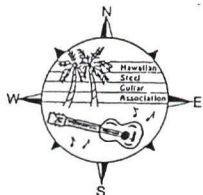


HSGA QUARTERLY

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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.



WELCOME YEAR 2000 WITH A MILLENNIUM RESOLUTION

Recently, George "Keoki" Lake forwarded a story to us that was sent to him by e-mail. The message so moved Alan and your editor that it was decided to invite you to do as we have done: make it your personal "Millennium Resolution". We think it rates the front page for all of us, as we enter the year 2000.

The thoughts expressed have nothing to do with steel guitar — or maybe they do, for if you take the message to heart as you play or just listen, you will dwell for sure in the "land" of "aloha".

A VERY SPECIAL TEACHER (author unknown)

I had a very special teacher in high school many years ago, whose husband unexpectedly died suddenly of a heart attack. About a week after his death, she shared some of her insight with a classroom of students.

As the late afternoon sunlight came streaming through the classroom windows and the class was nearly over, she moved a few things aside on the edge of her desk and sat down there. With a gentle look of reflection on her face, she paused and said "before class is over, I would like to share with all of you a thought that is unrelated to class, but which I feel is very important. Each of us is put here on earth to learn, share, love, appreciate and give of ourselves. None of us knows when this fantastic experience will end. It can be taken away at any moment. Perhaps this is God's way of telling us that we must make

the most out of every single day."

Her eyes were beginning to water. She went on, "so I would like you all to make me a promise. From now on, on your way to school, or on your way home, find something beautiful to notice. It doesn't have to be something you see — it could be a scent — perhaps of freshly baked bread wafting out of someone's house. It could be the sound of the breeze slightly rustling the leaves in the trees, or the way the morning light catches one autumn leaf as it falls gently to the ground. For although it may sound trite to some, these things are the "stuff" of life. The little things we are put here on earth to enjoy. The things we often take for granted. We must make it important to notice them, for at any time it can all be taken away."

The class was completely quiet. We all picked up our books and filed out of the room silently. That afternoon I noticed more things on my way home from school than I had that whole semester. Every once in a while, I think of that teacher and remember what an impression she made on all of us, and I try to appreciate all of those things that sometimes we overlook.

Take notice of something special you see on your lunch hour today. Go barefoot. Or walk on the beach at sunset. Stop off on the way home tonight to get a double-dip ice cream cone. For as we get older, it is not the things we did that we often regret, but the things we didn't do.

ISAAC AKUNA APPOINTED HSGA DIRECTOR

HSGA President Alan Akaka has appointed Dr. Isaac Akuna to the Board of Directors, to fill out the term of Edward Punua. The Board approved the appointment at their Summer meeting, and the announcement was made at the HSGA Annual Membership meeting in Joliet, in October.

Ed, whose term of office ends in 2000, resigned early with many compliments from the Directors for his devotion to the club, and his work as Secretary-Treasurer. "I'm still available to assist", he told the Board. In December, Ed moved with his family to Kaua'i



to re-enter the Punua 'ohana, and have more time to devote to his own growing family.

"Doc" Akuna, a dentist by "trade", and a steel guitar entertainer and fine vocalist, will take over the position of Secretary-Treasurer until election of Directors, next Fall in Joliet. "I've put him to work right away", says Alan. Isaac helps teach the Moloka'i steel guitar students, and attended the Joliet convention for the first time this past October. Isaac, like Alan Akaka, Greg Sardinha and Casey Olsen is a "student" of Jerry Byrd. (They never say "former" student; all agree they're "still learning" from the Master of Touch and Tone.)

MOLOKA'I PROJECT UPDATE



Moloka'i steel guitar class and instructors. (L to R) Alan Akaka, Wayne Shishido, Elias Espiritu, Raymond Kelly, Akoni Ka'alekahi, Rolland Ka'alekahi, Po'okela Napoleon, Isaac Akuna

Every two weeks Alan Akaka, Isaac Akuna, and recently Wayne Shishido, fly from O'ahu to the "Friendly Isle", usually on a Saturday morning (the only "free" time from the week's day jobs) to give an intensive two-hour lesson. Says Isaac "we are greeted in a spirit of high enthusiasm, cooperation, hope and apprehension."

All students have received donated guitars, picks, steel bars and instruction material (with many *mahalos* to Jerry Byrd for allowing use of his copyrighted instructional manual for this project.) "So far", says Isaac, "initial lessons have covered musical notation and tabulature, chord structure, basic tunings, left and right hand techniques, muting, vibrato, improvisation, and — of course — throughout, an ongoing

commentary regarding the origins and history of the Hawaiian Steel Guitar."

Grants from both McInerney Foundation and the Atherton Family Foundation are making this teaching project possible; donations of guitars from John Tipka and Elva West; of strings, picks and bars from John Pearse's "Breezy Ridge Instruments"; discounted air transportation from Aloha Island Air have brought the classes into reality, and Jeanette Kahalehoe of ALU LIKE in Moloka'i has guided and hosted HSGA's participation in this music project.

On a recent return flight from Moloka'i to Honolulu, Alan told Isaac "the vision for the future of this project is clear: students will become teach-

GOOD HOTEL NEWS

in Waikiki for HSGA's Annual Steel Guitar HO'OLAULE'A, April 30, 2000. Castle Resorts is holding 15 Queen Kapi'olani Hotel rooms @ \$62, April 26-May 13. Contact: Janice Cook at Castle, toll free US/Canada 1(800) 367-5004/X3021; Hawai'i (808) 591-2235/X3011.

SAVE THESE DATES:

April 30, 2000: Annual Hawaiian Steel Guitar Ho'olaule'a, Honolulu
Sept. 16 - 23, 2000: Aloha Festival "Steel Guitar Week", Honolulu
Oct. 5, 6, 7 2000: HSGA Joliet Convention & Election of Directors

ers. The time will come when they will pass on to others what they have learned. By so doing, they will have, as we now have, achieved one of the prime directives for HSGA." Isaac's response: "I cannot think of a more suitable mission for HSGA to carry forward into the 21st Century."

Classes for the Moloka'i Seniors will begin this Winter.

“MY FATHER BROUGHT STEEL GUITAR TO WEST INDIES IN 1922”

from Lindon O. Stoddart

Lindon is a new HSGA member and a steel player/teacher

My father, Cyril George Stoddart, introduced the Hawaiian steel guitar to the Island of Jamaica, West Indies in 1922. He roamed the Island of over 4,000 square miles, from end to end, holding concerts, impromptu playing for groups of people, organizations, the church, weddings.

