



The James Shaw Family A Hawaiian Musical Dynasty



Part 2

By Gregg Miner

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In Part 1 of this article I introduced Hawaiian musician James Shaw and gave background on this particular study, including the reams of photos and information from Shaw's descendant, Wini Matteson. I then examined the early World's Fair appearances by Hawaiians and James Shaw's place within these musical circles as a soloist. Part 2 will now explore the Shaw family, which for several decades made music together and separately.

Shaw Family Genealogy

For clarity (as this is going to get complicated!) here is the pertinent family genealogy.



James Edmond Shaw

(12/19/1865 – 6/16/1924)

Born in Maui, Hawaii to John Merrill Shaw (1831 – 1/12/1873)

and Elizabeth "Becky" Kahaunaele Edmonds Shaw (1836 – 11/12/1884)

James married

Esther Pua Kinamu Stephenson Shaw

(3/27/1872 – 1/11/1946)



These are Winifred Matteson's great grandparents, the patriarch and matriarch of the original performing group.

James' and Esther's seven children¹



Harriet Newell "Hattie" Shaw Kerr
(8/19/1891 – 10/31/1929)
Born in Honolulu, Hawaii
Died (aged 38) in Carroll, Iowa

Charles Kale Shaw
(4/21/1893 – 2/22/1969)
Born in Honolulu
Died (aged 75) in Newberg, Oregon



Edward Kaauwai "Eddie" Shaw
(2/3/1895 – 10/1965)
Born in Honolulu
Died (aged 70) in Laconia, New Hampshire

George A. W. Shaw
(2/15/1897 – 7/26/1917)
Born in Honolulu
Died (aged 20) in Cincinnati, Ohio



Elizabeth Libby "Jonia Lei Lokelani" Shaw
(2/20/1901 – 4/15/1921)
Born in Honolulu
Died (aged 20) in Portland, Oregon

Esther K. Shaw Miller
(1/16/1904 – 7/11/1954)
Born in Honolulu
Died (aged 50) in Gilmanton, New Hampshire



Winifred Lei Momi "Wini" Shaw
(2/25/1907 – 5/2/1982)
Born in San Francisco
Died (aged 75) in Queens County, New York

¹ There were two sons between George and Elizabeth that did not survive. One born in mid-1898 died in January 1899. The next died at birth in January 1900.



In 1911, **Harriet** married musician **William D. ("Dick") Kerr**
 (6/22/1879 – 9/4/1948)
 They had four children

In 1913, **Charles** married **Indetta Lapollette (Lafollette)**
 (12/27/1892 – 1/31/1989)
 She became a dancer/singer
 They had two children



In 1937, **Edward** married **Helena B. Fenske**
 (1910 – 1968)
 She also became a singer/dancer
 They had no children

In 1942, **Esther** married Charles W. Miller (~1899 – ?),
 about whom little is known.



In 1924, **Wini** married musician **Leo Lorillard Lonokuakini Cummins**
 (8/29/1902 – 12/1957)
 They divorced in 1929 (after which Wini would marry
 three more times)

Wini and Leo had three children,
 the youngest of which was
 John Adams Emilani Cummins
 (4/1/1928 – 10/23/1981)
 He was Winifred Matteson's father



Winifred Matteson
 (11/17/1961 – present)
 She freely admits she is not musical

West Coast Residents

As seen in Part 1, singer/instrumentalist James Shaw had performed on the mainland in 1894 and 1899 at the San Francisco Midwinter Fair and Omaha World Fair, respectively. His wife Esther and one or two children had joined him for each of those extended engagements. But he now had several more children, and was turning to music performing full time. His next engagement was with Mekia Kealakai and other revolving members of the Kawaihau Glee Club that began in the fall of 1905 and lasted well into 1907, taking place on America's West Coast.

