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World-Wide
Hawaiian Steel Guitar
Music Association

A Global
Communications
Network of
Hawaiian
Music Enthusiasts

FIRST
CLASS
MAIL

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QUARTERLY NEWSLETTER

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MAIL AND PAYMENTS: Please address all mail to, and make all payments to FRED GAGNER, 10432 EAST FLINTLOCK, TUCSON, AZ 85749 (USA). (Tel 602-749-4251) (Your Secretary-Treasurer-Editor)

THE FOUNDERS: The ASSOCIATION was organized on October 9, 1985 by Hawaiian music enthusiasts and steel guitarists Lorene Petersen and Arthur Ruymar of Vancouver, B.V., Canada and Fred Gagner of Tucson, Arizona, USA. Educational music author and publisher Fred Gagner is serving as Secretary-Treasurer-Editor and operating the Association as a Sole Proprietorship on a NON-PROFIT basis. Petersen, Ruymar and Gagner served as a Temporary Board of Directors until July 1, 1986.

PURPOSE AND GOALS: To develop a Global Communications Network of Players and Lovers of Hawaiian Popular Music as performed on all types of Steel Guitars: Acoustic, Electric, Pedal or Non-Pedal and related instruments. All Hawaiian Music Enthusiasts, players as well as non-players, vocalists and dancers, are welcome to join with us in the world-wide promotion of our music. We shall encourage the study, teaching and performance of the Steel Guitar. We shall promote and publicize Hawaiian music. We shall support all musical instruments associated with Hawaiian music. We welcome the advice of our members in the fulfillment of our goals.

QUARTERLY NEWSLETTERS: Published in January, April, July and October. They will contain music in notes and tablature and photos. They will serve as a basis for the exchange of ideas and information between members. They will provide news, technical information, instructional material etc. It is your newsletter: tell us what you want and give us your news and viewpoints. Since most of our members may not be able to attend the Conventions a quality newsletter is of prime importance to all of us. We AIR MAIL newsletters to Overseas and Canadian members; FIRST CLASS in the USA.



1986 CONVENTION NEWS 1986 CONVENTION NEWS: A three page special convention mailing; consisting of a CONVENTION NEWS BULLETIN, ADVANCE REGISTRATION FORM, and HOTEL RESERVATION FORM; has been mailed to all who were CURRENT MEMBERS AS OF JULY 1, 1986. As those members whose membership expired on JUNE 30, 1986 RENEW their membership by sending in \$12.00 U.S. Funds for the year beginning July 1, 1986 the special convention mailing will be sent to them immediately.

This JULY NEWSLETTER is being mailed to current members only. Those who have not renewed will be sent a one-time POSTCARD REMINDER NOTICE. We simply cannot afford the postage and printing costs to mail 5 or 6 notices like the commercial magazines do. (As of July 7th well over 200 have renewed so I am not complaining.)

Convention HEADQUARTERS will be in the LIVING ROOM of the Two Bedroom Suite occupied by Lorene and Art Ruymar and Fred Gagner. Inquire at the Hotel Desk for the Room Number. We will be open for registration, issuing Badges and planning the programs beginning at 2:00 PM on SUNDAY AUGUST 24th. Monday, Tuesday and Wednesday activities will be in a Meeting Room in the LOWER LOBBY CONVENTION AREA. (This is where the Steel Guitar Hall of Fame is located.) See you at The Clarion Hotel in St. Louis!

The following OFFICERS and DIRECTORS were elected and assumed office on July 1, 1986 to serve for the periods indicated.

OFFICERS AND BOARD OF DIRECTORS

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FRED W. GAGNER, 10432 E. FLINTLOCK TRAIL
TUCSON, AZ 85749 (602) 749-4251

HONORARY MEMBERS: Jerry Byrd, Roy Smeck, Alvino Rey, Dewitt (Scotty) Scott, Tom Bradshaw and the late U. A. (Tom) Shilstra.

ELECTION RESULTS: Of over 330 members eligible to vote 111 returned their mail ballots. This is about as well as we do in our local political elections. In our type of election most members tend to support the house candidates proposed by the nominating committee or in this case the Founders. Thus, all nominees were elected. A summary of write-in votes is listed below. For President, Fred Gagner; for Vice-President, Joe Boudreau; for Director: John Marsden, David Herbert, Aart Boender, Tom Shilstra, Neil Cosand, Jesse Cosand, Billy Reid, Red Moser, George Lake, Lorene Petersen, Dwight Harris, Charles Hynd, Bob Waters, Marshall Hall, Al Stotler, Ted Damron, Andrew Sikula, Joe Boudreau.

ISLANDS MAGAZINE: Six issues annually for \$18.00 within U.S. \$24.00 U.S. outside of USA. This is a travel-oriented magazine covering Islands throughout the world, not just the Hawaiian group. ISLANDS, 3886 State St., Santa Barbara, CA 93105.

ALOHA-THE MAGAZINE OF HAWAII AND THE PACIFIC: A beautiful magazine published six times annually. Order from: ALOHA Subscription Service, PO Box 27810, San Diego, CA 92128-9972. From U.S. mainland you can dial toll free to Hawaii (1-800-367-5134) for new subscriptions only. \$14.95 yearly for U.S., \$19.95 U.S. for Canada and Overseas countries.

OUR MEMORIAL TO TOM SHILSTRA

Honorary Life Member Tom Shilstra passed away on April 26, 1986. Few have contributed as much to the preservation of our beloved Hawaiian Music. Fellow Canadian GEORGE (Keoki) LAKE shares his memories of Tom with us.

I first met Tom way back in 1958 when I was a buyer for Heintzman and Company, (Edmonton), ... formerly a very large music store. Tom traveled across Canada twice a year by car visiting all his accounts while representing a musical jobber, Beare and Sons, Ltd., of Toronto. I always looked forward to his visits and the opportunity to talk 'Steel' with him, although at that time he was not really into Steel guitar as much as he would later be.

It was 1976 when I renewed our friendship since both of us had long terminated our association with our respective employers. It was because of Tom that I became a friend of Dirk Vogel. He suggested I write Dirk since we had so much in common. Tom and I exchanged tapes and letters for many years and while doing so, he suggested I cut an LP using multi-track and submit it to his MAPLE label. Thanks to Tom, my ego was raised somewhat when I first laid eyes on my new LP record.

Tom was a very energetic man right to the end of his life. Indeed, it was often very difficult to keep pace with him once he decided what had to be done. His small apartment was filled with things Hawaiian ... a large record collection, his books on Hawaii, many Hawaiian music books, and his guitars and amplifiers. He lost his wife about 12 years ago and lived the life of a bachelor in the ensuing years. His apartment reflected this style of living, with everything scattered here and there, but he knew where everything was at anytime.