He formed his own band, and was so well known that when he walked down Kingston’s main street, the throngs of people walking along King Street called out to him. He was taught by professor Kolomuku, by remote class and recordings, and his style of playing was in the Sol Ho‘opi‘i genre.

In 1932, NBC radio of New York, sent the yacht Seth Parker down to Kingston. By relay, my father broadcast steel guitar on NBC.

Father Cyril George Stoddart in the late 1920’s



The news came back that his playing was well received. He also broadcast over local radio, several times.

My father had a music studio and played eight instruments: steel guitar, classical Spanish guitar, mandolin, ‘ukulele, tenor banjo, saxophone, violin and piano. However, the steel guitar was his greatest love of them all.

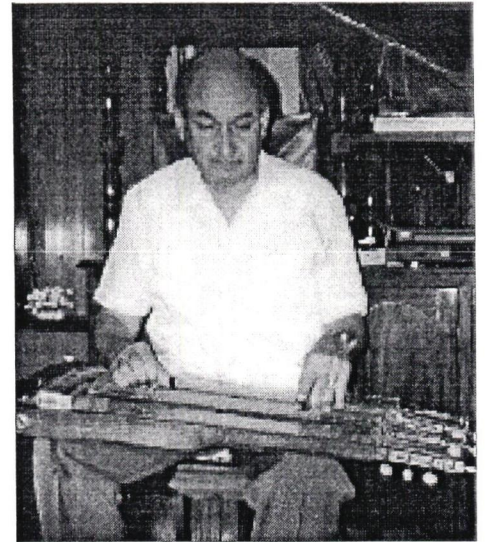
He played A major and E7th tunings, and dabbled in some others. He was adept on both acoustic and electric guitars. He died at 66, in May 1956, leaving eight children. At his death, approximately 95 per cent of all steel players in Jamaica had either been taught by him personally or by some of his former pupils.

How Lindon Started on Steel

I was born in Old Harbour, Jamaica in 1930, his second son and fourth child. When I was 3, my father sat me on the floor and placed his 1929 National “Artist Special” in my lap. At age 10, he began my steel guitar lessons. With wild enthusiasm, I ran through the Kamiki Method in five weeks, and then other books in A major. Then I learned E7th (Hi Hoch Method), although I played mostly A major tuning.

My first public performance was in Elementary School, at age 11. That was also the year I began assisting my father teaching pupils. One year later, I had my own students. It all began one day when a gentleman pupil came to the house for his lesson, and my father couldn’t stay to give it, having urgent business elsewhere.

The gentleman looked down at the skinny kid and sneered “you expect this little boy to teach me?”



Author Lindon O. Stoddart in 1999, in his home studio

Through a smile, my father said, with typical understatement “all right, Lindon, play a tune for him.” The man took the lesson.

Just before he died, my father said I had the talent to play like his idol, the great Sol Ho‘opi‘i, but that I would have to practice very hard to maintain it. At the time, I was playing the Kealoha A7th tuning. It came to me to change to A13th/C#minor combination tuning of nine strings, in 1956. It is so versatile that I think, with the addition of a B string, it could almost render the pedal steel unnecessary. I also play the E13th, but not very well, for lack of attention. I play an electric Tappin triple console special, and recently acquired a Remington D-10 non-pedal steel.

Lindon Wins a TV Contest

In 1964, while studying for my accounting exams, my brother (ranked #2 in Jamaica on jazz guitar) insisted I enter a TV contest for musicians. He accompanied me. I was scared, because the performance was live, and featured a number of recording artists. I practiced steadily



MEMBERS CORNER



John Marsden, England - "I had a great time with Mike and Vera Scott (*who visit John in England every year*) I dearly wish I wasn't such a reluctant traveler. Mike twists my arm as hard as he can to get me to come to Hawai'i! I'm not the only one ... there are at least a couple more people I can think of who don't enjoy traveling, though we seem to be in a minority.

"The special day held in Broadstairs, England to honor **Wout Steenhuis** was October 28th. They had a children's guitar class, a special walk and visit to Wout's studio, a talk about his life, and then an evening concert at which a folk guitarist, a jazz guitarist, and then Pete Lake (from London) played steel guitar. The talk and evening concert were video-ed. It isn't every day that a town goes to such trouble to honor a Hawaiian guitar player!" (*The late Wout Steenhuis was "without a doubt the best-known and most popular exponent of Hawaiian music in England in the 1960's and '70's", according to John's article in the book "Hawaiian Music and Musicians". Born in Holland, he led a precarious life in the Dutch Resistance movement during WWII, and joined his father in business in England in 1948.*)

Robbie Larkin & Patti Lane, Australia - (in an early Christmas card) "just a few lines to let you know we're still doing our utmost to promote Polynesian music. We're working New Year's Eve with the wonderful **Kenny Kitching**, who we keep in touch with on Queensland's Gold Coast. We have also cruised with the



(Above) **Tony Radi**, from the far north corner of Yugoslavia, where it borders Austria, and (below) another new HSGA member, **Igor Sinew**, who emigrated from Russia to his present home in Mainz, Germany. Igor will be taking lessons from Frank Baum.



"Princess Liner" three times in the past year, and another in December. It's wonderful to still be able to share our love of the music with other people. Thinking of you all, *Arohanui*."

Tony Radi, Slovenia - "I am a new member and very glad I decided to join HSGA. I fell in love with Hawaiian music in 1946 when I heard Hawaiian guitar for the first time. I began to learn on a Dobro connected on radio box. It was Hawaiian music mixed between Dobro and steel guitar in A-major tuning.....I never played more until I retired in 1995. A friend sent me The Jerry Byrd Instruction course. I am very satisfied with the book. Will you start a Convention in Europe? USA and Canada are too far for me. I will buy the Honolulu convention videos from Paul Weaver. I visit O'ahu and the other Islands in 1979. It was a wonderfool (sic) week."

Mike Reader, New Zealand - "Benny Kalama's passing has prompted me to put some thoughts on paper regarding the original 'Hawai'i Calls' generation of musicians. I attended the Ho'olaule'a in '96 and Convention in '97. For me, it was a musical paradise hearing all our heroes and mentors performing live. These musicians had been here since the days when Hawaiian music was arguably the foremost in the world. I actually got up enough courage to approach these people and talk a little with them. I was treated with the utmost respect and dignity. On reflection, I was quite overawed and humbled.

"These musicians had prob-

ably entertained the world's leading figures, yet they treated a complete nobody with the same decorum. This must be the true "aloha spirit". They certainly are wonderful ambassadors for Hawai'i. People I spoke to included Sonny Kamahale, Benny Kalama, Auntie Genoa, Harold Haku'ole, Walter Mo'okini (a walking encyclopedia), Jerry Byrd, Hiram Olsen and Kalani Fernandes. Of course, the 'Now' generation is following the same path."

