Volunteers: where would we be without them? For many of us, the answer is simply that we wouldn't exist; we are an all-volunteer organization. But, even those of us with paid staff find that some of our favorite programs owe their lives to professional volunteers. And, we do mean "professional."

As a recent issue of the Waikiki Aquarium newsletter reminds us, "the antonym for volunteer is paid; volunteer does not mean amateur."

Here's what some of you told us about volunteers and your organizations:

The USS BOWFIN, a memorial to the submarines and submariners lost during World War II, opened to the public in 1981 after 20,000 hours had been logged in such "non-traditional" volunteer activities as metal work, electrical wiring, and plumbing...

Why enlist an individual when for the same amount of proselytizing you might be able to get a group? The Maui Historical Society is the happy beneficiary of the efforts of the Wai-Kahu Business and Professional Women's Club, which will assist with the Society's annual open house...

At Bishop Museum, volunteers mount insects, sort shells, index rare manuscripts, give tours, press plants, stuff envelopes, teach lau hala weaving, and (coming up this October 23) produce the annual Bishop Museum Festival. Last year they put in 30,000 hours...

Almost all of us rely on docents to help the public enjoy and understand us. At the Moanalua Gardens Foundation, 15 valley guides not only learned the history of Hawaii and the Damon family, but also to identify exotic and native plants and even about orographic rainfall (look it up!) before launching their semi-monthly hikes...

At 'Iolani Palace an impressive June certification ceremony capped four months of training for 43 new docents. Palace docents now number 80, each giving 8 to 12 hours a month...

Teenagers are the latest innovation in docents at the Waikiki Aquarium. This summer ten teens looked after the Summer Fun kids, and everyone agrees it was a success...

The Academy of Arts' annual sustaining fund campaign work force included 84 volunteers, while another 259 kept the museum's Garden Cafe open September-May, gave daily public tours and ones for classes and groups, helped in the membership office, public relations department, lending collection, restore textiles, sort slides and films, usher audiences in the Academy Theatre, and wait on visitors to the Academy Shop. Net proceeds from the Garden Cafe enter the Academy Volunteers Acquisition Fund. This year all volunteers selected works for the collection using the fund (they do this about every two years)...

One thing we all have in common when it comes to volunteers is a shortage. In its recent newsletter, the Hawaiian Mission Children's Society advertised for docents to conduct its downtown walking tour...

And, the Moanalua Gardens Foundation also put out the call for help under a column heading we might all want to use in our newsletters: "The Not-In-Our-Budget Desperately Needed-Items and Services." EJ

(cont.)
TESTIMONIAL ON VOLUNTEERS - FROM SOMEONE WHO HAS BEEN ONE

In teaching exhibition design, one of my most important sessions is on "Surveying Resources and Needs." Of all resources, the most important is the human resource. This includes staff and the all important potential for volunteers.

In planning any project, careful consideration should be given to what can be accomplished with the available human resources. And then, I suggest, plan ambitiously! Think big!

Volunteers, in addition to staff, need something besides monetary gain to drive them on. People like to be a part of things that are well done, of things that are bigger than any one of them.

The sense of pride in having been a part of something great is often the greatest reward we can give people. Having worked for over 16 years as a volunteer designing and planning exhibitions before ever being paid for it, I had come to feel that the only rewarding thing in life was volunteer work. The more ambitious and challenging the project, the more rewarding it became for me.

It is within this premise that the University of Hawaii Art Gallery operates. In a situation where there are no full-time employees and only a few part-time student employees, structuring an environment in which volunteers want to participate is of utmost importance. The challenge and the potential for growth must be great enough to make the volunteer want to be involved.

Tom Klebe, Director
The University of Hawaii Art Gallery

NEW IMAGES OF VOLUNTEERS - AAM CONFERENCE REPORT

New images for volunteers was the topic of a session at the annual American Association of Museums meeting in San Diego June 5-9, 1983. Speakers at the session offered views on what makes volunteer programs successful and focused on the "expanding concept of the museum volunteer."

Lee Herlihy, public services administrator for Huntington Library, Art Gallery and Botanical Gardens, detailed her institution's rather traditional and "long association with volunteers," which started in 1937 when the museum first opened its doors to students from local schools. Using volunteers, they designed tour programs to fit with the schools' curriculum.