Tom had a very unique style on the Steel. Speed was his preference, the fast marches, polkas, etc., requiring rapid picking. His tuning was the High Bass G Major. At the time of his death he was in the final stages of the completion of his steel guitar method which he had spent many years writing. He had hoped to include the photos of as many steel guitarists as he could and many had sent in pictures for inclusion in his folio. His MAPLE records was more a mission of love for the "sweet, sweet steel guitar" than that of a money-maker. His greatest thrill came when he recorded the late David Kelii whom he, and many of us considered to be the world's greatest steel guitarist. Tom managed to turn out 16 recordings devoted solely to the Hawaiian steel guitar, the last being the New Hawaiian Minstrels featuring Ed "Ekualo" Mayer on steel guitar.

Tom's extensive knowledge of the musical instrument business gained through many years on the road as a travelling salesman was generously offered to his friend Art White of Toronto who had ambitions to start up his own wholesale outlet. Tom offered his help and financial aid and even after the business was well on it's way to success, he often worked with Art when the busy season was upon him.

Prior to my trip to Hawaii, Tom phoned to wish Mary and me a happy vacation and he was looking forward to our trip together to the IHSGC Winchester Festival. One week later we learned of his death from friends in Waikiki. He will be sadly missed by so many and the steel guitar has lost a great friend. He was a kind and generous gentleman, a personal friend whom I shall miss deeply.

Your Editor FRED GAGNER remembers Tom: Back in the 50s when I was writing articles for FRETTS Magazine (published by Fender Guitar) Tom wrote me a letter. So from then on we exchanged letters from time to time. When I published my first two standard guitar instruction books in 1959 Tom took up their sales promotion throughout Canada even though his company did not sell books. So the books did rather well in Canada. My publisher always thought I was putting him on when I would tell him I had my own personal sales rep in Canada.

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We first met in person at a Music Industry Association Canada Trade Show in Toronto during the early 70s. He invited me to come to the Art White Exhibit Suite at closing time to join him and some friends. He played for us about two hours accompanied on rhythm guitar by a music store owner who knew the Hawaiian songs. Tom assigned me the role of coming up with the titles of the songs to be played. We never did come up with a song Tom didn't know and we did try. About 10:00 p.m. Tom drove me out to his apartment for a two hour visit. After midnight we headed back to the Constellation Hotel. We lingered another two hours over bowls of their famous Beef Stew served only after midnight. Truly a memorable evening for me. The last time I saw Tom was with Art White when they attended the NAMM Trade Show in Anaheim, California. I am thankful we were able to publish his article in our April Newsletter although he did not live to see it in print. ALOHA to our dear friend.

Ho'olaule'a '86

5th ANNUAL STEEL GUITAR HO'OLAULEA

— Presented by Jerry Byrd —
SUNDAY, MAY 4th • 7:00 P.M. till ?
 Ala Moana Hotel Garden Lanai
 Doors open at 6:00 \$7.50 per person
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FEATURING HAWAIIAN STEEL GUITARISTS FROM: HAWAII — JAPAN — MAINLAND

• JERRY BYRD	• HAROLD HAKUOLE
• BARNEY ISAACS	• HERBERT HANAWAHINE
• BILLY HEW LEN	• FREDDIE TAVARES (California)
• ALAN AKAKA	• TONY OHTSUKA (Japan)
• CASEY OLSEN	• KIYOSHI KOBAYASHI (Japan)

Drinks available at reasonable prices

**M.C.'s: HARRY SORIA JR. — KCCN's "Territorial Airwaves" show
 JERRY BYRD**

COME AND ENJOY A HAWAIIAN STYLE FUN EVENING

JERRY BYRD'S FIFTH ANNUAL STEEL GUITAR CELEBRATION REVIEWED BY FRED BARNETT: It has been five years now since Jerry Byrd's Steel Guitar Ho'olaule'au had its "humble," (humble meaning standing room only and more great steel playing than most folks hear in a lifetime) beginning. And I have been fortunate enough to be there for all of the shows. Being a resident in Hawaii for those five years hasn't been too rough either. Sure there were the same old, and young, familiar faces and fingers. We had the back-up band "to end all back-up bands" - each "stars" in their own right. BENNY KALAMA on Uke, KALANI FERNANDEZ on Bass and HIRAM OLSEN on Guitar. These guys could be a major concert on their own!

HARRY SORIA JR., of KCCN was the M.C. and Dewitt "SCOTTY" Scott was again at the controls. (Make sure you send for the tape thru Scotty's Music Store. The Sound was superb!! And then, of course, there was the man who made it all possible (and who has done more than anyone to keep alive Hawaiian Steel Guitar) uh...er...uh...oh yeah, JERRY BYRD.

The show's long line up got under way with the familiar (he backed up Genea Keuwe for years) Mr. HERBERT HARAWAHINE who got things off to a rousing start with the "Kohala March." He then glided into a "Hawaii Calls" medley and finished with "Kalena Kai." His set was a perfect introduction for the show and the mainland visitors. He put us all right in "The Mood." Great Stuff. And then HAROLD HAKUOLE, once a back-up musician for Jerry (apparently he can play anything well), was next at bat. It was his first Steel Guitar Celebration performance and a total crowd pleaser. On his old Gibson he played a beautiful "Sillouette Hula" and swung into "A Little Hula Heaven." Unfortunately, we weren't told where this great showman performs - so if anyone knows, please! - Next came FREDDIE TAVARES, a veteran from Harry Owen's Royal Hawaiians Orchestra came back for his second time to help promote the "One Instrument Indigenous to Hawaii." Freddie was backed by a wall of Fender Twin-Reverb Amps (which he probably helped to develop during his many years with Fender in California). He played one of my personal favorites: "When Hilo Hattie Does the Hile Hop" and then won our hearts with "Song of the Islands." His set was complete with his trademark slides at the end of each song (a la Harry Owens days). Keep on playing Freddie!

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Then TONY OHTSUKA, returning once again from Japan played the great Sol Hoopii's "Twilight Blues" true to form. His next song, a Japanese classic, (I'm sure I'm spelling it wrong) YOI MATIGUSA was a nice new surprise to most of us. He then picked up an "Ancient Oahu Guitar" (a wooden acoustic) and did "Sentimental Over You" and "Tahiti Nui" giving us a taste of how things used to sound somewhere in prehistoric times. (in Recording Industry Time) A very refreshing and different set. Next came ALAN AKAKA, (I forgot what he looked like without a cigar) got right down to business with audience favorites "Paradise Isle" and "The Hawaiian Shouting Song - U Hene Hene." He gets better every year! But don't just wait for the Ho'olaule'as. Go see him almost any night at Waikiki's Halekulani Hotel where he performs with Sonny Kamahale. Then KIYOSHI KOBAYASHI made one heck of a second appearance. Great arrangements (even though he did use pedals)! His set was my personal favorite because of his fresh treatments of old favorites ("E Kuu Morning Dew," "Mapuara" and "Sophisticated Hula"). He is also quite well known as a pianist and his musical training really shines through and through. Once again, get the tape!