Ivan Sinclair, Canada - "To be near our family, we moved from Belleville on the East end of Lake Ontario to Brockville, across the St. Lawrence River from Watertown, NY. Lorraine's health is not good and I am her "care giver", a 24 hr. a day responsibility. My right hand and arm are painful — unpacked my guitar, but ashamed to say I have not played

in a year. Your prayers for Lorraine and also the healing of my right hand and arm would be appreciated. I will put new strings on the guitar and, as Alan says, practice, practice and practice some more! I've been asked to play in a home for Seniors, in a nearby town."

Ed Kirkman, England - (writing of his group) "we've completed a medley of "South Sea Sweetheart", our signature tune, and "Rainbows over Paradise", and "My Rose of Waikiki" among others. We're planning to play an Andy Iona number from the film Hawaiian Buckaroo and Johnny Noble's "My De De" at the Droitwich Festival in England this month (September). Tunes we're working on include "Strange Enchantment", "White Blossoms of Tah-ni", "Flowered Isles" and "My Isle of Love", all with vocals

by John Marsden, and most with harmony singing.

Mike Beeks, Indiana - "my impressions of Joliet convention: **Bobby Ingano** playing — I could hear David Keli'i, David "Feet" Rogers and Gabby Pahinui. The jam after the Lū'au, with **Barbara Kuhn** playing the violin reminded me of the days when violins, mandolins, banjos, accordions, woodwinds and brass and steel guitars were commonplace in Hawaiian ensembles. Isaac Akuna plays the bass violin, takusan wikiwiki!"

1999-2000 MEMBERSHIP LIST AVAILABLE
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HSGA JOLIET '99 CONVENTION REVISITED

Editor's Note: Apologies way up front here to the HSGA members acknowledged below, for excerpting/editing your enthusiastic comments about the 1999 Joliet convention. We'd like to print *everything*, word for word, but if we did, we'd have to leave out some other steel guitar and "personality" articles that you also have asked for in the Reader's Survey. Editing this issue has been like trying to fit a size 12 butt into size 10 jeans! Conclusion? If you've never attended an HSGA convention, JUST DO IT!

HIGHLIGHTS FROM BO AND BETTY BAHRET: How does the HSGA Convention keep getting better and better each year? As if we didn't know! It's the **dedicated, year-round efforts of Don and Donna Weber, Donna and Frank Miller, Alma and Wally Pfeifer and Mae and Art Lang** planning the hundreds of big and little details it takes to make it the smooth-running success it always is. Their motto, we're sure is Good, Better, Best — "never let it rest 'til your GOOD is BETTER and your BETTER is BEST.

And, then it's the dependable, faithful HSGA photographer, **Paul Weaver** (sporting his new Sony 3-chip Digital TRV900 Video camera) who captures the melody and performers on stage, and later makes tapes obtainable for playing at home to improve skills, or just the thrill of playing along with the steel guitar artists.

Then there's **Doug Smith, Barbara Kuhns and Floyd Alexander** whose expertise at the sound system is always perfection. And we enjoy the program variety they offer with acoustic guitar, 'ukulele and fiddle. Can't forget the hula guys and gals either — and the songbirds, sweet and throaty — falsetto and down VB.

WEDNESDAY- arrivals were met with a round of aloha's, hugs, kisses

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(Top to bottom) First of all, you register and buy your Lū'au tickets from Donna Miller and Alma Pfeifer; Doug Smith, with the steel guitar players' schedule in front of him, adjusts his sound system; show time, and the loyal HSGA audience is ready.





(Top left to bottom right) An unusually "hatless" Guest Artist Herbert Hanawahine plays his nahenahe Hawaiian stylings, and Bobby Ingano watches intently; Dick Lloyd proudly displays his brand new "Sierra" lap steel; Kay Koster plays steel, L.T. Zinn, Barb Kuhns and Virginia Grzadzinski back her, and the dancers — Paul Weaver "peeks" at the photographer! After midnight, Alan Akaka, Doug Smith, Julie Waters and Barb Kuhns of the "No Sleep" crew, get down to some wailin' Blues and Folk music. Finally, it's Lū'au time, and guests are greeted at the door by Bo and Betty Bahret. Convention ends, as always, with the crowd holding hands, and swaying and singing "Hawai'i Aloha", led by Herbert, Isaac, Alan, Bobby, Duke, Julie and Bob Waters on stage.

TEK TIPS

QUESTIONS ANSWERED

Member "Mike" asks about Alan's tunings

FROM ALAN: On my recording "Golden Treasures of Hawai'i", I use a C6th tuning (top: E C A G E C Bb C: bottom) for "Sophisticated Hula". Now if you want to emulate my "licks", my advise would be to play the section(s) you want to copy over and over again until you have them down. Playback is easy to do with a CD compared with Lps and reel to reel tapes that I learned from, years ago. About the tuning for the 6-string, omit the bottom 2 strings of the above tuning.

The string gauges following are a guide for the string thicknesses you can obtain: (top to bottom) E -.015; C -.018; A -.020 or .022; G -.022 or

.024P (plain, not wound); E -.030; C -.036; Bb -.040; C -.060. These gauges work for other tunings as well, such as the B11th (E-C#-A-F#-D#-B-F#-B), E13th/C#m7th (E-C#-G#-F#-E-D-B-E), and Fmaj7 (E-C-A-F-D-C-A-F). If for some reason you would like to tune your steel guitar with high tunings such as the E7th (G#-E-B-G#-E-D-B-E) or high C6th (G-E-C-A-G-E-C-Bb), use a .012 or .011 for the high string.

Good luck with your steel guitar. Mrs. Sturgeon asks about mildew on an old, basement-stored 1936 Gibson Hawaiian Electric Steel guitar, case and amp inherited from her father, & he played it until 1994. She treasures it, and wants to pass it to her grandchildren. She did not want to use bleach.

FROM JOHN TIPKA. It will be necessary to use bleach to kill the mildew, if it is still present. Do this: take all the strings off the guitar. Wipe the

surfaces of the case, amplifier and guitar with a rag that is mildly wet (that is - you can still wring some water from it) with plain water, to get rid of the superficial mildew. Then, probably while wearing rubber gloves, we (mildly) a rag with pure bleach and rapidly and completely wipe the same surfaces again, immediately followed by a wiping rinse with a rag mildly wet with pain water.