Elements of a good volunteer program, as she saw them, include: a.) having a strong community leader involved in a museum's volunteer programs, b.) being certain that the museum's director and trustees are committed to volunteers and their effectiveness, c.) providing volunteers with the right resources for the jobs they are responsible for, d.) acknowledging and recognizing volunteer efforts and contributions, and e.) providing special benefits for volunteers such as parties, picnics, and social occasions.

She emphasized her view that staff should be in charge of volunteer training and that most conflicts she sees between staff and volunteers result from poor communication about volunteer responsibilities, staff expectations, and the needs of the institution.

Nancy Bildsoe, past president of the volunteer council at the San Diego Museum of Art, detailed the council's impressive contributions through programs and fundraising efforts to the museum. Among other things, the San Diego Museum of Art volunteer council handles the museum's Christmas decorations; a children's festival; has a strong presence in the library, cafe and store; organizes a

(cont.)
special lecture-luncheon series, an annual fine arts ball which nets $10-20,000, and annual "art alive" festivities featuring flowers complementing works of art, another fundraising event.

She emphasized the point that unique volunteer opportunities are available in each individual situation because of individual volunteers' special skills and noted that "wise staff will look into each volunteer's background" to find that volunteer's strengths and areas of valuable experience.

Marcia Hobbs, president of the Greater Los Angeles Zoological Society, shared with the audience details about her organization's extensive volunteer program involving $4 million, until recently only one paid staff member, and a 25 year contract with the city. The program which literally maintains the zoo began even before the zoo was constructed.

To become a zoo volunteer, an individual first undergoes three interviews over a six-week period. If accepted, they must then attend a 22-week course taught by docents and carrying college credit with UCLA. The volunteers sign contracts for their jobs, are covered by workman's compensation, and can arrange for flextime. And, if they "fall down on the job" by neglecting the terms of their contract, they are fired.

Other interesting points about the zoo's program which Hobbs told the audience include the fact that volunteers operate zoo programs involving 37,000 children from L.A. schools; that 17 docents conduct signed tours for the hearing impaired and 38 conduct tours in Spanish; and that after two years of commendable work a volunteer is eligible to apply for volunteer positions entailing routine care of the zoo's exhibits, its animals. They even have volunteer training for trustees!

The volunteers' hours are logged at a value of $10 per hour. This value is often cited as in-kind service on grant applications and other searches for funds.

The zoo's goal is to have a partnership with volunteers, to treat them as equals of staff, to consult them in making decisions, and to have them serve on select committees. Most important, the institution makes every effort to make the volunteer aware of the positive impact they have on the institution.

About securing commitments from volunteers, she pointed out, it is helpful to have other volunteers interview them as well as staff and important to match volunteer skills to tasks. One way to facilitate this is to break projects down into tasks which a number of volunteers can assume.

Perhaps not surprisingly, the zoo has more volunteer applications than positions. The audience definitely felt that they have pioneered expanded roles for the museum volunteer.

Mark Lofstrom, Nuhou Editor
institutions asking them each to assign a reporter to submit quarterly reports to Nuhou. Although less than half of the institutions responded to our appeal, leaving the network with gapping holes, Mark reported a noticeable increase in the quantity of news submitted for this issue. In coming months we hope to shore up the network so that Nuhou may better fulfill its potential as an information clearinghouse.

II. Improved Format

Given its budget and the fact that it's produced by fits and starts by hurried volunteers, Nuhou is in little danger of ever becoming slick. Still, we think we can make changes in approach and appearance that will help it become a more effective and interesting publication. In addition to regular news reports, each issue will include a special focus on a selected theme, and we'll use columns to share odd tidbits and announcements. Beginning with the next issue, we hope to unveil a "new look" with the help of a word processor, a graphic arts camera, and a bit of design.

So, stick around; we're gonna get better!

David Kemble
Director for Nuhou

MAUI HISTORICAL SOCIETY MARKS 150TH ANNIVERSARY OF ITS MUSEUM BUILDING

Maui Historical Society's annual open house on Sunday, July 10 marked the 150th anniversary of the beginning of construction on the Bailey home now known as Hale Ho'ike'ike, the Society's museum.

