (718) 768-6182.

COCO WIRE

Having pick problems? If you can't get your picks on your fingers fast enough for your solo, start whistling! At least that's what **Barney Isaacs** did at the recent 50th Anniversary gala for Al and Evelyn Lassiter of Aloha Party Sales. Barney took his picks off while singing and didn't quite make it for his solo. Alan heard this strange sound coming through the speakers and looked up — Barney was whistling his solo!

Lorene Ruymar has another idea that works for her, when humidity and damp fingers give her a slippery picks problem: "use hair spray to keep 'em on. It works!"



Aha! a Reckless Youth confession: Country and Hawaiian steel pro, **Bobby Black** sends this picture. Of course, *he* says he was "just posing". Gotcha! Drummers do develop a "rhythm" ear however, essential for back-up interludes on any instrument. The wrong back-up rhythm can destroy Hawaiian sound, incidentally.

Vern Cornwall DID show up in Joliet (to the possible surprise of his doctor). Vern is one of HSGA's most pro-active convention goers; if there's a task that needs doing, or someone needs help, Vern is right there to do it. Vern got a

"roto rooter" job on his heart pathways this past summer and his doctor told him to rest up for a while. Guess playing at convention IS "rest", 'cause Vern done good and had as much fun as anyone.

On a less cheerful note, **send your cards, prayers and steel talk story to both Barney Isaacs and John Auna**, whose well-beingness is in jeopardy from recurring long-term afflictions. Each has contributed so much devotion and mentorhood to the training of new, young steel players, and given us so much pleasure with their steel artistry, we *owe* them energy in kind. **Same goes for J.T. Gallagher**, who, while still active, is frustrated and feeling rightfully helpless over increasing blindness whose source is as yet undiscovered, and thus untreatable. Here's how to reach them: Barney/ 2545 Jasmine St., Honolulu, HI 96816; John/ 76-6175 Lehua Rd., Kailua Kona, HI 96740; J.T./590 16th St., Brooklyn, NY 11218. [In J.T.'s case, a phone call would be nice: (718) 768-6175.]

Our condolences to friends and family of former HSGA member, James Moore, who died last fall. James lived and worked in Honolulu for some years before returning to Michigan.

The best place to find Duke Ching these days, is on stage playing, somewhere in SoCal (Southern California). Besides movie gigs, Duke's been doing Knott's Berry Farm for Sunday brunches. Or ask at any hotel in Palm Springs. Duke will playing one of them, or the "Club House", on Fridays and Saturdays. In his "spare time" he's started teaching a few aspiring steel players.

Young Al Greene, Jr. got a boost from the Hawai'i State Foundation on Culture and The Arts. He was awarded the "Folk Arts Apprenticeship Award" for 1994-95 to continue his study with **John Auna**. We like the wording of the SFCA letter: "with this Award, the SFCA acknowledges your willingness to carry on this tradition and safeguard

it so that future generations may enjoy and learn from it as well." YES!

Nancy Gustaffsson received an interesting letter from Sweden. The writer noted that she and her sisters "grew up" with Hawaiian music, which her father brought back to Sweden on recordings from a visit to Hawai'i. Now the sisters and one brother are going to record "some Hawaiian songs" of Nancy's. See how we are? The world loves Hawaiian music.

For you Ivan Sinclair. Ivan has "commanded" me to print my "bio". I'd prefer to stay low profile, and let you folks do the "talk story", but briefly, starting with the "Don'ts: I don't play any instrument any more. Used to play piano, but editing my Jr. Hi. newspaper was more fun; used to sing in choirs, glee clubs, staged musicals, but voice is now threadbare and rusted — only sing in the car, in Hawaiian, with the tape playing and the windows rolled up.

Now for the "Dos": I got my first writing "pay check" in 9th grade, when a community paper asked for a news story and listing of my graduating class. Got \$12 (ten cents per inch) because we had 250 in our class! I edited all my school newspapers through college, the Teen Age page of our local Daily on Long Island, and a 16 page bi-weekly English language community tabloid, while living in Germany. In between those years, before, during and after my marriage, I won awards as an advertising copywriter, and was an Adv. agency VP (one of my accounts was The Fred. Gretsch Mfg. Co., and Chet Atkins was one of my clients, along with a formidable group of jazz musicians). Also - platform speaker, bookstore owner, newsletter and short story writer. (I still do several of these things.) Then Alan Akaka and Hawaiian music came into my life, and my fate was sealed — or should I say "steeled"? (*pretty bad*). The End.

Isaac Akuna is at it again. In September, Isaac played host in his home for a week to one of our new members, Albert Taylor of County Down, Northern Ireland. Albert wanted information on Isaac's "Akuna-Schaeffer Pineapple

Continued on pg. 19

Take the Winter chill off with these goodies from HSGA members around the world.

Offer to steel lovers (does HSGA have any other kind?): **Jimmy Hawton** produced two steel guitar instrumental tapes in 1993 that are still available from him for HSGA members. **"Blue Coral"**. Eighteen songs with 3 steel guitarists. Jimmy plays either lead or backup or both. "Very easy listening". \$10 + \$1 for S&H in USA (probably \$2 to \$3 S&H overseas). **"Polynesian Love"** should be very special because the twelve songs are played by New Zealand master steel artist, **Bill Sevesi**. Eight of the songs are, in fact, Bill's own compositions. \$8 + S&H (as above). Jimmy says if you order both, price is \$15 + \$1.50 S&H for USA.

