

HSGA QUARTERLY

Published four times a year in Honolulu, Hawai'i
by the Hawaiian Steel Guitar Association

Volume 28, Issue 110

Spring 2013



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Upcoming Joliet Honored Guest Ed Punua (right) with (back row, l. to r.) son, Edward; daughter, Leimomi; and wife, Vanessa. Also pictured are Vanessa's hula girls.

Joliet 2013 Festival Preview

By Convention Chairman, Don Weber

Our Final Joliet Get-Together

Planning is well underway for the HSGA Joliet Festival, which will be held October 3-5, 2013. This will be a landmark year for the festival. Not only will it be the 27th time we've all gathered to enjoy the music and fellowship, but it will also be the last time we do it in Joliet. This will be Joliet's final year.

A Little Joliet History

The idea behind the Joliet conventions was to bring the steel guitar from Hawai'i for us Midwesterners to enjoy. We could stay at home and get to meet the greatest steel players up close and personal.

The chairpersons for that first convention were Frank and Donna Miller. They got some help from Wally Pfeifer around 1994, and shortly after, yours truly, Don Weber, joined the merry band. Frank and Donna stepped down as chairpersons when they moved from the Joliet area to divide their time between Phoenix and Honolulu, but they have stayed committee members and convention workers for all these 27 years. After Frank and Donna moved, Wally and I took over the running of the festival, as we now refer to it. Last year we both decided that after one more year, it's time to retire. We hope to see a lot of our friends, old and new, at this year's gathering. Make your plans right now to be there in October.

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HSGA QUARTERLY

Volume 28, Issue 110



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Amy Pace <amy@hsga.org>

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STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a tax-exempt, nonprofit educational corporation in the State of Hawai'i under Section 501(c)(3) of the Internal Revenue Code. Our primary purpose is to develop a global network of players and lovers of traditional Hawaiian music and to encourage the study, teaching, and performance of the Hawaiian steel guitar. Our primary financial goal is to provide scholarship assistance through donations to steel guitar students who demonstrate the ability and intent to become accomplished performers.

MEMBERSHIP

Membership is open to all steel guitar players and non-players around the world who support the perpetuation of the Hawaiian steel guitar. Annual dues are US\$30. The membership year begins July 1. Members receive the *HSGA Quarterly* and other group benefits. The *Quarterly* is mailed four times a year First Class to addresses in the United States and by Air Mail to foreign addresses. Members can obtain an Associate Membership for a spouse or family member at a cost of \$10, added to the annual dues; an Associate Member is entitled to discounts at certain HSGA functions and can vote in HSGA Board elections.

SUBMIT LETTERS & EDITORIALS TO:

HSGA Quarterly, 2434 Waioma'o Rd, Honolulu, HI 96816-3424 USA. Our e-mail address is hsga@hsga.org. Articles and photos should also be e-mailed directly to the newsletter editor at johnely@hawaiiansteel.com.

JOLIET PREVIEW Cont. from Page 1

Guest Artist, Ed Punua

We are pleased to announce that this year's Honored Guest at Joliet will be Ed Punua from the island of Kaua'i. Ed plays weekly at the Grove Café in Wai-mea, Kaua'i with his group, the Kama'ainas. The group will soon celebrate their 15th year at the Grove, which is a very laid back, comfortable, Hawaiian-style venue. Unfortunately, it is the only location for weekly Hawaiian steel guitar on the island.

Ed, his lovely wife Vanessa and their three boys, Kala'e, Kawai'iki, and Lilikalani recently travelled to Maui to participate in the 2013 Maui Steel Guitar Festival. Kawai'iki and Lilikalani performed as the the Punua Brothers playing a nice arrangement of "Beautiful Kahana." [ED: You can do a YouTube search on 'Punua Brothers' to view the clip.] Ed's daughter, Leimomi, also came to Maui where she joined her mother for a few hulas.

Ed's mission is to help perpetuate the Hawaiian steel guitar and keep alive the playing style of his uncle, the great Barney Isaacs.

When not playing, Ed works as a CPA and takes time off from his weekly gig during the busy tax season from February through April 15. Vanessa teaches the hula to the keiki on Kaua'i and also gives private lessons for adults. Ed also helps Alan Akaka's Ke Kula Mele school to bring the steel guitar lessons to Kaua'i. Ed's three boys also take steel and guitar lessons from Alan while attending school on O'ahu. Says Ed about Alan Akaka, "He's the bestest!"

The last time Ed visited Joliet was in 1996 when their son Kawai'iki was 6 months old. He is now 17 years old and will be a senior at the Kamehameha Schools on O'ahu. Says Vanessa, "Ed is honored by the HSGA invitation and looks forward to reconnecting with old friends at this year's festival. Mahalo!"

Festival Overview

On Saturday we'll again present a number of teaching seminars for Hawaiian steel guitar and 'ukulele.

Our Guest of Honor, Ed Punua, will teach a master Hawaiian steel class on Saturday afternoon. In addition we'll have beginning and intermediate steel

Original Joliet "movers and shakers," Frank and Donna Miller, with Peg Pfeifer (left).



Alert: “E-Newsletter” Update

As mentioned in the last issue, we’re preparing to deliver the *HSGA Quarterly* electronically to members with online access in an effort to control costs associated with the printing and delivery of our newsletter. The change goes into effect for the upcoming Summer 2013 issue. *Note: As mentioned in the last issue, those of you who do not have Internet access will be unaffected—you will continue to receive a printed version in the mail.*

The delivery option we are recommending is Dropbox, which gives you 2GB of *free* online storage of your files, and also makes it easy for us to share files with you. We’ll simply send you an email with a link to the folder we wish to share with you. From then on we’ll just email you whenever we post a new newsletter to that folder. That’s it! The first time you access the folder, you’ll be able to sign up for the *free* Dropbox account. To help you with the process, our webmaster Amy Pace will soon post a tutorial to our website at www.hsga.org.

The PDF newsletter file will be in full color and the same quality that printing companies have used to create our newsletters in the past.

Note: At press time, we were considering another delivery option, which has not yet been fully developed. We will update you all by email and via the website. Please advise us if your email has changed to ensure that you get the latest information. Mahalo, all!

guitar seminars presented by HSGA experts, and our friend Terry Truhart will be teaching beginning and intermediate ‘ukulele in both morning and afternoon sessions. Like last year, these seminars are *free* and open to anyone who pays the Saturday festival fee.

If you are interested in Hawaiian music, or just the sound of steel guitar or ‘ukulele, the Saturday seminars along with “Steel Guitars in Concert” all day long in the main convention room, will give you ample opportunity to learn a new lick, ask questions, and enjoy the sounds of the steel guitar. See you there!

A Final Word

If you’ve never been to the Joliet Festival, you’ve missed a very unique experience. First timers all say the same thing, “Everyone treats me like an old friend.” So, become an “immediate” old friend. Let’s see you in Joliet!

We’ll get you all the festival details and a thorough rundown of the steel and ‘ukulele seminars in the upcoming Summer issue, so stay tuned. Register for the festival early by using the convention and hotel form included with your newsletter. ■

COCO WIRE



Hōkū award winner, Bobby Ingano, playing his frypan at the Maui Steel Festival with Derrick Mau (uke) and Jamie O’Connell (steel).

Bobby Ingano Wins a Hōkū!

Big news at the Hōkū awards this year! **Bobby Ingano** won the Hōkū Award for Best Instrumental of the Year for his “Steel ‘n Love” CD. The CD is a mixture of Hawaiian songs and some old standards like “Pennies From Heaven” and “On a Street in Singapore.” Listen to samples at www.mele.com. Congratulations, Bobby!

From **Kamaka Tom**: “Video from HSGA’s 2012 Lei Day concert in Kapi‘olani Park can now be accessed online. The festival has been going on for over 80 years in Honolulu, and we have had the honor to participate since the mid-1980s. Also available is video from last year’s Legends of Steel Concert sponsored by the Maiki Aiu Foundation. To access the videos, go www.olelo.org and select ‘OleloNet Video on Demand’ from the What’s On menu near the top of the web page. Then type ‘steel’ into the search box provided to pull up links to the video. Please forward these links to anyone you think would be interested in watching.”

This from Joliet organizers **Don Weber** and **Wally Pfeifer**: “The Mystery Deepens! Someone left behind an electric bass after the 2012 Joliet Festival. So far no one has responded to our earlier attempts to reach those who attended. In fact, no one has inquired about the instrument. Wally Pfeifer has the bass at this time.” Contact Wally Pfeifer at pfeiferw@comcast.net (Tel: 815-351-2140) or Don Weber at weberdon@webtv.net (Tel: 815-485-6765). ■

Attention, Members with Email!