A new exhibit at the museum centers on a recently reassembled antique loom on which fiber artist Cathy Riley is beginning a weaving. Also on view are a spinning wheel and a photocopy of a letter from Caroline H. Bailey to Lucia Lyons, courtesy of the Hawaiian Mission Children's Society Library. Previous and current residents of Skill Village, a plantation camp adjacent to the Paia Mill, were honored in the Society's annual open house program. The village is the last of 26 which once dotted the area between Sprecklesville and Hamakuapoko, the ocean and Halimaile.

Of the village's original 88 homes and 5 public buildings, 38 homes are still inhabited and 10 stand vacant while only the gymnasium remains of the public buildings. Alexander & Baldwin recently donated the 47 acre property to the County of Maui which plans a 210-lot subdivision; average lot size will be 7000 square feet.

The Maui Historical Society received partial funding from the State Foundation on Culture and the Arts to conduct a photographic documentary of the village before further changes occur. Additional funding for the project is still being sought.

Research during the past eleven months has uncovered several old photographs of the camp, mostly in family scrapbooks. Copies of the photos, made possible by photographer Robert Jamieson, were included in a display of Skill Village at the Society's open house.

Maui Historical Society reports that the research on their project has already proven valuable to other projects, including Alexander & Baldwin Sugar Museum director Gaylord Kubota's endeavors and for a statewide survey of the vernacular architecture of plantation camps being coordinated by Leighton Liu and Gordon Tyau.

(cont.)
MAUI HISTORIAN DONATES RESEARCH

Inez Ashdown MacPhee has donated more than 50 years of research on Maui's history to the Maui Historical Society museum, Hale Ho'ike'ike, in Wailuku. Formerly a county historian, MacPhee wrote numerous newspaper articles on place names, gods, kings, and other facets of Hawaiian life. The uncatalogued research was stored at the Kahului Library before being donated to the museum.

With the assistance of Alu Like and its employee training program, Inez Graves of Pa'ia is preparing an index to Ashdown's research. The research will be made available to the public at the museum's library when the index is complete.

OTHER MAUI HISTORICAL SOCIETY NEWS

The State Foundation on Culture and the Arts awarded Maui Historical Society a grant to assist with publication of the Maui News indexing project directed by research librarian (and HMA's Maui director) Gail Bartholomew. The Maui newspaper has been indexed from 1900-1930.

The Society recently named Jessie Bosworth senior hostess. She has served seven years as junior hostess. Succeeding Bosworth as junior hostess is Marilyn Keau Olsen, who studied anthropology and archaeology at the University of Hawaii and is the daughter of Charles Keau, noted for his knowledge of historic sites.

MHS board member Charles Keau and Virginia Wirtz, MHS museum director, participated in a presentation on historic sites sponsored on June 9 at Maui Community College by the County of Maui. Director Wirtz related how cooperation among the Society, the Protect Kaho'olawe 'Ohana, and the Navy League resulted in their receiving a loan from the Navy of Kaho'olawe artifacts. Donations of koa from the Navy League combined with carpentry skills from the County of Maui enabled the groups to produce the cabinets in which the artifacts are displayed.

At the presentation, Mr. Keau suggested the possibility of a "secret listing" of sites to protect those on private land from unauthorized visitors or possible destruction.

U.S. ARMY MUSEUM CHANGES

Fort DeRussy's U.S. Army Museum of Hawaii, tracing the history of the U.S. army in the Pacific and Hawaii's military heritage, has been undergoing alterations. An exterior face-lift was recently completed and the Pacific Ocean Division, Corps of Engineers, opened its Regional Visitors Center. An audio-visual show tells the story of the Corps' role in civil works projects to manage the water resources of Hawaii, Guam, Samoa, and the Trust Territory.

Meanwhile, the museum's interior is being renovated and the building is being featured more and more. As a coast artillery battery, Randolph Battery is rather unique. It was built in 1909 at the direction of the Taft Board, and was one of the first installations to employ emerging technology for fire control and protection. The Battery's low silhouette, reinforced concrete, and a massive earthen revetment in front made it blend in with the landscape. Its disappearing guns, which recoiled down and out of sight after firing, had the same range as those of heavy battleships of the day, about 14 miles, but far greater accuracy because of their stability. Better propellants and improved aiming systems using observation points on Diamond Head and Round Top added to the potency of the Battery's guns.

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The internal renovation will result in adaptive restoration of the Battery approximating its 1914 appearance. Visitors will be able to see the powder magazine, how the disappearing carriages of the giant 14" rifles worked, and to course the labyrinth of corridors, passageways, and concussion chambers.

