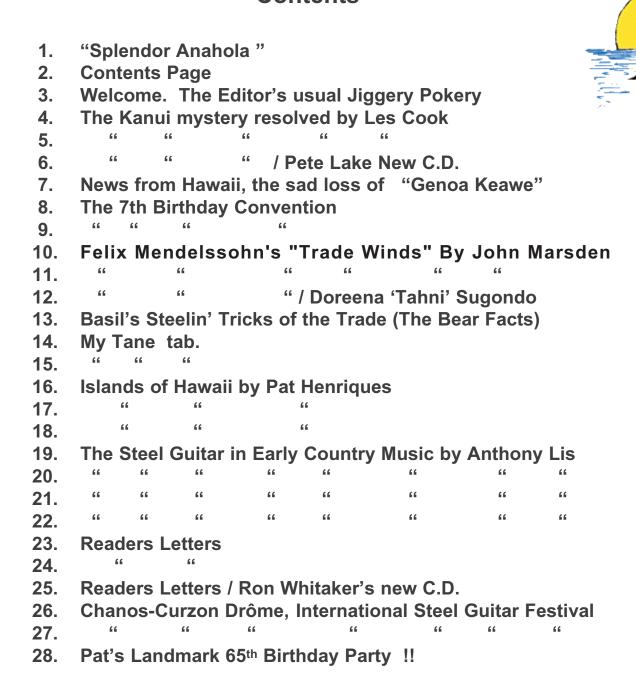


March 2008 Vol. 6. Issue 1.

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Published in the U.K. by Waikiki Islanders

Editorial and design:Pat and Basil Henriques
Honorary members
Pat Jones (Wales.)
Keith Grant (Japan)
Alan Brookes (USA)

Hawaiian Musicologist John Marsden (U.K.) Subscriptions:-U.K. £16:00 per year Europe €25:00 Overseas \$35:00 (U.S. dollars or equivalent) All include P+P (S+H)

Payment by UK cheque, cash or money order payable to:
"Pat Henrick"

Aloha to you all

Welcome back and thank you for joining us for another year, also a big thank you once again to John Gregory for his kind donation. John Marsden has asked to step down as an honourary member, because he would like to be a normal paying subscriber and help us with the costs. John also pays on behalf of a couple of members, which we would like to thank him for. But as John helps us so much with information etc., we will credit him in his capacity as consultant specialist Hawaiian Musicologist.

There is an interesting article by John on page 10. Thanks John.

My birthday party is on Wednesday the 23rd April at the sailing club venue in Shustoke. (See <u>BACK COVER</u> for details.) Everyone is invited.

We will be doing the usual thing during the day, but I am trying to organise something different for the evening. So those who would like to play please let me know so we can try and fit everyone in.

Also we need to know how many to cater for- food wise.

Brecon this year is 13th, 14th and 15th of June at the usual place, I thought I'd mention it just in case the next mag is late, as Basil has quite a busy few months ahead.

Sad news from Hawaii- Genoa Keawe passed away (see page 7) for more details.

Tamar Tavares wife of Freddie Tavares passed away on the 5th January 2008 aged 93. Tamar was the sister of Walter Mo'okini, who also recently died aged 91.

We are finding it increasingly difficult to cope with the the publishing and printing of 'Aloha Dream' We don't really want to finishing doing the mag., and we were wondering if anyone had any ideas that might help. Maybe you know of a digital printing company that's economical.

We had thought of doing two or maybe three issues per year and cutting down on the membership fee.

More articles would help, preferably typewritten or e-mails. But hand written if you have no other means of writing them. So if you have any suggestions (not rude ones) let us know.

Thank you once again for your articles and photos.

Mahalo Nuí Loa
Pat and Bas

The Kanui Mystery Resolved

For many years collectors and enthusiasts of Hawaiian Music have enjoyed the recordings and also photographs of Kanui & Lula, a duo who are quite well known, certainly in England, but who were they?

The journals and discography have them listed as being David.S.Kanui and his wife Mrs Kanui (Lula), which was certainly credible, as research had shown that D.S.Kanui was performing in theatres around the US until 1920, then nothing until 1936 when he appeared in New York. Kanui and Lula recorded in Europe in 1922, and again in 1933.

Now at last, thanks to diligent research by Colin Bolton, assisted by Les Cook and Ewalani Kanui, the mystery is solved! We can be absolutely sure that there were two ace Hawaiian steel guitarists named Kanui... David S Kanui and William Kanui!

KANUI AND LULA

Tau Savea Moe another legend of Hawaiian Music also toured throughout Europe and the Far East, and he recalled having known a musician called Kanui and had seen him play. Tau's Kanui though was called Bill, and this was a mystery, for although nobody doubted Tau, there was no evidence anywhere to support this Bill (William) Kanui even Kanui himself, signed his name only as "Kanui" or "Kanui & Lula".



The recently published American War Draft Records show a William Kanui aged 28. native of Honolulu. born December 29th 1890. a Music Hall artist employed by Joseph Puni. The registration card was dated September 26th 1918, and at this time both Kanui and Puni were playing theatres in England. Puni is also known to

have performed in The Bird of Paradise production on September 11th 1919, at the Lyric Theatre, this time though without Kanui. This is a mystery in itself as in recently published passenger lists Joseph Puni is shown as a passenger sailing on the Canadian Northern Steamship Co's SS Royal George leaving Liverpool on the 03.05.1919, arriving in New York on the 16.05.1919. He was then 50 years of age (b.31.12.1868 in Honolulu) and he stayed at the McAlpin Hotel, 34th and Broadway, NYC. Puni actually left Hawaii in 1901 for the USA and spent several years on the mainland until leaving for Paris, France, in 1913. Puni, apart from employing Kanui,



David Kanui Trio

also employed or witnessed on passports, the visits of other musicians such as Joseph Kekuku, and the Kamoku Bros, William and John, who were performing in Walton Tully's "Bird of Paradise" play in theatres throughout England from 1919, As part of an Hawaiian troupe Puni travelled a great deal between England and France and many other European countries, Both Puni and Kanui were also believed to have visited Sam Ku West in the American Hospital in Paris, Sam passed away on the 8th September 1930, he had been ill for a short time.

As Malcolm Rockwell's discography shows, Puni (his name is sometimes spelt Pune or even Pooney) recorded while in London in 1919 and 1922. Joseph Puni finally left Europe and returned to the USA in 1939 at the outbreak of World War 2.

William Kulii Kanui left Hawaii in 1909 as a seaman and settled in Philadelphia USA until 1913, he then sailed to France arriving in Paris on November 17th,as a musician, after performing there for four months he moved to England and stayed for four years playing theatres throughout England, residing in London, Manchester, and Cardiff. At this time their act was known as "The Hawaiians and Miss Leilani, to be changed to Kanui & Lula after 1918. It is now known that Joseph K. Nahale (born 1886) left the USA in 1920 to join Kanui & Lula's Hawaiians and remained with them for at least two years .In the many years that this delightful troupe were performing they were to visit other countries such as Belgium, Spain, Switzerland, Italy, Holland, Ireland, Syria, Turkey, Czechoslovakia, as well as France and England.

Whether William Kanui continued to be employed by, or perform with Joseph Puni is still a mystery, but we find that Kanui & Lula were recording for the Star & Beer Record Labels in March 1922, in Berlin, these recordings often feature two male voices, one of which may have been Puni, although as we now know it may also have been guitarist J.K.Nahale,

often there is little evidence of Lula on the recordings, the STAR record labels were written in German, and the BEER labels in English.

Our research next takes us to Paris, France, where Kanui & Lula were once again to record, this time for the Odeon and Parlophone Labels, these recordings were to highlight Kanui's magnificent acoustic slide guitar playing, using a wooden bodied instrument, his fine rendition of "Ua like No a Like" Parlophone 1641 & Odeon 50479 is an example of this.

In August 1934 Kanui & Lula were in The Hague, and were to travel to Groningen to perform, and then on to Rotterdam to visit a friend called Aart Boender. Although it is presumed that Lula was in fact Kanui's wife there are no details to suggest who she was, and she continues to be a complete biographical blank. Neither is anything known of William Kanui after about 1934did he return to the USA or remain in Europe? Whatever the answer to those questions it is absolutely clear that William Kanui (whose career and recordings were based in Europe) and David S Kanui (whose career was in the USA) were two different musicians.

So what of David S. Kanui?

David Samuel Kanui was born on 15 December 1892 in Honolulu .He was a self taught musician and while still a young man he was brought to Utah by a family who had met him while visiting Hawaii and he was persuaded to leave his grandparents' home in order to seek a living on the mainland. This was probably sometime in the period 1910 to 1915.

By 1916 David was married to (Siotha) Jane Fuller from Missouri. Although we have no contemporary evidence of his musical career prior to this stage of his life he must by now have been an accomplished steel guitarist, having a method book ("Complete Method for Playing the Hawaiian Steel Guitar", by Theo.DeHarport and David S Kanui) published in that year by James F Roach in Cincinatti, Ohio .The book featured pictures of both Kanui and wife on the front cover playing steel.

According to his WW1 draft registration in 1917/18 he was living in Oklahoma City and was a member of a Hawaiian troupe named R.G.Holldorff's Royal Hawaiians (Richard Gustav Holldorf was a German



Kanui and Lula

showman, born 1877, and resident of Kansas City, Missouri). Newspaper reports from Autumn 1918 suggest that Kanui had by that date left the employment of Holldorff .We start to see newspaper evidence that David and Jane were making a name for themselves in vaudeville in theatres in Ohio .Jane danced the hula and may have also played 2nd steel guitar. Sometimes the duo would be billed as Kanui's Hawaiians, sometimes the Kanui duo, and other times as Princess Kanui's Hawaiians. Newspaper reports such as the following one from the Newark Advocate (10 October 1918) suggest that David was an expert player ...