Let us know if your email address has changed. Send corrections to hsga@hsga.org and also to johnely@hawaiiansteel.com. Mahalo!

Honolulu 2013, A Truly International Convention

By Don "Kona" Woods

Hawaiian steel guitar has come a long way since the late Nineteenth Century when Joseph Kekuku tinkered with a Spanish guitar to create a whole new sound. Within a couple of decades the sound became an international sensation. Our recently held 2013 HSGA Honolulu Convention is proof that steel guitar continues to have a global reach. Hawaiian steel guitarists from Australia, Canada, China, Germany, Japan, New Zealand, Russia, and the United States gathered together as one unified family of fellow steel guitarists to hear, sing, play and talk story. It made no difference that there were differences of nationalities and languages; we were united in our mutual interest and love of the Hawaiian steel guitar and it showed in tangible ways. There was a lot of conversation and picture taking among the attendees to capture the memories of this special convention.

Two Skype students of Alan Akaka, Pavel Mikhailov from Moscow and Sebastian Mueller from Berlin both traveled over 7,000 miles to attend the convention for the first time. Two steel guitar teachers from China, Zhang Yi Wen and Hong Yi Shi were also present for the first time. Both have several hundred students who are now enrolled in their steel guitar classes.

The steel guitar professionals from Hawai'i added that special *mana* with their participation. Alan Akaka, Greg Sardinha and Bobby Ingano all attended and played on the main convention program as well as at the May Day celebration at Queen Kapi'olani Park. Their participation was

At Honolulu 2013, California member Bob Alaniz playing his frypan with Jack Aldrich from Seattle on rhythm guitar.



Making his debut at an HSGA event, all the way from the Sichuan province of Mainland China, teacher and steel guitarist Zhang Yi Wen with Dee Reddington at the 2013 Honolulu Convention.

greatly appreciated by all, and it showed with the enthusiastic responses they all received.

Professionals and non-professional played Hawaiian music with their steel guitars and backup bands from 10 AM to 3 PM for the big May Day celebration at the park. Crowds came to the HSGA bandstand to listen to the Hawaiian music as well as to view the adjacent award winning lei displays. Performers for the event included Alan Akaka, Alan's Ke Kula Mele students, yours truly, Don Woods, from Washington State, Motoyuki Suzuki from Japan, Ron Johnson from Hawai'i, Don and Susan Kellet from Canada, Roberto Alaniz from California, Dave Kolars from Illinois, and Greg Sardinha, Wayne Shishido, and Bobby Ingano from Hawai'i. Alan's students all performed very well and it was evident that he was doing a masterful job of preparing his students in Hawaiian steel. They all have a bright future ahead.

In the evenings, we all went to various venues for steel guitar, including the Marriott, the Halekulani Hotel's House Without A Key seaside patio, the Outrigger Reef on the Beach, the Kani Ka Pila Grille, Honey's and the Kona Brewing Company.

At the Marriott, we listened to Alan playing his exquisite steel guitar with the smooth blending of the Keawe 'Ohana (family). Gary Aiko, the son of Genoa Keawe, sang many outstanding solos with his deep, silky baritone voice, which always brings on some "chicken skin." He was the first male vocalist to ever win a Nā Hōkū Hanohano Award. Aunty Genoa's granddaughter, Pomaika'i Keawe Lyman, added special flavor with her rendition of "Alika" in the style of her grandmother. Alan's program always brings other musicians to the stage to perform, which can be very surprising and entertaining. There were many impromptu hula dancers

adding grace and color to the Hawaiian music. Addison Ching and Jack Aldrich, both HSGA members, played steel guitar as a part of the program. One surprise of the evening was when Jack played steel and sang “Mele Of My Tutu E,” which brought an enthusiastic response and chuckle from the audience. If you recall, Uncle Ron Kanahale used to sing and dance the hula to this song.

At the Halekulani, we listened to Po’okela with Greg Sardinha, Mike Low, and William “Baba” Alimoot, with hula dancer Radasha Ho’ohuli. Also playing on other evenings, we heard Wayne Shishido with the Sunset Serenaders playing and singing in his mellow Hawaiian voice and also Eddie Palama, an old timer who taught himself to play the steel guitar. He found his first steel guitar in a public trash bin, and after cleaning it and adding strings he began to teach himself. The Halekulani Hotel has been one place on the Waikīkī strip that has allowed the tradition of the Hawaiian steel guitar to continue.

At the Outrigger, we heard Jeff Au Hoy and Cyril Pahinui. Jeff was on his Rickenbacher frypan playing in the style of David Keli’i and Benny Rogers. Cyril is a legendary slack key artist from one of the Hawai’i’s most renowned musical ‘ohana, the Pahinui family, and recipient of a prestigious Grammy Award.

Lanet Abrigo extended some real Hawaiian hospitality to a group of us from HSGA. She invited and transported us along with her kids Timi, Emily and Quinn—together known as the Abrigo ‘Ohana—to Honey’s at Ko’olau near the Pali to hear Paul Kim on steel. Paul responded to our request to sing in his true falsetto voice the song “Wahine U’i.” You could not have heard the difference between Paul singing it and Benny Kalama doing it. It was outstanding! Afterwards we traveled to the Kona Brewing Company in

A nice convention shot of Hong Yi Shi, a leading performer and teacher in Mainland China, basing out of the Shanghai area.



Performing on the Honolulu stage, steel guitarist Hideko Kobayashi with fellow Japan member Terry Saito on guitar.

Hawaii Kai to hear Ledward Ka’apana and his trio performing. At both venues we were privileged to hear Timi playing steel in the Rogers style along with vocal solos by Emily, Timi and Quinn. Altogether, it was a most entertaining and delightful evening with the Abrigo ‘Ohana.

It was truly a fun-filled, entertaining 2013 Honolulu Convention. Playing your Hawaiian steel guitar in Hawai’i will just cause you to sound “mo bettah” and it will be more pleasing to the ear. For those of you that have not attended our Honolulu conventions, just come and see what I mean. ■

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Steel Guitar's "Genial Genius," Bob Pauole

Kudos to Les Cook of Grass Skirt Records for his great work reissuing the complete recordings of Jim & Bob, The Genial Hawaiians, and George Ku and His Paradise Islanders in the label's latest release, GSK-1005 (see John Marsden's review of the CD on page 9). One of the achievements of the release is its 32-page booklet, which assembles in one place a great deal of what is known about these legendary artists. The following is a composite of the booklet material pertaining to Jim & Bob with focus on Bob Pauole as preeminent steel guitarist of the "pre-electric" era. Special thanks to booklet contributors Michael Messer, John Marsden, Stacy Phillips, Martin Wheatley and to the recently departed Bob Brozman and Cyril LeFebvre. Enormous credit goes to Cyril for pulling the booklet together—merging the collective research to create a coherent, unified piece. Thanks also to John Troutman, who managed to locate many of the photos in the Hawai'i State Archives.

Some of the greatest acoustic guitar recordings of all time were made by a handful of Hawaiian musicians whose contribution to the history and development of American music has never been properly recognized. With the guitar laid flat on their lap, and using a steel bar for a slide, these musicians played Hawaiian, country, jazz and novelty tunes with incredible skill and dexterity on the newly invented National Tri-cone Hawaiian guitars. Among this handful of Hawaiian steel guitar greats were Jim & Bob, also known as the Genial Hawaiians.

Bob played a National Tri-cone steel guitar in the A major high-bass tuning (AC#EAC#E) and was accompanied by Jim on harp guitar and National Tri-cone guitar. While Jim was unquestionably a stunningly good accompanist, it is because of Bob's total mastery of the steel guitar, that Jim & Bob are so important in the history of Hawaiian steel guitar and American music as a whole.

The Early Years

James Kahoanolani Holstein was born on October 11, 1899 in Honolulu. His parents, Hawaiian born Rebecca Kahoanolani and Edward Charles Holstein, who was of German or Danish descent, were married in 1886. Jim was apparently raised in a large family—when interviewed in 1931, he stated that he and his eleven brothers living in Hawai'i were all guitar players. In 1918 his military registration papers show that he was employed as a secretary in the Honolulu County Clerk's Office.

Robert Kealoha Pauole was born on July 21, 1906 in Kawaihau on the island of Kaua'i. His mother Piilani Castro



A rare photo of Jim Holstein (left) and Bob Pauole both shown playing National instruments—taken from a station WENR archive housed at the University of Maryland.

died in the early 1910s leaving her husband Frank Paikahawaii Pauole to raise their six children with help from Bob's older sisters Angeline and Caroline.