Then, wash all with a soapy water solution (a liquid dishwashing soap), rinse and dry. You shouldn't have to worry about the electronics (the magnetic pickup under the strings and volume and tone controls) on the guitar if water isn't wring into them. DO NOT IMMERSE the guitar in the water. That should take care of the mildew on all wipeable surfaces. Allow the surfaces to dry, then polish the guitar with a furniture polish ac-

Continued on pg. 20

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HAWAIIAN STEEL GUITAR - 6 String [Nickel]

Set #7300 Am Tuning .016 .018 .022 **.032 .046 .054**

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

HAWAIIAN STEEL GUITAR - 8 String [Nickel]

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

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

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

SWEET SOMEONE

Notes from Richard Hanson

My arrangement is dedicated to Betty Lou, without whose humor, gentle persuasion, caustic criticism and professionalism, this arrangement may not have even been attempted.

Wanting an arrangement of "Sweet Someone" for the E 13th tuning that would fit on a six string guitar, and not finding one, I took upon myself the task of developing this one.

The E 13th tuning is one of the most useful and beautiful of the steel guitar tunings. The tuning contains within it the tunings that were developed along the way in steel guitar history. Please refer to the fretboard chart for the tuning. This chart can be expanded for 8 string guitars by adding string 7 (A) and string 8 (F#) for a true E 13th tuning.

Strings 1 and 2 (E, c#) are the same as on the A Major tuning. A Major is also found at the 5th fret on strings 3,4, & 5 (E, C#, A). The E Major tuning is found on strings 1,3,4 & 5 (E, B, G, E). Add the 6th string D, and we have the E 7th tuning. The C#m tuning is found on strings 1,2,4 & 5 (E, C#, G#, E). Those with 8 string guitars will find the F#m9th tuning on strings 1,2,4,5,7 & 8 (E, C#, G#, E, A, F#). By raising the A to A#, we have F#9th.

For the song "Sweet Someone", I wanted to end on a Major 7th chord. Reasoning that if I raise the 6th string D to D#, I should have a Major 7th chord. I was then faced with some three fret five bar slants. The idea came to me that if I instead lower the 6th string from D to C, a Major 7th chord would be found on strings 6,5,3 & 1 (C, E, B, E) which on the open strings is a C Major 7th chord. At the 7th fret, we then have a G Major 7th.

Have fun with this arrangement, but remember to tune the 6th string back to D when finished. Should anyone wish to ask questions by FAX, the FAX number is 719-596-4434.

SWEET SOMEONE: THE STORY ...

"Because it has been recorded so many times by local Hawaiian entertainers, most assume the song originated in Hawai'i," says music archivist, Harry B. Soria, Jr, well-known producer and emcee of "Territorial Airwaves". "Sweet Someone" was written on the mainland U.S. by mainland composers Mack Gordon and Harry Revel, probably in the 1930's or '40's, according to Vic Rittenband's search of the ASCAP database. Alan Akaka remembers it as being from the Broadway show "52nd Street".

Harry B. says the song was first brought to the Islands in the 1950's

by Eddie & Betty Cole, billed as the "Two Hot Coles", who played cocktail lounges (including The Forbidden City) around Waikiki. Eddie was the brother of Nat King Cole; Eddie played piano, both sang. They recorded the song locally in an LP album, and it was instant hit. It was soon covered on records by Pua Almeida, Kaipō Miller, and many other vocalists.

...THE WORDS

Sweet someone, whoever you may be,
Sweet someone, you suit me to a "T",
Although you pay no attention to me at all,
One kiss and needless to mention, I had to fall,
Oh, I wonder who's keeping us apart,
Don't blunder and give away your heart,
Until you whisper "I love you"
And then I'll know, that
Sweet someone, that you belong to me

Sweet Someone

8 10 9 8 8 10 9 | 8 10 8 9 | 10 9 8 7 | 7

Am D7 D#7 E7 F7 E7

10 8 7 10 9 8 | 7 8 8 10 | 11 13 11 10 9 8 | 8

E7 Am Cm D7

7 7 8 9 | 10 9 8 | 10 8 | 10 8

G E7 Am D7

10 8 8 2 | 3 11 10 | 10 9 | 10 8 7 | 7 7 7

Am D7 G A7 E^b7 D7 Bm B^bm

Retard active up

2. 3 8 10 8 10 11 10 10 10 8 7 7 7 7

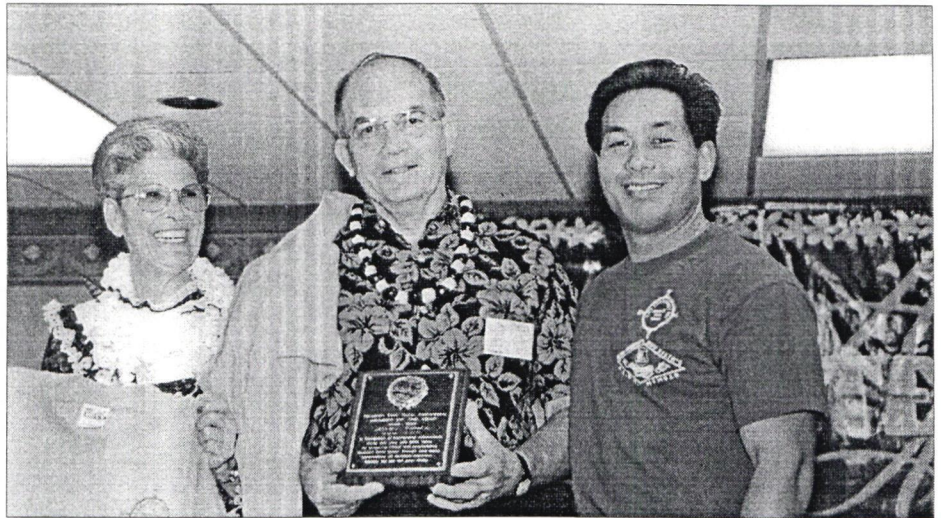
G Am E^b7 D7 Rest Gmaj7

and conversation; the ever-present **Duke Ching** was already warming up on stage. THURSDAY MORNING - **Bob Waters** opened convention with a Hawaiian *pule* (prayer). He suggested that this year's convention be dedicated to two great artists: the late, great Barney Isaacs, and the musicians' musician Benny Kalama who passed away in September. **Duke Ching, Bob and Julie Waters, Bernie Endaya and Kamoe Fatiaki** opened the music session. The first day ended with the sweet, unique steel guitar strains of our Guest Artist, Herbert Hanawahine.