..." David Kanui, who is the steel guitar soloist with the Kanui's Hawaiians, is considered the foremost from the Isles and it is only a common thing for this wonderful musician to receive from four to five encores at each performance "...

Throughout the 1920s the duo remained active on the vaudeville circuit on the East Coast and the steel guitar David played is still owned by one of his daughters, and it is autographed by many of the entertainers who he worked with during that period, like Red Skelton for example.

In August 1932 David contributed the Hawaiian steel guitar on a recording session by the famous country singer Jimmie Rodgers! Regrettably the take of "In the Hills of Tennessee" went unissued.



David Kanui with wife Ewalani

After the break-up of David and Jane's marriage in the 1930s, David met Evalyn Brunemer from Pennsylvania and in 1942 she became the 2nd Mrs Kanui. Evalyn was, like Jane Fuller, also a musician and David Evalyn formed professionally together for over 20 years. She was given a Hawaiian version of her name for pro-

fessional appearances ...Ewalani .The couple at first settled in New York City and played at clubs and hotels as a band billed as Ewalani's Hawaiians, with Evalyn on electric steel and David on regular guitar. Interestingly David didn't really fully embrace the electric lap steel guitar but continued to play and teach the acoustic steel for the rest of his life. They were associates of other Hawaiian musicians working in the New York area ...one Christmas for instance they appeared with Dave Munson (Kalama's Quartet) at Jones' Hawaiian Palms and Tahiti Hut in Harrison New Jersey. They were also close friends of Johnny Pineapple (David Kaonohi), and Kanui is even believed to have come up with Kaonohi's stage name.

In 1946 Kanui made his only known issued recordings and 2-78s were issued on the Continental label as part of a 4 disc album set. The titles were " Halona " ,"Aloha No Au I Ko Maka ", " Ua Like No A Like" and "Waialae" and over the years they would be reissued several times. Details of the recording session are a bit hazy but possibly feature Ben Hano on steel, Abe Lang and Tommy Cristobel on guitars and David on vocals (session details from Hawaiian and Hawaiian Guitar Records 1891-1960 by T.Malcolm Rockwell). It's possible that further recordings were made by David at this session but details have yet to be traced. For a while David and Evalyn lived in Brooklyn, where David owned a coffee shop, and led a colourful life playing in clubs which mobsters frequented. Evalyn would in later years relate tales to her children of meeting Dutch Shultz and Lucky Luciano ...and one recollection was of David being almost killed by Luciano after the gangster made a pass at Evalyn!

David and Ewalani moved to Butler, Pennsylvania in the 1940s and opened a studio teaching steel and Spanish guitar, and continued to play locally until the early 1960s with a repertoire of Hawaiian and popular standards. They would teach groups of 20 or 30 students at various Grange Halls 2 or 3 times a week and playing local clubs at weekends .Their theme song, written by David ,which they played wherever they appeared was "Hawaii You're My Dream of Paradise". Evalyn's last guitar was a pedal steel Multi-cord

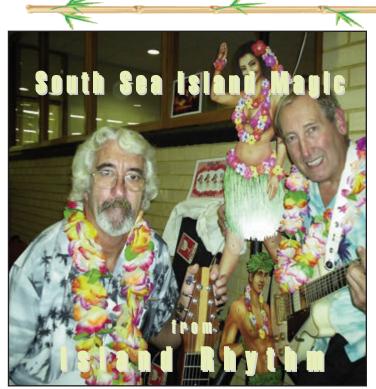
In 1960 David was diagnosed with cancer and even while ill in hospital he would play ukulele for fellow patients. He passed away in 1965 .Evalyn died in Butler in 1983.

David and Evalyn had 4 children: sisters Ewalani and Onolani Davlyn and brothers Henry Haleniau and David Samuel Jr. Ewalani learned to play steel guitar, ukulele, guitar and bass and spent 30 years as a professional musician, teaming up with her (now ex) husband. Later the couple joined her brother Henry in Texas for a 10 year stint at the Quality Inn Hotel Cibola, playing Hawaiian music, Top 40, rock and roll, standards etc. After the band's break-up Ewalani and her new group, Lani K and the Mixed Emotions spent 12 years playing gigs in the Dallas/Fort Worth area until her retirement in 1995. Her own career could comprise an article by itself but Onolani danced the hula with her parents from the late 1930s and during their years in Butler.

The eldest son, David Samuel Jr. died in 1985 while Henry Haleniau also spent many years in the music business ,playing ukulele and guitar, and enjoyed a local hit in the Pittsburgh area for Willet Records. After moving to New York he landed a regular stint on the Sammy Kaye TV Show and toured with Kaye, before being drafted into the Air Force. Later he settled in Fort Worth, teaming up with sister Ewalani in 1973, but he left the music business when the band broke up in 1983.. Aunt Jane, as the children called her, remained on amicable terms with David and Evalyn after the break-up of her marriageshe died tragically in a hotel fire soon after her ex-husband.

David's daughter Ewalani provided much of the information about her father included in this article and we are most grateful for her help and for the loan of photographs.

(thanks also to John Marsden and Mark Heylbut for their assistance with this article) Les Cook.



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News from GENOA KEAWE

Music legend Aunty Genoa Keawe, a major figure in the history of modern Hawaiian music and an inspiration for several generations of Hawaiian entertainers, died on the morning of February 26th., at her family home in Papakolea. She was 89.

Entertainers, elected officials, members of the entertainment industry and the general public alike mourned the death of the woman who, more than anyone else, kept the tradition of female Hawaiian falsetto singing alive through the final decades of the 20th century.



MUSICAL ROOTS IN LA'IE

Keawe was born Oct. 31, 1918, and learned to love music while singing with the Mormon choir in La'ie. According to Eric, she would run home from school during lunch hour to listen to Johnny K. Almeida's radio show.

Before World War II, she sang in bandstand shows in Kailua and with George Hookano and his band. In the 1940s, Keawe took a dare and sang a birthday song to her niece, "For You a Lei," on Almeida's radio show, which got her a return invitation.

Keawe then performed on KULA radio and became a regular on television's "Lucky Luck Show" from 1951 through 1955. She was a featured soloist on the "Hawaii Calls" radio show and in 1964 sang with the Honolulu Rapid Transit Musicians on KGU radio. There were weekend gigs at places like Club Polynesia, Aloha Grill, Kapahulu Tavern, Waikiki Tavern, Waikiki Sands, Sierra Cafe, Knights Inn, Steamboats, Ala Moana Americana Hotel, the Willows and Duke's Canoe Club.

"We will miss the gentleness (of those forgotten times) with the passing of Aunty Genoa," said Robert Cazimero of The Brothers Cazimero.

Keawe later became a Waikiki fixture at the Hawaiian Regent Hotel, now known as the Waikiki Beach Marriott Resort & Spa.

Along the way, she recorded dozens of albums and singles with 49th State Records as Genoa Keawe and Her Hawaiians. There also were recordings with Hula Records and Poki Records before forming Genoa Keawe Records in 1969.

Na Hoku Hanohano awards presented Keawe with the Sidney Grayson Award, Anthology Award and - in 1995 Female Vocalist Award.



Genoa with son Eric and John Koko at a Makaha Sons pre concert party.

Among other presentations and proclamations, Keawe also was honored by the City and County of Honolulu, the state House of Representatives and the state Senate, and the state Office of Hawaiian Affairs.

On Keawe's 85th birthday, Gov. Linda Lingle thanked her for her contribution to Hawaiian culture.

The Honpa Hongwanji Mission of Hawaii proclaimed Keawe a "Living Treasure of Hawai'i." She also was honored in 2000 by the National Endowment for the Arts. In 2005, the University of Hawai'i presented Keawe with an honorary degree for her contribution to Hawaiian music. She received the degree in full regalia at Windward Community College.

Keawe is survived by three of her 12 children -- Gary Keawe-Aiko, Eli Kaeo Paalua and Eric Keawe -- 40 grandchildren, 98 great-grandchildren and 81 great-great-grandchildren.

Compiled from various Hawaiian news reports.

THE BIRTHDAY BASH

(as it is now known)
SHUSTOKE SAILING CLUB
28th NOV.2007

Four of our members' Birthdays fall within a few days of each other, therefore, for the past few years we have celebrated these with a type of Luau at the above sailing club which obviously, we can only use on a weekday.

Ted Bluck who is a member of the club arranges the hire of same - the date was such that the report would have been too late for the last issue of 'our Mag.'.

It was well attended, our stalwarts came from far and near. Roly Spurgeon and Nadine from Kent, Rod and Rosemary King from St. Neots.

Mike De Sousa managed a marathon journey



Basil, Deryck and Dave at their usual shinanegins

(from the shores of Wales and back in the same day) Raj and Saroj Sethi from London - the remainder of our attendees are almost local, semi-local, long-local or not too far away (Dave and Priscilla Barnfield from Bristol). There was one absentee who should have been there and that is Pat Jones - she is one of the 'Birthday People' but had recently had "a bit of a bump" in her car and was temporarily without transport.

It was pleasant that Baz. and Pat were able to be there in comparative time comfort (no gigs on Wednesdays) rather than their usual rushing around. Baz. did more singing than usual which is always extremely pleasant to listen to - Pat sang too - our Editor is becoming more brave as time passes!

The backing was provided by Pat (Rhythm) Oh! what a surprise!. Stewart on Uke, Mike (bass), Rosemary (Bass), Baz. and Roly also backed on Rhythm where necessary.

Our 'new last year' member Don Blakemore gave us a spirited rendering of a few well known melodies on his Harmonica and our new member Mick Humbert entertained us with his guitar and song - a lively interlude - we trust he will attend again.

The food was organised by Pat H.and was prepared with the usual helpers - Nora, Kath, Sheila - thank you once more ladies. Phil Mitchell gave us the pleasure of his presence this year and he proved to be what Pat described as a "Godsend" as a kitchen helper.