In 1926 Jim Holstein and Bob Pauole left Hawai'i to settle in Chicago and soon after began performing in Hawaiian troupes on the vaudeville circuit. The first mention of their formation as a duo appeared in September 1928 when the *Honolulu Advertiser* advised its readers that Chicago radio station WENR's powerful new 50,000-watt transmitter now allowed them to catch their homegrown heroes on the station's Saturday night broadcasts.

Jim and Bob are listed as "staff guitarists" in a WENR brochure from the same period and also appear in a snapshot with their instruments where they are presented as "Jim Holstein and Bob Panole, Hawaiian Guitarists." The use of Panole instead of Pauole is noteworthy. Prior to the standardization of Hawaiian spellings, which was a generation

or more away—in particular, the use of the ‘okina to bring order to the streams of vowels commonly found—pronunciation and spelling errors were so common that Bob doubtless abandoned the ‘Pauole’ spelling in favor of ‘Panole’. This would be the name used by the press, and in turn by his first and second wives and later on his headstone.

Most of the time the duo played under the name of Jim & Bob, simply elaborated as “Hawaiian guitarists” or “Hawaiian duet” although for publicity purposes they were often saddled with “The Strolling Guitarists” or “The Crooning Guitarists.” The name “Jim & Bud” was also used, probably for contractual reasons, sometimes also adding “The Crooning Guitarists.” But name selection would have unexpected consequences for the duo. In the early 1930s, Calumet Music Company of Chicago published a series of folios with guitar and uke arrangements by Jim Smoek and steel guitar arrangements by Bob Kaai. At least two of the folios, “Aloha ‘Oe” and “Juanita” were illustrated with a cover photo of Jim & Bob, resulting in confusion decades later over Bob’s real last name.

The Advent of Radio Stars

Jim and Bob’s arrival in Chicago was well timed. In the late 1920s and early 1930s local radio stations were starting to equip themselves with new powerful transmitters like those of station WENR, which allowed their local programming to reach regional, even nationwide audiences. This technological advance was a boon to musicians, giving them access far beyond their usual clientele of clubs and theaters. Via the airwaves some of them became instantly famous even in the most remote rural areas. Jim & Bob were no exception. They quickly became very popular, signing an exclusive contract with WENR in 1928, which NBC renewed at the time of its 1931 buy-out. The radio shows were live broadcasts from studios or concert venues in and around Chicago. To boot, the shows were carried by other stations, including Sears-owned WLS in 1929, WBBM beginning in 1934, and even south-of-the-border station XER, a 75,000-watt “blow torch” just outside Del Rio, Texas (the one operated by the infamous Dr. John R. Brinkley, one of the big time “snake oil” con-men of the “border blaster” era).

Interestingly, radio success afforded Jim and Bob a wider range of opportunities as entertainers. At the start of the 1928 Spring/Summer season Vierra’s Hawaiians engaged them for their show “A Night in Hawaii” touring Canada beneath the canvas of the Redpath Chautauqua tent. In addition to their roles as musicians in Albert Vierra’s troupe, they were also billed as comedians. Between an instructive talk on the Hawaiian Islands given by Mrs. Vierra and a grand finale with an erupting Mauna Loa volcano, Jim and Bob did skits together with solos and duets on the steel guitar and ukelele under the pseudonyms Mr. Lani and Wicki Bird.



From a brochure advertising Al Vierra’s 1928 show “A Night in Hawaii,” which featured Al and his wife (bottom) and Jim Holstein (top left) with Bob Pauole, shown with his steel guitar.

The Jim & Bob Recordings

Although the reach of the upgraded radio transmitters made Jim & Bob and other Hawaiian artists national stars overnight, few (if any) recorded examples exist today of the many broadcasts featuring Hawaiian bands in the ‘20s and early ‘30s. Indeed, many Hawaiian artists who had been bona fide radio stars ended up with little to show for their success aside from newspaper radio program listings, accompanied all too often by a poor quality photo. Sound recordings were largely done “in house” at the discretion of the recording companies. Artists who were well known over the airwaves might only be offered one or two recording sessions. And even then, the record labels themselves were notorious for incorrect attributions and dubious spellings of the artists’ names (when, that is, they managed to escape the anonymous moniker ‘Hawaiian Orchestra’!).

Continued on Page 8



Al Vierra and his Hawaiian Serenaders (circa late '30s) outside Roney Plaza's Hawaiian Room in Miami. (l. to r.) Al Vierra, Bob Pauole, Charles Ahin, and Al's brother Joe Vierra.

"GENIAL GENIUS," BOB PAUOLE Continued from Page 7

In light of the above, it's no surprise that Jim & Bob, stars of Chicago's WENR from 1928 to 1936, were granted only a single recording session during the lifetime of the duo. On December 12, 1933 Jim Holstein and Bob Pauole recorded a dozen titles in the Chicago studio of RCA Victor—six vocal numbers and six instrumentals. The sides were issued by Bluebird, and on the famous blue-on-beige "buff" label was the name of the duo that stuck, "Jim and Bob, The Genial Hawaiians." Hawaiians they were, although that wasn't the distinctive characteristic they sought to evoke; and Genial, they certainly were, especially in their duet playing throughout the recordings.

Overall the duo's playing was very jazzy with vocals in English only and in the crooning style popular at the time. Their repertoire consisted largely of songs and styles of the day without too much thought for the exotic, but tailored for the many thousands of rural listeners tuning in for farming tips, music and news on programs like "The National Farm and Home Hour" on NBC. About Bob's playing, Martin Wheatley writes the following (from the Grass Skirt CD booklet): "Bob Pauole was really one of the very best steel guitarists, close on the heels of the twin giants of Sol Ho'opi'i and King Bennie Nawahi. Stylistically he is somewhere between those two—jazzier than Sol but without the wild exuberance of King Bennie ... His mastery of artificial harmonics is second to none."

The twelve Jim & Bob titles, all cut in a single day, are doubtless a reflection of their radio and stage performances. Any further opportunity to record, however, would not pres-

ent itself, and the brilliant career of the duo would be brutally curtailed when, on March 12, 1936, Jim Holstein died suddenly from coronary thrombosis.

Some four decades later when some of duo's recordings began to see reissue on LPs, Jim Holstein would be correctly identified as the rhythm guitarist, but Bob Pauole's steel guitar parts would be wrongly attributed to Bob Kaai as described earlier. Stacy Phillips recalls that Leon McAuliffe, pioneer of western swing steel guitar with Bob Wills, cited as a major influence Jim & Bob, whom he only knew under that name and only due to WENR broadcasts which he listened to in his hometown of Houston, Texas.

The Later Years

Following Jim's untimely passing, Bob Pauole signed on with Al Vierra and his Hawaiian Serenaders and he would never leave the group. The quartet's leader, Albert Vierra, had come from Honolulu in 1915 to play at the Panama Pacific International Exhibition in San Francisco, the seminal event that launched the Hawaiian music craze worldwide. He later formed several Hawaiian troupes who became stars of the Chautauqua circuit, including Vierra's Hawaiians and Vierra's Royal Hawaiian Singers and Players. It is likely the latter group in which Jim and Bob made their mainland debut. At around the same time, Albert's younger brother Joe Vierra joined the group. Other Vierra siblings included Arthur Vierra of the Shrine Chanters, Ted Vierra, William Vierra, Mrs. Clifford Langford and the most noted among them, Frank J. Vierra, who after studying music at the American Conservatory of Music in Chicago directed the orchestra of the Pennsylvania Pulp and Paper Company

A publicity photo of Al Vierra and his Hawaiian Serenaders taken in Chicago circa 1941. (l. to r.) Al Vierra, Bob Pauole with a Gibson EH-150 electric steel guitar, Charles Ahin, and Joe Vierra.



and, on his return to Honolulu in 1925, directed the Hawaii County Band until 1933. By 1934 he was holding the baton with the Royal Hawaiian Band featuring solo vocalists Lizzie Alohikea and Lena Machado.

In the latter half of the 1930s and throughout the 1940s the quartet Al Vierra and his Hawaiian Serenaders included Al and Joe Vierra and Charles H. Ahin with Bob Panole on steel guitar. Judging from the 1941 photo shown on the previous page, Bob was playing an electric Gibson EH-150 steel guitar by that time. The band plied its trade between Illinois and Florida. In Chicago it lit up evenings at the Congress Hotel's Glass Hat or those of the romantic Ivanhoe dancing and dining hotspot, the so-called Seventh Wonder of Chicago. Then when the season began they would head down to Miami Beach for engagements at the Dempsey-Vanderbilt Hotel or the Roney Plaza's Hawaiian Room (renamed the Bamboo Bar in 1947), occasionally taking a detour to perform at Detroit's Wonder Bar before heading south. As a member of Vierra's band, Pauole enjoyed many successful years working at those venues almost up to the time of his death.