Exhibits at the museum also include weapons used in ancient Hawaiian warfare, Medals of Honor and Distinguished Service Crosses earned by kamaainas, and narratives about the 100th Infantry Battalion and the 442nd Regimental Combat Team. The U.S. Army Museum is open Tuesday-Sunday from 10 a.m.-4:30 p.m. Admission is free.

DERUSSY MEMORABILIA

Two significant documents, officer commissioning certificates of Rene Edward DeRussy after whom Fort Derussy is named, were given to the U.S. Army Museum of Hawaii. The first one, DeRussy's commission upon graduation from West Point on June 10, 1812, appoints him a second lieutenant of engineers and is signed by President James Madison. The second, his appointment as a major on December 22, 1830, is signed by President Andrew Jackson.

The documents were given to the museum by DeRussy's great grandchildren, Susie-Lane Armstrong and John Guilfoyle Hoyle. Mrs. Armstrong made the presentation. After preservation treatment, the documents will be displayed with other items telling the post's history.

Born in 1790 in Haiti of French parents who later emigrated to Louisiana (which became a part of the U.S. in 1803), DeRussy's military career spanned 53 years. Soon after graduation from West Point, he got his "baptism by fire" in the War of 1812 and was breveted to captain for gallantry at the battle of Plattsburgh, New York, in 1814. From 1833-1838 he served as superintendent of the U.S. Military Academy at West Point. A brigadier general during the Civil War, DeRussy was commander of the defenses of San Francisco harbor.

DeRussy invented the barbette depressing carriage for coast artillery guns, and he died at age 75 in San Francisco on November 23, 1865.

HANA MUSEUM OPENING PLANNED

Since last October, the Hana Cultural Center has been in the process of building their museum called Hale Waiwai O'Hana (House of Treasures of Hana). The building is now complete and the interior will be finished for a grand opening in August. HMA members attending the fall meeting on Maui will have a chance to visit the new museum.

Earlier in the year, Mr. H. Thomas Hallowell, Jr. offered the Hana Cultural Center a $5000 challenge grant to be matched by an additional $15,000 from other contributors. By mid-June, $6000 had been raised.

QUEEN EMMA SUMMER PALACE FESTIVAL

Saturday, September 17, the Daughters of Hawaii again hold their annual fundraiser, "A Day at Queen Emma Summer Palace." The event is held on the Summer Palace grounds, at 2913 Pali Highway, Honolulu, from 9 a.m. to 4 p.m.

Traditionally featured are a variety of Hawaiian crafts, local entertainment and music, food, haku leis, jams, and jellies, and an antique auction. Tickets are $3 adults, $1 for children under 12; a 50¢ discount applies for those wearing an Aloha Week ribbon. Tickets are available in advance at the Summer Palace or at the entrance on the 17th.

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CONTEMPORARY ARTS CENTER PLANS

Contemporary Arts Center reports that prospects for expansion of the Arts Center at the News Building have become increasingly dim for the next several years. Kakaako planning restrictions make development for the center in the area uneconomical at the present time.

"The Arts Center, meanwhile, has outgrown its current facilities, and expansion of our programs as a museum are severely limited," the Center stated in its HMA Nuhou report. "We have been looking for a new home, and a Senate resolution was passed this last session which gives us the opportunity to negotiate with the Department of Land and Natural Resources and the Department of Education, for leasing the property and structures of Linekona School, which is adjacent to the Honolulu Academy of Arts. If the various governmental agencies approve, CAC will then begin a fundraising campaign for endowment and renovation."

CHILDREN'S PAMPHLETS ON CONTEMPORARY EXHIBITIONS

The Contemporary Arts Center recently started a new publication, The Children's Pamphlet. It is geared toward elementary-age children and accompanies each Arts Center exhibition. The publications explain the exhibition and provide activities to illustrate ideas presented in them.

PACIFIC STATES PRINTMAKERS EXHIBITION

The "1983 Pacific States Printmakers Exhibition," which represents regional printmakers and their various techniques, will be on view at the University of Hawaii at Manoa Art Gallery from August 28-September 23. It is organized by the University of Hawaii at Hilo and supported in part by a grant from the State Foundation on Culture and the Arts. Hours at the Manoa gallery are Monday-Friday 10-4 and Sunday 12-4.