There were dozens of baked potatoes which needed 'shelf changing' from time to time - obviously, the shelves were extremely heavy but 'muscles Phil' came to the rescue, lifted and saved the spuds -in fact, Pat said that if it had not been for Phil "the potatoes would still be there!!" Well done Phil - when are you going to bring your Guitar?.



Mick Humbert



Don Blakemore

We did the 'Happy Birthday' song for Baz, Dave and Deryck and for the very last number we had the most super 'jam', every one of the backing team plus Rod and Baz. on steel and anyone who felt they could joined in -it was sheer delight.

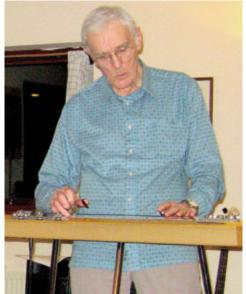
At the completion of the day we did the usual hands joined 'Now is the Hour' whereupon after the inevitable a-kissin' and a-huggin' and "See you soons" we wended our separate ways.....happy and contented? it would seem so. Cheers 'till the next time......

Dom.

Beryl

Many thanks Beryl also to Ted for the photos.















- 1. Rosemary, Stewart and Roland.
- 2. Rod King.
- 3. Roly.
- 4. Basil, Mike and Dave Botsford.
- 5 .Basil, Pat and Mike.
- 6. Dave Barnfield with the new guitar he made.
- 7. Pat and Rosemary.

Thank you to everyone, once again, a great day.
Pat & Baz.

FELIX MENDELSSOHN'S "TRADE WINDS"

I'm sure most collectors would agree that records, both shellac and vinyl, are becoming ever more difficult to find. While I still buy from American and European dealers, the days of "junkshopping" seem to be over. Those fortunate enough to possess decent Hawaiian collections very sensibly hold on to them - such material will not come again! Though records are becoming scarcer (and much more expensivel), over the last thirty years or so research has been picking up, one obvious candidate for attention being Felix Mendelssohn. With especial thanks to the eminent discographer Brian Rust and to E.M.I. Archives, sessions have been sorted out and dated, and steel guitarists identified. Occasional gaps in the matrix sequences indicated the existence of unissued titles. Columbia would make a white-label test disc or two of newly recorded titles for Felix to hear and for their own files, but if, for one reason or another, it was decided not to issue certain titles then the only way we would ever get to hear those recordings would be if the test disc turned up. Hen's teeth are common in comparison! Finding a test of an unissued title or take is the collector's Holy Grail!

Those who possess Felix's "Serenade to Hawaii" LP, Encore ENC 142 (released in April 1963) or its 1983 re-issue on E.M.I. SH 1078261, will have noted the presence of three tracks - "Bali Ha'i", "Honolulu Blues" and "Far Away Island" - which never appeared on 78. I contacted E.M.I, and received a reply (12th April 1966) from R.G.Dockerill, Repertoire Planning Manager, saying: "Unissued tracks were introduced....because we were aware that Hawaiian enthusiasts would welcome this. Unfortunately, however, while there were a number of additional unissued recordings, we no longer have the very necessary master matrices. Indeed, it would now appear that only a few matrices remain and not sufficient for a further record by this artiste". Waikiki Beach Boys leader Syd Gillingham, Press Relations Officer at E.M.I., also wrote in similar vein on 11th July 1966: "I'm afraid the news I've got for you about the Felix Mendelssohn recordings isn't very good - or helpful. It is a fact that we seem to have come to the end of the Mendelssohn material and that we won't therefore be issuing anything else of his. And it's true, also, that the documents relating to his releases went missing after several office moves (and some bombing, I believe), during the war".

The above prognosis was too gloomy, since, as we know, several further Mendelssohn LPs did appear, but none contained previously unissued tracks. That seemed to be that!

Archie Coates recorded nine tracks for Felix, all with Sammy Mitchell on steel:-

CA	20278-1	Lovely hula hands	14th Jan.1947
CA	20279-1	Mamula Moon	14th Jan.1947
CA	20405-1	Moonlight and Shadows	3rd June 1947
CA	20406-1	Sweet Leilani	3rd June 1947
CA	20407-1	Moon over Miami	3rd June 1947
CA	20408-1	Hawaiian Hospitality	3rd June 1947
CA	20688-1	Moonlight in Waikiki	16th March 1948
CA	20689-1	King's Serenade	16th March 1948
CA	20690-1	Trade Winds	16th March 1948

Archie is joined by the Paradise Island Trio on the last three titles.



Collectors will instantly recognise the odd one out. Archie himself wrote to me on 1st August 1976: "I have tried to find out about :'Trade Winds" but I cannot trace it.

I have only seen the one record which was a test record. I thought it was very good, Felix said that Bing Crosby Inc. stopped its release because it sounded too much like the original".

Norman Stewart in his "Den" July 1981

The story now moves to Norman Stewart, a Belfast man living in London, with whom I was in regular tape contact. In 1949 he had been a taxi driver in Belfast and had got to know Archie - this was just after his Mendelssohn years - as he was a very popular crooner. He would take him home in the evenings and to his concerts, sitting in the back seats to listen to him and then taking him on to the next performance. He might do two or three shows in an evening. On 4th March 1982, Archie spoke about his career on Radio Ulster's "Day By Day", hosted by Walter Love. He tragically passed away eighteen months later, on 1st Sept.1983, of a heart attack.

Norman himself did a telephone interview for Walter Love and told the story of an amazing find:-

Norman; After I came to England, one of my hobbies was collecting old 78s, but I never got round to the records of Archie until seven or eight years ago; then I decided I'd endeavour to get them all. There were about eight records by Felix Mendelssohn with Archie as the vocalist. They were all 78s. Some of them were then transferred to LPs. Well, I wrote to Archie in '76, reminded him who I was and asked him for a list of the recordings he had. He kindly sent me this and added that there was an unissued recording of a song called "Trade Winds", and it was literally impossible to think of ever getting it.

I never thought I'd ever hear it, let alone see it. I was passing one of my old junk shops which I go into for records. This particular one never was very successful in producing records for me, but my wife made me stop; when I went in there, I found a test pressing of it.

Walter: That was some find, wasn't it'.?

Norman; It was some find, I can assure you, because, if you like to think, Walter, who I am - a Belfast exile - and Archie, a Belfast man, tells me about it. Now, the chances of that, or of me finding the recording, are very, very remote.

Walter; Yes, because a test pressing that has not been released could quite possibly be consigned to the dustbin somewhere and never seen again.

Norman: Yes, well, Archie told me that the only one he ever saw was the one that was given to Felix Mendelssohn when he recorded it.

Walter; Now, what happened when you got hold of a copy and realised what you'd got? I'm sure your hands must have been shaking a bit when you put it on the turntable!

Norman: Well, I was pretty sure this was it, because as you know, Walter, if you pick up one of these test pressings there is nothing on the label itself, and there is a factory envelope - the envelope it is in - I think I sent you a copy of that - a factory envelope with the matrix number and the date it was recorded. All it said was Felix Mendelssohn and no other data than that on it, but I was very, very sure this was it, Walter, and when I got home it was terrific to hear him sing that song.

Walter; In fact I think you sent a copy of it, didn't you, to Archie before he died?

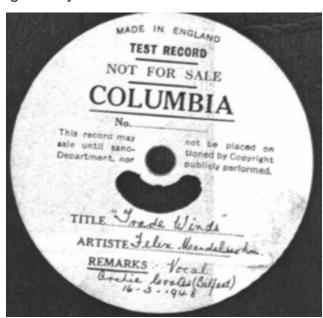
Norman: Oh yes, I sent it straightaway.

Walter: He must have been delighted.

Norman; I think he was very delighted! I sent that right away to him.



1983: The London shop where "Tradewinds" and three other Mendelssohn test discs were found.



Norman added the details to the record label, which had been blank. The three other test discs had Columbia's own typed labels attached.



4th March 1982. Archie Coates (centre) and Iain Maxfield (right), Felix's stage manager, meet after 30 years on Walter Love's "Day By Day" programme on Radio Ulster.

Norman went on to say he wanted the record to go eventually to a Felix Mendelssohn appreciation society, and humorously observed that he felt he had acquired some notoriety in the Hawaiian field! In actual fact, he had found three other Mendelssohn tests as well as "Trade Winds" in the shop:-

CA 20994-1: Sweet Hawaiian Kisses

CA 21252-1: Romantic Waltzes No.6 - Part 1 CA 21253-1: Romantic Waltzes No.6 - Part 2

These three titles were, of course, released, and being of lesser interest to Norman, he sold them to me in November 1985. Naturally, he retained "Trade Winds" and our correspondence eased off for a while until on 27th November 1997 I unexpectedly received a phone call from him and he offered to sell me the record.

I was naturally delighted to accept, and when Interstate/Harlequin were planning their Mendelssohn compilation, "Paradise Isle", HQ CD 162, the perfect opportunity was presented finally to release "Trade Winds" (and other unique material!) and fulfil Norman's wish.

The CD was issued at the beginning of August 2001 and I sent Norman a complimentary copy. To my immense sor-Photo:- Belfast Telegraph. row, his wife Pam phoned me on the 4th, thanking me for

the CD but telling me Norman had died of heart failure just two weeks earlier! I feel sure that the superb CD would have delighted him. The story of what happened to the four test pressings during the intervening years will never be known, but "Trade Winds" miraculously survived and was discovered by the right person, and now, through his kindness, can be enjoyed by everyone.

Interstate/Harlequin have now closed, as has their distributor Swift Mail Order. If -incredibly! -anyone didn't get "Paradise Isle" at the time, there might just be a chance of obtaining it from the last stocks held by Interstate owner Bruce Bastin.

Contact him at: 20 Endwell Road, Bexhill-on-Sea, East Sussex TN40 1EA (tel.: 01424-219847),

but do so without delay! You might also ask him about two other great Hawaiian issues:

"Steeling round the world, Hawaiian Style" (HQ CD 182) and "Broadway's Gone Hawaii" (HQ CD 187), which should also be in your collection! They cost £9.99 each, including postage.