After Intermission, BILLY HEW LEN brought out an original Fry-Pan Rickenbacker, and did what for him was a "mellow" set. He usually comes on like a gun-slinging desperado out of the old west. But he sure played "purdy"! This was a different side of Billy Hew Len and the audience loved his versions of "Alekoku," "Moana Chimes," "Song of Pago Pago" and "Shells." He's always full of nice surprises. CASEY OLSEN (Hiram's son) came on next with "Lilive" and other favorites. He really gets the most out of the sound of his guitar as does Jerry Byrd. He gets better every year. We can't wait until he finishes school and starts "gigging" around town and on record. Always great listening. Then BARNEY ISAACS, who still performs at the Kahala Hilton with Danny Kaleikini, played a fun set for the show's closing act. Using a brush, a chair, clothespins, a bass fiddle and other odd items for a substitute steel bar he vamped on "Tomi Tomi" much to

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THIRD BRITISH STEEL GUITAR FESTIVAL: Scheduled for November 15, 16, 1986 (Sat.-Sun.) near Newbury west of London. Top American star of pedal steel will be Hal Rugg. Write for details to GERRY HOGAN, "TREETOPS," HARTS LANE, BURGHELERE, NEWBURY, BERKS RG BERKS, RG15-9JN, ENGLAND. (Love these Historical British addresses; Editor.)

everyone's amazement. O.K. Then we had this guy JERRY BYRD, comes up and plays an impossible (I know I tried it) "Moana Chimes" until there was nothing left of the poor little song (sniff, sniff). His version of "Moana Chimes" was the song that inspired me to take up steel (and spend countless hours and thousands of dollars on equipment and lessons). He does everything on that number to satisfy steel guitar fanatics. A real masterpiece. After a few lovely waltzes it was time for the guys to jam on "Pua Rose"; but that's where we had to leave to pick up our daughter at the sitters. So if you really would like to hear the end of it, once again, get the tape, or come next year. It can only get better! (Editor's Note., Our Staff Cartoonist writes great too! Thanks Fred.)

CELEBRATION CASSETTE TAPES: Order from MIDLAND RECORDS c/o Scotty's Music Store, 9535 Midland Blvd., St. Louis, MO 63114 (USA). Package #1, Complete Show (2 Tapes), \$16.00 POSTPAID. Package #2, Instrumental Music Only (1 Tape), \$9.00 POSTPAID. FOR AIR MAIL OUTSIDE OF USA and CANADA please add \$2.00 and \$1.00. ALL PAYMENTS IN U.S. FUNDS.

HINES RECORD PRICE CORRECTION: The George 'Hula' Hines Aloha Time LP was reviewed on page 7 of our APRIL Newsletter. Price correction is \$9.00 Postpaid within U.S. Outside of USA \$12.00 U.S. by surface mail. George plays a GIBSON ELECTRAHARP. Recorded circa 1965. Order from: George Hines, 1113 N.E. 98th Street, Miami Shores, FL 33138.

MUSIC PUBLISHER ADDRESSES: We do not list music publisher addresses because they will not answer letters from consumers. It is simply too expensive and not profitable. The problem is Transaction Cost: or it costs just as much to invoice, pack and ship One Book as it does for One Hundred Books. The place to buy music books and sheet music etc., is at local retail music stores that will special order for you. If you cannot obtain locally I can usually supply you as a last resort. Suggest you review page 29 of the January 1986 Newsletter. Write to your Association Secretary about problems of this nature, but remember most Hawaiian music is out-of-print. Some was never published.



CHARLIE HYND
Kilmarnock, Scotland

BRITISH STEELIES SOCIETY: They publish a monthly newsletter. Membership within Great Britain is FOUR POUNDS per year; outside Great Britain it is SEVEN POUNDS. You can obtain a check or money order payable in BRITISH POUNDS STERLING at your local bank. Mail to: MR. ROY HEAP, BRITISH STEELIES SOCIETY, 18 BYRON ROAD, BARTON-ON-SEA, HANTS, BH25-7NX, ENGLAND. Air Mail suggested. Go to your Post Office to make sure of correct postage etc., be sure to print complete address and don't forget the numerical Post Code (like our Zip Code it is very important).



VIC and NANCY RITTENBAND
Honolulu, Hawaii
The UKULELE TREE People

OUR PRESIDENT'S COMMENTARY: (Joe Boudreau was elected to the Office of President for a Four Year Term effective July 1, 1986.) Welcome aboard to all our members out there in Steel-guitar Land! The first thing I want to do as your first club president is to thank all of you who voted me into this predicament! Seriously though, it's an honor to be your first president. I'll do my best to help put our ship on course and keep it there. The founders, Lorene Petersen, Art Ruymar, and Fred Gagner, deserve all the credit for giving this club such a fantastic start.

It is to be hoped that in all future elections there will be several nominees on the ballot for every staff and board position. As I see it, part of my job will be to help formulate and implement the most effective and practical administrative format (one that will assure the continuity of our club in any contingency) for this club. This job will not be nearly as difficult as that of our "leader-in-fact" Fred Gagner, who will be doing at least 95% of the work necessary to operate this club. I congratulate each of the other team members who were elected to staff and board positions. We, as a team, solicit your suggestions and your input, both positive and negative, that we may better serve all of you by making our club responsive to your needs.

In the interest of providing more leadership opportunities for our members, I shall recommend, subject to board approval, that all terms be for a maximum of two years with the incumbent retaining the one-time right to remain on the next ballot for the same office. I feel this would be beneficial in that there may be many fine candidates among our members who, while willing to commit themselves to a two-year term, might not be in a position to make such a commitment for four years.

A tip-of-the-hat to the unheralded efforts and the boundless enthusiasm of Fred Gagner, without whom this club might well not exist. Not only can his job seem thankless at times, but I wish to state unequivocally, here and now, for the benefit of one or two detractors, that Fred has, is, and will continue to put a great deal more into this club than he can ever hope to get in return. So let's give Fred our full support and cooperation. Send all your articles, photos, and N/L tid-bits to Fred so that he will have a reserve storehouse of material to distill into the best N/L in the field.

It will be the primary aim of your club staff and board members to make this club an interesting, informative, dynamic, viable, ongoing enterprise. May we be guided in all matters by the "SPIRIT OF ALOHA." Incidentally, that might make a pretty good club motto.