Bob Pauole died on September 30, 1952 at Chicago's Kenner Hospital from complications arising from cirrhosis of the liver. He is buried at the city's Graceland Cemetery where his headstone bears the inscription "Robert K. Panole 1906-1952." Pauole married his first wife Rhoda McLaren on September 16, 1930. He was remarried on May 7, 1942 to Margaret K. Machado. Machado, who adopted the name Aloha Panole, is believed to have been the sister of Luciano Machado, husband of "Hawaii's Songbird" Lena Machado.

Though the biographies of Jim Holstein and Bob Pauole remain sketchy, the gross inaccuracies of the past have thankfully been corrected. Today we can confidently add the

Continued on Page 20

DISC 'N' DATA

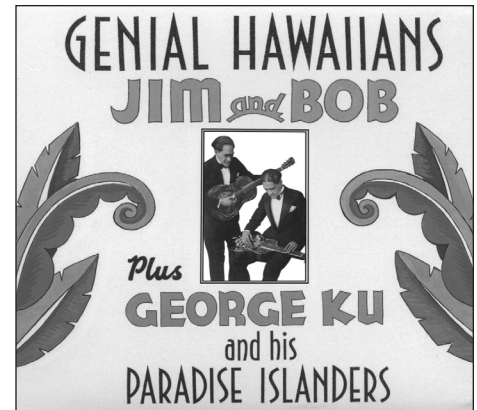
"Genial Hawaiians" – Jim & Bob; "George Ku and his Paradise Islanders"; Grass Skirt Records, GSK-1005.

Review by John Marsden

Rarity is a variable concept, ultimately resting on supply and demand. For jazz and blues collectors—numerous and enthusiastic—a dozen known copies worldwide of a particular 78 make that record a supreme rarity. Since hardly anyone collects Hawaiian, four or five copies are quite sufficient to satisfy the tiny demand. Even so, there really do seem to be alarmingly few copies "out there" of a good many issues. Rescuing "good stuff" from the brink of extinction is a policy of Les Cook's Grass Skirt Productions, and the two or three "known copies" criterion certainly applies to several tracks on the new "Genial Hawaiians" release (GSK-005).

This magnificent and beautifully packaged compilation brings together the complete output—twelve tracks by each—of Jim Holstein and Bob Pauole (the legendary Genial Hawaiians) and George Ku and his Paradise Islanders with Charles Opunui on steel. Recorded in 1932-34, just before the electric guitar changed the sound of Hawaiian music, these supremely sophisticated recordings represent the high point of acoustic steel guitar.

Assembling this super-rare material is a near-miraculous achievement. Thanks are due to the owners of the original 78s. The re-mastering is crisp and clear. Additionally, Les has managed to piece together the biographies and career details of the performers, so bringing them out of the shadows. The liner notes include contributions from Michael Messer, the late Cyril Lefebvre, [the late] Bob Brozman, Stacy Phillips, and Martin Wheatley, all, of course, notable performers in their own right,



as is Les himself. They discuss the music in detail. Needless to say, there is also a discography.

This is a prestigious and important release! It should be in your collection!

The CD is available direct from the Grass Skirt website (www.Grassskirt.co.uk) and at Amazon, Elderly Instruments and Worlds Records. HSGA members in the USA can also purchase the CD by sending a check for \$15 to Robert Armstrong, 213 Grant Avenue, Winters, CA 95694. ■

Buy & Sell

Instruments Wanted

Wanted continuously by Michael Cord for his awesome collection: All models of vintage lap steels (like Hilos, Konas, Weissenborns, Rick-enbackers), vintage amps and basses. Contact Michael Cord toll free at (877) 648-7881.

Register for Joliet 2013

Don't delay registering for the upcoming Joliet Festival set for October 3-5, 2013, which will be the final HSGA get-together to be held in Joliet. Just fill out the convention and hotel form included with your newsletter. Please get the convention form to us by September 1. Hotel reservations must be received by September 10. Playing slots are filled on a first come, first served basis so don't delay. Mahalo!

Ua Like No A Like (Sweet Constaney)

- Alice Everett -

Arrangement by John Ely

Ballad

Vs

C7

F

U - a li - ke nō a li - ke Me ka
When the dews of the even - ing are fal - ling Glisten - ing

T 10 12 10 12 10 10 10 10 10 12 12 13
A 12 10 10 7 0 10 10 10 12 12 12 13
B 12

Steel Gtr. (C6th)

5 C7 F

u - a ka - ni le - hu - a Me he
on the flow - ers loved so well Then my

T 12 10 12 11 10 7 10 5 8 10
A 12 11 10 7 10 8
B 8 10

9 C7 F

a - la e 'i ma - i a - na A -
heart to thee is cal - ling From my

T 12 10 7 10 10 10 12 12 12 13
A 10 7 7 10 12 12 13
B 12 10

let ring-----|

13 C7 F

i - a i - la - i - la ke a - lo - ha. 'O
place with - in the dell. My

T 12 12 10 10 12 11 10 7 5 5 5 8
A 12 12 10 11 10 7 5 5 8
B 5 5

let ring---|

Cho C7 F

'oe heart, nō oh ka - 'u i 'u - pu a - i Ku - 'u
 heart, oh sweet, is there for - ev - er It

T 7 9 10 12 12 10 14 12
 A 7 9 10 12 12 10 13 12
 B 12 11

21 C7 F F7

le - i hi - ki a - hi - a - hi 'O ke
 thrills with love for thee a - lone It's

T 9 10 12 12 10 10 12 7 8 9
 A 10 9 10 12 12 10 12 7 8 9
 B 10 7 8 9

25 Bb C7 F

ka - ni a nā ma - nu I nā
 con - stan - cy fades nev - er I'll be

T 10 12 11 10 7 7 5 12 13
 A 10 12 11 10 7 7 5 12 (12)
 B 10 7 5

29 C7 F

ho - la o ke a - u - moe.
 ev - er true to thee, my own.

T 12 10 12 11 10 5
 A 12 10 12 11 10 7 5
 B 7 5

Jerry Byrd's RCA Victor Recordings With Ernie Lee, Part III

By Anthony Lis

In this series we are covering the seventeen RCA Victor sides on which Jerry Byrd helped back country music singer Ernie Cornelison (aka Ernie Lee), recorded between 1947 and 1950 in Chicago and Atlanta. Part One (in the Fall 2012 issue) mentioned Byrd and Lee's first recordings, cut for Bluebird in Atlanta in the fall of 1940 under the name The Happy Valley Boys. The segment also detailed Byrd and Lee's years working for radio entrepreneur John Lair in Renfro Valley, Kentucky, their months in Detroit on WJR radio, Lee's subsequent move to Cincinnati's WLW, and Byrd's early activities as a Nashville session musician (which included backing Ernest Tubb, Red Foley, and a young Hank Williams).

Part Two (in the last issue) detailed eight sides Byrd made with Lee as a member of his Midwesterners for RCA on December 4, 1947 in Chicago. Byrd

A 1949 Jerry Byrd publicity photo, which was included in Thurston Moore's "Hillbilly and Western Scrapbook, Volume 1." (From the collections of the Center for Popular Music at Middle Tennessee State University)



exhibited a dichotomy on the recordings, offering honky-tonk and western swing-style fills on songs like Foley's "Easy to Please" and Lee's own "My Baby Said Maybe," while supplying a sweet Hawaiian sound with wide vibrato and glissandos on sentimental numbers such as Sundin & Lewis's "The Girl That Belongs to Somebody Else (Is the Girl That Belonged to Me)" and Darling, Horton, & Smith's "My Mother's Smile."

After the Chicago sessions, Byrd returned to more Nashville session work. By the end of 1947, Byrd had backed Ernest Tubb on eight more sides and Red Foley on another seventeen. Byrd joined Foley's Cumberland Valley Boys by August 1947, backing Foley on his weekly appearance on the NBC network broadcast portion of the "Grand Ole Opry." (Foley named his backing band after the Cumberland River, which flows through Nashville.) Byrd's last two recordings with Foley were two gospel numbers on which Byrd sang as a member of the Log Cabin Quartet, the re-christened Cumberland Valley Boys. (The group functioned as an enthusiastic, faux-Black gospel *a capella* backing group on renditions of the old spiritual "Ride on King Jesus" and Lee Roy Abernathy's 1947 "gospel boogie" tune "Everybody's Gonna Have a Wonderful Time Up There.")