More Travel Experiences with Felix by Doreena.

I have so many memories to unfold and I'd like to tell you about a few. In winter we did one night stands and travelled mostly at that time by coach. We were once travelling through Liverpool (2 coaches) girls in the front, and boys at the back (why?) well because the boys used to have a card game going on and always for money. Pulu was the worst gambler, of course the coach was well lit for the games and attracted lots of attention going by. The police stopped us and although they were amused and collected autographs we were told it was not quite legal gambling on the highway, so they escorted us out of Liverpool.

Another time travelling further north one very cold winter, we were all shivering with cold, there was no heating on the coaches, Felix stopped at a big store and asked for loads of brown paper carrier bags. We proceeded on our journey with bags on both feet, and they did keep us warm.

When we went by train we always have a few coaches with posters on the windows saying who we were.

At one station when we stopped Beri Shaw a singer got out to take her duck for a stroll down the platform on a lead, which caused quite a stir, Felix's idea of course.

We were going through Wales once on one of those trains with smaller engines with the old net luggage racks. Pulu and a couple of the boys were playing cards, and Louisa got a bit fed up, and started complaining, in the end Pulu got so mad he just got hold of her and threw her on to the luggage rack, she could not get down and no one dared to go against Pulu so there she stayed to the end of the journey. We were all amused, but Felix was not a bit impressed he said it didn't do our image much good.

Well that's all for now I'll write some more memories for the next issue, and hope I didn't bore anyone.

John Marsden.

Steelin' Tricks of the Trade

Aloha....

The tab. this time is for beginners and advanced players alike. The Arrangement is for a "Work Horse" Hapa Haole number from 1934, My Tane (Not Tahni as it's oft incorrectly named) There are versions of it and a backing track to study, on my web site and to download as mp3's:-

www.waikiki-islanders/assets/tane/

In the next Issue there will be an article by Alan Brookes (The Exiled Brummie) about the restoration of a 1953 Mk1 Fender Stringmaster..

See:- http://bb.steelguitarforum.com/viewtopic.php?t=115324



The Bad News

It's looking more and more likely that this years' issues will be the last. With the pressure of forthcoming work and of that in hand, combined with the lack of response to much of the work we do on the magazine, Pat and I have come to the realisation that it's no longer a rewarding experience. It never was financially, as we subsidised the magazine quite substantially.

The 'Hard Core' supporters are a definite encouraging factor, but too many others have ceased subscribing and we haven't had any feedback as to why...I am finding it progressively more difficult to keep up the standard of print quality we demand of ourselves, and to be honest I have recordings to do of Pat and myself as well as a tutorial-DVD of the tab from the Magazine. We sometimes wonder just how much of the magazine is actually read.







The Guitar "After"

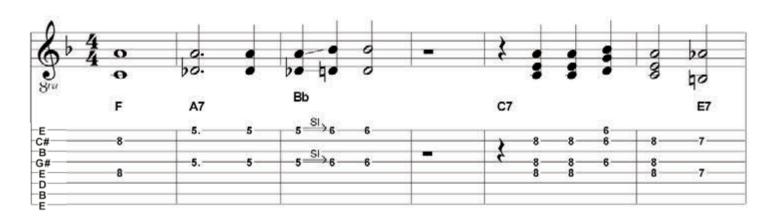
I've had numerous 'phone calls from members asking if I knew where they could get a particular TAB from, and on many occasion they are quite surprised when I tell them it's in an issue of the magazine. In one instance I was asked for the words and tab of "xxxx" less than 4 weeks after it was in the mag.

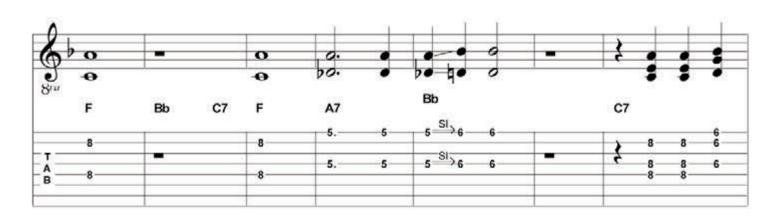
From day one, in the 'Contents' page, I've been describing Pat's page 3 using different superlatives, not once in 20 issues has anyone commented or probably even noticed.

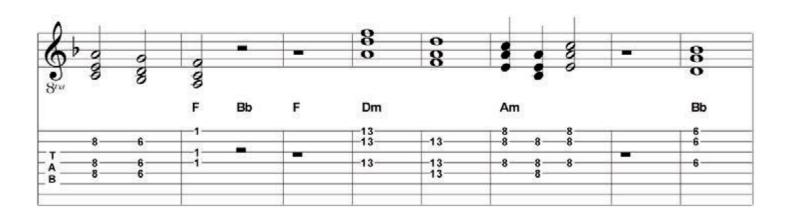
The amount of time that Pat puts into research as she meanders hither and thither gleaning erstwhile flotsam and jetsam for her articles is just too much, spending up to six weeks between issues preparing the next complete one.. In stark contrast, I only spend about a week formatting and printing the magazine, still, It's 28 days each year that I could have been recording with Pat.. Almost half year of possible recording LOST..

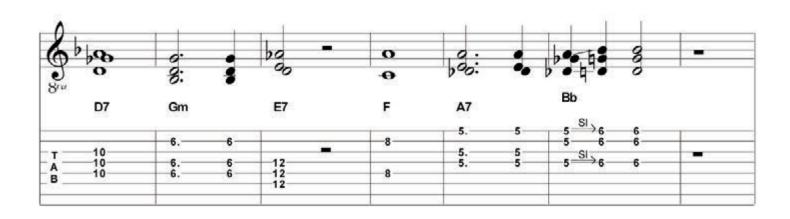
13 Before we get too old we'll rectify that !!

My Tane



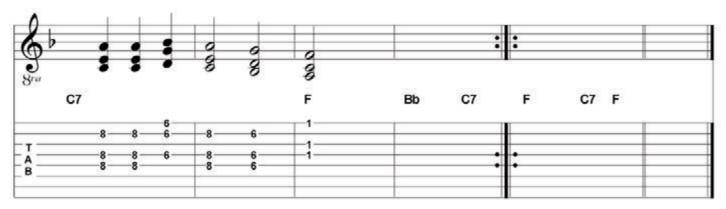






My Tane

Page 2



Steel Guitar Tuning E13 E - C# - B - G# - E - D - B - E

© Basil Henriques 2008

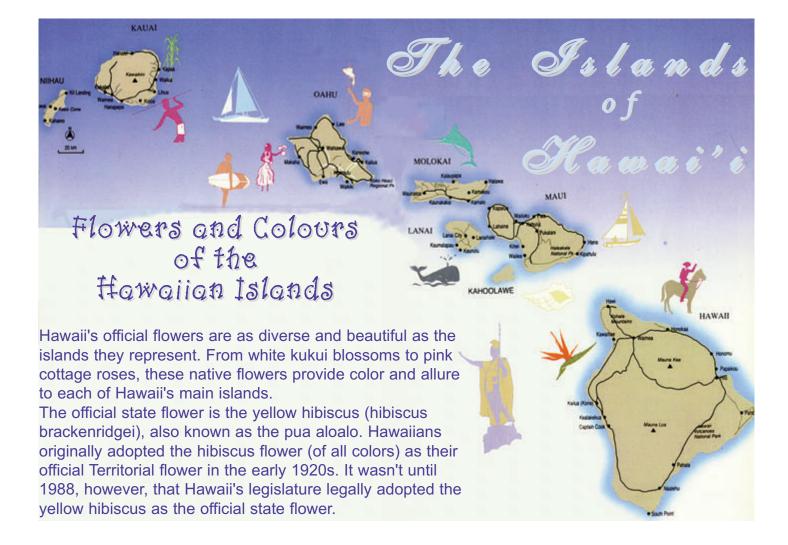
My Jane

Andy Iona and His Islanders (1934)

On the isle of Jahiti
Lived a native lad and a maid
And one day they just parted
And to him she sang this sevenade:

Farewell my tane
Child of a coral sea
We dreamt of heaven
But you've forgotten me

Once on silver sands
We held lonesome hands
That's why my tane
"cried, 'come back to me'



ISLAND OF OAHU "THE GATHERING PLACE" FLOWER LLIMA - COLOUR YELLOW.

(Area 597 sq. miles)

Honolulu is the largest city in the world -- at least it has the longest borders. According to the state constitution any island (or islet) not named as belonging to a county belongs to Honolulu. This makes all islands within the Hawaiian Archipelago, that stretch to Midway Island (1,500 miles northwest of Hawaii) part of Honolulu. Honolulu is about 1,500 miles long or more distance than halfway across the 48 contiguous states. Ala Wai Golf Course is Hawaii's first municipal course.

Honolulu is the nation's 11th largest metropolitan area. More than 100 world- famous beaches ring Honolulu.

Iolani Palace is the only royal palace in the United States. The world's largest wind generator is on the island of Oahu. The windmill has two blades 400 feet long on the top of a tower twenty stories high.

The island of Oahu draws more visitors than any other to Hawaii. One-third of the state's best surfing beaches are on Oahu.

Aloha Festival Waikiki Island of Oahu Flower Llima - Colour Yellow.



ISLAND OF MOLOKAI The "Friendly Isle"

Flower Kukui - Colour Green. (Area 260 sq. miles)

Molokai is known as the most Hawaiian Isle. Molokai's east end is a tropical rain forest and part of the island receives 240 inches of rainfall a year.

Molokai Ranch Wildlife Park is home to rare African and Indian animals.

Kalaaupapa was once a leper colony administered by Father Damien.

The island contains the world's highest sea cliffs, Hawaii's longest waterfall, and the largest white sand beach in the state.