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

Okay folks - Da Boss Done It! - From Alan Akaka, BRAND NEW and just finished mixing as I write: "Hawai'i's Golden Treasures" (Gold Series Vol. 1/ TBC & M Records). Clearly great, and different from anything Alan has previously recorded. Why? Because "Da Kine" gets better every year. While Alan does have several solo instrumentals, "Kohala March" and his signature tune (*finally* on record) "Whispering Lullaby", the thirteen songs are a satisfying collection of vocal solos by some of Hawai'i's most treasured artists — how 'bout Benny Kalama (still incredible falsetto), Gary Aiko (heart-throbbing baritone) Ed Kenney (long missing, and missed from the recording scene, and better than ever), George Paoa (Lana'i's true Hawaiian voice), Sonny Kamahale (singing his own song "My Kanani"), Nina Keali'iwahamana and Iwalani Kahalewai whose beautiful soprano voices are their own well-known signatures. Songs? You know them: "Beyond the Reef", "Waikiki", "Blue Hawai'i", "Aloha 'Oe", and

DISC 'N DATA

many more best-loved tunes.

This recording is ALL Alan's leadership, arrangements, steel guitar, bass, and vocals! For those of you seeking some backup steel variations, Da Boss gottem kine! Alan, Sonny and Benny ("The Islanders" awesome threesome) along with Kainoa Daines on conch shell provide the instrumentals, also awesome. Executive Producer is Michiko Yoshimoto; producer is Tetsu Shimazu. No, I don't have a price for the CD or tape, but should be standard fare from Harry's Music, or House of Music in Honolulu. Or ask your local music store to order from their distributor.

Hawaiian Music videos, LPs, CDs, 45's, 78's, tapes, music books, sheet music available from HSGA member Brian Litman, 8711 Burton Way, #305, Los Angeles, CA 90048. Phone (310) 278-2439/FAX (310) 278-3154. Brian's a former kama'aina, whose heart is still here. He says "just tell me your wants", and you can expect his selection of the above to be good, solid Hawaiian-kine stuff, 'cause he knows his music.

More from Cord International: I've decided NOT to preview any more, but rather urge you to send for Michael Cord's brochure which has an order blank. All of Michael's "Vintage Hawaiian Treasure" series and many more albums are detailed and pictured, so you know exactly what you're getting. Yes, Alan and I have (and do) listen to them regularly — Alan in his car; me here beside my computer, while writing the Quarterly. Write: Cord International, P.O. Box 152, Ventura, CA 93002.

Now, from across the pond (known as the Atlantic Ocean), two tapes from Ron Whittaker in England (*see article in Spring '95 issue*): (1) "Adventures in Paradise", with Ron playing all the instruments including steel guitar on Hawaiian and other standards, as well as several well-known hymn tunes. Very nice, mellow listening. (2) "Back Again", the renowned and revered steel artist, **Sammy Mitchell** (*see profile in*

January/February '94 issue). Multi-recorded by Sammy in his "Portastudio". Upbeat, all Hawaiian, but with some definite jazz spicing (for which Sammy is also famous). He also sings on several cuts, reminding me of Walter Huston doing "September Song". Interesting instrumentation, too. If you're into your own multi-recording, you can go to school on this one. US\$10 for Ron's tape; US\$13 for Sammy's. Both inc. Airmail. CASH ONLY as "checks cost too much to change." Ron Whittaker, 93 Hassell St., Newcastle, Staffordshire ST5 1AX, England.

Our new Dutch member, Willem Driessen sent us a tape of some fine Hawaiian style groups in The Netherlands. It's called "Songs of the Islands" - 20 cuts of Polynesian tunes from all over the Pacific. You may not understand all the languages sung, but the sound is very warm sun, gentle surf, soft South Seas breezes. Lovely to listen to (especially if it's snowing where you are). Nice steel work, too. Maybe Willem will make a copy for you; it's well worth asking him: Willem Driessen, Rhijnauwensingel 579, 3077 VJ Rotterdam, The Netherlands. (*From the looks of their newsletter pictures, they have some real swingin' Hawaiian-style times in Holland!*)

Finally, but by no means least, **HSGA member Keith and Carmen Haugen have produced their first all-new LP in 8 years: "Ukulele Lady"**. Includes 18 songs, old and new in both Hawaiian and English. Several are recorded for the first time. Among the featured artists are Danny Kaleikini, **HSGA's own George "Keoki" Lake and Vic "Lanakila" Rittenband**, George Kuo, and Randy Oness. I haven't heard this yet, but the song titles are ones you should have in your "book" if you play Hawaiian steel, 'ukulele or slack key. Order from: C. K. Haugen, P.O. Box 1976, Honolulu, HI 96805. CDs/US\$15; Cassettes/US\$12 inc. s&h in U.S. Add US\$2 per recording for foreign mail.



MEMBERS' CORNER



tween Jerry Byrd and Alika Herring. The picture was taken in '50 or '51 in Middletown, Ohio. It was the late Frank Hashimoto and I who introduced Jerry Byrd to Alika Herring. Frank played steel, uke and guitar. He was in the "442nd" and "100th" Infantry in WWII, and received the Purple Heart among others. Frank died at 42 — too young. He told me that when the "442nd" were in combat in Europe, they were able to fool the enemy by speaking Pidgin and 'da kine talk'! (Now) I play part time with 'Chief Tony Letuli and the Royal Polynesians'. Depending on the job, I switch around from a JB Frypan, a double neck 8-string Epiphone and an old triple neck Fender. Though all tunings are great, I lean towards D9th."