While Byrd was acting in his various backing capacities, Ernie Lee was flourishing at Cincinnati's WLW radio, where his duties included hosting a weekday afternoon show and appearing on the Saturday evening "Midwestern Hayride."

By early November 1948, Byrd joined Lee in Cincinnati when he and the rest of Red Foley's Cumberland Valley Boys were hired away by sta-



Ernie Lee, likely in the early 1950s. (From the Special Collections and Archives, Georgia State University Library)

tion WLW. The band appropriation occurred as "Midwestern Hayride" was morphing from a radio show into a television program. As Byrd explained in a 1988 interview with John Rumble, "The Midwestern Hayride was going [on to television] ... They sent a man down [to Nashville and] wanted to hire Red Foley's band, and he did. We were making \$50 a week apiece ... with Foley [but] ... we started out about \$160 a week up there [in Cincinnati] ... Money's the name of the game."

Once in Cincinnati, Foley's former band was rechristened the Pleasant Valley Boys. Besides playing the "Midwestern Hayride," the group had their own daily afternoon TV show. They also appeared on a 5 AM WLW radio "good morning" program, as well as the noontime "Everybody's Farm Hour," broadcast from an actual farm in Mason, Ohio, twenty-four miles northeast of Cincinnati. Describing his

Cincinnati years in the March 1972 issue of *Guitar Player*, Byrd relayed that “I would get up at 4 o’clock in the morning and wouldn’t get home until 6 o’clock at night, running here and running there and doing shows.”

Concerning “Midwestern Hayride,” Byrd relayed to John Rumble that “[WLW] had a [television] set, and we worked out to the mike ... It was a produced and timed show... They had to use hot lights ... to get the lighting. It was terrible trying to stay in tune under those lights.” Byrd added that “they didn’t have the big names there that they did on the Opry ... but they had a lot of good performers [with a following] ... in their territory ... Ernie Lee was their [emcee] and basically the star. Then you had a lot of other good girl singers [like] ... Bonnie Lou [Kath] ... [as well as] a western group ... [the Trailblazers].”

In December 1948, Byrd backed Hank Williams on four more sides in Cincinnati, including a recording that would become Williams’s breakthrough hit, “Lovesick Blues,” which topped the country charts for sixteen weeks in the spring and summer of 1949.

Ernie Lee’s early 1949 recordings with Jerry Byrd took place on February 2 at the Fox Theater in Atlanta, the first time Lee and Byrd had recorded in the city since October 1940. (The Fox, a Moorish-style auditorium and ballroom complex in north-central Atlanta, opened in 1929. The complex currently hosts dance, film, and music presentations.)

Lee and Byrd’s Fox Theater recordings were made during an RCA Victor field recording expedition which waxed southern country music talent in the wake of the settlement of a

nearly year-long strike by the American Federation of Musicians, which had halted recording for 348 days in 1948. As the February 5, 1949 issue of *Billboard* trumpeted (in an article titled “To the Hills, Men!”), “RCA Victor’s country artists will be flockin’ to Atlanta for their first big post-ban waxing jamboree. Steve Sholes, the diskery’s folk, race and jazz recording chief [who had supervised Lee and Byrd’s 1940 Atlanta session], accompanied by music consultant Charlie Grean, are traveling from New York ... A Victor engineering corps [will] also [be making] the trip to wax the ... talent ...”

Besides Lee, RCA recorded nine other acts in Atlanta, including the Blue Sky Boys, Maybelle Carter and the Carter Sisters, Kitty Wells, Slim Whitman, and Chet Atkins.

Lee’s backing band was dubbed the Southerners (presumably in honor of the recordings’ Atlanta origins). Besides Byrd, the band included Kenneth C. Burns on mandolin, Henry D. Hayes on acoustic guitar, Chet Atkins on electric guitar, and Charles Randolph (“Charlie”) Grean, who—stepping outside of his music consultant role—played bass.

Burns and Hayes, who used the stage names Homer and Jethro, were old acquaintances of Byrd and Lee, having first met them in 1939 when they began a stint on the “Renfro Valley Barn Dance.” In the 1950s, Burns and Hayes would gain fame from their parodies of popular songs. At the time of the Atlanta recordings, the duo was honing its act on the “Mid-Day Merry-Go-Round” program on Knoxville radio station WNOX.

Chet Atkins would likewise hit his stride in the 1950s, first as a guitarist, then as a record producer for RCA.

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The “Midwestern Hayride” TV show cast (c. 1949?). Ernie Lee is seated in the front row (the one without a hat). Jerry Byrd is standing in the back row on the accordion player’s left. (Courtesy of the Georgia State University’s Special Collections and Archives)





The Decca 78rpm labels for the two African-American religious songs recorded by Red Foley and his Log Cabin Quartet in Nashville on Christmas Eve 1947. The sides include Jerry Byrd as a gospel singer! Side B is a re-working of the old spiritual “Ride on King Jesus.” (From the Southern Folklife Collection, Univ. of North Carolina at Chapel Hill)

BYRD-LEE Continued from Page 13

According to an interview Lee made in 1976 with Douglas B. Green, he first met Atkins during his Detroit years, when Atkins sought him out while hoping to join WJR’s Goodwill Billies. Despite a hearty recommendation from Lee, WJR’s management decided not to take on Atkins.

At the time of RCA’s Atlanta sojourn, Atkins was the lead guitarist for Maybelle Carter and the Carter Sisters, then appearing on WNOX.

Charlie Grean had worked as a copyist for “society bands” in his home base of New York City as a young man. During a six-year stint at RCA, Grean played bass, assembled songs and arrangements, and produced such acts as the Sons of the Pioneers and Eddy Arnold. (American readers of a certain age may recall Grean’s later arrangement of “Quentin’s Theme,” from the television horror soap opera *Dark Shadows*, a minor pop hit in 1969.)

Lee, Byrd and the Southerners recorded eight sides on February 2, 1949 during two recording sessions, the first lasting from 9 AM until 11:45 AM, the second from 7:30 to 10:30 PM. RCA evidently recorded their acts

in a garret setting. As Chet Atkins recalled with Henry Hayes on the 1983 PBS special “Jethro and Friends,” RCA used “a little studio up in the attic [of the Fox Theater] somewhere.”

If the author is interpreting RCA’s somewhat confusing session sheet correctly, Lee, Byrd, and the Southerners’ morning session opened with a recording of “I Never See Maggie Alone,” a witty British dance hall tune of the 1920s then being resurrected in barber-shop quartet arrangements. Lawrence Wright and Harry Tisley’s collaboration describes a young man’s thwarted attempts to engage in that scandalous Jazz Age activity, the un-chaperoned date. The song was first recorded by London’s Savoy Hotel Havana Band led by Bert Ralton in London in 1926, with Irving Aaronson’s Commanders waxing the first American cover the following year. Wright’s lyrics employ rather clever rhymes (e.g., rhyming “where we’re bound” with “somebody around”; “a roadster, two-seated” with “even had it heated”; and “ridin’ and kissin’” with “the engine started missin”).

On the Southerners’ lively cover, Byrd plays prominent mid-register fills during the first and second verse and chorus, sneaking in a few harmonics (“chimes”) during the second chorus. A

thirty-two-bar break is given over to sixteen bars of Chet Atkins’s electric guitar, eight bars of Byrd’s steel guitar, and eight bars of Kenneth Burns’s high-register mandolin, while the third verse is highlighted by Byrd’s sustained, high-register steel fills.

Lee and the Southerners next recorded “The Gods Were Angry With Me,” a decidedly dreary song written by Bill C. Mackintosh and his then-wife, Ruth Roma Mackintosh. (At the time of Lee’s recording, Bill was hosting a morning “Rhythm Rodeo” program on San Francisco’s KYA radio as “Foreman Bill.”) Eddie Kirk’s recording of the Mackintoshes’ collaboration had reached #9 on the country charts the previous autumn. From a 2013 viewpoint, one may wonder why Lee bothered covering a song that had recently been a hit, but this practice was common at the time ... as Martin Hawkins explains in *A Shot in the Dark: Making Records in Nashville, 1944-1955*, “[In the late 1940s], sheet music and song folios were still far more important than records. Many different artists recorded the same song, and there could be ten or more versions of a top seller. The song, not the singer, was the hit.”