ISLAND OF KAHOOLAWE Uninhabited. Colour Grey. (Area 45 sq. miles)

Once used as a target by the U.S. Navy and Air Force the services are cleaning up unexploded shells. No one is allowed to go ashore without permission.

THE BIG ISLAND OF HAWAII Flower Ohia Liehua.

Colour Red. (Area 4,028 sq. miles)

The Big Island is Hawaii's largest. It is twice the size of all other Hawaiian Islands combined.

The largest contiguous ranch, in the United States, is in Hawaii. The Parker Ranch near Kamuelahas about 480,000 acres of land.

At 800, 000 years the Big Island is the youngest of the island chain. However, it was the first island discovered by voyaging Polynesians.

Ka Lae is the southernmost point in the United States. It is located at 18:54:49 N 155:41:00 W. There is a constant 27 knots per hour wind blowing east to west, 24 hours per day and 365 days per year.

Two of the tallest mountains in the Pacific - Mauna Kea and Mauna Loa - dominate the center of the island. Most of the world's macadamia nuts are grown on the island.

Kilauea Iki is the world's most active and largest volcano.

Mauna Kea is the tallest mountain in the world (measured from its base at the ocean floor).

The island houses the world's biggest telescope and more scientific observatories in one place than anywhere else in the world. The island is the worldwide leader in harvesting macadamia nuts and orchids.

ISLAND OF NIIHAU Pupu Shell - Colour White. (Area 69 sq. miles)

A privately owned island, with livestock raising as its principal industry. There is highly limited access by general public through helicopter landings at uninhabited sites. Legend says Niihau was the original home of the goddess Pele. The island only has a population of 230.

ISLAND OF MAUI The "Valley Isle" Flower Lokelani -

Colour Pink. (Area 727 sq. miles)

The island is home to many famous attractions including Haleakala Crater, the old whaling town of Lahaina, the road to Hana, and Kaanapali Beach.

Haleakala Crater (Ha-lay-ah-ja-lah), is the world's largest dormant volcano.







ISLAND OF KAUAI "The "Garden Island" Flower Mokihana (Green Berry) - Colour Purple.

(Area 552 sq. miles) The fourth largest of the Hawaiian Islands.

The Waialua River is one of five navigable river in Hawaii. It drains off Waialeale Mountain, which averages 488 inches of rain per year and is considered the wettest spot on earth. The Waimea, the Hanape'pe, the Lumahai and the Hanalei River are almost as big and quite navigable. The Hanalei River was dedicated a "national treasure" recently and is under government protection from use as a "place of business".

ISLAND OF LANAI

The "Secluded Island" Flower Kaunaoa Colour Orange.

(Area 140 sq. miles)
The island of Lanai is considered Hawaii's most secluded.

The island was once the home of the world's largest pineapple plantations.

Hulope Bay is a marine preserve and considered one of the best diving spots in the world.









Article and photos takes from various sauces Compiles by Pat Henriques.



Yellow Hibiscus Hawai'i's State Flower

Ohia Lehua Hawai'i The Big Island

Yellow Ilima Oahu Gathering Place

Day Chall

Pupu Shell Lei Niihua



White Kukui Molokai The Friendly Isle



Mokihana Kauai The Garden Isle



Lokelani Maui The Valley Isle



Hinahina Kaho'olawe The Uninhabited Isle

The Steel Guitar in Early Country Music

Part Two: Jimmie Rodgers's Steel Guitarists
Chapter One: Rodgers's Role in Popularizing the Steel Guitar and
Ellsworth Thomas Cozzens

Part one of this series (which appeared in the December 2007 issue) discussed the probable origins of the steel guitar in northern Oahu in the late 1800s, the instrument's dissemination to the American Mainland on the eve of World War I, and how Hawaiian musicians' appearances on vaudeville, tent-repertoire, and adult-education circuits generated interest in the steel guitar in America's southern and Appalachian hinterlands, effecting the instrument's adoption by early "hillbilly" musicians such as soloists Frank Hutchison and Lemuel Turner, duos such as Darby & Tarlton and the Johnson Brothers, and groups like the Carter Family and Ashley's Melody Makers.

Part two - in homage to the important role that **James Charles ("Jimmie") Rodgers** (1897-1933) played in popularizing the steel guitar - will discuss - in several instalments - the ten different steel guitarists who recorded with Rodgers between 1928 and 1933.

In his essay "It Came From Hawaii: Steel Guitar," Brendan McKennedy credits Rodgers - along with Roy Acuff - with "giving the steel guitar a can of beer and a cowboy hat and seating it at the front of the ensemble." In his colloquial manner, McKennedy is correct in spotlighting Rodgers's achievement - the first solo "hillbilly music" star, Rodgers may have sold as many as twelve million records from the late 1920s through the early 1940s, 2 and a significant number of these included the steel guitar. (A perusal of "The Recordings of Jimmie Rodgers" chapter in Nolan Porterfield's definitive Rodgers biography *Jimmie Rodgers: The Life and Times of America's Blue Yodeler* reveals that of the 122 sides from 1927-1933 listed therein, thirty-one [fully one-fourth] include the instrument.)3

Sales figures are extant for forty-nine of the recordings Rodgers made for Victor; significantly, his top three sellers among these - "Waiting for a Train," "I'm Lonely and Blue," and "My Carolina Sunshine Girl" (recorded in 1928) - all included the steel guitar.4

Rodgers's interest in (and familiarity with) Hawaiian music actually predated his recording career - in midsummer 1925, Rodgers joined a "street-show" touring large communities in the Midwest; he soon bought an interest in the show and eventually took it over entirely, adding "a Hawaiian show with a carnival" (complete with a Hawaiian guitarist). Mike Paris and Chris Comber's *Jimmie the Kid: The Life of Jimmie Rodgers* includes a grainy photograph of Rodgers with the show's other four cast members; front-and-center in the picture is a man wearing a lei holding a guitar across his lap, Hawaiian-style, with some type of slide in his left hand.5 (Unfortunately, Rodgers eventually lost his Hawaiian show and carnival in an Indiana windstorm.)6

The ten steel guitarists Rodgers recorded with during the last five years of his life form an eclectic assemblage including at least one native-born Hawaiian (Joe Kaipo), a Virginia-born music-teacher and Dixieland-band player (John Westbrook), a Dallas radio staff musician/electrician (Dick Bunyard), a Fort Worth supper-club entertainer-turned-western swing performer (Billy Burkes), a New York-based multi-instrumentalist who pioneered the use of the tenor banjo on "hillbilly" and jazz recordings (John Cali), and a Kentucky steel player who would soon achieve fame singing blues- and Hawaiian-influenced duets with his younger brother (Cliff Carlisle).

Rodgers's recording career began with his "discovery" by Victor Talking Machine Company field representative Ralph Peer at Victor's "Bristol Sessions," a series of field recordings held in Bristol, Tennessee in late-summer 1927. A little over four months later - following a move to Washington, DC - Rodgers met Peer in Philadelphia and travelled with him to Victor's headquarters in Camden, New Jersey where he recorded four sides, including "T for Texas" ("Blue Yodel"),7 "the one big record that catapulted . . . Rodgers into national prominence and established him as 'America's Blue Yodeler."8

Sometime after returning to Washington, Rodgers met **Ellsworth Thomas Cozzens** (1896-1966), the first musician to record with him on steel guitar. Cozzens - the maternal uncle of dobro guitarist Mike Auldridge (of the Country Gentlemen and the Seldom Scene) - was a multi-instrumentalist proficient on not only steel guitar, but also standard guitar, the mandolin, and the banjo.9 (Auldridge remembers hearing Cozzens playing electric steel and standard guitar and singing songs that were popular in the 1920s and 1930s at family gatherings in Washington, DC and the surrounding countryside as a child in the 1940s.)10

Cozzens put his musical talents to use while serving in the Marine Corps either during World War I or shortly thereafter, performing in a four-piece recruiting unit, which - according to Porterfield - "played at fire halls and other local spots to attract recruits." 11 In the early 1920s, Cozzens joined a seven-piece, Georgetown-neighborhood string band called the Blue and Gray Troubadours, which played occasional dances and performed on pioneering Washington radio station WMAL in the later 1920s.12

At the time Cozzens met Rodgers, he was working as a clerk for his father's central-Washington masonry contracting business,13 which would play a pivotal role in him meeting Rodgers. As Auldridge relates:

Ellsworth's . . . father . . . [had] built the Earle Theater . . . where . . . vaudeville acts played while in Washington in the 1920s. One of the acts was . . . [a Hungarian twin-sisters act] called the Dolly Sisters, and they stayed near Ellsworth's place when they were in town. They were pretty famous, so Jimmie Rodgers looked them up, and [the sisters] . . . introduced [Rodgers] . . . to Ellsworth and . . . the Blue and Gray Troubadours.14

Rodgers had been given a charge by Ralph Peer to find some backing musicians for his next Camden recording date (to contrast with his previous recordings, on which he'd simply accompanied himself on guitar). With Peer's dictum in mind, Charles drove Cozzens (along with fellow-Troubadour and standard-guitarist Julian R. Ninde [1901-1975]) up to New Jersey for two recording sessions, held at Victor's Studio 1 in the former Trinity Baptist Church in downtown Camden in mid-February 1928.15

Rodgers recorded eight different songs in Camden; Cozzens played steel guitar on the following four sides (at two recording sessions):

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"Dear Old Sunny South By The Sea" (Vi 21574) (recorded 14 February, 1928)
"Treasures Untold" (Vi 21433) (recorded 14 February, 1928)
"The Sailor's Plea" (Vi V-40054) (recorded 14 February, 1928)
"Blue Yodel No. II" ("My Lovin' Gal, Lucille") (Vi 21291) (recorded 15 February, 1928)16
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"Dear Old Sunny South" and "Treasures Untold" were written by Cozzens, who was apparently a prolific songwriter. (Auldridge remembers hearing Cozzens perform many of his own songs at the family get-togethers he attended.)17

All four recordings feature Cozzens prominently - "Dear Old Sunny South," "Treasures Untold," and "The Sailor's Plea" open with eight-bar introductions featuring the steel guitar, while all four sides include mid-song steel breaks from eight to thirty-two bars in length.