A MESSAGE FROM OUR VICE-PRESIDENT, LORENE PETERSEN: I wish to add my words to those of our new President, Joe Boudreau, in thanking you for the confidence you have shown me. I feel very excited and happy about our new club and I hope you share my feelings of optimism that we, working together, can do something to keep the Hawaiian musical culture from fading into obscurity and to keep our beloved Hawaiian Steel Guitar being played by generations of musicians yet to come. Fred Gagner, our Secretary-Treasurer-Editor has done a gargantuan task in organizing the club and getting those first newsletters out. We have much yet to do in selecting a revised name for the club, a Logo design and in getting your contributions to make the Newsletter the most stimulating and informative. Please do contribute your articles to Fred and your suggestions for the club. He will function as the Hub of the Wheel. If everything is handled through him, he'll be the one we can turn to for the answers when we want to know what's going on. We look forward to meeting you at our first Convention. We plan to get there early and stay a few days afterwards. There is much to see and do in St. Louis. Let's do all we can to support Joe Boudreau in the decisions he will make and help him to keep the club on track in its aim to further the cause of the Hawaiian Steel Guitar and Hawaiian Music. (Lorene is First among our Founders. She took the first steps which resulted in our successful organization and growth; FWG/Editor.)

OBSERVATIONS ON THE HAWAIIAN MUSIC SCENE: George Lake, our roving reporter from Canada, shares his recent trip to Hawaii with us.

The 'Hokulea' "Star of Gladness," the great double-hulled canoe which was created to trace the early voyages of the Polynesians arrived with their modern-day seafaring crew in the Tonga Kingdom as part of a 2 and 1/2 year voyage of rediscovery. Meanwhile, back in Oahu all is not perfect in Paradise. Six young women have been murdered by a psychopathic killer who was still at large when we left. And far away in Alaska an earthquake caused fear of a dreaded Tsunami (tidal wave), which could hit the north shore of Oahu with great speed and tremendous destruction as it wrapped around the entire island. Thankfully it never came. But it was a rare opportunity to see Waikiki vacated with stores closed, sand bags, Kalakaua Ave. virtually deserted, and Civil Defence warnings being aired on all radio and TV stations reminiscent of the day when Pearl Harbour was attacked.

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In the midst of all this, my wife Mary and myself were in Waikiki for "relaxation" and fun. Did I say relaxation? (ha!) I phoned our dear friends Nancy and Victor Rittenband to give them our fond 'aloha' and from that moment, any thoughts of the traditional form of Waikiki relaxation went over the balcony of our high rise condominium! Nancy immediately suggested she pick us up and show us around the various spots in the island seldom seen or understood by most visitors. She is such an energetic lady to whom we are most grateful for her spirit of aloha and hospitality. Nancy and Victor are well known composers of Hawaiian music and are ardent boosters of the Hawaiian Steel Guitar. Being in the entertainment scene as they are, has given them the opportunity to meet and know all of Hawaii's top entertainers, especially those in the Oahu area. Amongst their musical compositions are such favourites as "Lana Kai"; "The Sound of the Islands"; and "Puuwai Pumehana," to name but a few.

From what I could observe this year in comparison to past years, the steel guitar seems to be making a small but strong come-back in Island music. It is certainly a vast improvement to what I can recall back in the early seventies when rock was king even in Hawaii. Of course, much of the credit for the revitalization of the steel guitar in Hawaiian music must surely go to the master himself, Jerry Byrd. His tireless efforts in encouraging young Hawaiian musicians to persue THEIR instrument is finally showing some results which can now be enjoyed by those who associate Hawaiian music with the Hawaiian Steel Guitar.

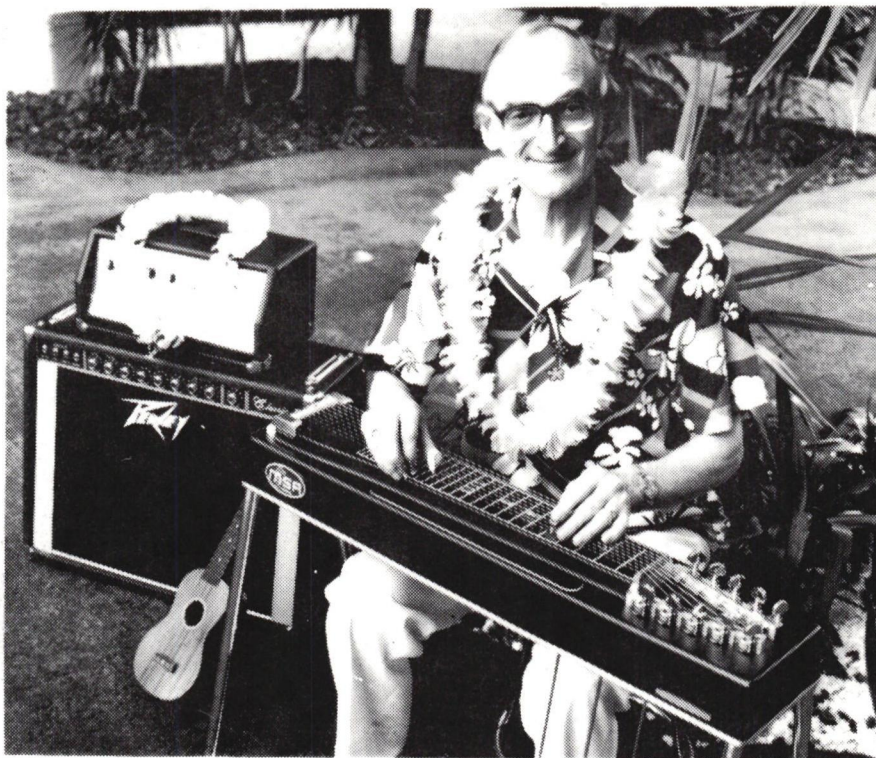
And, of course, like all things in life, and life itself, the music of Hawaii is undergoing a change. Music of the thirties or forties of which the tourist or visitor relates to as being Hawaiian music is affectionately called 'cha-lang-a-lang' in Hawaiian music circles. The new sounds being created by young Hawaiians reflect the more contemporary rock-influenced sounds with a beat to match. These new sounds leave little room for a sweet steel guitar, favouring instead the swinging sounds of the slack-key guitar so popular with today's young musicians in Hawaii. But don't despair, all is not lost for those who still love and play the old favourites of the Islands and the excitement of the three chord hulas...they are still there to be heard! The old romantic sounds of Hawaii is where you will find the steel guitar, and with it you will find the people who have come to Hawaii to hear the music they know as "Hawaiian." Rock? They can hear that at home anytime!