“The Gods Were Angry With Me”—the successor to such “loser” songs as

RCA 45rpm label for Lee’s cover of Richard Alexander’s gospel-tinged “Keep Walkin’.” (From the author’s personal collection)

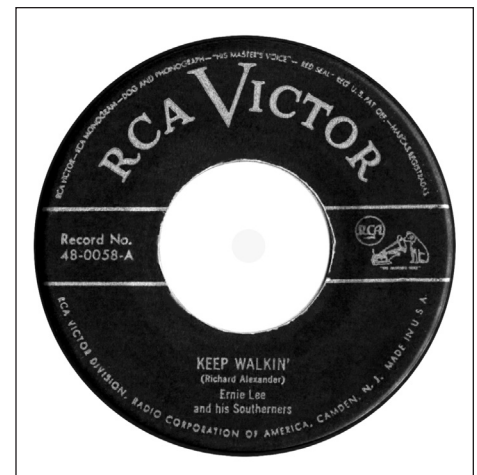




Photo of a young Felice and Boudleaux Bryant. Before collaborating on “Rocky Top,” the duo began “One Two Three Four Five Foot Six,” which Lee and his Southerners recorded in Atlanta.

Floyd Tillman’s “It Makes No Difference Now” (1938) and Ted Daffan’s “Born to Lose” (1943)—is the soliloquy of a frustrated man who views himself as being buffeted about by cruel fate, which has prevented him from holding on to the object of his desire. The Mackintoshes’ song is rather melody impoverished; Lee does what he can with the material, giving the tune—which is marred by a rather stilted, mid-song recitation (originally the Mackintoshes’ introductory verse)—a sincere effort.

Byrd plays prominent fills during the first verse. His fills continue during Lee’s recitation and the second verse. Byrd also engages in a bit of “text-painting” by supplying a “wah-wah” effect at the words “the howling wind took you away” both times they occur in the song. The effect—done by twisting the tone knob back and forth after a note or chord is picked—foreshadowed his work on “Byrd’s Boogie” and “Wabash Wah Wah Blues” later in 1949. Byrd has the “last word” on the recording, supplying one last “wah-wah” in the final bar.

RCA released “The Gods Were Angry With Me” coupled with “I Never See Maggie Alone” as the “B” side in early Spring 1949. (One wonders why RCA chose the Mackintoshes’ drab, melodically weak song as the “hit” side over Wright & Tisley’s more polished tune.) RCA seems to have believed early on that they had a potential hit coupling on their hands; the command ‘RUSH’ is typed in next to “The Gods Were Angry With Me” and “I Never See Maggie Alone” on the RCA session sheet. The pairing reached stores by the end of the third full week of March, but it unfortunately failed to crack the country Top 40. A November

1949 rendering of “The Gods Were Angry” by pop singer Margaret Whiting and country vocalist Jimmy Wakely proved to be more successful, climbing to #3 on the country charts and #17 on the pop charts in early 1950.

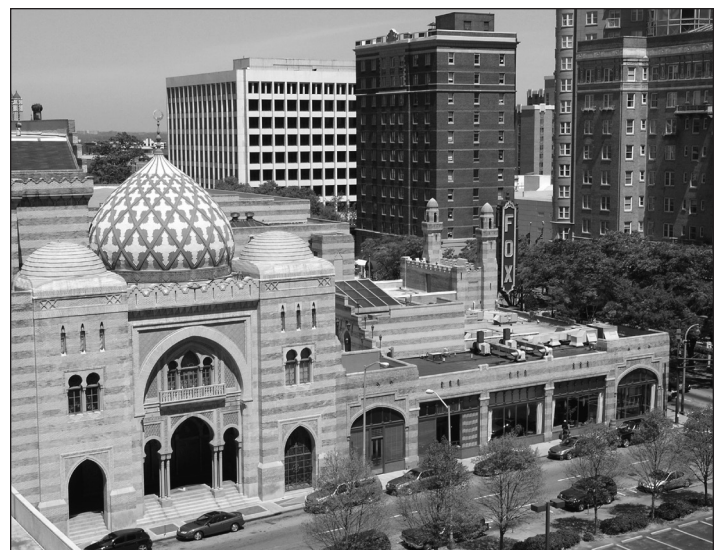
Lee and the Southerners next recorded Richard Alexander’s gospel flavored “Keep Walkin’.” Alexander’s lyrics admonish potentially wavering believers to “keep walking in the light of the Lord.” The recording, taken at a nice ambling pace, features Byrd playing prominent fills through the first chorus. In Atkins’s ensuing sixteen-bar break, Byrd plays harmonics during the last eight bars. During the final verse, Byrd plays a descant (an independent, high-register melody above the basic melody), imitating a device sometimes employed in the final verse of congregational hymn singing.

“Keep Walkin’” was released in the early summer of 1949 coupled with Lee’s “Pray Pray Pray,” the last side he recorded in Atlanta. In addition to being issued as a 78rpm recording, the gospel-themed coupling was also released in the then brand new 45rpm format, developed at RCA and marketed by the company beginning in late March 1949. RCA issued the record on turquoise colored vinyl, which was used for the earliest 45rpm releases in RCA’s “folk and hillbilly” series.

The last song Lee, Byrd, and the Southerners recorded before their long break was “One Two Three Four Five Foot Six,” a peppy number composed by budding songwriters Felice and Boudleaux Bryant. Lee had met Boudleaux at his autumn 1940 recording session in Atlanta with Byrd, when Boudleaux was playing fiddle in Hank Penny’s Atlanta-based Radio Cowboys. By the time of the Southerners’ recording sessions, Boudleaux had married lyricist Felice

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Modern-day photo of Atlanta’s Fox Theater, site of Byrd and Lee’s recordings in February of 1949. (Wikimedia Commons)



(née Matilda Genevieve) Scaduto, and the two were living in a southwest Georgia mobile home trying to sell their songs.

The Bryants’ “One Two Three Four Five Foot Six”—still unpublished at the time it was recorded by Ernie Lee and the Southerners—is a young man’s recounting of the assets of his “beautiful gal.” The lyrics—although written by Felice—strike a 2013 listener as ever-so-slightly sexist (albeit intentionally so), with the young man gleefully relating that his “pal” is “stacked up” just to suit his taste,” economically “put together,” etc.

Billboard, in their “Record Reviews” of September 17, 1949, labeled the Bryants’ creation as a “by the numbers western novelty.” In an unconventional touch, the Southerners shout out a response to Lee’s words “one,” “two,” and “three” every time they appear at the chorus. After playing prominent fills during the first verse, Byrd assumes a lesser role for the balance of the recording, which offers Kenneth Burns a chance to show off some high-register mandolin runs. A thirty-two bar break is divided between Atkins’s electric guitar and Burns’s mandolin.

The Southerners’ recording of the Bryants’ novelty number failed to crack the country Top 40, but “Little” Jimmie Dickens’s recording of the duo’s “Country Boy” made sixty-eight days later went to #7 in the summer of 1949. Following the success of “Country Boy” the Bryants moved to Nashville, signing on with the Acuff-Rose publishing company, which would issue many of their subsequent songwriting hits, including the Everly Brothers’ “Bye Bye Love,” “Wake Up Little Susie,” and “All I Have to Do is Dream,” as well as Nazareth’s “Love Hurts.”

Thirteen and a half years after backing Lee on “One Two Three Four Five Foot Six,” Byrd recorded a second Felice and Boudleaux Bryant song, “Sleepless Nights,” in summer 1962 in Nashville. The recording was released as the flip side of Byrd’s early 1963 single “Good-bye Kiss,” and later re-packaged as the third track on Byrd’s Monument album *Potpourri* (1965). In 1968, Byrd recorded Boudleaux Bryant’s 12-movement *Polynesian Suite*, which Bryant wrote specifically for Byrd, with the accompanying tracks laid down by members of the Mexico City Symphony Orchestra.

Byrd’s October 24, 1988 interview with John Rumble in Nashville and Lee’s



Sheet music cover to “I Never See Maggie Alone,” brought out by Irving Berlin’s New York City-based publishing company in late 1926. (Center for Popular Music, MTSU)

February 25, 1976 interview with Douglas B. Green in Tampa were conducted as part of the Country Music Foundation’s Oral History Project (interviews OHC48 and OH90-LC, respectively). Information on Lee and Byrd’s recordings of February 2, 1949 was gleaned from RCA session sheet 024-1187 held by the Country Music Hall of Fame and Museum. Information on the various couplings of Lee’s recordings was again obtained from Dave Sichak’s informative Ernie Lee page (including Wayne Daniel’s Lee discography), at Sichak’s hillbilly-music.com website. Thanks to Homer and Jethro authority Karen Raizor for information on the duo’s 1949 whereabouts, to Kevin Scott Fleming for help with obtaining a print-quality scan of the “Midwestern Hayride” cast photo, and to Amy Pace for her graphics assistance.