FRIDAY - After the General Membership Annual Meeting performances began. One was done under extreme circumstances. **Frank Miller**, without missing a note, played while a wasp crawled around and under his shirt collar. Now *that's* staying cool! Stephanie confided that **Frank Della-Penna** was celebrating his birthday that day. The afternoon ended with the real Hawaiian touch of Herbert "the hat" Hanawahine. Thanks too, to **Joanne Hanawahine** for her several hulas during convention.

Meanwhile **Vivian Bangs** and **Myrel Carr** was busy selling raffle tickets in support of the HSGA Scholarship fund. Their efforts, and members' generosity resulted in \$245 to help future Hawaiian music students. Thanks to all those who donated prizes.

John Mills, who couldn't make convention this year, called from Australia to say "hello" and let us know that he was thinking of us. Articles in the local newspaper prompted many Joliet residents to come each day to listen, and attend the Lū'au Saturday night. At the registration table were cards for signing to **Neal Cosand, Louise Nightwine**

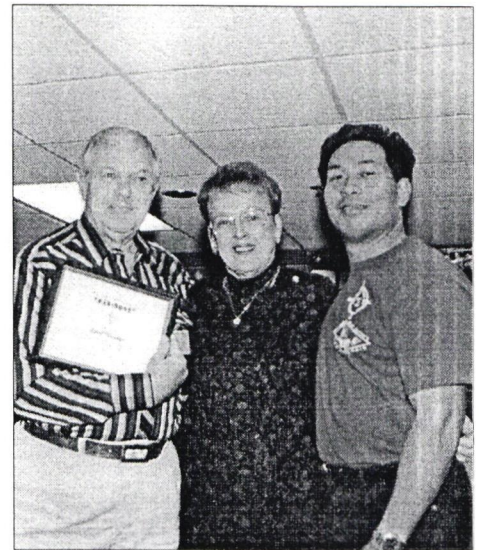


HSGA AWARDS OF THE YEAR (above) 1999 Member of the Year is **John Tipka**, whose engraved plaque honors him for his contributions to the HSGA. Millie Tipka gets a special "Member of the Year 1998-1999" shirt too! (below) Alan presents the "Bar None" Award to **Paul Weaver**, HSGA's unfailing and forever-present photographer, pictured with equally unfailing wife, Shirley. Congratulations!

and the Family of Benny Kalama.

SATURDAY - **Don Woods'** vibrant playing unloosed a Hawaiian poster from the wall and onto Don Weber's shoulders. **Gerald Ross**, a relative newcomer, provided rhythm backup for many performers; when alone on center stage, he kept us spellbound with his display of precision finger picking and strumming the catchy beats and syncopation of popular songs. **Dick Lloyd** charmed us by playing every so sweetly on his new 8-string lap "Sierra". We enjoyed a special treat this year, greeting and aloha-ing the 120 people at the Lū'au, whose plentiful food was colorful and *nui, nui 'ono*.

THE LŪ'AU - The Pro-Show began at 8 p.m. with **Bob and Julie Waters, Duke Ching, Bernie Endaya, Ian Ufton, Bobby Ingano, Isaac Akuna, Alan Akaka and Herbert Hanawahine**. Seven beautiful wahines and two good-looking kanes did authentic and comic hulas. The usual good-bye song, "Hawai'i



Aloha", and circle of hands upraised ended our 1999 Joliet convention.

As Alan says, the HSGA Convention brings out great things in people. We can't keep Bobby Ingano off airplanes now; our modest Guest, Herbert, even SMILED and SPOKE a few words. Gerald Ross, a "first-timer" last year, came back because he had "never encountered so much friendship before". That's what it's all about, so *mahalo* once again to everyone who had a part in making this convention the *BEST YET!*

COMMENTS FROM LORNE AND RUTH CHERNESKI - (*this year*) for the first time, we had the pleasure of participating in the HSGA Joliet convention. It was an enriching experience; renewing acquaintances with people we met in Honolulu in '97, and meeting new people.

I am finding it most interesting to see the wide variety of non-pedal steel guitars that range from the multi-neck models to the various lap models, played at the HSGA events.

FROM NAOTO AND MICHIKO NAKAMURA - (Naoto) What a wonderful series of superb music! (It was their first Joliet convention.) We had so much fun having many talks with many members. They were all kind a friendly, just like in Hawai'i. We will surely join Joliet convention next year. (To Alan Akaka) We appreciate you invited us to the convention. (Michiko) How wonderful those days with all members were, in Joliet. People who loved steel guitar were very pleased to see each other again. It was just like dreaming of Hawaiian Music World. I got many friends at convention, and gave my word on coming to Hawai'i next May. (Ed. Note: while there is NO

HSGA convention in Hawai'i until May, 2001, many members come every year to enjoy the HSGA Steel Guitar Ho'olaule'a and the week filled with May Festival events.)

(Right) Joanne Hanawahine rewards the audience with authentic Island-style hula; (below) Naoto and Michiko Nakamura enjoy their first Joliet convention.



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CLOSING NOTES



BENNY'S "MOVING DAY" Oct. 4, 1999 - Benny Kalama's funeral service at Nu'uaniu Memorial Park church actually began long before the 10 a.m. service. Aaron Mahi and the Royal Hawaiian Band Singers began, shortly after 7:30 a.m., followed by Leina'ala Simerson and her ladies. 'Iwalani Kahalewai sang with them. The program, picturing Benny in full color, and obviously singing his incredible falsetto in full voice, was entitled "A Celebration of Life". Indeed it was.

Gary Aiko sang, as did Danny Kaleikini, Joe Stevens one of the original "Surfers", Boyce Rodrigues, Jeff Apaka, and even Mel Abe. Danny Akaka Jr. was over from the Big Island to join in. Kanoe Miller danced, too. But the most beautiful and tear-producing dedication to Benny was Nina Keali'iwahamana singing "My Sweet Sweeting", with Jerry Byrd and Bobby Ingano on duo steel guitars, Gary Aiko on bass and Hiram Olsen on guitar. Manu Bentley danced.

The steel guitarists were out in full force to celebrate Benny's life:

Alan Akaka, Jerry Byrd, Bobby Ingano, Paul Kim, Casey Olsen, Scott Furushima, all taking turns with many of the songs Benny sang and, or arranged.

George Naope attended. So did Martin Denny with Milton Carter. Harry B. Soria was there, too, and Vic and Nancy Rittenband. The church was filled with old friends.

Frank Hewitt opened the service with a chant in both English and Hawaiian. Sonny Kamahale gave the eulogy for his best friend, describing the kindness that dwelled behind Benny's *kolohe* ways. Eddie Bush's musical offering of Ave Maria, in his incredible 'ukulele styling was sweeter than any harp or pipe organ could have played it.