Once again, his wife would sail from Honolulu from time to time to join her husband, bringing along a child or two. By this time, the couple had six children, all born in Honolulu, and ranging in age from fourteen years old to a bit under two years old in the fall of 1905. It's believed that the children remained in Honolulu with family when Esther visited the mainland for extended periods of time.² However, as James began seeing a seemingly endless career before him and 1905 turned into 1906, the Shaws gradually began shipping more children over. By April 1906, James and Esther and three children had settled in San Francisco.³

After only a few exciting first days in their new lodgings at 3906 Twenty-Third Street, they woke up at 5:18 a.m. on April 18th to the terrors of the Great San Francisco Earthquake. While the city lost 3000 of its 400,000 residents, the Shaws were spared, as were their friends Mr. & Mrs. Ben Jones. Like half of the city's population,



they lost their home, but were taken in by a kind stranger.⁴ A mere month after the disaster, Ben Jones and his wife joined the ill-fated 60-member Royal Hawaiian Band and Glee Club tour. It's not yet clear where the Shaws spent the next several months. Regardless, the Shaws were back in San Francisco in February 1907, as their seventh and last child was born there. Presumably, memories of their earthquake nightmare influenced the decision to permanently relocate to Portland around 1908.

² *The Honolulu Advertiser*, December 13 1905. "Both James Shaw and John Edwards have sent to Honolulu for their wives. Mrs. Edwards leaves by this Alameda and Mrs. Shaw will follow by the same boat on the next trip."

³ It is believed that Hattie, Charles and Eddie came over permanently in 1908.

⁴ James wrote to his friend Mekia Kealakai on April 30 describing their situation. *Ke Aloha Aina*, May 19 1906.



The Shaws in Portland at Front, L-R: James, Esther, Winifred, Hattie, Esther, Elizabeth; porch: Eddie, George, Charles.

They first rented at 210 N. Hoyt Street and then bought a home at 3618 65th Avenue.

This second image shows the same house, later renovated, though the time frames of the two photographs are not quite clear. Here, we see an older Edward and Wini in the front yard.



By 1908, Hawaiian musicians – including many of James Shaw’s friends – had established regular performing opportunities in San Francisco, Seattle and Portland, with many now settled in the latter city. So, moving up the coast was a logical next step for the Shaws.

It’s curious that James was either unable or uninterested in joining the Hawaiian musicians that played the other two key Northwest Fairs – Portland’s Lewis and Clark Centennial Exposition in 1905 and Seattle’s Alaska-Yukon-Pacific Exposition in 1909. He was in the right circles, in the right area at the right time, but others got the gigs instead.



The Hawaii Building at the AYP Exposition in Seattle.

The 1910 census listed James as “painter, musician,” and he would be continuing these two part-time careers for at least the next five years. His 17-year-old son Charles was working as a hotel elevator boy while 15-year-old Edward was a delivery boy. But behind the scenes, the entire family was working on their music or dancing skills – and sometimes, both!

The Musical Shaw Children

This charming photo shows that Edward Shaw was well on his way to becoming a professional steel guitarist at a young age. James and Esther continued to encourage and groom all their children for the music business, but before they could even think about forming a “family band,” the oldest – Harriet, or “Hattie,” then 19 or 20 years old – became the first to leave the nest. However, she’d be briefly back, and she’d bring her husband with her.

He was musician William “Dick” Kerr, known as the “Cowboy Violinist,” whom she married in 1911.⁵ The couple spent their first ten years touring with their own vaudeville act known as “Carr & Carr, the Aloha Duo.”⁶ They



toured the country and a bit of Canada, with Hattie dancing and both of them playing various instruments.

⁵ <https://www.ancestry.com/family-tree/tree/34511458>

⁶ Over time, they became concerned about anti-German sentiment and decided to go by “Carr” rather than the more German-appearing “Kerr” (which is actually Scottish).



Left: Hattie in the Aloha Duo act in January 1917.

Above: In an early iteration of the Kerr/Carr family act circa 1912, Hattie is holding a taropatch behind violinist husband Dick, while her younger brother Edward sits with a guitar. The standing guitarist *may* be Charles Shaw.



Right: The Carrs also expanded their group on occasion. The top two players from this c.1917 publicity photo are unknown. Above Hattie on steel guitar is Dick.