Hawaii has so much talent for such a small state! Sadly, the only way a mainlander can hear this talent is to go to the Islands. Many years ago it was not unusual for entertainers such as Alfred Apaka, Ray Kinney, Andy Cummings, and so many others to travel across the U.S. and Canada giving many who had never heard their work an opportunity to appreciate the fine talents of Hawaii and many eventually were featured on Network Television shows for all to see and hear. Today, with the 'Top 40' mentality, Hawaiian talent seldom ventures off the Islands, and let's face it, Hawaiian music is hardly a priority in the minds of most music enthusiasts today! It is a shame really. For who has heard of Tony Conjugacion, Owana Salazar, to name but two of Hawaii's refreshing new talents?

Tony Conjugacion is a young man in his early twenties who is a sensation in Waikiki today. A winner of 4 Hoku awards, (Hawaii's equivalent of the 'Emmies'), Tony possesses a most remarkable falsetto voice. His songs are primarily of old Hawaii, many are his own original compositions, all of them sung in a crystal clear falsetto to the accompaniment of a steel guitarist by the name of Charlie Fokuba. Charlie is also in his early twenties, plays a style similar to that of the late David Rogers on a seven string D-7 Rickenbacher steel. He hasn't been playing very long, but he has a professional sound, very much Hawaiian and excellent control of his right hand blocking. With Tony and Charlie is Jeff Rasmusen playing slack-key guitar. They can be heard at the Banyan Gardens on Kuhio Avenue.

Owana Salazar is another young talent who possesses a pure and beautiful voice reminding this person of Nina Kealiwahamana. Owana sings a variety of styles befitting the new and old Hawaii and she has the beauty and personality to match her voice. Her latest album, "In Kona" features the fine steel guitar stylings of Barney Isaacs and Eddie Palama.

Wander around Wakiki and you will surely find someone playing steel guitar. I found Peter Ah Sing substituting for Art Paraluis in the Royal Hawaiian Band playing at Queen Kapiolani Park. Both Peter and Art favour Fender double-neck Stringmaster guitars as does Bill Paalani who plays regularly at the Bishop Museum and at the Elks Lodge across from Kapiolani Park. Last year I found Henry Latu playing in the Kumu Lounge of the Pacific Beach Hotel. However, this year he is free-lancing and I was unable to locate him. Another steel guitarist who is busier travelling than playing these days is Ed 'Ekualo' Myers. Ed has a small recording studio and often invites fellow steelers to



PETER BERGEN, CLEARBROOK, B.C., CANADA
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"KEOKI" MUSIC FOR YOUR LUAU: "KEOKI" is Hawaiian for "George" and this album is by George Lake of Edmonton who, not so long ago, starred in his own Hawaiian radio program on C.B.C.

Coconut Grove, To Make Me Love You, Kuu Ipo, Hawaiian Wedding Song, Hapa Halole Hula Girl, Song of Old Hawaii, Hanalei Moon, Waikiki, Kewalo Chimes, Orange Grove in California, Sweet Leilani, Beyond the Reef, For You, a Lei, Kuu Ipo I Ka Hee Pue One, Hawaii Tattoo, Malia, I Found a Little Grass Skirt.

MA-1015 is available in LP Record or Cassette form. \$10.00 in U.S. and Canada Postpaid. For Overseas please add \$5.00 postage for LP or \$2.00 for Cassette. Order from GEORGE LAKE, 11610 - 111 AVE., EDMONTON, ALBERTA T5G-0E1, CANADA



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CAROL ADAMS ON STEEL, SANDY POINT,
NEW SOUTH WALES, AUSTRALIA

STEELERS-STEELIES-STEELISTS: Stealers vs. Steelers; two words which sound the same but with different meanings. Not an uncommon problem in the English language as modified in American usage. Are we musicians or thieves? Purists like John Marsden and Jerry Byrd are not too comfortable with these terms but we are bucking the trend; since speaking and writing in abbreviations and variations on basic words is the way it is today. Even among musicians there is much confusion. For example, Slide Guitar - a term commonly used for the Blues Style Bottle-neck technique where a glass or metal cylinder on the fourth or little finger of the left hand is used to imitate the Steel Guitar sound on a standard steel string guitar. The young Rock oriented types, whose music is Blues derived, who have no interest in or knowledge of Country or Hawaiian upon encountering a Steel Guitarist assume that some form of Slide Guitar is being played. Here again the word Slide has more than one meaning so I think we are in a No-Win situation. So by any other name a Steel Guitar is still a Steel Guitar!

make their future LP recording project through him at no cost to the steel guitarist! Ed has a very interesting collection of steel guitars, one of which resembles a D-6 Rickenbacker and was built by Rickenbacker, only it has a plectrum guitar neck. Ed thinks it was an experimental guitar which Rickenbacker tried and it flopped. His guitar collection takes in early Gibson's, Oahu, and some guitars from Holland.

Alan Akaka at this writing will be the new leader of the group formerly lead by Sonny Kamahale at the Halekulani Hotel, "House Without A Key." Sonny is going into (semi)-retirement. He wants to swim and fish and who can blame him after so many years on the entertainment scene? Sonny will still be around though as he says, 'to keep an eye on Alan!' At present the trio consists of Alan Akaka, (Magnatone double-neck steel guitar, formerly owned by the great late Jules Ah See); Benny Kalama or Kaipō Ah Sing who alternate with one another on bass; and Sol 'Sonny' Kamahale on rhythm guitar, occasionally steel. Alan is without doubt the leading contender for the "Steel Guitarist of Tomorrow" title, if such existed! I have followed Alan's career for a few years now and the change in his styling is remarkable and ever refreshing. He has the true "Island Sound" and as an extra bonus, he is one heck of a nice guy to know.

The Jerry Byrd Trio, as most know by now, has moved from the Royal Hawaiian Hotel to the Halekulani, playing 3 nights alternating to Sonny's 4 nights. The old smoothy sounds his best in this beautiful atmosphere with the Blue Pacific as a backdrop to the great sustaining sounds only heard from the master of touch and tone. Kalani Fernandez, (bass); and Hiram Olsen, Hawaii's top rhythm guitarist back Jerry's smooth steel, (double 7/8 ShoBud).

And speaking of Jerry, the highlight of our vacation had to be the Steel Guitar Ho'olaule'a. Jerry put a lot of hard work and long hours into this extravaganza and it all paid off handsomely to every steel guitar lover in the audience! The array of stars included Herbert Hanawahine who is the good news of 1986. For many years Eddie Kamae and the Sons of Hawaii have not been featuring the steel guitar which was formerly played by the late David "Feets" Rogers and the late Gabby Pahinui. Now, in 1986 the Sons have reinstated the steel guitar into their music and their choice was Herbert Hanawahine. The Sons of Hawaii were formed over 25 years ago and originally consisted of Eddie Kamae, Joe Marshall, Gabby Pahinui, and David Rogers. Only Joe and Eddie remain as part

of the new Sons of Hawaii group currently playing in the Captains Table Room of the Holiday Inn. Happily, the 'sound' is still the same and as exciting as ever!