Both Alan Akaka and Jerry Byrd spoke of their personal remembrances of Benny, his humbleness and his dislike of being singled out for his achievements. Only when Jerry pleaded with him to make a solo recording "for your family", did Benny agree. Jerry says he is working on getting the album re-released as a CD.

Frank K. Kalama, Benny's nephew told about what a family man Benny really was. He said Benny was Hawaiian and Portuguese "but you'd never know it, except for how much he loved to talk!" Pastor Furushima, a family member, called this "Benny's Moving Day". It was moving for us, too. The only remembrance of Benny Kalama's life missing today was the "be-ah". I think he took it all to heaven with him.

George Lake wrote: "as I peck away at this keyboard, my eyes are misty with tears upon the realization we will no longer see or hear our beloved Benny Kalama. Hawai'i has lost a true treasure, not only his fine talent and voice, but his im-

mense knowledge of Hawai'i's musical history and heritage. On many occasions, I asked him about certain events or performers of many years past, and he would say 'sure, I knew (him/her)' and would go on to talk story, which was always so interesting."

Alf and Carol Barrie emailed from Australia: "we were very saddened to hear of the death of Benny Kalama. I will arrange to have a notice placed in the local steel guitar magazines, as many older Hawaiian enthusiasts over here will remember Benny and will be deeply moved as well."

HSGA's own long-time member **Jimmy Cathro** of Scotland passed away last Fall. While I met Jimmy and his wife Morag only once, at a Honolulu convention, we had carried on a chatty friendship by mail for some time; I considered him a close and most interesting "pen pal", and feel a personal sadness at our loss. After his stroke several years ago, he still continued to write to us.

John Marsden has sent us a fine tribute written by Jimmy's close friend Bob Martin, which we excerpt here: "James Grant Cathro died on Wednesday 22nd September 1999 in Stobhill Hospital, Glasgow. He was 80 years of age. Jimmy, as he was known to his many friends, on leaving school, studied at Glasgow University, where he graduated B.Sc. He taught science in several secondary schools, retiring early, in the 1960's due to ill health. At that time he was Assistant Headmaster.

"Jimmy's enduring interest was in all things Hawaiian in general, and Hawaiian music in particular. He was an accomplished Hawaiian guitarist in the native style, something he had to stop at the time of his early retirement. He was also Secretary

and Founder of the Glasgow Hawaiian Club which had a membership of 40-50 enthusiasts, from early '40's to mid-'50's.

"In both 1993 and '95, Jimmy and his wife were able to visit the Hawaiian Islands, this giving him the opportunity of meeting many well-known players of Hawaiian guitar, as well as friends with whom he had corresponded over the years. Those of us who had Jimmy as a friend are all the richer for having known him."

In a Honolulu Advertiser article, May 22, 1954, Jimmy and several other members of the Glasgow Hawaiian Club are pictured with "an unusual 'Siamese-Twin' guitar hand-machined to their own specifications from parts of a wartime Spitfire." It was noted that there was a shortage of good instruments in those post-WWII years. According to the article (and to John Marsden), Jimmy's



COCO WIRE



Nothing else is nearly as important as the following from **Don Weber**:
 "BIG Thank Yous to the 1999 Joliet Convention Committee:

"**Wally & Alma Pfeifer** (if they don't do it, it don't get done)

"**Frank & Donna Miller** (they help make all the pieces fit together)

"**Art & Mae Lang** (for all the work

collection of Hawaiian recordings (from which he and others learned to play Hawaiian music) "was second to none in the British Isles."

Jimmy and his wife were happily married for forty-one years. I'm sure Mrs. Cathro would appreciate hearing from members who knew Jimmy. Address: 33 Kirkton Crescent, Milton of Campsie, Glasgow, Scotland G65 8DP.

on the Playing Schedule)

"**Art & Lorene Ruymar** (for Being There to help, anytime)

"THANKS: to **Doug Smith, Barb Kuhn** and **Floyd Alexander** for the Sound System; to **Vern Cornwall and Ron Simpson** for providing amps; to Anyone who helped in any way at all! And especially THANKS to EVERYONE who came to Joliet this year. You make the Aloha Spirit come Alive!"

(Alan responds - HSGA has YOU, Don, to thank for your commitment and year-round engagement as Chairman of the Joliet convention. Takes really positive energy to bring about the enthusiasm and "glow" that jumps out of every post-convention review. *Mahalo nui loa!*)

We have some "thank yous" to add:

Continued on pg. 18

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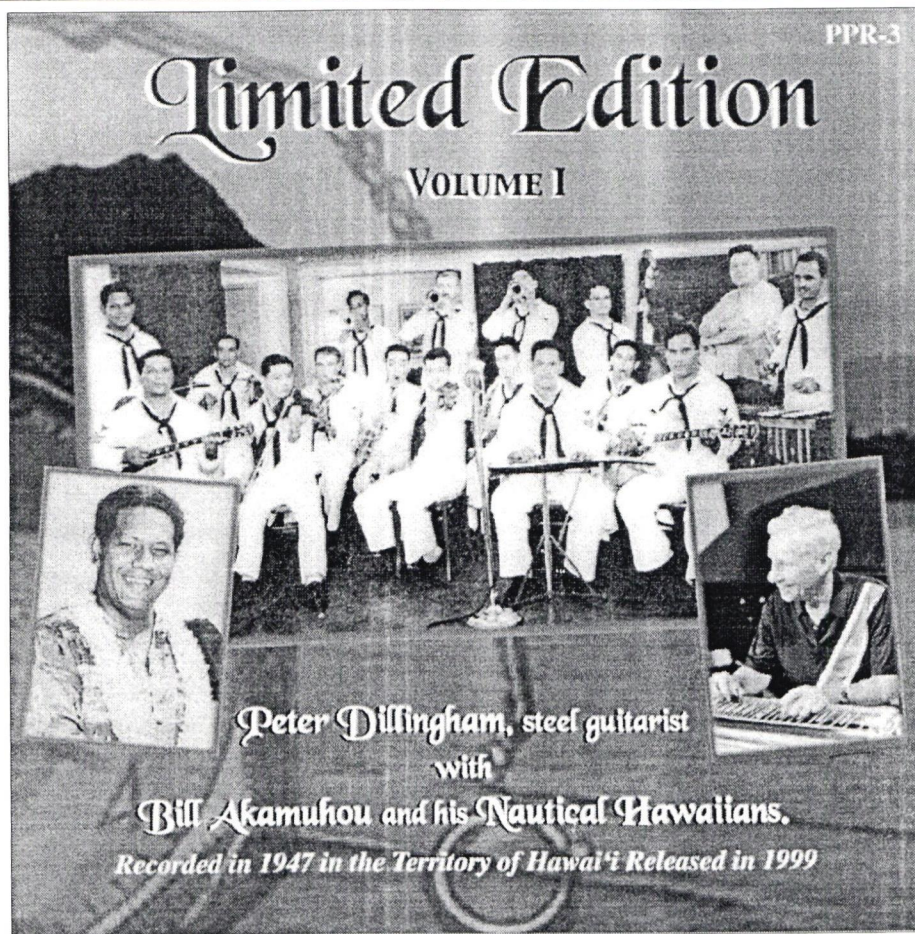


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This issue, something very old (inadvertently), something very new (on purpose) and a all-time “keeper” for steel guitarists.