Left: A rare publicity shot of Hattie in non-Hawaiian wear.



In March 1912, Charles, the second oldest of the Shaw children, married Indetta La Follette, whom he had met in Portland. Indetta, the daughter of a Sioux Indian mother and a French father, wore a traditional dress of buckskin and a beaded head band for her wedding with Charles in a white suit (where Charles lied about his age; he was just shy of 19).

The young couple immediately set off on their own after Indetta quickly learned to sing and dance, becoming an “authentic” hula dancer in short time. By June, “Princess Indetta and the five Musical Hawaiians” were playing the Pantages Circuit.⁷



In this charming c. 1913 photo of “Princess Indetta,” Charles is at far left. In front of Charles is a young Joseph Rogers, later to lead the South Sea Islanders. Note another of Chris Knutsen’s instruments we’ll see throughout this series – a hollow arm “harp mandolin.”

⁷ The East Oregonian (Pendleton), June 21 1913.

The quintet continued to perform into 1914, with Charles and Indetta sometimes performing as a duo.⁸ From 1915 through 1928 (with occasional breaks, including Charles' WW1 service) the couple played the Midwest and Southeast as "Kale and Indetta" (Charles using his middle name, Kale). From 1931-1933, the duo regularly appeared on New York radio stations.



PRINCESS KO IN HULA HULA DANCE.

In this later appearance, Indetta goes by "Princess Ko" ("Ko" being the original Hawaiian for "Shaw"). Her husband Charles (pictured) is not mentioned.

While his two oldest children and their spouses began making their own way outside Portland, James kept busy; various notices show him performing solo and with various friends in ad hoc groups throughout Oregon.⁹ By October 1913, he had brought his son Edward into his own act, performing as "The Musical Hawaiians" with Bob Nawahine.¹⁰ By November 1914 "Shaw's Royal Hawaiian Troubadours" – likely with Edward, Nawahine and others – began performing regularly in Portland.¹¹

But the rest of the children were growing up, and it was time for the entire Shaw family to embark on their grand adventure.

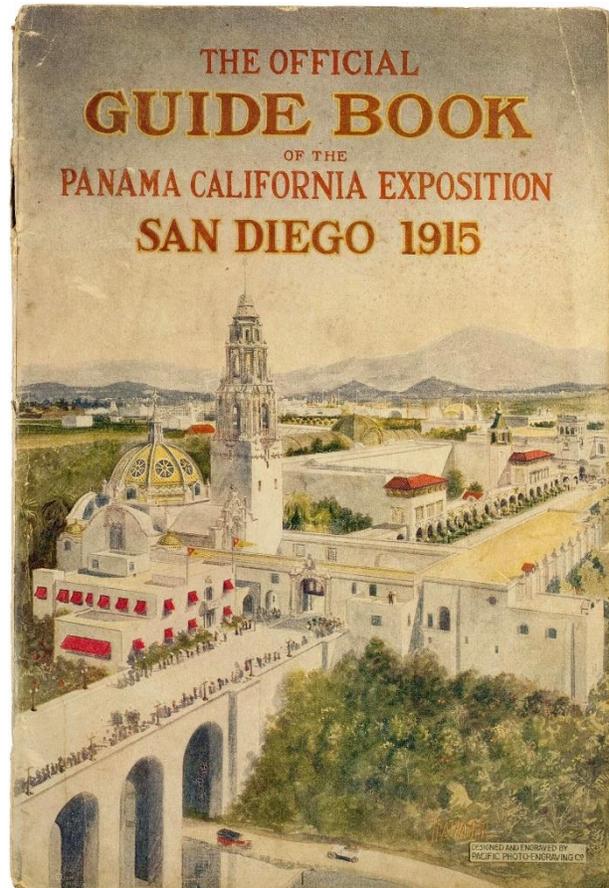
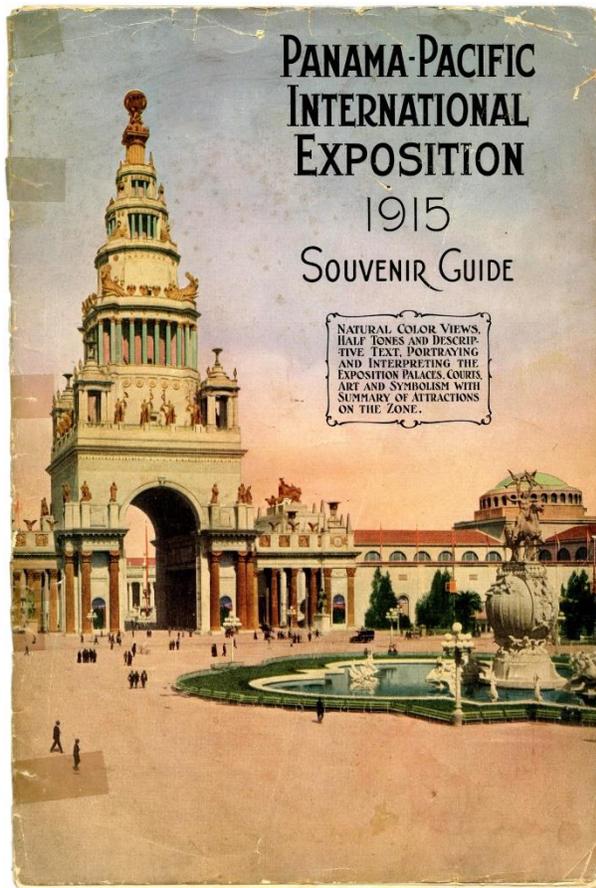
⁸ *The Pomona Daily Review* (California), November 22 1913. "Charles and Indetta Shaw – Hawaiian Instrumentalists, Singers and Native Dancers." *The Oregon Daily Journal*, January 13 1914. "The four men sing and play, the princess sings...and gives dance..."