PALACE GROUNDS RESTORATION

Phase X of restoration of the grounds at 'Iolani Palace is nearing completion. Restoration of the Coronation Pavilion/Bandstand and perimeter fence and gates began last year when Governor Ariyoshi released $500,000 appropriated in 1980 by the State Legislature.

The carriage and pedestrian gates returned to three entrances of the grounds have not been in place since 1919. And, the green fence tipped with gold and the Coronation Pavilion now have their original appearance lost over 60 years ago.

NINE OF TEN ROYAL PORTRAITS NOW DISPLAYED

A portrait of Queen Kalama, wife of King Kamehameha III, is once again in place in the Grand Hall of 'Iolani Palace. It is the ninth of ten portraits to be returned to view in the Grand Hall; eight others were placed on view in November.

Restoration of the portrait was made possible by the 50 members of Lei Hula of California with additional funding for shipment of the painting to the St. Louis Art Museum for conservation coming from the State Foundation on Culture and the Arts. Funds from the Association of Hawaiian Civic Clubs matched by federal funds obtained through the Hawaii State Department of Land and Natural Resources underwrote the restoration of the portrait's gilt frame.

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Lei Hulu's kumu hulu, Mary Kahihilani Kovich, and several other members from the mainland attended the June 17th installation. The Los Angeles organization dedicated to the art of Hawaiian featherwork raised a total of $5000 for the project because, as Mary Kovich explained, "the restoration and preservation of 'Iolani Palace is a project dear to our hearts." Queen Kalama herself made feather leis and kahili.

The Association of Hawaiian Civic Clubs provided funds, matched by federal grants, for the restoration of the eight portraits placed on view last November. Funds for the restoration of the remaining portrait, of Queen Kekauluohi, will make it possible for visitors to view all ten royal portraits first displayed in the Grand Hall of the Palace in 1886 by King Kalakaua.

TEXTILE FEAST AND PRINTS AT ACADEMY OF ARTS

Current exhibitions at the Honolulu Academy of Arts through August 28 are "Indian and European Paisley Shawls from the Academy Collection" supported in part by a grant from the McInerny Foundation, "Indian Saris from the Watumull Family Collection," and Japanese woodblock prints from the James A. Michener Collection in the exhibition "Utagawa Toyokuni: Imitator or Genius?"

"Indian and European Paisley Shawls from the Academy Collection" traces the history of these garments originally woven by hand in Kashmir where they were worn by men and women alike. They became popular in Europe at the end of the 18th century after Napoleon and his soldiers brought them back from the Egyptian campaign for Empress Josephine and ladies of the French court. Demand for the stylish garments increased rapidly and continued through the 1870s, effecting European trade with Kashmir, the area's weaving industry, the evolution of the paisley motif, and even the development of mechanical looms in Europe. Worn as symbols of social status by European women, the shawls were also displayed at the great expositions of the 19th century to demonstrate the state of European textile technology.

The Academy's other textile exhibition, "Indian Saris from the Watumull Family Collection," includes a large selection of woven, batik, hand-dyed, embroidered, and block printed patterns used for this oldest of fashions, popular in India for at least 3000 years. A number of the older saris in the exhibition contain gold-covered silk thread once common in the garments worn by upper caste women.

Also on view through August 28 is a traveling exhibition from the National Museum of American Art, Smithsonian Institution, of monoprints by Joseph Goldyne, a contemporary California artist who has worked almost exclusively in the medium for 10 years. "Familiar But Unique: The Monoprints of Joseph Goldyne" is on view in the FOCUS gallery and supported in part by a grant from the McInerny Foundation.

SEPTEMBER EXHIBITIONS AT ACADEMY

"American in Glass," a traveling exhibition of contemporary glass art organized by the Leigh Yawkey Woodson Art Museum, Wausau, Wisconsin, and circulated by the Art Museum Association, San Francisco, will be shown in the Academy of Arts' second floor galleries September 16-October 15. The presentation is supported in part by grants from the National Endowment for the Arts, the State Foundation on Culture and the Arts, and the McInerny Foundation.