The Ho'olaule'a also featured the incomparable Billy Hew Len who sat down to play his Rickenbacker Fry-pan. I honestly feel he stole the show with his amazing ability and fantastic jazz licks. The climax of the show featured Billy along with Jerry, Alan and Barney Isaacs all on stage together, each taking choruses and backing one-another. Normally the thought of two steel guitars playing in a group can be a bit hairy - far less four! But when you get the cream of the crop all together, something magic happens which had the crowd on it's feet calling for more. To go into detail about this great show would require too many pages. (A better idea would be to send \$16.00 to Scotty and hear the whole show on two cassettes.) When the show was over, an exhausted Jerry invited Mary and me to join him and the gang in his suite in the Ala Moana Americana Hotel to wind-down the evening. Of course, we were overwhelmed and very delighted to be included amongst his friends and it will be an evening we will long remember.

The distressing news of the passing of my very good friend Tom Shilstra reached us in Waikiki. Tom worked very hard to promote what he called "the sweet, sweet steel guitar" on his MAPLE Label in Canada, and indeed was probably the only one who was successful in convincing David Kelii to make an album. Tom played a fast rollicking style which sometimes would remind you of Roy Smeck. He loved the marches and intricate tunes which required fast picking. The Hawaiian steel guitar lost a real gentleman with Tom's passing. It was very nice indeed to hear the kind comments spoken by Harry Sorio, (KCCN), M.C. of the Ho'olaule'a in tribute to the memory of U. A. 'Tom' Shilstra.

Speaking of KCCN, the station is celebrating 20 years of broadcasting Hawaiian music this year. 1420 on the AM dial is the home of Harry Sorio and Honolulu Skylark who produce their show "Territorial Airwaves" featuring music 30 years and older. Brickwood Galuteria who is an excellent guitarist, vocalist, producer and announcer has his very popular "Morning Club" program featuring new and slightly older Hawaiian music much of it in a contemporary vein. I am very pleased to report my LP, "KEOKI, MUSIC FOR YOUR LUAU" (Maple 1015) is now part of the extensive KCCN library and has been featured on a number of occasions while we were in Hawaii.

Tau Moe is still active around the Laia district. He is no longer featured at the Polynesian Cultural Centre due to cost rollbacks. Tau is somewhat of a legend when it comes to steel guitarists. He has played his steel in perhaps every country in the world for the past 60 years and that must be a record of sorts! The Tsunami I spoke of earlier was headed directly to Laia which is why we were unable to accept his invitation to visit. Sorry Tau, fo sure nex time bra!

Earlier I mentioned Nancy (Gustafson) and Victor Rittenband. For the uninformed, these two have presented a free show on the beach at Waikiki, (beyond the reef)... (Reef Hotel, that is!)... under an old Hau tree for the past 20 years. They call it "The Ukulele Tree" and it is for the enjoyment of visitors to Waikiki every Sunday evening at 8:00 PM. Visitors and kamaainas are invited to do their thing, (sing, dance or play a steel guitar, or whatever), whereupon Nancy will teach the Hula, Vic plays his ukulele and a good time is had by all. It is also an opportunity to introduce a new song which Nancy and Vic may have composed, and to offer the visitors recordings featuring the steel guitar to take home with them as souvenirs. The whole evening is a labour of love more than anything else as very little, if any financial gain is realized by the Rittenbands. Carol Adams, a steel guitarist from Australia participated as did I.

Well, I started this by saying it was a 'relaxing' holiday. I found my relaxation in playing backup steel to such notable performers as Charles K.L. Davis, Genoa Keawe, Myra English, Melveen Leed, Patrick Dickson and the Kuhina Serenaders which were all thrilling experiences for this Canadian Haole boy! Another observation, apart from music is the demise of the Muumuu. Seems only the performers on stage wear muumuu's these days, whereas, only a few years ago Muumuu's were seen everywhere. Time for Pau! To Nancy and Vic, Jerry Byrd our sincerest Mahalo Nui Loa. And to all who put up with my sour notes, what can I say, but Thanks gang!

STEEL GUITAR TUNINGS AND LESSON MUSIC: This series will offer a historical review of tuning concepts and systems together with their instruction books. The ALKIRE EHARP TUNING is covered on page 30, Issue No. 1.

Tunings are controversial; my tuning can lick your tuning, etc. They are also fascinating from the historical viewpoint of how we got from 1885 up to the present. We can assume that the first players turned to the standard or classical guitar to find the chords for tunings that could be adapted to the straight steel bar or "moveable fret." The A Major and E Major chords were obvious choices and were used exactly as voiced on the classical guitar. The classical style of playing the melody with chords as a solo style of playing was also adapted to early steel guitar playing. The Low Bass A Major Tuning prevailed in the beginning and music and instruction books were all written in this standard for many years.

STRINGS	1	2	3	4	5	6
A MAJOR	E	C#	A	E	A	E
E MAJOR	E	B	G#	E	B	E

The players were the innovators in tunings and playing styles. The publishers generally resisted new ideas and the "E" tunings in particular. The top players used the High Bass A Major and A Dominant Seventh along with E Dominant Seventh and C# Minor tunings for many years before any books were published in these tunings.

The E13th tuning is simply a combination of the E7th and C# minor 7th. It was widely used by professionals in 1939 when Gibson published their 48 lesson E7th course. Had they published the lessons in E13th it would have been a giant step forward for steel guitar. The OAHU people were very progressive but while they published both E7 and C# minor lessons they never did anything with E13th. They eventually did do a little with C6 (A minor) 7th.

Back in the early Fifties I met Eddie Bush at the St. Francis Hotel in San Francisco when he was playing steel with the Harry Owens Hawaiian Orchestra. Hilo Hattie did her famous Hilo Hop song and dance in the floor show. Eddie played a Fender Double Eight with C6th (Bb seventh string) on the first neck and B Eleventh on the second. We hope our members can adapt the music arrangements to their tunings. Eventually we hope to do something for everybody.

In fairness to the music publishers the variety of tunings did create serious judgmental problems for them. What would sell in sufficient quantities to make their venture worthwhile? To stay in business publishers cannot afford too many losers. They often received bad advice from so-called professionals. I have several books in my collection that should never have been printed. It would appear that the top players were not consulted and if they were they had little interest in writing books. Some were great players but not musically literate. Of course, ghost writers were sometimes used.

The High Bass tunings came into use as the professionals abandoned the classical guitar melody and chord accompaniment style of playing. The new style employed single note melody together with close harmony chord triads (3 voices) and intervals of thirds and sixths (2 voices). The following tunings came into vogue to fulfill the need for major and minor harmony and dominant seventh, ninth and diminished chord voicings.