⁹ *The Eugene Guard*, December 20 1911; *The East Oregonian* (Pendleton), October 27 1913. He was also back with Solomon Hiram in Seattle for a time at the end of 1912 (*The Hawaiian Star*, January 4 1913).

¹⁰ *The Daily East Oregonian*, October 27 1913. Nawahine – and most of the other future members of "Kalama's Quartet" – would travel in Shaw family circles. See Part 3.

¹¹ *The Oregon Daily Journal*, November 1, 3, & 4 1914. They would also go by "Shaw's Royal Hawaiians."

The California Expositions



Guidebooks for Southern California's two incredible World Fairs. Though planning for San Diego began in 1909, they were still overshadowed by San Francisco's PPIE, which drew five times the number of visitors.

All Hawaiian music fans and researchers are familiar with the great *Panama-Pacific International Exposition* held in San Francisco in 1915. Though this event was a good two decades after the introduction of Hawaiian music to America's mainland, it is usually regarded as the tipping point. Certainly, it did the most to cement the Hawaiian Craze that would last for decades. This was through the Fair's Hawaiian Building, its exhibits and continuous musical performances, a second Hawaiian group presence at the larger Horticultural Building, and Hawaiian music on special days in the California and Varied Industries buildings.¹² Almost unnoticed – and never mentioned by previous researchers – was a small Hawaiian Village that featured continual music and dance performances by the Shaw family.