American music journalist Robert Christgau has remarked upon the "dreamy good-boy nostalgia" of "Dear Old Sunny South by the Sea,"18 which concerns a man hankering to embark on a long journey homeward which will reunite him with his parents. A sense of urgency is effected throughout the recording by Julian Ninde's constant, driving eighth-notes (quavers) and Rodgers's continuous ukulele-strumming.

Porterfield praises Cozzens's "emphatic steel and mandolin leads."19 (The recording is framed by Cozzens's steel solos; in mid-song, Cozzens takes up the mandolin, playing two eight-bar, tremololaced solos on that instrument.)

"Treasures Untold" is a hauntingly-beautiful waltz about a man smitten with a young woman he has just met. For journalist John Morthland, the recording's "real highlight is [Cozzens's] . . . swooning [32-bar] steel solo," a glissando-laced rendition of the song's chorus;20 short solos by Cozzens also open and close the recording.

Cozzens was justifiably proud of these two songs - Auldridge remembers Cozzens always including them among the numbers he performed at family gatherings.21

The two remaining songs including Cozzens on steel were either written or co-written by Rodgers. "The Sailor's Plea" was a collaboration between Rodgers and his sister-in law, Elsie McWilliams (1897-1985) (who - eighteen months later - would compose Rodgers's double-entendre hit "Everybody Does it in Hawaii"). (McWilliams - who played piano and had had musical training - often helped Rodgers polish his songs [particularly sentimental ones] during the first two years or so of his recording career.)22

"Sailor's Plea" - a fast-tempo, yodelling waltz-ballad with a leaping melodic line - concerns a sailor confronting his sweetheart (by letter) about her rumored impending marriage to another, subtly threatening suicide if the marriage takes place. To this author, the recording's highlight is the high steel-gutar descant played by Cozzens above Rodgers's vocals throughout the second verse, which itself is framed by two sixteen-bar steel solos.

"Blue Yodel No. II" ("My Lovin' Gal, Lucille") is one of six blues songs Rodgers wrote or co-wrote which he recorded with steel-guitar backing. "Lucille" - more an assemblage of various traditional blues lines than a cogent narrative - consists of five choruses of the twelve-bar blues; Cozzens's steel soloing here is confined to a mid-song interlude (between the second and third choruses) which departs from the traditional blues chord-progression.

In Camden, Cozzens also accompanied Rodgers on one side with ukulele ("The Brakeman's Blues," recorded in between "Treasures Untold" and "The Sailor's Plea" on 14 February), and one side with standard guitar (Rodgers's popular "In the Jailhouse Now," recorded prior to "My Lovin' Gal, Lucille" on 15 February).23

Porterfield observes that Rodgers's association with Cozzens (and Ninde) "appears to have been as amicable as it was short-lived."24 Rodgers soon parted company with the two, who never recorded again.25 Cozzens lived in either Washington, DC or nearby southern Maryland for the remainder of his life.26 By the mid-1930s - following the death of his father - Cozzens had likely begun pursuing an interest in professional photography; he had his own portrait studio by the late 1940s.27 Cozzens died in Washington at age 69 on the last day of January, 1966.28

In later years, Cozzens relayed to Auldridge that he felt he had been "cheated out of his royalties by selling several songs [i.e., 'Dear Old Sunny South' and 'Treasures Untold'] to Rodgers for \$50 or so."29 (Porterfield - in his penultimate paragraph on Cozzens and Ninde - mentions that stories circulated that Cozzens "sold one or both of the songs outright for a nominal fee and subsequently came to feel that he'd been taken advantage of.")30 According to Auldridge, the experience left his uncle feeling "pretty bitter about his dealings in the 'big time."31

If Cozzens was indeed treated unfairly by the music business, it might afford him some satisfaction to know that the two songs of his which Rodgers recorded remain popular at the beginning of the twenty-first century. . . . A perusal of the *All Music Guide* website shows seven covers of "Dear Old Sunny South" in current circulation (including versions by the Monroe Brothers, Grandpa Jones, and - most-recently - the Blue Canyon Boys [as "In My Dear Old Southern Home"]); the same source identifies seven available versions of "Treasures Untold," including one by Auldridge himself (on his 1989 album of the same name), as well as performers as varied as honky-tonk-style singer Lefty Frizzell, folk musician Loudon Wainwright III, and the Welsh "roots-rocker" Dave Edmunds).32

Next - in Chapter Two - Rodgers's late-October 1928 Dixieland-influenced "field" recording sessions in Atlanta, featuring the steel-guitar accompaniment of Hawaiian music enthusiast-turned-naturalist John James Westbrook, Jr.

Anthony Lis

Notes

- 1. Hickorywind.org website ("Americana, Bluegrass, and Alt Country News, Reviews, & Personality"); "It Came From Hawaii: Steel Guitar, Part 1" (Essay posted by Brendan McKennedy on 2 October, 2006) < www.hickorywind.org/001192.php >; accessed 11 January 2008.
- 2. Nolan Porterfield, Jimmie Rodgers: *The Life and Times of America's Blue Yodeler*, new ed. (Urbana: University of Illinois Press, 2007) 381.
 - 3. Porterfield 390-422.
- Johnny Bond, The Recordings of Jimmie Rodgers: An Annotated Discography (Los Angeles: The John Edwards Memorial Foundation, 1978) vi.
 - 5. Mike Paris and Chris Comber, Jimmie the Kid: The Life of Jimmie Rodgers (London: Eddison Press, 1977) 31.
 - 6. Porterfield 58; Paris and Comber 31.
 - 7. Porterfield 114 and 117-19.

Robert Santelli and Holly George-Warren's *American Roots Music* defines Rodgers's "Blue Yodels" (of which he recorded thirteen between 1927-33) as "white blues stanzas . . . featur[ing] a high, falsetto keening [i.e., yodelling] that Rodgers could break into with nonchalant ease" (New York: Harry N. Abrams, 2002) 23.

- 8. Porterfield 118.
- 9. Ibid. 135.
- 10. Mike Auldridge, e-mail to the author of 19 December 2007.
- 11. Porterfield relates on p. 135 that "... during the [First World] War... [Cozzens] served in the Marine Corps with a four-man recruiting unit which played at fire halls and other local spots to attract recruits." (Porterfield's information came from a 1975 interview Armand Beard conducted on his behalf with Julian Ninde, who played guitar with Cozzens in the Blue and Gray Troubadours [a Washington, DC-area string band], beginning in the early 1920s.) A search of the U.S. Marine Corps Muster Rolls, 1798-1940 database at ancestry.com, however, reveals seven entries relating to Cozzens from the first half of 1920 (emphasis added)

<http://search.ancestry.com/cgibin/sse.dll?db=marine_muster&so=2&rank=0&gsfn=ellsworth+&gsln=cozzens&sx=&=%2c%2c1%2c+%2c%2c%2c1%2c+&gs1co=1%2cAll+Countries&gs1pl=1%2c+&year= &yearend=&sbo=0&sbor=&srchb=r&prox=1&db=&ti=0&ti.si=0&gss=angs-c >; accessed 15 January 2008.

These entries show Cozzens enlisting in the Marines in Washington, DC on 17 January 1920, then serving "special temporary duty with a "travelling publicity party" until 31 July, when he was honorably discharged. When asked if Ninde might have been mistaken regarding when Cozzens served in the Marines, Porterfield replied that "I think you probably have the right info[rmation]" (from ancestry.com), adding that "Ninde was up in years when Armand interviewed him, and it's reasonable to think that he was off by a couple of years regarding Cozzens' military service" (e-mail to the author of 15 January 2008).

- 12. Ibid.; Auldridge, e-mail of 19 December 2007.
- 13. Boyd's District of Columbia Directory 1929 (Washington, DC: R. L. Polk & Co., 1929) 452 and 2255.
- 14. Auldridge, e-mail of 19 December 2007.
- 15. Porterfield 134, 135, and 120.
- 16. Ibid. 392-93.
- 17. Auldridge, e-mail to the author of 23 December 2007.
- 18. robertchristgau.com website ("Robert Christgau: Dean of American Rock Critics"); "Consumer Guide Reviews: *The Essential Jimmie Rodgers* (RCA, 1997)" < http://www.robertchristgau.com/get artist.php?id=655&name=Jimmie+Rodgers >; accessed 11 January 2008.
 - 19. Porterfield 137.
 - 20. John Morthland, The Best of Country Music (Garden City, N.Y.: Doubleday, 1984) 60.
 - 21. Auldridge, e-mail of 23 December 2007.
 - 22. Porterfield 393, 141, and 209.
 - 23. Ibid. 392 and 393.
 - 24. Ibid. 139.
 - 25. Ibid. 135.
 - 26. Auldridge, e-mail of 23 December 2007.
 - 27. Ibid., e-mails of 19 December and 23 December 2007.
- 28. William Addams Reitwiesner Genealogical Services website; "The Ancestors and Relatives of William Addams Reitwiesner: Part LIX: The Descendants of Charlotte Nicola"; "40. [The Descendants of] Richard Ellsworth Cozzens" < www.wargs.com/family/0059.html >; accessed 11 January 2008.
 - 29. Auldridge, e-mail of 23 December 2007.
 - 30. Porterfield 139.
 - 31. Auldridge, e-mail of 23 December 2007.
 - 32. All Music Guide website < http://wc02.allmusic.com/ >; accessed 11 January 2008.