Producer Keith Haugen says of steel guitar artist **Peter Dillingham’s** “new” CD “Can you imagine beautiful Hawaiian music recorded in 1947 and not released until 1999?” That’s certainly one for the books. “**Limited Edition, Volume I**” was originally recorded as a 78 rpm in 1947. Bill Fredlund of Bell Records was called in to engineer the recordings, and brought the late Bill Akamuhou, vocal stylist, and his “Nautical Hawaiians” along to back Peter.

After the discs were made, they were returned to Peter, who gave some to the musicians and family members, but the rest remained, un-

packed in boxes. The old shellacs were discovered when Peter and wife Pam moved from Honolulu to the Big Island recently. They were turned over to Keith Haugen to be produced and *released for the very FIRST time* as a CD. Because Bill Fredlund had labeled the 78’s “private stock”, they never showed up on an Bell Records lists of releases.

“You can tell by the selections (Maui Chimes, Moon of Manakoora, White Ginger Blossoms, Maori Brown Eyes, among them), by arrangements and the tempo that these are from the ‘40’s,” Haugen said. “You can sit back, relax and imagine that you are in the Monarch Room of the Royal Hawaiian Hotel, where Bill Akamuhou starred from 1948-’53. It’s that kind of feeling.”

Alan Akaka says “nice ideas, typical of the time period, for someone not well-known.” So for you with a 50-year-old memory of Hawai‘i, especially, this half-century old recording will be a “must buy”. “**Limited Edition - Volume II**”, a 1980’s collection, is also available now. It features the Peter Dillingham Band, and such greats as Sol K. Bright, Joe Recca, Jacob Kaleikini, Simeon Bright, Cy Ludington, Irmgard Aluli & Puamana. Contact Alan Yoshioka at Harry’s Music for these; 808-735-2866; by mail: 3457 Wai‘alae Ave., Honolulu, HI 96816

It’s foot tapping time when you listen to steel guitar artist **Ken Emerson**, and his rhythm guitar and vocal stylist **Michaelle Edwards** on a fun and wonderful new CD “**Swingin’ In Paradise**”. And does it ever! As the liner notes say “... a delightful collection of original and traditional Hawaiian-style swing compositions and jazz standards.” Ken plays a 1927 National Tricone, 1930 National Style ‘O’, 1939 Gibson ED-150 electric lap steel guitar, and 1920’s Martin ‘ukuleles. Michaelle plays a 1961 Martin D-18 guitar and a Taylor 412 CE.

If you have Ken’s 1997 “Slack & Steel” CD, you know his sense of humor and “loose and breezy” style. Michaelle’s voice is right out of the best of the 1940’s Big Band vocalists — light and lyrical, pleasant listening after today’s “screamers and weepers”. Duo vocals, too. Again, contact Alan Yoshioka at Harry’s Music, or if you’re on the Internet go straight to Auntie Maria’s website to order.

It’s not new, but if you don’t have it steel guitar players, *Get It!* “**Hawai‘i’s Golden 16**” from the Mountain Apple Company. It’s a Jack deMello “special”, an All Star Hawaiian Band: **Billy Hew Len** and



ian lyrics and English translations of thirteen of the Queen's published songs, 42 unpublished songs and five associated with Lili'uokalani ("Anapau", "Ho'oheno", "Kaulana Nā Pua", "Makalapua", and "Nani Haili Pō I Ka Lehua", all still sung and played today.) The history and story of each song is given.

We cannot recommend this elegant 9x12 book highly enough — it's awesome, and it belongs in the library of every Hawaiian music lover, for it represents the beginning of Hawai'i's unique music tradition. Hard cover is US\$48, and weighs 4 lbs/ add \$7 for mailing; soft cover is US\$35 and is 3-1/2 lbs./add \$6 for mailing. Both are available from Harry's Music, and most probably from Borders or Barnes and Noble. Internet surfers might try Amazon.com. (If enough of you do, and Amazon doesn't have the book, at least we've let them know to get it, A.S.A.P.)

Barney Isaacs on steel guitar, Benny Kalama, Randy Oness and Herb Ohta on 'ukuleles, Sonny Kamahale and King Kamahale on guitars, Jimmy Kaopuiki on bass, Alex Among on vibraphone and Al Bardi on drums.

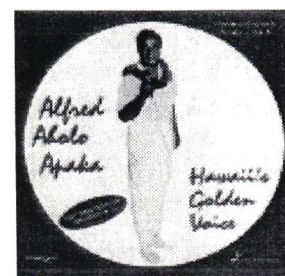
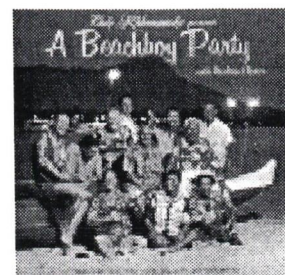
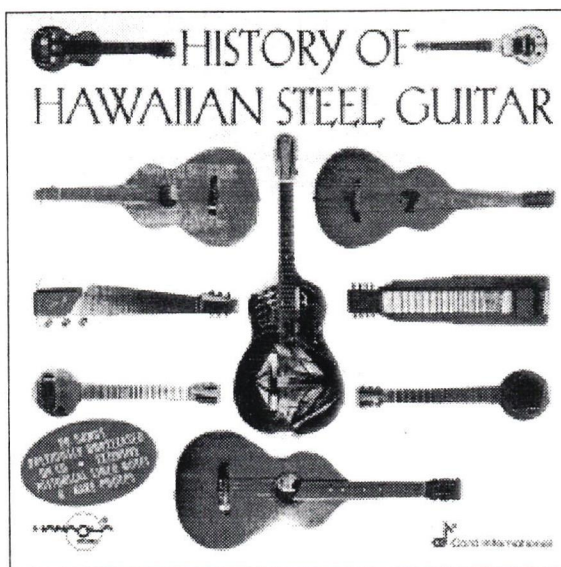
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Hope this is enough to keep you all "in practice" until Spring.