STRINGS	1	2	3	4	5	6	
A MAJOR	E	C#	A	E	C#	A	
C# MINOR	E	C#	G#	E	B	E	
A SEVENTH	E	C#	G	E	C#	A	
A SEVENTH	E	C#	A	E	C#	G	(High G)
E SEVENTH	E	B	G#	E	D	E	
E SEVENTH	E	B	G#	E	D	B	
A MINOR	E	C	A	E	C	A	
E MINOR	E	B	G	E	B	G	

(To Be Continued.)

PLAYING BACK-UP/ARRANGING MUSIC/COMPOSING/IMPROVISING: The THEORY OF JAZZ IMPROVISATION presented below is a basic explanation of what happens when professionals play their versions of popular music. JAZZ is the most advanced form of popular music. These concepts apply to HAWAIIAN MUSIC just as they do to show tunes etc. Some ENDINGS, INTRODUCTIONS and FILL-INS based on these concepts are included in the MUSIC SECTION of this issue.

Continued on Page 28

THEORY OF JAZZ IMPROVISATION: The great **CLASSICAL MUSIC** of Western Civilization was created in Europe and brought to America by our European ancestors. America's greatest contribution to the musical culture of our world is **JAZZ**. While some great classical music has been composed by American musicians our **JAZZ** and other contemporary or popular music forms are what the music lovers of other nations respect as our most significant continuing contribution to music. To understand and define the many facets of **JAZZ** you must first familiarize yourself with the terms **VARIATION** and **IMPROVISATION** defined below.

VARIATION (VARIATIONS ON THEME): The transformation of a theme or piece of music by making changes in the **HARMONIC** or **CHORD STRUCTURE**, introducing different **RHYTHMIC PATTERNS**, and by alterations in the original **MELODY**. This tends to create a new theme closely related to the original. Variations are made to Classical as well as Contemporary music. Sometimes a series of variations are played on a theme: Variation I; Variation II; Variation III; etc.

IMPROVISING/IMPROVISATION: To **IMPROVISE** is to create music spontaneously or on the spur of the moment without the aid of musical notation or previous memorization. **IMPROVISATION** sometimes called **EXTEMPORIZATION** is the art of musical performance without aid of memorization or notation. Improvising is the principal characteristic of **JAZZ**. While improvising by classical musicians is not too common some of the great classical composers were noted for their ability to improvise. **VARIATIONS** as defined above can be considered as improvisation in written form. The **JAZZ MUSICIAN** usually improvises against a familiar theme or standard chord progression such as the 12 Bar Blues Pattern. He may create new music or play spontaneous variations on a well known song. In "taking a chorus" he makes changes in the **HARMONIC**, **MELODIC** and **RHYTHMIC** structure of the original music as he plays.

Essentially **JAZZ** is a form of improvised music with complex syncopated rhythm patterns, advanced chord or harmonic structure and unusual melodic alterations to scale forms. Many cultures have contributed to **JAZZ**. For example, many of the rhythmic ideas in **JAZZ** came from Black Americans of African ancestry. **JAZZ** continues to evolve as an art form and it defies concise definition. As you grow musically your understanding and appreciation of it will develop. It influences **BLUES**, **POPULAR SHOW TUNES**, **ROCK**, **COUNTRY** etc. The "Tools of the Trade" in Jazz Improvisation are Scales, Chords and Performance Technique or the playing skills developed only through intensive study and practice on your instrument.

POLYNESIAN MUSIC AND DANCE ASSOCIATION: PMDA, a cultural non-profit organization, has published their first Newsletter (March 1986). Their objectives are firstly to promote interest and participation in Hawaiian/Polynesian music, dance and culture; secondly to bring people together with the "Aloha" spirit. You need not be Hawaiian or Polynesian to join. If you find this idea attractive, you are cordially invited to join them and participate in their activities and fun times. Take advantage of and enjoy the many existing and proposed benefits including: (1) Quarterly Newsletter; (2) Polynesian Luau Evenings; (3) Dance lessons (Hula or Polynesian); (4) Proposed Group Tours - Reduced Air Fares & Hotel accommodations to the Islands; (5) Fellowship with people of same interest; (6) Music lessons (Hawaiian Steel Guitar or Ukulele); (7) Special Discounted Prices on: Aloha shirts, Muumus, Leis, LP Records, Musican Instruments, Polynesian Fashions, Implements, and Grass Skirts. Membership is \$10.00 Single; \$15.00 Family; please make check payable to PMDA c/o M. Scott, 45-C Chestnut Park, Toronto, Ontario M4W-1W7, Canada.

WANTED-BUY-SELL-EXCHANGE: Aime Nadeau, 38 Columbia St., Adams, MA 01220 (Tel. (413) 743-9629) has an 8 string J. B. Frypan Steel for sale w/case (new condition) \$500.00.

Erik W. Gleave, Holly House, 11 Shore Road, Ainsdale, Southport, Merseyside PR8 2PU, England inquires about the availability of NATIONAL finger picks. (Possibly some of our British members can advise Erik on where to obtain these items.) My thought is find a music shop that sells pedal steel guitars probably in the nearest large city. They are likely to have an assortment of picks, strings in all diameters, etc.

Michael Lee Allen, PO Box 17001-Tower Station, Fresno, CA 93744 has a two page listing of Hawaiian records that he has for sale.

Paul Fattaruso, 79 Willowick Drive, Fairport, NY 14450 (716-425-7504) wants to sell or trade: Single neck Dekley Pedal Steel: 10 strings, 3 pedals, 4 knee levers; Like new with case and owner's manual. \$650. or trade for 8-string Jerry Byrd Frypan (long neck). Paul wants to obtain a Double-neck Sho-Bud (8-stringer) non-pedal guitar in good condition.

JOHN ALMEIDA HAWAIIAN MUSICIAN: John Kameaaloha Almeida, the "Dean of Hawaiian Music" died on October 9, 1985 at age 87. Born in 1897, John was blind more or less from birth. This did not prevent him from becoming a first class performer on Ukulele, Guitar, Steel Guitar, Violin, Saxophone, Mandolin, Banjo, Bass and Piano. Throughout his long active musical career he was rarely without a band of his own, playing at all kinds of shows and on the Matson Ships. From early recordings during the 1920's with the Liahona Glee Club for Columbia, his beautiful voice and instrumental work can be heard on a multitude of labels, including Victor, Brunswick, Hawaiian Transcriptions, Oliver, 49th State (which he helped to found) and Waikiki. For a while he substituted for Al Kealoha Perry on Hawaii Calls, and through his radio show he was able to help many young singers and musicians to launch their careers. Genoa Keawe and Bill Lincoln are just two who give Uncle Johnny credit, and one of his most noted students was his own son, Pua.