Readers Letters

Dear Basil,

Just a few lines to say 'thank you' for all the effort that yourself and Pat made at your 'Birthday Bash' at Shustoke. Meeting all those nice people and hearing all those enthusiastic musicians, was a very nice experience for me. I was not only impressed by your playing, but greatly enjoyed the musical 'quotes' that segued into your humourous improvisations.

It also says a lot for the friendly and relaxed atmosphere, that all were ready to 'take the floor' and play a few tunes, without being intimidated by different levels of musicianship.

Also thank you for your advice and tips re: playing, tunings etc., I value your word.

Hope you have many more birthdays and 'birthday bashes'.

Mick Humbert.

Received the December Aloha Dream issue. What great artwork you find for the covers! It's a great piece of journalistic work, and I hope you never run out of material. I'll be glad to contribute from time to time. The way you bind each one means that it would be easy to remove your spines and bind the whole series with an Ibico binding machine into one omnibus edition. My goal some day will be to get all the issues together in one binder. Maybe you could send me the files and I could print them myself over here, which would save the paper and the postage.

As someone interested in etymology, I've always been curious about the word "Aloha". I don't know anything about the etymology of the Hawaiian language, which is pretty recent in anthropological terms, since the Hawaiians only landed in Hawaii a few hundred years ago, presumably having rowed there from other areas of Polynesia.

Looking at the word "Hello/Hallo/Hallo/Hollo" in English, dictionaries vary in their derivation. The most usual seems to be that it came, as did "Holler", from the French "Holà", literally "Hey There", which also shows up in modern French "Olà" and Spanish "Hola", both used over the telephone, and "Olé". I discount this. Until the 1700s/1800s the usual greeting in England would have been "Good Day" or "Well Met". "Hello" only appeared in the English language after the discovery of Hawaii, and I suspect, as do others, that "Hello" is derived from "Aloha", at the time when things Hawaiian were trendy in England, and, as such, is one of the few Hawaiian words to have come into the English language.

Alan Brookes.

Mahalo plenty for the generous coverage in the recent edition of your Aloha Dream magazine.

It was received in fine condition at our studios. We greatly appreciate that you shared our story and website with your readers. Your editing style assured that the content was indeed accurate, which is also appreciated. Please extend our fondest Aloha to everyone in your organization for their continuing support of Hawaii's music.

Mahalo, Harry B. Soria.

Dear Basil and Pat

May I through the columns of your excellent magazine pay tribute to Henry Wyzecki who died on the 11th of December 2007aged 82. Henry came to England from Poland after the war and settled in Bradford for many years. On a visit to Poland he was shown a basic lap steel guitar and this started to make him think perhaps he could improve on the design of the instrument, this was the start of a lifetimes work.

In the early 1970's he met Cyril Proctor who was well known at this time for making quality Hawaiian guitar pick ups and also Hawaiian guitars in kit form. On Cyril's death he took on his business as a maker of single 6 string and 8 string also twin neck models, to customers spec's, all beautifully made and trading under the name of Wyseaki Hawaiian Guitars. These he exported to Holland, Switzerland and Malaysia and all over the world. In the cause of his working life he met many interesting people including Kealoha Life, Bill Hemmings and a

visit to Holland he met Walter Neising who expressed great interest in the Wyseaki Hawaiian guitar.

I telephoned Henry's son Richard who very kindly spoke to me about his fathers love of Hawaiian music and in the construction of quality instruments that are his legacy to the world of lap steel guitars.

I would like to thank Ron Bennett for the Freshman 10 string Pedal Steel guitar, which he adapted left handed for me, very nice guitar and a lovely tone. Also my appreciation for the parts supplied for my project of a 8 string Hawaiian guitar.

Aloha nui loa Brian Sach.



Dear Pat & Basil

'Aloha Dream' started with a very high standard which certainly has been kept up. The current issue and the one before it sent my memory into overdrive, in the current issue our worthy Kentish member Richard Blomfield (regards to Richard also to Erika) mentioned that he'd learned from Ron Whittaker that he (R.W.) used a 2nd string as a first string as did Pulu Moe and apparently Sol Hoopi'i. This was something I started doing back in 1938 when I purchased my first guitar of decent quality. This was a (wooden) Dobro called in the catalogue the 'Professional' model, it was all of £10-50 in today's currency, ten guineas then. It was in an excellent wooden shaped case and I thought had a really good tone though the first string was, to me, a bit tinny.

I was using Fender strings which I found drew the best tone out of the instrument and on going to replace the strings at one point found I had five strings, no first. However I had a spare 2nd string for some reason so I decided to use it as a first and I immediately lost the tinny tone so from then on I didn't use a first string.

Carrying this idea on when I bought my first electric six stringer in early 1942, again with a satisfactory result, only giving this idea up when I started using pedals in 1047/8. Happy days!!

The other memory going into overdrive episode was in the previous issue of 'Aloha Dream' (vol 5 No 3) when I read Max Green's letter about Curley Clayton. In 1941/2, Curly was playing P.G. in the then Scottish Variety Orchestra directed by Ronnie Munro which broadcasted every Sunday from the B.B.C. studios in Glasgow.

Well, in one of the broadcasts it was announced that Curly Ormerod (as he called himself then) would play a Hawaiian guitar solo (name of which I don't remember now) and it was good to hear the Hawaiian guitar played in tune, sounding very tasteful and pleasant. I'm afraid A.P. Sharpe of the B.M.G. wasn't very impressed so I wrote to him and said he obviously hadn't heard some of the London professionals who didn't play as nicely as Curly had, so credit where it was due etc. etc. He didn't reply or print my letter.

Anyway I then learned that Curly was in "digs" in Glasgow with a couple I knew very well and they suggested I should look in when Curly was there so I could met him. Naturally I was there without delay and found Curly very easy to talk to, seeing him quite frequently until he went back to London again, at which point he gave me his London phone number saying that when I was in London I had to contact him. I then asked him how he new I would be in London, his answer then was "I've heard you play, and you'll get to London". While I thought it doubtful that I'd reach London, I certainly did get a lot of encouragement from his answer!!

Anyway, in 1946 I was touring the theatres leading a Hawaiian group called "Leilani and her Hawaiian Playboys" (not a title I was enthusiastic about ...so I called Curly up on the Sunday of that week at the Regal Southend, then a charity do in Margate organised by Leslie Fuller, a well known comedian of the pre war years and in 1946 a councillor in Margate. Curly arranged to meet me in Archer Street next day (Monday) when he asked me what I was doing and how much I was being paid. When I told him my answer he said"Not enough you'll get better before you leave here today". He then asked around if anyone was looking for a steel guitarist with the same answer for quite a while ---NO. Then all of a sudden someone said that Niger Plunkett was trying to locate one so we went looking for Nigel.

We met him in a Billiard Room, (snooker not being as popular then) and his friend took my particulars and said his friend who was based in Kent would drop me a line in a day or two, so I spent some time with Curly and travelled home on the night train - Leilani's Hawaiians were "resting" that week, an expression meaning we were out of work. While I was with Curly he asked me if I had any thoughts on learning to play a few chords on Plectrum guitar so I said I had, and with that in mind I had an acoustic guitar fitted with a pick-up so Curly then told me to contact him again when I got to Kent and he would give me lessons.

I couldn't refuse that so that was all done. A week or two later when he took me to a room above one of the big London music shops (name escapes me now) where I had my first lesson. I then asked how much I owed him, only to be told there was no charge just contact him again when ready for lesson no. 2.

Well that of course was extremely generous of Curly but it also left me feeling that to carry on like that would make me feel like a scrounger, something I most certainly didn't want so I'm afraid I didn't see Curly again. If your still around Curly and reading this, I'm sorry we lost contact then because of your generosity, but you did get me "fired up" and I did take up Plectrum guitar so that by the time I left Kent in three and a half years I was playing rhythm guitar and the occasional solo parts. I was also known to take the occasional gig playing Ukulele, but that's another story!!

Well if this should ever go into print, I'm sure I'll have done something new for the magazine --- I'll have resulted in making a large number of your readers very bored. Sorry about that. (I don't know about that Bob, but me fingers are aching with all this typing.) Thanks for keeping up the standard of 'Aloha Dream' -- looking forward to your next issue .

Best wishes Bob Martin.

Dear Pat and Baz

It doesn't seem like 5 years since your mag started, but I hope it continues for a few more years.

My main source of information when I was starting to play was the B.M.G. magazine. Even then there were pictures of Basil and articles about him, I wondered then what his playing was like. It took only another 30 years before I heard his recordings.

Aloha Basil & Pat

Just got December's Aloha Dream Vol. 5 Issue 4, and thanks!

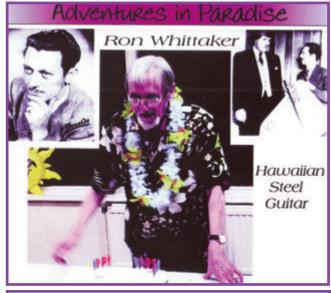
I wanted to also thank you for my Hawaiian discography ad, but you didn't have to run a full page again! At most I was expecting a quarter page or half page whenever you have the room (don't want to take space away from the great articles). I just wanted to remind your subscribers who have not yet gotten their CD-ROMs that I'm still out here in the Pacific, and that there are still copies available at the website, or directly from me.

I'll try and build a couple of smaller ads and get them to you. Hopefully I'll also be able to work up an article or two for you this year.

I realize I've not contributed to Aloha Dream yet, but I hope to change that soon! Keep up the great work, it's really appreciated. All my best regards, *Malcolm Rockwell*.



'Adventures in Paradise' a new C.D. from Ron Whittaker.