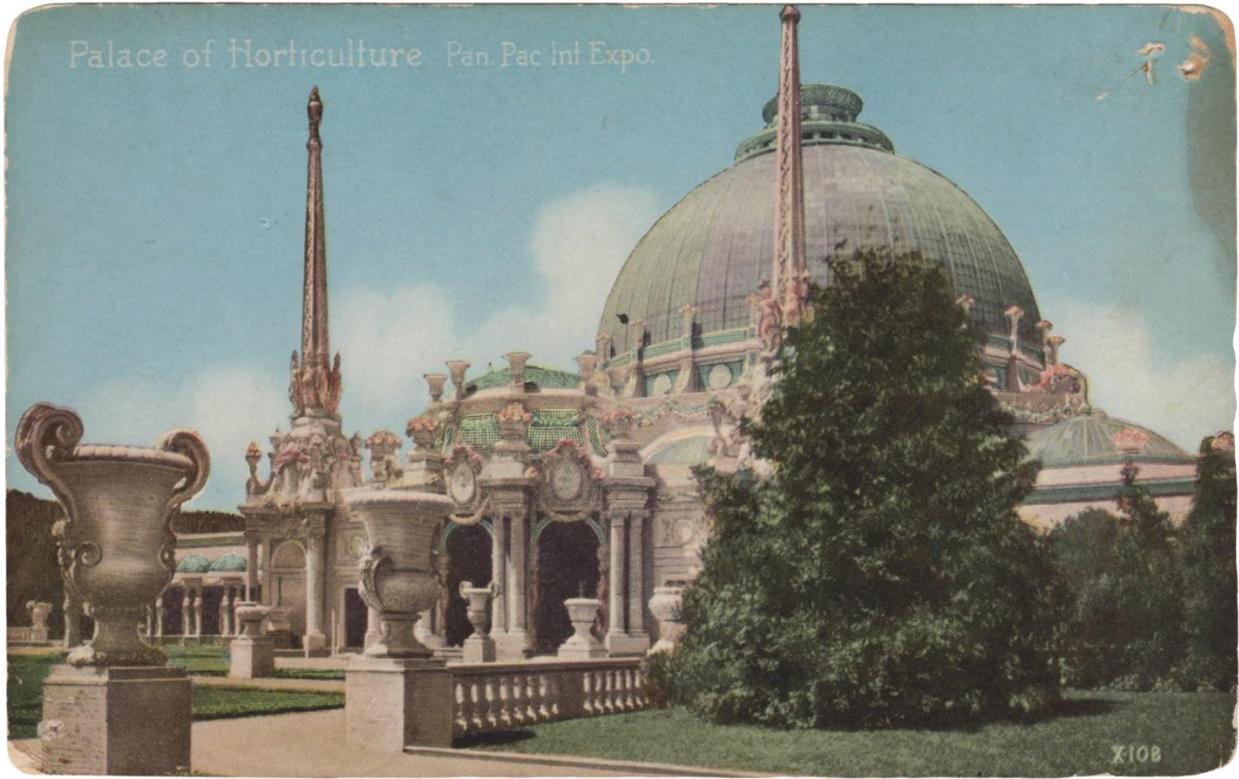
¹² Jim Tranquada, ukulelemag.com



“Designed by the celebrated architect C.W. Dickey, the Hawaiian Pavilion was filled with marvels of the Islands, including live reef fish and native Hawaiian plants. In a darkened theater, silent movies showed surfers at Waikiki, lava flowing from Kilauea volcano and other such island scenes.” – hanahou.com

Postcards of the Hawaiian Building, which featured non-stop Hawaiian music during the Fair’s run.





The gorgeous Palace of Horticulture. Here, Hawaiian bands entertained at a 500-seat venue within the display of the Hawaiian Pineapple Packers Association (below).