A prolific composer, he poured his love for his land (which he had never seen) into a host of richly coloured songs, many inspired by women and by flowers: "Kuu Ipo Pua Rose," "Kuu Pua Ylang Ylang," "Green Rose Hula," "A Oia," "Roselani Blossoms," "Beautiful Mahealani Moon," and (a hit in recent years) "Kanaka Waiwai." Uncle Johnny was among the great talents honoured by Brigham Young University in their first "Na Makua Mahalo Ia" celebration in March 1980. He was also featured by Radio KCCN in their "Hawaiian Heritage" series.

He composed over 300 songs and was best known for his "Tuberose Hula." A Falsetto vocalist as well as an instrumentalist, he performed throughout the Islands as Johnny Almeida and His Hawaiians. He made his first appearance at the age of four singing and playing the Ukulele at the old Waianae Church. One of the very great names of Hawaiian music, it is certain that his music will always live on in the Hawaiian repertoire. (We are indebted to John D. Marsden for this information on the late John K. Almeida; Editor.)

STEEL GUITAR DISCOGRAPHY: Member JOE GOLDMARK, 47 HEMWAY TERRACE, SAN FRANCISCO, CA 94117 publishes an International Steel Guitar Record Discography. 1985 Edition available at \$10.00 U.S. Postpaid within U.S. and Canada. Overseas please add \$2.00 for surface mail; \$5.00 for Air Mail.

HIGH G# TUNINGS: The Saga On Tunings continues! Member James Jernigan raised the point of the High G# first string for "E" tunings. Since Jim is an Attorney I thought it prudent to respond to his summons. (Lorene is always getting on my case about having more humour (Canadian spelling) in the Newsletter, So!!!)

Back in ancient times the only string you could find for a high G, G#, A first string was a Tenor Banjo first or A string (.010). For a while I tried a G# first with the E13th tuning but I had trouble with playing in tune. My wife with her perfect pitch ear would sit reading or sewing and edit my playing with "FLAT" or "SHARP." (She really did it to me on slant steel stuff.) Today, of course, strings as thin as (.008) are readily available. Pedal steel tunings use (.013) or (.012) for the high F# first string of the standard E9th tuning. Pedal steel C6th tunings with a high G first string use (.010), (.011), (.012).

For Hawaiian tunings you can put a high A on top of any A tuning (.010); a high G# on top of E tunings (.010); some examples follow. (Several of our members use this approach in their tunings.)

1 - G# E C# B G# E D B - 8	E13th
1 - G# E B G# E D B E - 8	E7th
1 - A E C# A E C# A E - 8	A Major
1 - A F# E C# A F# E C# - 8	A6th
1 - G E D B C D B G - 8	G6th
1 - G E C A G E C A - 8	C6th (Ami7)

Back in 1952 The Natural Music Guild (Paul Randall and Karl Schultz) in Santa Ana, California, published an 80 lesson sheet music style course in notes and numbers for the 6 string E major and E7th tunings. This continued into a 25 lesson AD course. Then came a 5 lesson ADV series and a 5 lesson PRO series in the 8 string E13th tuning with a HIGH G# FIRST STRING. This is the only published high G# first string music that I ever found. Of course, this music is no longer available.

STEEL GUITAR HALL OF FAME MEMBERS

Jerry Byrd.....	1978	Dick McIntire.....	1982
Leon McAuliffe.....	1978	Eddie Alkire.....	1983
Alvino Rey.....	1978	Ralph Mooney.....	1983
Herb Remington.....	1979	Don Helms.....	1984
Sol Hoopii.....	1979	Bud Isaacs.....	1984
Joaquin Murphey.....	1980	Roy Wiggins.....	1985
Speedy West.....	1980	Curly Chalker.....	1985
Noel Boggs.....	1981		
Buddy Emmons.....	1981		
Jimmy Day.....	1982		

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Will The Circle Be Unbroken

Moderato

Handwritten musical notation for the first system, including a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The notation includes a melody line and a guitar accompaniment line with fret numbers and chord symbols (C, G). The guitar line includes a double bar line and a capo position of 4.

Handwritten musical notation for the second system, continuing the melody and guitar accompaniment. Chord symbols include G, D, A7, and D. The guitar line features various fret numbers and a wavy line indicating a tremolo effect.

Handwritten musical notation for the third system, including a treble clef, key signature of one sharp, and a 4/4 time signature. Chord symbols include G, C, and Cmi. The guitar line includes fret numbers and a capo position of 4.

Handwritten musical notation for the fourth system, including a treble clef, key signature of one sharp, and a 4/4 time signature. Chord symbols include G, D7, and G. The notation includes a first ending bracket labeled "1. 2. 3. 4." and a second ending bracket labeled "5. G C07 G". The guitar line includes fret numbers and a capo position of 4.

Back-Up for Song Of The Islands

Slow Four

mp

F F#o7 C7 G7

①
②
③
④
⑤
⑥
⑦
⑧

C7 F D7

①
②
③
④
⑤
⑥
⑦
⑧

G7 C7 F

①
②
③
④
⑤
⑥
⑦
⑧

F C7 G7 C13 F Db7 1. C7 2. F

①
②
③
④
⑤
⑥
⑦
⑧

Maori Farewell Song

Slowly F Bb Bbmi F (F.H. 17) C7 Gmi7 C7

mf

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

F (F.H. 17) Bb F#7 F Dmi G7

(F.H. 17)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

G13 G9 C7 Gmi7 C7 F Bb Bbmi F (F.H. 17)

(F.H. 17)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

F (F.H. 17) C7 Gmi7 C7 F (F.H. 17) Bb

(F.H. 17)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

Bb F D+ D7 | 1. G7 C13 F

1	3	4	5	5	6	5	5	12	5
2			5	5	5	5	5	12	5
3									
4	3	4	5	5	5	5	5	12	5
5			5	5					
6									
7									
8									

C7 C13 Gmi7 | 2. G7 C13 F Db7 F6

1	12			7					
2	12	12	10		12	5	5	13	17
3	12	12	10		12	5	5	13	17
4	12	12	10	7		5	5	13	17
5		12	10		12	5		13	17
6									
7									
8									

Moderato A E7 A E7 A E7 A

AMBAPAS

1	E			10				10	
2	C#			10	12	12	10	12	10
3	A	12	12		12	12	10	12	12
4	E#	12	12		12	12	10	12	12
5	C#	12	12			12	12		12
6	A								
7									
8									

NANI WALE LIHUE (Traditional Hawaiian)

E7 A

1	12	10							
2		10	12	10	5	7	12	12-24	12-24
3	11		12	10	5	7	12	12-24	12-24
4			12	10			12	12-24	12-24
5							12	12-24	
6									
7									
8									

(P.H. 24 P.H. 24)