Gracia and Jerry Mulligan, Long Beach, CA

"We are in agreement with Steve Doughton's letter in the Summer Quarterly, and disappointed that the (Hawai'i) convention takes place only every two years. Any chance of having it every year? It would expose more people more often to the beautiful sounds of the Hawaiian steel guitar. Also it was a pleasure to see and hear **Duke Ching** playing at Knott's Berry Farm in Buena Park, CA. Hope he plays our local area more often. As far as we know, there are no steel players or Hawaiian music in the Long Beach area." (Many HSGA's DO come to Honolulu every May, in time for the annual HSGA Steel Guitar Ho'olaule'a, and other events. Why don't you contact other West Coast members, for whom every year might be feasible, and round up a large enough group to get a good block of hotel rooms, and a convention room for music sessions. We'll help you, here, if we can, once you've got a group.)

Herbert Taylor, Columbus, GA - "Been playing (amateur only) since 1953. Now play Hawaiian music on pedal steel. Hope the 'purists' will forgive me. Also have a 10-string lap steel. I never want to lose the non-pedal technique. In my opinion, those pedal players who started *without* pedals make better players."

Steve Cheney, Hau'ula (Oahu), HI - (Steve, a professional musician who teaches steel to his son Benjamin, joined HSGA last summer.) "It's been a long time since I have played steel full time. My last job was Paradise Cove (1979-84). I've taken a sabbatical of sorts to build my own home, go back to college to complete my BS degree and just take it easy raising my children. My grandfather (still alive) was a steel player on the Mainland. He quit playing so gave me his steel guitar, a custom-made 10-string pedal steel. I removed the pedals — they didn't fit my style of playing that I learned from my *kumu*, Benny Rogers. My son Benjamin loves the 'sit down' steel anyway. I kind of miss playing steel like I used to, so joining (HSGA) seemed a logical choice to help keep my talents and skills alive. (*Komo mai, Steve! Next May, come over Townside, and join in with the other HSGA members who visit in order to listen and play steel as many places as they can. Be sure to bring Benjamin AND your steel!*)

Hank Sims, Ottawa, ON, Canada

"The Hawaiian scene is still very low key here, but I did get two calls in February. However my very good hula dancer had an emergency, leaving me in a dilemma. Then two ladies who knew hula came to my rescue. These angels are in their eighties, and they brought down the house! I have been asked to sit in soon with another group a play a couple of appropriate tunes on my Hawaiian steel ... my 38 Frypan should be perfect."