Coming in the next issue—Lee and Byrd’s last four Atlanta recordings, including a meditative number especially written for Lee by Acuff-Rose’s co-founder, Fred Rose. ■

RCA Victor 78rpm label for Ernie Lee’s cover of the 1920s British dance hall song “I Never See Maggie Alone” (Center for Popular Music, MTSU)



RCA 78rpm label for Ernie Lee’s cover of Bill and Ruth Roma Mackintosh’s 1948 song “The Gods Were Angry With Me” (Center for Popular Music, MTSU)



R.I.P. Bob Brozman (1954-2013)

By Frank Della-Penna

A few weeks ago on April 23 the music world received the terrible news that Hawaiian steel guitarist, professor and ethnomusicologist Bob Brozman was found dead at his home in Ben Lomond, California just outside Santa Cruz. He was the modern-day version of Roy Smeck, doing all kinds of rhythmic tricks, speedy licks, subtle voicings, and playing multiple stringed instruments, especially the National resonator guitars and 'ukuleles. As an inquisitive academic, he explored the music and folklore of many cultures—from the delta blues of the Deep South to the music of Hawai'i, Okinawa, India, West Africa and beyond.

In the late 1970s Bob was a member of cartoonist Robert Crumb's old-timey band, the Cheap Suit Serenaders, a proponent of the songs of the 1920s and was featured on several of their recordings.

Bob's first album, *Blue Hula Stomp*, was released in 1981 offering a mixture of pre-World War II blues and Hawaiian songs. It would help established his reputation as "keeper" of the National resonator genres. A serious collector of the earliest steel guitar recordings, he produced important reissues of this material for the Rounder and Folklyric labels made from rare 78s he owned.

Among his notable achievements in Hawaiian music was the "unearthing" of the music and history of the Tau Moe Family, whose remarkable output and "57-year world tour" dating from the era of the earliest Hawaiian troupes, had become largely unremembered. In 1988 he produced and played on a Rose and Tau Moe album titled *Remembering the Songs of Our Youth* (Rounder Records), which received the Library of Congress Select List Award. The album renewed interest in the early acoustic Hawaiian music as well as the accomplishments of the Moe family. I noticed on the rear of the album a special thank you note that includes Aloha International Steel Guitar Club Chairman, Dirk Vogel. Other Bob Brozman collaborations included albums with Hawaiian slack-key artists Ledward Kaapana and Cyril Pahinui.

In 1993, Brozman authored the definitive history of National resophonic guitars, *The History and Artistry of National Resonator Instruments*, a testament to his tireless research of instruments and styles of the early Twentieth Century. He also lectured as an adjunct ethnomusicology professor at Macquarie University in Sydney, Australia.

In keeping with his affinity for island music, Bob was drawn to the traditional folk music of Okinawa. In 2000 he made a trip to the tiny Okinawan island of Taketomi in the Yaeyama group of the Ryukyu archipelago south of Japan to record with well-known Okinawan musician Takashi



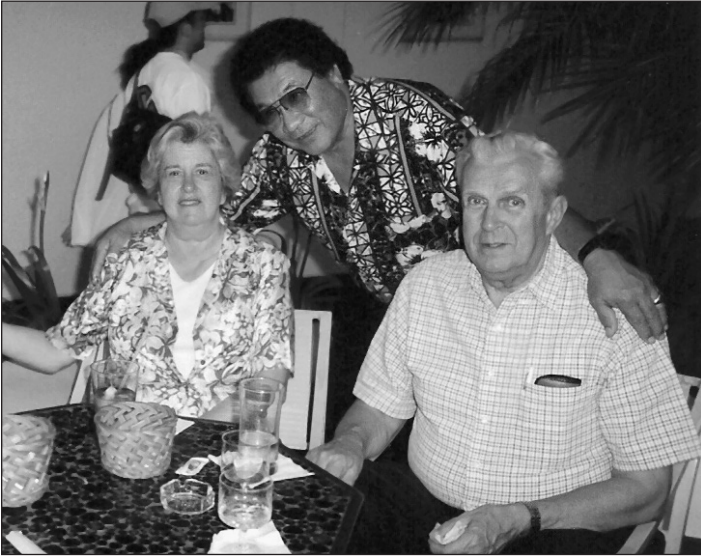
A Dancing Cat Records publicity shot of Bob Brozman (left) with slack-key ace Ledward Kaapana. (Photo courtesy of R.R. Jones)

Hirayasu. In just a few days, using a one-room wooden shack as a make-shift recording studio—on an island whose 200 residents all shared a single telephone!—the *Jin Jin/Firefly* album of Okinawan children's songs was completed. Most of the tracks were first or second "takes" with Takashi featured on sanshin and vocals, and Bob injecting blues and Hawaiian elements with his National Silver Tri-cone. This was especially interesting to me as I spent almost three years with the Third Marine Division, based on Okinawa, and took lessons on the sanshin. In 2001, Bob and Takashi released another album together titled *Nankuru Naisa*.

Our own John Ely got to know Bob over the course of some of their earlier touring years. Says John, "I got to know Bob during West Coast tours with Asleep at the Wheel in the late '80s and early '90s. I know I spent at least one long afternoon jamming with him at his home near Santa Cruz, which was packed with vintage acoustic steel guitars, among them a dizzying array of National "Silver Hawaiians" and other exotic models. At the time I had one foot in Hawai'i and was soaking up anything Hawaiian I could get my hands on. Bob had an interesting perspective as I recall. He enjoyed some electric steel, but he believed that the truest steel guitar artistry came out of the acoustic instruments. For him, the electric steel represented the death of tonal subtlety, and for him the move to exotic tunings and lush chords obscured the singing qualities of the steel guitar as a pure melody instrument. So, really, we were on opposite sides of the fence, but it was fascinating to get his take on things. We just sat around and played standards. What I noticed from Bob and later picked up during my Hawai'i years was that playing Hawaiian style wasn't really about the tunes you were playing, but more about your delivery

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CLOSING NOTES



A vintage convention shot of Staten Island, New York member Don Sweatman with wife Eleanor and Duke Ching (standing).

Don Sweatman (March 28, 2013)

We were very sorry to hear about the passing of Don Sweatman of Staten Island, New York, one of the early core members of both of our Hawaiian steel guitar clubs.

From the notice in the *Staten Island Advance* (March 30 issue): “Lifelong West Brighton resident Donald B. Sweatman, 84, a retired chemist, died Thursday in Eger Health Care and Rehabilitation Center, Egbertville, after a brief illness.

“Mr. Sweatman’s forebears, of Dutch heritage, settled on Staten Island in the 1800s, after his great-grandfather circumnavigated the globe in a whaling ship, the family said.

“A graduate of St. Peter’s Boys High School, he attended Virginia Polytechnic Institute in Blacksburg, Virginia, and received his bachelor of science degree in chemistry from Wagner College, Grymes Hill, in 1951.

“Mr. Sweatman had a 39-year career as a chemist for Oakite Products in Berkeley Heights, New Jersey. He retired in 1990 as head of the analytical department.

“He enjoyed playing and building steel guitars, and teaching scuba diving classes at the YMCA, West Brighton. A skilled craftsman, he enjoyed working with steel and wood on lathes.

“Mr. Sweatman was a member of the American Chemical Society, as well as a member of several international steel guitar clubs and several New York State diving clubs. He often went diving at sites where sunken ships were submerged off the coast of Montauk, Long Island, and New Jersey.

“He was a member of Grace Christian Fellowship Church, Kenilworth, New Jersey, for 45 years.

“His wife of 60 years, the former Eleanor Bauer, described him as a ‘loving uncle to many nieces, nephews, greats, and great-greats.’”

We received the following lovely note from Eleanor Sweatman: “The love of Hawaiian music and the steel guitar brought much joy into our lives. We shall forever be grateful to the clubs for bringing together people of like mind to enjoy their music together.

“It all started for Don when he was twelve years old, and his parents took him and his brother to a restaurant in Manhattan where he first heard the steel guitar. Something clicked and he wanted to play it. His father bought him his first guitar and was more than happy to see this fun-loving kid focused on something of value. He took lessons from Cora Fellows who taught very basic guitar and other musical instruments. The charge was fifty cents a lesson. There he met Ted VanCleaf, who was eleven at the time, and a lifelong friendship began. They both loved the unique sound of the Hawaiian steel guitar. Don then heard of a guitarist, Robert Yap, who lived in Manhattan. Through him Don was introduced to the A [major] tuning and the A6th tuning. He could not wait to tell Ted, and when they tried it things really took off. Through the years they occasionally played in western bands. There was very little call for Hawaiian music in our area but that was always their true love.