"Henry Moore: Bronzes and Graphics" is a two-part exhibition being presented September 15-October 16 in the Academy's second floor galleries and September 16-October 15 in the lobby level of the newly completed Pauahi Tower at Bishop Square in downtown Honolulu. The exhibition of 10 bronzes and 75 prints was selected directly from Henry Moore's studio through (cont.)
The Henry Moore Foundation and is sponsored by Northwestern Mutual Life Insurance Company and Bishop Square Management, Incorporated as part of a series of events marking the installation in the downtown complex's Tamarind Park of an 11-foot high bronze sculpture by Henry Moore and the opening of the new office building.

Thirty five woodblock prints by 20th-century Japanese artist Shiko Munakata will be featured September 15-October 16 in the Academy's second-floor Ukiyo-e Center. Drawn from the Academy's James A. Michener Collection and local private collections, the presentation reveals the artist's rich and dynamic style which combines traditional Japanese subject matter and calligraphic compositions with contemporary Western expressiveness and abstraction.

Also coming to the museum is a veritable host of other programs, including the 1983 Whitney Biennial Film and Video Exhibitions, circulated by The American Federation of Arts Film Department; art classes; two new art lecture series - one featuring art experts of international reputation; foreign and revival films; concerts; the start of the volunteer-operated Garden Cafe's 15th season; and more. An Academy Theatre brochure detailing many of the programs will be available soon.

$100,000 GRANT FROM GTE FOUNDATION TO 'IOLANI

In observance of the centennial this year of Hawaiian Telephone Co., the GTE Foundation has presented a $100,000 grant to assist in the further restoration of 'Iolani Palace. The grant, presented by GTE president and chief executive officer Dr. Thomas A. Vanderslice at the annual meeting of the Friends of 'Iolani Palace, is the largest single private donation for restoration of the Palace since the project began in 1969. The meeting immediately followed festivities on the Palace grounds commemorating the 100th anniversary of the coronation of King Kalakaua and Queen Kapiolani, February 12.

On August 16, 1883 King Kalakaua and his Privy Council granted the charter creating the Mutual Telephone Co. The company's name was changed to Hawaiian Telephone in 1954, and, in May 1967, it merged with GTE Corporation.

The grant will be used to restore King Kalakaua's library, due for completion in August, and his chamberlain's office, targeted for completion in 1984.

According to Melvin Ayau, director of the Friends at the time of the presentation, "This single donation has advanced our overall restoration program by about five years. The grant is particularly important at this time because costs of restoration climb by as much as 25 percent each year."

PRESERVATION AWARD TO HAWAIIAN MISSION CHILDREN'S SOCIETY

Hawaiian Mission Children's Society was the recipient of a Preservation Week award from Historic Hawaii Foundation as part of the annual program of the National Trust for Historic Preservation. The award cited the preservation and restoration of the Frame House, the oldest authentically furnished 19th-century house in the Islands.

A particular focus of the award, presented to HMCS president Henry F. Rice, was the major refurnishing and new interpretation of the house based on curatorial and historical research by Peggie Schleif and Deborah Pope, HMA's immediate past president. Descriptions of the house and its furnishings in missionary journals, letters, and accounts dating back to 1882 were used for the new furnishing plan developed in 1979-1981.

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'IOLANI APPOINTS NEW DIRECTOR

The board of directors of the Friends of 'Iolani Palace appointed James R. Pavelle project director in June. He succeeds Melvin K. Ayau who served as interim project director from May 1982. Mr. Pavelle served for 34 years in the U.S. Navy as a naval aviator and retired in 1980 with the rank of captain. He was director of marketing for Air Hawaii from 1981 to 1982.

STATE ARCHIVIST APPOINTED

Miss Ruth S. Itamura was appointed State Archivist, effective April 18, 1983. She succeeds Agnes Conrad, who retired after 27 years of dedicated service in the position. Before coming to the State Archives, Miss Itamura was Hawaii State Librarian and worked in the Hawaii State Library System and the Detroit and Newark Public Libraries.

MAUI CONFERENCE SCHEDULED NOVEMBER 4-6

HMA's fall meeting is scheduled November 4-6 on Maui, with the Maui Beach Hotel serving as headquarters. Key topics of the neighbor island conference will center on museums' and community relations. Several dynamic sessions are planned as well as field trips from Kahului to upcountry Maui and Hana. Details and registration forms will be sent under separate cover in early September to all HMA members. (But, don't forget to mark the dates on your calendar now.) Registration deadline will be October 1.