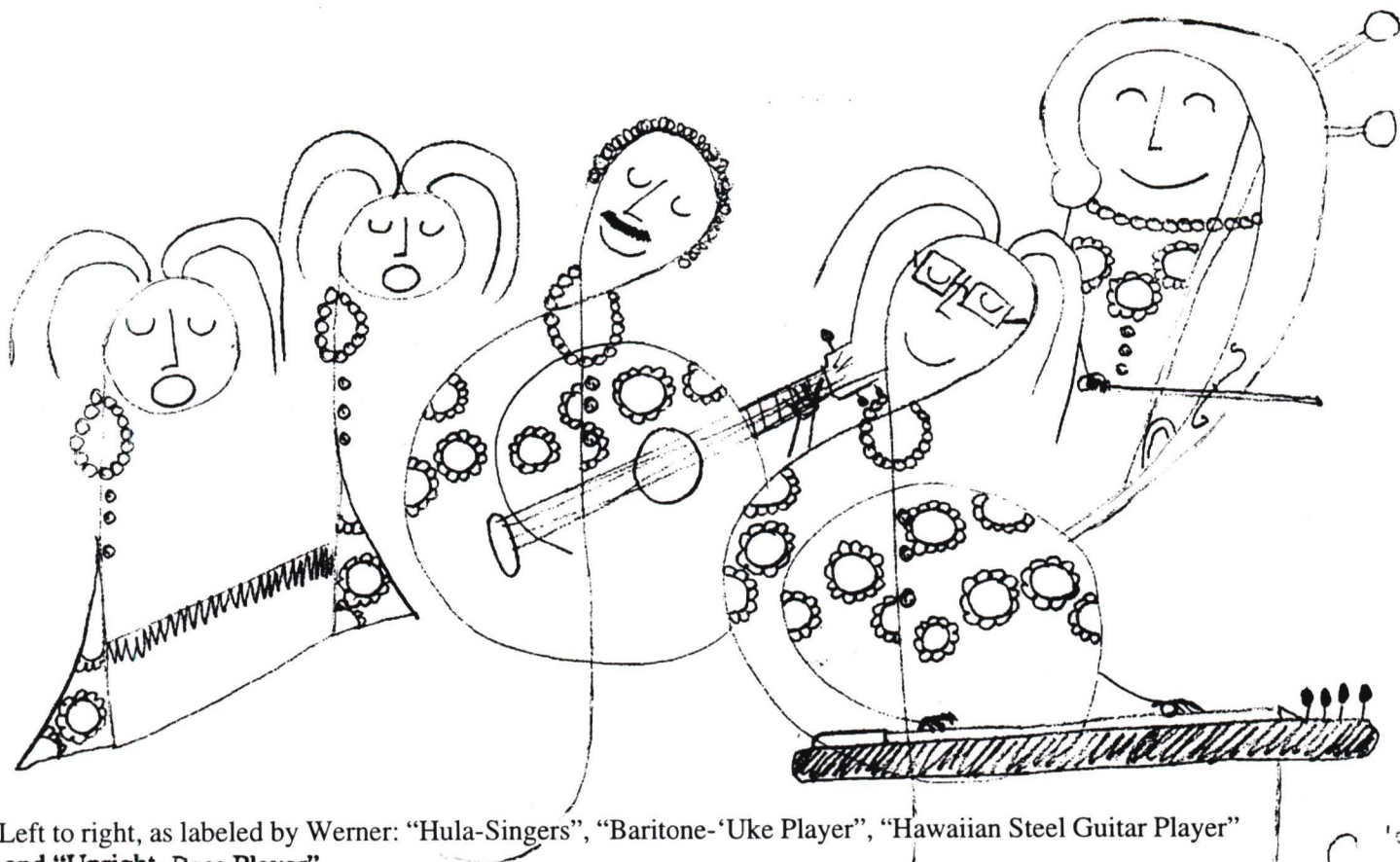
Ted Smouse, Rockville, MD

(from a letter to Alan) "I would like to tell you that I attended the Hawai'i State Society Annual Lū'au, Sunday, June 11 at the Montgomery County Fairground in Gaithersburg, Maryland. We enjoyed beautiful weather, great food, missionary punch, wonderful music and dancing and lots of nice people. One of the things I enjoyed most was meeting your father, Senator Akaka. We had a great time. (Ted couldn't make '95 Hawai'i convention, due to business obligations.) "I am extremely disappointed that I was unable to make it. I understand that **John Ely** moved from Texas to Hawai'i. I am a big fan of his and feel that he has

Willem G. Driessen, Rotterdam, The Netherlands - "The HSGA Quarterly looks really great! I enjoy reading it, interesting stories have nice photos... I am glad I may join the Hawaiian Steel Guitar Association. I am crazy "Love" all about traditional music as performed on all types of steel guitar... (I have purchased) about six weeks ago from DeWitt Scott 'Hawaiian Style Guitars - Steel Guitar by Jerry Byrd'... This my first CD from your beautiful sunny Island. I love it very much, nice pure Hawaiian sound." (Willem is a brand new member, and sent a tape of some Dutch/Indonesian Hawaiian music to Alan. We'll review it next issue. He also sent a 2-page spread from "Country Gazette" of the first "Hawaiian Promotion Day", held in mid-April. Wow! Looks like a Joliet crowd! European members — if you can't get to Hawai'i soon, by all means head for Holland. Viel steel-spielen, dansen und zingin - excuse my fractured Deutsch).

Wally "Kanui" Henke, Cincinnati, OH - "I'm a long-time friend of **Jerry Byrd, Alika Herring and Bob Waters**. I played steel for Bob Waters for a long time. On that picture (Summer Quarterly page 18) I'm the one standing be-

Continued on pg. 18



Left to right, as labeled by Werner: "Hula-Singers", "Baritone-'Uke Player", "Hawaiian Steel Guitar Player" and "Upright- Bass Player"

GIVE THIS BAND A NAME AND A "HISTORY" AND WIN ALAN AKAKA'S NEW RECORDING!

In the Fall Quarterly, we showed you HSGA member Werner Bauhofer's "Guitarman", a fanciful treble clef drawing done on his classroom blackboard while his students were testing. Forced by his students to continue his artwork during subsequent tests, Werner created the different members of this "Hawaiian Band". We've decided to make them HSGA's mascots. *But something is missing*: the band needs a classy (or funny, or off-the-wall) NAME, and a short, intriguing (or unusual, or funny) history or "legend". Something HSGA members can enjoy for years to come.

CONTEST RULES

1. Name the band
2. Give the band a "history" (a profile or biography) in 25 words or less.
3. Type or print (LEGIBLY) entry on a single sheet of 8 1/2x11 paper along with your name, address, phone.
4. Mail your entry to: HSGA, P.O. Box 1497, Kailua, HI 96734
5. **CONTEST DEADLINE: All entries must be postmarked by MAY 1, 1996.**

Contest is open to all current HSGA members except the HSGA Board of Directors who will do the judging. Judging will be based on originality, appropriateness to "Hawaiian Band" theme, and adherence to the above Contest Rules. All judging will be final. Winners will be announced at the Joliet '96 HSGA Convention, and the winning entry will appear in the Fall '96 Quarterly.

PRIZES

FIRST PLACE: CD or tape of "Hawai'i's Golden Treasures", Alan Akaka's brand new recording, and a copy of the "Hawaiian Band" drawing, newly-named, and suitable for framing.

SECOND PLACE: A "Vintage Hawaiian Treasure" CD or tape from Cord International

THIRD PLACE: Copy of the "Hawaiian Band" drawing, newly-named, and suitable for framing.

FOURTH & FIFTH PLACES: Honorable mentions in the Fall '96 Quarterly



HSGA'S WINTER FOTO FOLLIES

begin in Waikiki, on the shores of the balmy sea...