Now for a true Treasure for all time: **The Queen's Songbook [Her Majesty Queen Lili'uokalani]**, published this past Fall by the Hui Hānai of the Lili'uokalani Children's Trust. This magnificent collection of the Queen's songs has been twenty-five years in the making. In its 333 pages are sheet music with Hawai-

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to **Ken Ufton, Ian Ufton** and **Mike Scott** for donations to the Scholarship Fund from their annual Auction, **and to all HSGA members** who bought CDs, tapes, raffle tickets, back issues of newsletters, and HSGA photos. The proceeds all go to build HSGA's Scholarship Assistance Fund, which is there to give a "leg up" to a serious steel guitar student who needs help to take the next learning or career step.

Many *mahalos* to **Ralph Fortney** for the excellent Rickenbacker Bakelite steel guitar which he gifted to Alan Akaka, and which is to be given to a "serious steel student". Alan says "I enjoyed playing it myself, and I will take good care of it until I'm certain of the commitment and intent of a steel guitar student to devote his musical (and perhaps professional) life to becoming the best steel guitar player he or she can be." A fine and generous gift which a serious student will be proud to own, one day.

Got an e-mail note from **Cheryl Vifinkle** that brother, **William Miretti** passed away last Spring. He was a short-time HSGA member, born in Hawai'i, and he loved Hawaiian music.

Nancy Gustafsson Rittenband sends thank yous to all who sent "kind and witty" 80th birthday wishes to her in September. Nancy says "We should be grateful for every day of life and good health that we are given. Not everyone has been blessed with as rich and interesting a life as I have, with the opportunity to meet many wonderful people all over the globe." She says she's kept in touch with some of them for more than 60 years, and now that there's e-mail, the world gets even smaller. Nancy and Vic enjoyed their party at The Willows, which recently re-opened after extensive renovation. She says her version of "growing old gracefully" is to have Victor to "sing for me when I dance."



HSGA'rs come to Joliet from near and far. (above) Harlan and Pat Brunnemer from Indiana; (right top) Russ and Beth Parks from Oklahoma, and (right bottom) Clancy and Margaret Rambo from Washington State.

Go to an HSGA convention in Joliet and you may find yourself pictured under a banner headline in the Joliet "Herald News". **Vivian Bangs** and **Joanne Hanawahine** did, and so did **William Diablo** and **Dick Honold**. The headline read "Hotel transformed into tropical paradise". But of course!

HSGA WELCOMES BACK **John Fatiaki**, Kamoe's son, **Leonard T. Zinn**, **Vern Cornwall** and **Leigh Bell**. They re-joined HSGA at Joliet convention after being absent for too long. You were missed folks ... stick around, it can only get even *better*. Also, a BIG "Welcome back" to **Vincent Pang** of Toronto, who's been missing from HSGA's roster since 1995.

Steel artist and teacher, **Henry K. Allen** certainly stays busy teaching, and playing. Last Spring he received a State grant to teach Hawaiian music and culture in Pahoia Elementary school on the Big Island. He presented the Hawaiian steel guitar in concert for the school, and taught 'ukulele weekly to both teachers

and students. He was asked to set up a music program for the school and do an "in house residency".

Our **Ed Punua** did his teacher and HSGA proud at the induction of the late **Alvin "Barney" Isaacs, Jr.** into the International Steel Guitar Hall of Fame, in September. John Marsden received a video clip of the ceremony from **Dewitt Scott**. It only lasted five minutes, but enough time for Ed to play "Blue Hawai'i" and "Hilo March", and for Scotty to mention the tributes from the New Zealand club, HSGA, Senators Daniel K. Inouye and Daniel K. Akaka from Hawai'i, and Hawai'i's Chamber of Commerce and Governor. John said "(the tributes) look tremendous, with all the seals, and bound in folders". Cookie Isaacs thanked Scotty and acknowledged both Ed and Scott Furushima, Barney's students. John wrote "I think we all did our best to make it a prestigious induction, so well done, HSGA!"



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*STEEL GUITAR IN THE WEST INDIES
continued from page 3*

for three weeks, and when I played in the contest, my guitar was literally playing itself with frightening skill. I was awarded first prize, even though a judge who was a band leader did not like steel guitar.

[Lindon says "after that I went back into obscurity." He came to the United States in 1978, and became a CPA in Florida, where he is now head of Internal Audit for the State of Florida's Public Health Department in Miami.]

Usually I have little time to practice. I am only able to practice 45 minutes a day, during the week, and 20 minutes a day on weekends. [Lindon says he has had repeated evidence that the playing is therapeutic and has relieved pain in some people.] When I am sick, if I play for half an hour, I make appreciable

improvement. Perhaps I should play in hospitals, but then it's said that the world is sick, so I guess it's okay to play for the world!

His Favorite Steel Artists

[The greatest influences on Lindon's playing have been his father, Sol Ho'opi'i, and Jules Ah See. "I also add to those influences something I received from God," Lindon says. Among his other favorite Hawaiian steel players are Jerry Byrd, the late Alvin "Barney" Isaacs, Jr., Georges DeFretes, Wairata, Hal Aloma, Herb Remington "and a few Country players".]

(ED. NOTE: If you're looking for a teacher in Florida, why not call Lindon? You'll find his address in "E Komo Mai" Fall '99 issue. We don't have his phone, but you read where he works! Sorry, Lindon, to put you on the spot, but there are many members looking for a good teacher. Mahalo nui loa for your story.)

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ENGLAND	Edward Kirkman	eddie@kuuipo.fsnet.co.uk

TEK TIPS - continued from page 8

ceptable for lacquered surfaces.

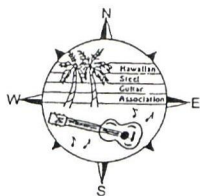
The outside of the case is durable and will respond to cleaning whether it is hard shell or cloth covered. The inside of the case should be brushed and vacuumed and then treated with powdered carpet freshener, which should probably stay in the case for an hour or so and then be vacuumed up. Place a scented sachet inside the case and close it. DO NOT put the guitar back into the case, until the case smells favorable, and the sachet is removed, as the sachet may damage the guitar's finish if left in the case with the guitar.

No extra special care is needed for cleaning the amplifier except for possibly removing the chassis from inside the case to reach mildew inside and under the chassis. The same technique is used for cleaning all of the pieces. I have cleaned up old guitars in the past and have found the methods above to be thorough and acceptable, and do not cause any damage.

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