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is incomplete, that is the version commonly sung. The complete song may be heard on the Hoopii Brothers' album

ELLIS BROTHERS: WILLIAM AND JOHN.

Orchestra leaders and singers. William Kualii b. Honolulu, Jan. 18, 1874; John Kapilikea b. Honolulu, Apr. 11, 1877. P. Nancy Wahinekapu Sumner and Charles Ku'inao. Both edc. St. Louis College; William also went to Punahou. John married May Barnard (1901) and had one child, a son named Everett; William married Amelia Kealoha Nakapuahi (1905). Both received early musical training; William started piano at age 8. Both were members of the Royal Hawaiian Band (John serving 1895-1905) and both toured the US mainland with Hawaiian musical troupes.

Brother acts are not uncommon in Hawaiian music history-there have been Lani and Dick McIntire; Ernest and Freddy Tavares; Andy, Kalani, Simeon, and Sol Bright; Freckles and Splash Lyons; Norman and Barney Isaacs. But no two brothers made as much of an impact on the Hawaiian music scene at the turn of the century as William and John Ellis. While they were both involved in several common activities such as playing in the Royal Hawaiian Band and making recordings, each also made separate contribu-

William was most noted for his work in pioneering Hawaiian recordings. In 1899, he led five island musicians—July Paka, Tom Hennessey, Tony Zablan, Tommy Silva, and David Makuakane-to San Francisco where they recorded for Edison on the old Edison cylinders. Although no samples seem to exist today, this may have been the first recording of Hawaiian

During the next decade William continued to make numerous recordings for Victor with a variety of musical combinations: the record labels list "W. S. Ellis & Glee Club," "Ellis Bros. Glee Club Quartet," and "Ellis Bros. Quartet." Among the songs recorded were "Hole Waimea," "Mai Poina 'Oe Ia'u," "Hula O Makee," "Tomi Tomi," "Halona," and two Sonny Cunha hits: "Waikīkī Mermaid" and "Honolulu Tom Boy." These early records also include "duetts" which he sang with Madame Alapai, the Royal Hawaiian Band soloist, such as "Uluhua," "Sweet Lei Mamo," "Ua Like No A Like," and "Lei Poni Mō'ī." Precisely when these recordings were made is uncertain, but probably no later than 1906. (The Bergstrom Music Co. advertised the sale of these Victor records, and the catalog is deposited in the State of Hawaii Archives among material dated 1906 and earlier.) [See Selected Discography for more complete listing] Thus William Ellis must be credited with being one of the fathers of the Hawaiian recording industry.

William also organized various musical groups not only for recording but for concerts, dances, and tours. He and his glee club toured the US mainland, for example, performing in 1908 at the solemn requiem high mass at



William S. Ellis, 1906, (Courtesy John

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the funeral of Prince David Kawananakoa in San Francisco. His "Ellis Quintet" was one of the popular dance bands in Honolulu.

A progressive musician who kept abreast of musical trends on the US mainland, William was also a key figure in introducing new sounds and rhythms, particularly for dancing. Like Sonny Cunha, with whom he was closely associated (he served with Cunha as a director of the Royal Hawaiian Band's Glee Club), he was greatly influenced by jazz and ragtime, which he helped popularize in the music halls and ballrooms of Honolulu. A talented musician, he played the saxophone with the Royal Hawaiian Band, He played stringed instruments, as well, and was a featured basso soloist with the band, teaming up with Nani Alapai. William also composed, but apart from his "Ellis March" little information is available about his compositions.

John, the younger, was described as "the greatest Hawaiian tenor" of his day. With his "wonderful and sweet voice," he is reported to have charmed thousands of Americans on his extensive tours of the US mainland. The Hawaiian Gazette in 1906 referred to him as the "greatest Hawaiian tenor." When he died in 1914, the Honolulu Advertiser called him "The Hawaiian Caruso." He thus preceded Tandy MacKenzie, who also was billed as The Hawaiian Caruso, by several years. [See Mackenzie, Tandy] His star was rising in the galaxy of grand opera when he was struck down by tuberculosis at the age of 37.

Like his brother, John too was closely associated with Sonny Cunha. In 1905 he toured the US mainland with Cunha's Hawaiian Ouintet, but then left it to join the vaudeville circuit. He spent the next 10 years playing in fashionable cafés and clubs in New York, Chicago, and other cities. He was partly sponsored by the Hawaii Promotion Committee, the equivalent of today's Hawaii Visitors Bureau. His repertoire, therefore, included quite a few Hawaiian songs. Along with his brother and Sonny Cunha, he may be credited as one of the earliest Hawaiian musicians to popularize Hawaiian songs in the US. Conversely, in Hawai'i he also popularized strictly haole songs through his recordings of such popular ballads of the time as "Please, Mr. Moon," "Au Revoir Is Not Good Bye," and "Why Did You Go Away" (composed by Lester Charles Riemer). These records enjoyed good sales in the islands.

John was a skilled instrumentalist—he played the guitar, 'ukulele, piano, and violin. For 10 years he was a member of the Royal Hawaiian Band. Besides playing with his brother and Sonny Cunha, he also played for Ernest Kaai's Quintet. - John R. K. Topolinski

ENGLAND, HAWAIIAN MUSIC IN. While Captain Cook's voyages in the Pacific made England aware of the Hawaiian Islands, that awareness included little of Hawaiian culture or, indeed, Hawaiian music. Although Hawaiian royalty and members of their courts visited England in the latter half of the 19th century, they apparently brought little, if anything, in the way of



John S. Ellis. (Courtesy John Kaha'i