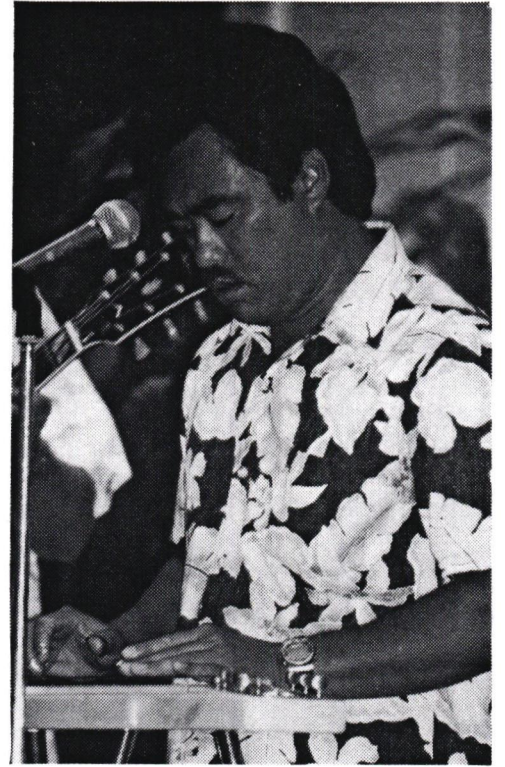
(fotos by Clay Savage & Paul Weaver)

(Left page, clockwise) Hula dancer (and former Miss Hawai'i) Kanoe Miller uses her hands to say "Komo mai - come - enjoy!" while Buddy Hew Len, Walter Mo'okini and Harold Haku'ole play and sing a Hawaiian favorite. Meanwhile, Alan Akaka enjoys a talk story intermission with visiting members.

When they come to Hawai'i, in May for the Steel Guitar Ho'olaule'a (May 12, this year), Convention (May 1997) or Aloha Festival (in Sept.), HSGArS usually wind up at the Halekulani "House Without A Key" for sunset, some fine Hawaiian hula, music by "The Islanders" and good fun talk story over Mai Tai's, etc.

(Right page, clockwise) Folks, these pros have FUN at Ala Moana Center Stage. You can hear 'em all: Alan Akaka, Sonny Kamahele, Benny Kalama and Gary Aiko on Alan's new recording. (See "Disc 'N Data"). During Honolulu Convention '95, Kamaka Tom, Owana Salazar, and one of our Japanese guests in traditional costume offer steel solos, song and graceful dance to the HSGA audience at the Kapi'olani "Akala" room. Finally, for a '95 Ho'olaule'a steel jam what am, HSGA's Quintessential Quintet: Casey Olsen, Alan Akaka, Jerry Byrd, "Lion" Kobayashi and Duke Ching bring the Ala Wai Clubhouse audience to its feet.





SO YOU WANT TO PLAY STEEL GUITAR HAWAIIAN STYLE

THE QUARTERLY INTERVIEWS ALAN AKAKA

PART II - BAR TECHNIQUE



Q: Last issue, you said you would probably cover more detail on techniques of playing steel guitar in Part II.

ALA: Assuming you've been practicing, listening to tapes and CDs and copying the "styles of the stars" so to speak, how do you feel about your progress after 3 months? You see, each student — and, in fact, every professional progresses until they reach a "plateau". It's at this point that many quit because of his or her lack in further skill development. If you are really serious in playing the steel then don't give up. Persistence will pay off if you do.

Q: To be very honest, I feel pretty good about playing a simple tune. But I got discouraged again when I stumbled and bumbled through "Waikiki" (*Fall '95 Quarterly*). So I don't know how I feel, except like a real amateur.

ALA: Good. I say that because you're developing a critical ear for technique. Don't beat yourself up. Remember, in any learning, it always feels like for every one step forward you fall two steps back. That's not true, but that's human nature. Now's the time to zero in on the most critical part of playing steel guitar: bar technique.

Q: Let's go — only please do this with "show and tell". I need to see it to learn it.

ALA: You won't need finger and thumb picks for a while, as we're going to spend the next three lessons on three bar positions: straight bar, forward slant, and reverse slant. In this issue I'll deal with the straight bar.

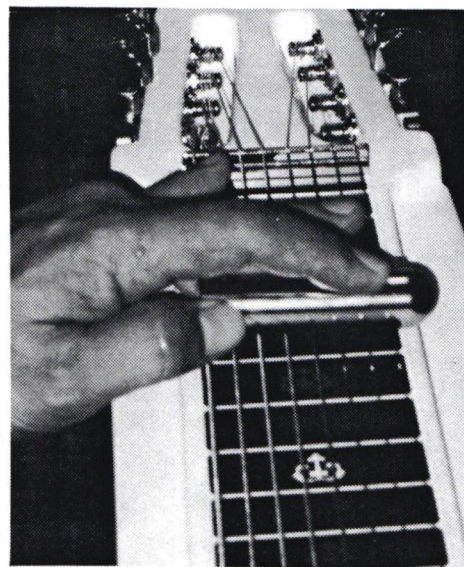
STRAIGHT BAR

1) First, flip the left hand so the palm faces up. Place the bar so it fits between a slightly bent thumb and middle finger, with the thumb and the second joint of the middle finger gripping about 7/8 inch (2-1/2 cm) length above the flat end of the bar.

Grasp the bar with the middle finger and thumb and flip the left hand palm down while applying enough pressure to prevent the bar from slipping out of the hand. (*See Photo #1*)



2) Lower the bar onto the strings. Next, place the pointing finger about 1/2 inch (1.2 cm) below the rounded end of the bar. Arch or curve the finger in a half-moon position with only the end of the finger making contact with the bar (*See Photo #2*). Applying a little pressure on the bar will affect your instrument's tone. I add just enough pressure to darken my tone. Applying too much pressure will result in hand fatigue.



Q: Wait! What do you mean by "darken"?

ALA: Achieving a full, rich musical tone; not enough pressure often produces a thin "buzzy" sound. Much, much later, when your "muscle memory" has developed good control of bar use, we'll get to the advanced bar technique.

3) Now, slide the bar on the strings across the neck, making sure the middle finger is parallel with the frets. (*See Photos #3,#4.*) By doing so, the bar will be parallel to the frets. Using the wrist as a pivot will also help to achieve this when the bar is close to the nut or the pick-up. Practice sliding across the fret



board, making sure that the bar is always parallel to the frets.