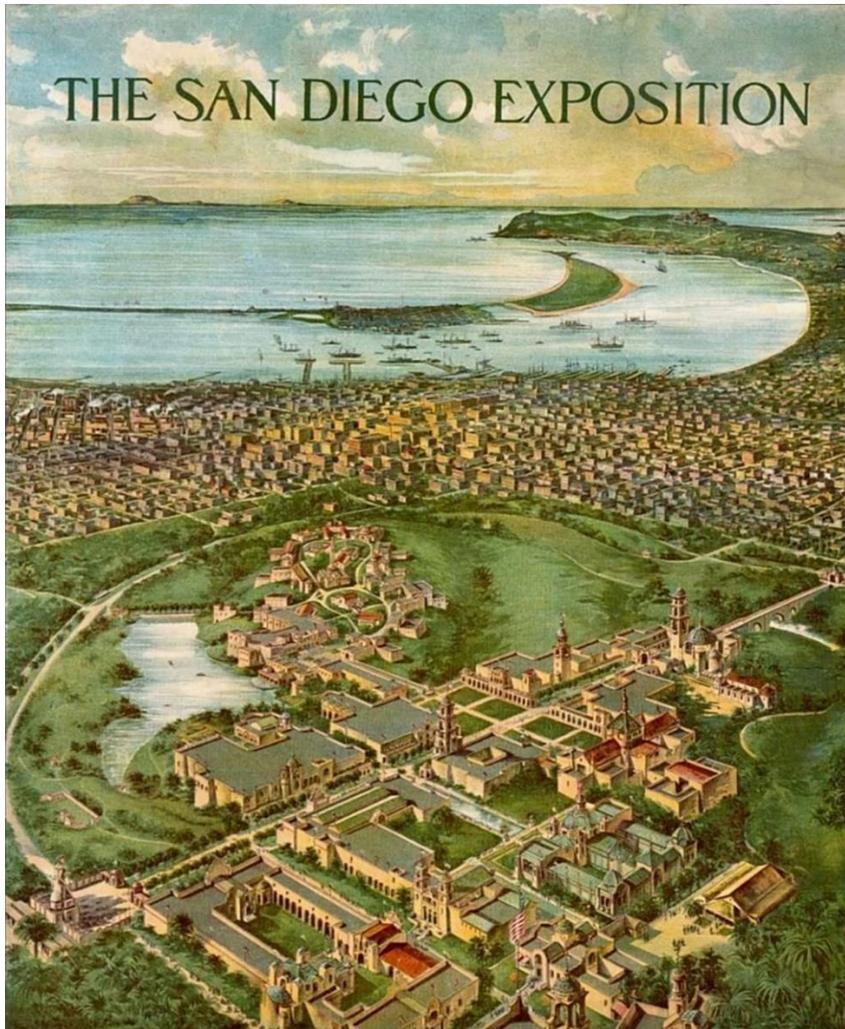
The band – or a different one – seen from a different angle.

Here, the guitarist in back holds what looks suspiciously like a Knutsen harp guitar.



Below, a 1915 aerial photograph of San Francisco with the PPIE buildings hand colored in. The large blue-green dome is the Horticulture building. The large orange-domed Fine Arts Palace is the only one still standing today.





Curiously, many also remain largely unaware of San Diego's **Panama-California Exposition** on the same California coast the same year. In fact, San Diego started preparation on their *first*, in 1909. Though pressured to abandon it so as not to compete with San Francisco, the city persevered and was eventually very successful. The San Diego fair not only opened earlier (January 1st, 1915), it ran a full *two years*, closing on January 1st, 1917. They too had a Hawaiian Pavilion and Village, but were overshadowed by San Francisco's event, where over 18 million people attended over 9-1/2

months, while San Diego saw "only" 3.7 million during its run.

Even more remarkable is that with all the interest and study of these events and their place in the history and popularity of Hawaiian music on the mainland, barely a handful of researchers had ever stumbled upon the Shaw family – who entertained at *both* fairs. Perhaps this was due to the fact that, like all the previous fairs James and his wife participated in, they were booked in the more touristy "native villages" rather than the fine exhibit buildings that housed the more "prestigious" Hawaiian entertainers.

The priceless Shaw family scrapbooks give a wonderful glimpse of their appearances at these Fairs and also "behind the scenes" as they enjoyed their time off at the Fairs and at various California beaches, parks and gardens. Following is just a small sampling of those "lives and times" (with a few more to come in Part 3).

San Francisco

San Francisco's *PPIE* opened on Feb 20, 1915. There are no records or firm dates as to when the Shaws arrived, left, or were asked to do. Wini and I have extrapolated much through the appearance of the children throughout this period. For example, all are at their youngest in two photographs that must have been taken at the *PPIE* *just* as it opened or even before. They pose with their instruments and costumes on a photographer's set with backdrop and commemorative "P.P.I.E. 1915" sign.



With Hattie and Charles and their respective spouses off performing their own acts, the musical Shaws were down to just five children. The youngest, Winifred, was just starting to learn the ropes at age 8.