- 1. The Sound of the Islands
- 2. Hula Blues
- 3. Danny Boy
- 4. Maui Waltz
- 5. In Spite of all
- 6 . Stardust
- 7. Na Lei O Hawaii (Song of the Islands)
- 8. The Old Rugged Cross
- 9. Adventures in Paradise
- 10. Aloha Tears
- 11. The One Rose
- 12. Ka Makani Kaili Aloha
- 13 In the Garden
- 14. Only Ashes Remain
- 15. Lei Aloha Lei Makamae (Duet with George
- 16. San Antonio Rose

Hewitt)

- 17. Waipio
- 18. Ua Like No A Like
- 19. Aloha Oe (With Talking Guitar)

I am honored to introduce my good friend, Ron Whittaker of Newcastle-under-Lyme, Staffordshire, a man with Three lives - by day a Master Printer/Photographer and by night a Magician....and Hawaiian Guitarist! Seeing Felix Mendelssohn and his Hawaiian Serenaders at the Theatre Royal in Hanley just after World War Two inspired Ron to take up the Hawaiian Guitar. While still only aged 18 he led a 16-piece Band as 'Johnny Tanoha and his Blue Hawaiian Islanders' featuring Two Vocalists (Male and Female)Two Hula Dancers and some fine local Musicians. The Trumpet Player had been a pupil of Nat Gonella while the Drummer had taken lessons from Gene Krupa. The Band lasted through 1946-7 after playing alongside several Big Bands, Ted Heath, Teddy Foster, The Sgadrenairs, and the Sky Rockets etc. The Band folded when it was discovered that the Manager and Agent was a crook. Ron's musical involvements led to a meeting with Mr. Charles Williams of Porthcawl who shared his love of Hawaiian Guitar and was also a Magician. When Rock and Roll came to dominate the musical scene, as 'Ronaldo' Ron built up a Magic act which he performed at many local clubs, Private Dinners etc. He met Tommy Cooper, joined the International Brotherhood of Magicians and the Magic Circle and also formed the local Magic Society "The Mercian Mystics' which is still going strong today. In 1954 he started his Printing and Photography Business only retiring in 2005.

Ron is a founder member of the BMG Tape Club and this CD brings together a selection of his private recordings over the years. His Hawaiian Guitar style clearly illustrates his love of those classic players of the 1930s-40s - Dick McIntire: Sol Hoopii: Pulu Moe etc. Pulu himself taught Ron his famous arrangement of "Maui Waltz" (recorded for Felix Mendelssohn) when Ron was aged 18, no one else seems to have tackled the playing of this number possibly due to 'off the beat' timing which Pulu told him was essentially Hawaiian style. Ron's playing, like Pulu's has an edginess and is full of heart, revealing the warmth of his feelings towards those magic Islands which he has visited Three times. Ron also demonstrates his prowess on solo Ukulele. Expertly remastered by Basil Henriques. I am sure you will enjoy this varied selection of favourite music by RON WHITTTAKER.

> John D. Marsden, 2008 Secretary, BMG Tape Club and International authority of Hawaiian Music

Available at £10.00 + P& P.

Electric Hawaiian Steel Guitar (Own make 8 String, RKR Frypan 7 String and Rickenbacher BD 8 String); National Style '0' Resophonic Acoustic Guitar Gibson Electric Plectrum Guitar; Acoustic Spanish Guitar, Bass; Kamaka Concert Grand Ukulele; Keyboard; Arrangements and Multi Recorded by Ron Whittaker

Digitally Re-mastered by Basil Henriques' Studio

Produced by Ron Whittaker.

Ron Whittaker

13. Walleys Drive **Bosford** Newcastle Staffs. ST5 0NG.



CHANOS INTERNATIONAL STEEL GUITAR FESTIVAL



Chanos-Curson, Drôme, France

I am organising an International Steel Guitar Festival in Chanos-Curson in the mid south of France. It's an opportunity for steelies to play to an audience of other steelies along the lines of the luau's that we hold at Brecon and Shustoke. Its aim is to attract players from across the world, to meet and exchange ideas and techniques, and to make new friends.

The response, since we started publicising the event at the end of January has been very enthusiastic, especially from the French steelies. We have already sold tickets and some people have even booked their hotels.

Inaugural festival

This is the first International Steel Guitar Festival to be held at Chanos-Curson in the Drô me, France, from Friday 19th to Sunday 21 September, 2008. We have chosen a weekend so that participants can arrive on the Friday evening after work and depart for home on Sunday afternoon.

Chanos- Curson is a picturesque village nestling among the Crozes-Hermitage vineyards which mark the commencement of the Rhô ne plain. It is situated between the foothills of the Alps to the east and the hills of the Ardè che to the west. Stunning views in every direction combine with a wonderful climate, world renowned wines and exciting local cuisine to make Chanos the ideal place to hold an International Steel Guitar Festival. And all of this is just 5 minutes from the Tain l'Hermitage turn off from the A7 autoroute.

The festival will commence with registration Friday from 13:00 to 22:00. Saturday will be devoted to play sessions and exchange activities. The order of play will be listed at the appropriate venues. Sunday will be more relaxed with some participants playing and everyone finally departing for home by 22:00.

We will supply amplifiers and PA systems, all you have to do is bring your guitar. If you have backing tracks bring them along with a suitable player. If you have friends who will provide live backing bring them along as well. Players as well as non players are welcome.

The steel guitar is played in many styles and in different forms of music, by far the most popular are Hawaiian and Country Western. We will be providing two venues to cater for these preferences and of course anyone who plays both types of music will be able to play at either venue.

The Country Steel Guitar venue will be the Salle Familiale in the centre of Chanos-Curson. The Hawaiian Guitar venue will be a few hundred meters away at La Ferme des Denis.

Programme

FRIDAY 19 September - REGISTRATION

All attendees at the festival whether players or not will be required to register. Registration will commence on Friday 19th September from 13:00 (1:00 p.m.) at the Salle Familiale which is situated in the centre of Chanos alongside the Church. If you have already paid for your entrance please bring your ticket with you.

In order to save time we will organise a buffet lunch for Saturday. If you want the buffet lunch, you must pay for it during registration so that we have sufficient time to place the order. If you prefer to do your own thing there are several restaurants and cafes within easy reach.

Ticket prices for the event are €12.00 for players and € 6.00 for non players.

Tickets can be purchased on line or by cheque.

Details at the end of this article.

SATURDAY 20 September – PLAY SESSIONS (10:00 to 23:00)

Play sessions will be in 20 minute slots with 40 minutes for lunch and 80 minutes for dinner. Each player will be allocated at least one 20 minute slot which should be sufficient for 4 or 5 songs. Playing will commence at 10:00 and continue to 23:00 with a break for lunch, 12:20 – 13:00 and then again for dinner, 16:40 – 20:00. Amplification will be supplied to save time. Players only have to plug in their guitars.

Each of the two venues will have 33 slots available so, depending on the number of players attending the festival, it may be possible to offer two slots to some or all players. There will be plenty of opportunity to meet other players and jam with them in a couple of rooms attached to the main venues.

SUNDAY 21 September – FREE PLAY SESSION (11:00 to 16:00)

The Sunday session will commence at 11:00 and will be organised in a similar but informal manner to the Saturday PLAY SESSIONS. It all depends on who attends and who wants to play. Some participants will wish to depart for home early in the day and others later.

Basil Henriques will be conducting a seminar and discussion group on the aspects of Hawaiian Style Playing on Sunday from 11:00am to 1:00pm.. Giving some of the "Tricks of the Trade"..

Lunch will be a BBQ, tickets for which will be obtainable on Saturday.

Directions

Chanos-Curson is easily accessible from the north or south via the A7 autoroute and from the east via the A49. Train and TGV services to Valence or TGV from Lyon Saint Exupué ry airport to St. Marcel lès Valence get you to taxi distance from Chanos-Curson. There are also several other airports, Grenoble and St. Etienne for example.

Accommodation / hébergement, CHANOS-CURSON

Villa Sanda

Quartier Les Marchis 26600 Chanos- Curson Tel: +33 (0) 475073155

Raymond Demeure

Raymond Demeure Rue des ecoles 26600 Chanos-Curson Tel: +33 (0) 475073272

Villa Belle Vue

Marie-These et Max Ange Quartier de la Motte 26600 Chanos-Curson Tel: +33 (0) 476073174

La Farella

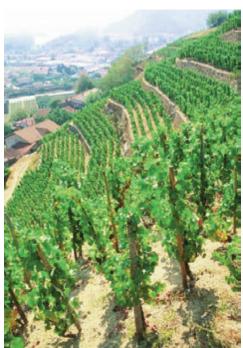
Rose-Marie Roige Les Champs Ratiers 26600 Chanos-Curson Tel: +33 (0) 475073544 http://www.laferella.com

Domaine des Mirabiaux

Marie-Francoise et Claude Merle Chemin du Facteur 26600 Chanos- Curson Tel: +33 (0) 475073636 http://www.madeinchanos.com

La Maison Vielle

Marie Edith et Francois Machon La Beaume 26600 Chanos-Curson Tel: +33 (0) 475073000





La Ferme Des Denis

Jacqueline et Jean Pierre Sauvajon Des Denis 26600 Chanos-Curson Tel: +33 (0) 475073411 http://www.lesdenis.com

La Ferme Des Denis is located 60 miles south of Lyon, in the heart of the Rhone Valley, where the Syrah Grape is everywhere smiling to the sun. 27

Please make your cheque payable to:

Chanos ISGF and mail to:

Mme Lucette Berthoin Treasurer. Chanos ISGF La Motte 26600 Chanos-Curson France.

Please include a SAE You can also pay on line at the web site:www.chanos-isgf.org



All Welcome
to be held at

Shustoke sailing club Reservoir Drive, Shustoke, Coleshill, West Midlands B46 2BE

We will have our usual proceedings between 1pm & 6pm. 6pm-7.30pm a meal will be provided. From 7.30pm hopefully there will be a few surprises.

Please let me know if you plan to attend as we need to know how much food to supply.

Also as time will be limited, if you would like to play. Playing spots will be on a first come, first served basis.

There are B&B's, directions and maps in previous magazines.

If anyone would like further information Please phone us on:- 01827704110.