4) Keep the middle, ring, and little fingers relaxed and slightly spread out on the strings. As you slide the bar, these three fingers should drag along limp and loose. (See Photo #5.) These fingers play an important role too: they mute any unwanted overtones that will sound when the bar slides over certain frets. I won't go into detail on overtones until much later, as they should be used for effects only — and then deliberately, not by accident. Just trust me overtones are there, and shouldn't be, at this point in your practice.



Q: Wow! Guess I better prop a big mirror and the photos in front of me, until I get this straight bar positioning

down pat. What do you think?

ALA: Not a bad idea. Just remember: keep the palm of your bar hand off the body of the steel because it will hamper your playing dexterity by making it difficult to execute the bar slants properly. I'm cautioning you now, so a bad habit doesn't get started.

Q: That should keep me busy for the winter! Now, what about key changes and some fancy stuff?

ALA: Whoa! One step at a time. Remember, there are NO short cuts to success in learning to play the steel guitar. Sure, there will be many periods of frustration; however, persistence will pay off. If you are really committed to playing the steel guitar well, then practice, practice, practice. It's rather like mowing the lawn — the more you do, the more accurate you get and the better the lawn looks. Good luck!

Q: What's next, in Part III?

ALA: In the next issue, I'll cover the Forward Slant. Until then, use the straight bar technique you've learned, until you've got it down cold in your hand, as well as your head. On pages 14 and 15 you'll find Andy Iona's famous steel solo "Sand" which utilizes straight bar positions. For the next few months,



Notice the position of my bar hand, in this photo.

take this and other Hawaiian tunes and see how far you can go with them. 'Til then...keep on steelin'!



STRAIGHT BAR



FORWARD SLANT



REVERSE SLANT

In Quarterlys to follow...

B11th Tuning
E - C# - A - F# - D# - C#

SAND

by Andy Iona Long

Handwritten musical notation for the first system. It consists of two staves. The top staff shows guitar chords and fret numbers: G (10), A7 (12, 12, 10, 10), D (4), and D7 (5, 5, 4, 4). The bottom staff shows the corresponding melody in treble clef with a key signature of two sharps (F# and C#).

Handwritten musical notation for the second system. The top staff shows chords: G (10), A7 (10, 10, 10, 10), D (12, 12, 10, 10), and D (5, 5, 5, 5). The bottom staff shows the melody. A 'R-3' (triple rest) is indicated above the final measure.

Handwritten musical notation for the third system. The top staff shows chords: E7, E7, E7, Eb7, and E7. The bottom staff shows the melody.

Handwritten musical notation for the fourth system. The top staff shows chords: E7, Eb7, A+, D, and D7. The bottom staff shows the melody. A first ending bracket is present over the final two measures.

Handwritten musical notation for the fifth system, starting with a '2.' (second ending) bracket. The top staff shows chords: D, D, R-3, A7, and A7. The bottom staff shows the melody.

10 - - 12 | 12 - - 10 11 | 12 - - 10 12 | 10 12 11 10 12

A7 A7 A7 A7

10 - - 4 4 | 5 4 3 9 9 | 10 10 10 | 12 12 10 10 4 5

G Gm D D7 G A7

5 - 3 4 5 | 12 12 12 | 3 5 7 7 5

D B7 F7 F7 E7

3 4 4 4 4 | R 12 10 11 | R-2 5 4 3 2

Eb7 A7 D5 D R-3 D

R-2 2 3 4 | 5 5 5 5 | R

C7 C7 D C# D



...AND ON TO "HAWAI'I" IN JOLIET

for Da Mos steel playin' yet!
(fotos by Clay Savage)

When it comes to Hawaiian music, HSGA members get down to plenty serious steel playing — 3 days and nights of it, in fact! Why not plan to join them (to play or just to enjoy listening) at the Holiday Inn, September 26,27,28 - our NEW convention dates for 1996.





(Left page, from the top) Bernice and Dick Honold, the "Coral Sea Islanders" with da bes bass player in da business, Virginia Grzadzinski set a mean pace for Don Woods, L.T. Zinn, Doug Smith (on steel) with Barbara Kuhns, and Maurice Junod.



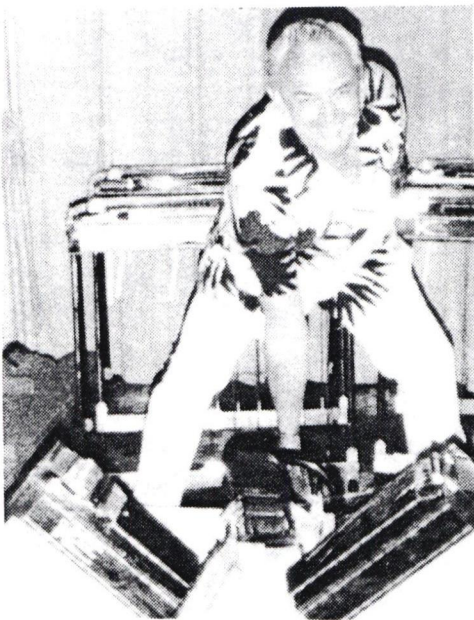
(Right page, from the top) John Auna backs on guitar, while Ron Simpson and Mike Scott play some sweet steel. Jack Moore accompanies Ray Gaitsch, and Art Ruymar swings into his steel solo.



made great strides in his non-pedal and Hawaiian playing. Please say 'hello' to John for me."