“We were married in 1953. When we could save the money, a “big date” was at the Hawaiian Room at the Hotel Lexington in Manhattan. From day one of our marriage, ‘David Keli’i’ was a household word. Little did Don realize in those days that he would one day meet David. As fate would have it, in 1978 when we took our first trip to Hawai’i celebrating our twenty-fifth wedding anniversary, Don met David Keli’i. After vainly trying to find him one night through an open window in our hotel, Don heard David playing in the courtyard of the Princess Kaiulani Hotel. Getting to meet and know David Keli’i was one of the highlights of his life.

“Don then heard of Charlie Moore’s International Steel Guitar Club in Winchester, Indiana. We attended our first convention in 1979. In those days the guys played all day and all night and they had a ball. Later, Aloha International and HSGA formed and more great music followed. Don particularly enjoyed some of the guest performers such as Sol K. Bright, Genoa Keawe, Jerry Byrd, and Duke Ching.

“Don was thankful for all the great people he met over the years at the conventions and for the fact that the steel guitar was an important part of his life.”

We also received notes from several HSGA members about Don. From Warren Slavin: “Don was always a friendly and cooperative person and loved Hawaiian music and culture and steel guitars. He built and modified many steel guitars. He built a steel guitar for Sol Bright when Sol was



U.K. member Stewart Moffat playing 'ukulele at a recent music gathering.

a guest artist in Winchester. Don served as Vice President and Director with the Aloha International Steel Guitar Club for many years. He enjoyed the steel guitar conventions and especially the HSGA Convention in Honolulu. Don will be missed by all.”

A touching note from Kaua'i member Jess Montgomery: “In the late '80s (I think) I got a phone call from Don Sweatman, who was visiting Kaua'i and had gotten my phone number off the club membership list. We had never met but he came out to the house for a visit. I had started playing steel in 1984, but at that particular point I hadn't been putting in much time, as was evidenced by the rust bubbles that were starting to pop out on my plated steel bar when we got my guitar out of the case. Nonetheless, we had a delightful afternoon. A month or so later a package arrived from Staten Island, New York. In it was a beautiful *stainless steel* bar that Don had turned for me on his metal lathe. That excited me, and I haven't let it sit in the case long enough to even tarnish ever since! Every time I play I think of Don, but that will be doubly so now. Aloha, friend!!”

Stewart Moffat (December 3, 2012)

We got the following sad news from U.K. member Ted Bluck: “The passing of my very good friend Stewart Moffat just before Christmas, was to say the least an extremely sad occasion for everyone, family and friends alike, because he was a very likable, modest sort of a chap, whom I firmly believe hadn't a malicious bone in his body. He was a very intelligent man but never spoke of his university degree. He was an extremely sociable person, who mixed freely, and spoke to anyone. Because of his vast knowledge of music, his advice was constantly sought and freely given, yet his answers were always tempered to the level of that person's understanding. He was never happier than when he was playing his 'ukulele or piano at a Hawaiian gathering. He was a very accomplished pianist with a great love for Chopin and practiced that music on a daily basis.

“I know many people mourn his loss, and I'm no exception. To me he was many things, but primarily a very good friend and an excellent musical mentor who was always there for me—to the extent that after his death, I almost felt I didn't want to bother playing anymore. On a lighter note, he was a great drinking partner, he was definitely a “one-off,” a man who I firmly believe only comes along once in a lifetime.”

[From Stewart's partner Beryl Lavinia] He died on December 3, 2012. Although ill, having been given a previous prognosis, it was very unexpected and it felt and it still feels as if he has been cheated out of the amount of life he supposedly had left, the life that he loved so much, which was mainly filled with his beloved music. The music was an integral part of Stewart; those of you who knew him will no doubt endorse my words when I say he was an exceptional musician. Some musicians are taught and some are born and then taught; he was one of the latter. His brilliant talent covered a very wide spec-

trum. He could play and understand the intricacies of Chopin, Beethoven, Bach and more in that sphere, right through to pub sing-a-longs.

His main love was the piano but the Hawaiian sound afforded him a great deal of pleasure. He was active for many years playing 'ukulele, piano and recently, bass, and helping many folk who were possibly facing difficulties in their understanding of aspects of their chosen instruments.

His grandson Rohan Stewart has, I'm very happy to report, inherited the musical gene, which I understand manifested itself [at an early age]. He is now a tutor, writer, and critic and his life, too, is music. [The following is an excerpt] from his tribute to Stewart at the funeral service:

“The area in which Grandfather and I interacted most closely was classical music, which has since become my own profession. He was my first piano teacher and he also taught me to read musical notation. He approached this through a method of colour coding that I still recollect to this day.

“Subsequently, the teaching branched out into musical theory, and later, the more taxing subject of four-part harmony. Grandfather had a sound knowledge of the principles of traditional, or classical harmony but he was able to encompass different approaches compatible with the more popular musical styles, including the Hawaiian music that provided one of the major focuses of his social life.

“An illustration of his generosity and sociability was his eager provision of musical arrangements for those occasions involving Hawaiian music. The influence on me of his manner of teaching was strong, and many of the technical principles he taught me I eventually conveyed to several generations of students at Cambridge University, when harmony became one of the main subjects of my own academic teaching.

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“As a pianist, Stewart combined a careful and systematic approach to learning the classics: Bach, Beethoven and Chopin were particular favourites. With a zeal for improvisation he was able to move medley-style between a plethora of songs from way back, which he had memorized from his youth. Such sessions would often end in a technical discussion about the chords he was using to harmonize the melodies.

“The words that come to mind in connection with his character are perspicacity, cool rationality, stoicism, and also great generosity and a capacity for conviviality.”

A final word from Beryl: “Although expressed verbally at the time, my everlasting appreciation goes to [HSGA member] Basil [Henriques] for the work he gladly undertook to make particular recordings for the funeral service at my request and what I know would have been Stewart’s wishes.

To say that his loss will be felt profoundly at our meetings and conventions is to put it mildly. He was just a human stanchion.

Life goes on—the mythical “they” say. What a tragedy it did not last long enough for Stewart to visit the beloved Hawaiian Islands again whose music and ambience were magic for him.

Remembered and Loved forever. Aloha, Stewart. ■

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and feeling. Bob had very strong views on steel guitar but he could also be very supportive and his presence in the steel guitar world will be sorely missed.”

Bob Brozman will certainly live on through his writings, instructional videos, recordings and filmed performances. The following is a short list of Bob Brozman recordings, most of which are readily available online. Check the Brozman website first at www.bobbrozman.com.

- *Blue Hula Stomp* (Kicking Mule Records, 1981)
- *Remembering the Songs of Our Youth* (Rounder Records) – with Rose and Tau Moe (1989)
- *Kika Kila Meets Ki Ho‘Alu* (Dancing Cat Records) with Ledward Kaapana (1997)
- *Four Hands Sweet & Hot* (Dancing Cat Records) with Cyril Pahinui (1999)
- *Jin Jin/Firefly* (Riverboat Records) with Takashi Hirayasu (2000)
- *Nankuru Naisa* (Riverboat Records) with Takashi Hirayasu (2001)
- *In The Saddle* (Dancing Cat) with Ledward Kaapana (2001) ■



At Honolulu 2013, Jack Aldrich playing a Fender Stringmaster.

“GENIAL GENIUS” BOB PAUOLE Continued from Page 9

name of Bob Pauole to the list of geniuses of the Hawaiian steel guitar. In the Grass Skirt CD booklet, Michael Messer writes, “In each of these recordings, Bob Pauole, with his liquid solos and incredible tone and accuracy, shows that he really is one of the all-time greats of Hawaiian steel guitar, alongside Sol Ho‘opi‘i and Sam Ku West. Bob’s steel guitar solos on the end of “Song of the Range” and “By the Waters of the Minnetonka” are two of the most beautiful guitar solos in any genre ever recorded. They go to a place that only very few musicians ever reach.”

In the next issue, we’ll follow up with the companion story from the Grass Skirt GSK-1005 release—material from Les Cook’s fabulous CD booklet on George Ku and the Paradise Islanders and the group’s steel guitarist, Charles Opunui. [Note: Les advised us that there is a general lack of good photos of George Ku’s band and of Charles Opunui. If any of you HSGA’ers have quality photos of the group, please rush them to us and we’ll print them with the story and give you credit. Mahalo!] ■

It’s Dues Time Again!

Remember, HSGA’s membership year begins on July 1, 2013. Your membership is up for renewal if your mailing label shows “X 6/13” next to your address. Dues are \$30 and all issues go out ‘Air Mail’ (see the insert included with your newsletter). Don’t miss out on the latest info on Hawaiian steel guitar, including news, instruction and photos.