Jim Carter, Wellington, New Zealand - (excerpts from a most interesting 50-year "road to success" story which, without even asking Jim, we're passing along to the "New Zealand Steel Guitar Ass'n Gazette"; you ARE a member, aren't you, Jim? Jim is a new HSGA member who's been playing steel for "nearly 60 years".) "...while playing at dances, I met a young Maori soldier, Ruru Karaitiana, who played piano, but loved the sound of Hawaiian steel guitar. He had written a song while overseas and homesick, and felt it worth recording.

"The Radio Corporation of NZ had just started the first recording studio in NZ, calling their label T.A.N.Z.A. for "To Assist New Zealand Artists". Ruru persuaded them to record his song and asked me to back up the girl vocalist who was to record his tune. My quartet was thrilled, too. The resulting record was very successful as it was the very first commercial record wholly made in NZ, and therefore considered 'newsworthy'. The government film studios decided to film the whole recording process in a newsreel, which is now in the New Zealand Archives. This recording is now part of New Zealand's musical history, and the best part about it is that the Hawaiian steel guitar is the featured instrument."



Aub. Hewston, Gateshead NSW, Australia - "Reading the last Quarterly (Summer '95) it seems as if (the Honolulu convention) was one I shouldn't have missed, however I am planning to be with you in 1997. I have loved Hawaiian music since I was about 8 years old, and bought my first steel guitar at age 15, but unfortunately there were no real teachers where I lived, so trying to learn to play was very difficult, and 78 rpm records in those days were hard to get. (Priorities over the years, such as WWII, interrupted Aub's progress) ...but I never lost my love for the music of the Islands." (from Alan Akaka - Aub has gifted me with a beautiful book "Australia in Pictures", so even if I can't get "down under" right away, I can now "visit" Australia any time I want. Many mahalos, Aub.)

Ed Maunakea Jr., Killeen, TX -(of "Kama'āina Hawaiian Hula Troupe" and "Kama'āina Hula Hālau 'O Maunakea") "we are still performing all over Texas, mostly at country clubs, and have organized the Polynesian Culture Association of Texas and a Hula Foundation of Texas. Our Hawaiian Club (known as the "Kaleo 'O Hawai'i Polynesian Hawaiian Club of Texas") has grown, since we rotate our Board of Directors and general membership meetings all over the parts of the state where members live. A lot of Hawaiian musicians turn out at the meetings; it's beginning to be very interesting. March 29, 30, 31 1996 will be our 11th Annual Polynesian/Islanders Ke'ānuenuue Invitational Aloha Hula Festival (competition), with hula hālaus coming from California, Mexico to Florida. (Some) of the hālaus have their own musicians, including steel guitar players, and it sounds so good to hear the steel in the background." (Ed - You'll love the Cord Int'l "Vintage Hawaiian Treasures" "Mele Hula" series of tapes and CDs — ALL have steel guitar, from the good 'ol' years. Reviewed, in part, in the Fall Quarterly.)

Bill Blevins, Asheville, N.C. - "this is what I think of pedal steel! A chain saw works really well...maybe even bring back REAL Hawaiian steel."



Dave Stewart (with his D-8 Magnatone) says "even though I've never been to Hawai'i, my heart is there often, and I feel like a family member who is away." (Hawai'i does that to you, Dave — it's a lifelong love affair.)

Dave Stewart, Chicago, IL - "I do teach music/steel and play in public once in a while, but usually at home or in small groups. I would very much like to make a professional recording, but I'm not sure how to do it. Could you advise me on the way to set up a recording session, and the cost? Also, my backgrounds aren't adequate enough to sell. Any tips?" (Duke Ching, Bud Tutmarc, Johnny Farina, HSGA members in the Chi. area, PLEASE ADVISE THIS STEEL PLAYER! Contact Dave at 2624 N. Springfield, Chicago, IL 60647-1031; phone (312) 384-6827.)

John DeBoe, Pinellas Park, FL - (John, who spent two Coast Guard tours of duty in Hawai'i in the late '40s and mid '50s, was a long-time HSGA Board member, and has been an even longer time steel player and lover of Hawaiian music. John's long, interesting letter is excerpted here.) "After retiring (from the Coast Guard) in 1971, I joined a local so-called Hawaiian group. I played steel; it was not good at the beginning, but got progressively better as we came in contact with Hawaiians who had moved into the area. After 17 years of playing for the local crowds in the Tampa Bay region, I got tired of playing "tourist" music, and retired from my second career. Now I am a member of "Hui Nā 'Aikāne O Hawai'i" Friends



Kona Lau surrounded by "celebrities" Jerry Byrd, Herbert Hanawahine and Alan Akaka at Ala Moana Center Stage. That's a lotta "steel power" to live up to, but you can do it, Kona (with practice!)

MEMBERS' CNR - continued from pg. 18 of Hawai'i Inc. (the HSGA Quarterly exchanges news with them). I am happy with this organization because its members are either former residents of Hawai'i, Hawaiians or Hawaiian 'wannabes', like me. We have nine monthly meetings a year, plus other get-togethers and an annual lū'au."

Jojo Cole, J.T. Gallagher's hula dancer, visiting from New York, with Nancy "Hawaiian eye" Rittenband. Nancy provided sight-seeing tips, hula lessons, music tapes and a visit to the Halekulani to hear Alan and "The Islanders". Jojo writes "my husband is still telling the story of how I helped Mr. Akaka recall the words to 'The Sound of the Islands' ... we will be thinking back on that trip for many years to come". (We thank you too, Nancy, for being an everlasting mentor to our malahinis.)



COCO WIRE - continued from pg. 6 it to him personally. *E komo mai* - come into my house — it's a Hawaiian custom. Your aloha spirit is still showing, Isaac.

Pros - watch out for new member Kona Lau. He's 14, a Kamehameha student, with ready access to Alan Akaka, and he's DETERMINED! He's already presented himself in Alan's office asking to learn steel guitar. May take a few years, but it sure is a smart place to start! He did another "smart" too — hung around Ala Moana Center Stage during the Aloha Festival gig, and got invited to eat lunch with Alan, Jerry, Gary Aiko et al, AND collected autographs.

Ed Punua, our estimable Treasurer, has a lock on steel guitar in Tahiti. They love him there. But then what could he do but play and sing all the time? Ed doesn't speak French! He said it was good to get back home where he could speak again, instead of using sign language.

Pat Jones (Flag & Castle Guest House, Brecon, Wales) did a friendly aloha thing — she gave **Steve Hancocks**, a close friend and former student of Arthur Jones, a membership in HSGA for his 65th birthday. Thank you, Pat, and welcome Steve, we'll see you and Kath at the Hawai'i convention in May '97, yes?

MEMBERSHIP APPLICATION

REFERRED BY: _____

NAME _____

ADDRESS _____

CITY _____

STATE/PROVINCE _____

ZIP/COUNTRY CODE _____

PHONE (____) _____

FAX (____) _____

Enclosed is: check, cash,
 money order/US\$

ANNUAL DUES (US\$24)

"Quarterly" AIRMAIL (Foreign-US\$6yr.)

"Quarterly" AIRMAIL (U.S.-US\$2yr.)

ASSOCIATE MEMBER (US\$10)

Name _____

DONATION: Scholarship
 General Fund

BACK ISSUES (US\$3 ea): Circle Choice(s) below

Spring Summer Fall Winter of 199_____

Spring Summer Fall Winter of 199_____

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.

Address all mail to:

HSGA

P.O. Box 1497

Kailua, HI 96734-1497

Phone/Fax (808) 261-3011

E KOMO MAI! Welcome! New Members

We hope you'll enjoy your HSGA membership for many years to come, and make new Hawaiian steel guitar-loving friends all over the world.

ROLAND W. CLEMENTS, 757 Kinalau Pl. #601, Honolulu, HI 96813
ROBERT CLINTON, 4714 105 St., Edmonton, AB T6H 2M4, Canada
SHARON DENNEY, 151 Tracy Ridge Blvd., New Whiteland, IN 46184
CHRIS R. ELPHINSTON, P.O. Box 117, Palm Cove, QLD 4879,

Australia

LIONEL D'ORVILLE, 103 Jalan 2/2R U.S.J., Taman Seafield,
Subang Jaya, Selangor 47600 W. Malaysia

SCOTT FURUSHIMA, 115 Ahui St., Honolulu, HI 96813

ALBERT GRISWALD, 28 Old Camp Lane, Cos Cob, CT 06807

STACY HALEMANO, 1012-C Morris Lane, Honolulu, HI 96817

KEITH HAUGEN, Box 1976, Honolulu, HI 96805

JAMES LEONG S.C., 117A Jln. 2/70A, SRI Hartamas, Kuala Lumpur
50480. W. Malaysia

RAY PEKAREK, 4119 W. Misty Willow Lane, Glendale, AZ 85310

LES E. SUTTON, 41 Richmond St., Napier 4001, New Zealand

RONALD LEE WHITE, 2401 Kenmore Rd., Richmond, VA 23228

Hawaiian steel mover and groover with a huge group in The Netherlands. Malaysian HSGA members K.W. Thoo and Kitson Leong are responsible for two new Malaysian members this issue.

To top it all off, 26 new members have joined HSGA from YOUR referrals, as part of our Membership Drive; at least one HSGA member may not have to pay any dues at all in 1996-'97! Many more new members just arrive in the mail from HSGA brochures and word-of-mouth from YOU. We're beginning to get on a roll here, folks — DON'T STOP NOW. Write your name as "Referred By" on the brochure you received with your 1995-'96 Membership Card, and pass it along to another Hawaiian steel lover. (*Remember, \$5 discount on your '96-'97 dues for each new member, but it all ENDS June 30, 1996.*)

THE LAST WORD

Marjorie Scott, Editor

If you've been reading the Quarterly New Members list carefully this past year, you've noticed (as I certainly have) that HSGA is growing steadily. All over the world, too. So is the popularity of

Hawaiian steel guitar in both performance and on recordings. What's responsible? Alan and I say YOU are!

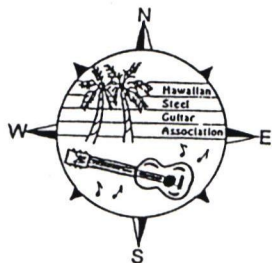
In this issue, "The New Zealand Hawaiian Steel Guitar Assn." debuts; HSGA member Doug Lomax is president. HSGA member Willem. Dreisser is a

Watch for your SPRING '96 Quarterly: Joliet Convention Registration forms; Absentee Ballot for Elections; Part III of Alan's "steel lessons" guide, and (I surely hope) MUCH more news, views and talk story from YOU.

HSGA QUARTERLY

The Hawaiian Steel Guitar Association
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Features in this issue:

- JOLIET '96 MOVES TO SEPTEMBER
- PART II: "So You Want To Play Steel Guitar"
(Interview with Alan Akaka)
- NAME THIS BAND CONTEST
- HSGA'S "WINTER FOTO FOLLIES"