James and sons Eddie (right) and George (left) play guitars (Eddie playing lap steel), while their mother Esther holds a brand-new harp-ukulele made by Chris Knutsen, who was now living in Los Angeles and undoubtedly making frequent trips to the San Francisco Fair to sell his instruments.

Libby (left with ukulele) and Esther (right) wear their "traditional" costume grass skirts.

The youngest – Winifred – is clearly having the best time of all of them.



From the same photo session. Though 14-year-old Libby seems shy and withdrawn in both photos, she would soon blossom into the star of the family.

We know that the three Shaw girls were dancing in the Hawaiian Village by the end of March 1915. It seems that the Fair authorities quickly banned young Wini and Esther from hula dancing due to their age. Curiously, they allowed Libby (“Princess Kelawa”), then age 14, to continue to appear.¹³



Later during the Fair, the three young Shaw sisters were visited by their sister Hattie and Dick wearing their own act’s cowboy costumes. Or did the Kerrs/Carrs also perform somewhere at the Fair?

Left-to-right: Esther, Hattie, Libby, with Wini sitting in front.

Below, Dick Kerr, George and Edward join the girls. Esther holds the Kerr’s son William.



¹³ *The Honolulu Star-Bulletin*, March 29 1915. They gave Wini’s age as 8 and Esther’s as 12 (she was actually just 11). One wonders if the Shaws simply lied about Jonia’s age, with the authorities believing she looked older.

The Fascinating South Sea Villages at the Great San Francisco Fair



A Group of Dancers Seen at the Hawaiian Village.



LIKE all the important exhibits at the great Panama Pacific Exposition in San Francisco those representing native life in the South Sea Islands are so faithful in spirit and so accurate in all their material details as to seem actually to transport the visitor to the fascinating scenes depicted.

All visitors to the great fair are agreed about this. On the "Zone," where the lighter, livelier side of the exposition displays them, there is the same effect of reality—solid permanence—which distinguishes the architecture and the impressive, mechanical, scientific and art exhibits. The native Hawaiian girls are famous for their dusky beauty and grace. In the exposition's Hawaiian Village they are seen at their best. In their native dances, accompanied by the soft



Teen-aged Elizabeth (Libby) soon began melting hearts in the Hawaiian Village, here featured in an article about the South Sea Villages in June. Her sister Esther is now back dancing, along with friend Mignon Avanos (aka Lei Lehua).

Natives at the Last Resting Place of the Samoan Village at the Exposition. This is an Exact Reproduction of the Tomb in Samoa.



A Typical Beauty Among the Hawaiian Dancers at the Panama-Pacific Exposition.

wicker work, straw rug weaving and other ornamental textile industries for which the Samoan fair sex are noted. All lovers of the stories of Robert Louis Stevenson know that their author chose Samoa as his permanent home, that he died and was buried there. The natives learned to love the gentle soul, and in their village at the fair they have set up a faithful representation of his last resting place.

strains of native Hawaiian music, their graceful movements and their happy, smiling faces serve to fix the impression which most people have received that these members of the great human family in their South Sea home are among the most favored and happiest of mortals. On this page are seen also reproductions of typical scenes in Samoa. The Samoan Village is on the famous "Zone." In every detail it is the exact counterpart of a typical native village on that island. It is populated by eighteen Samoan families, whose members are experts in those aquatic sports in which the Samoans excel. Samoan women and girls are seen at their



A Characteristic Village Scene in Samoa, Reproduced at the Exposition.

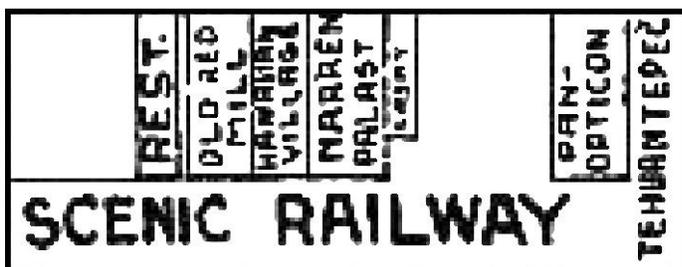
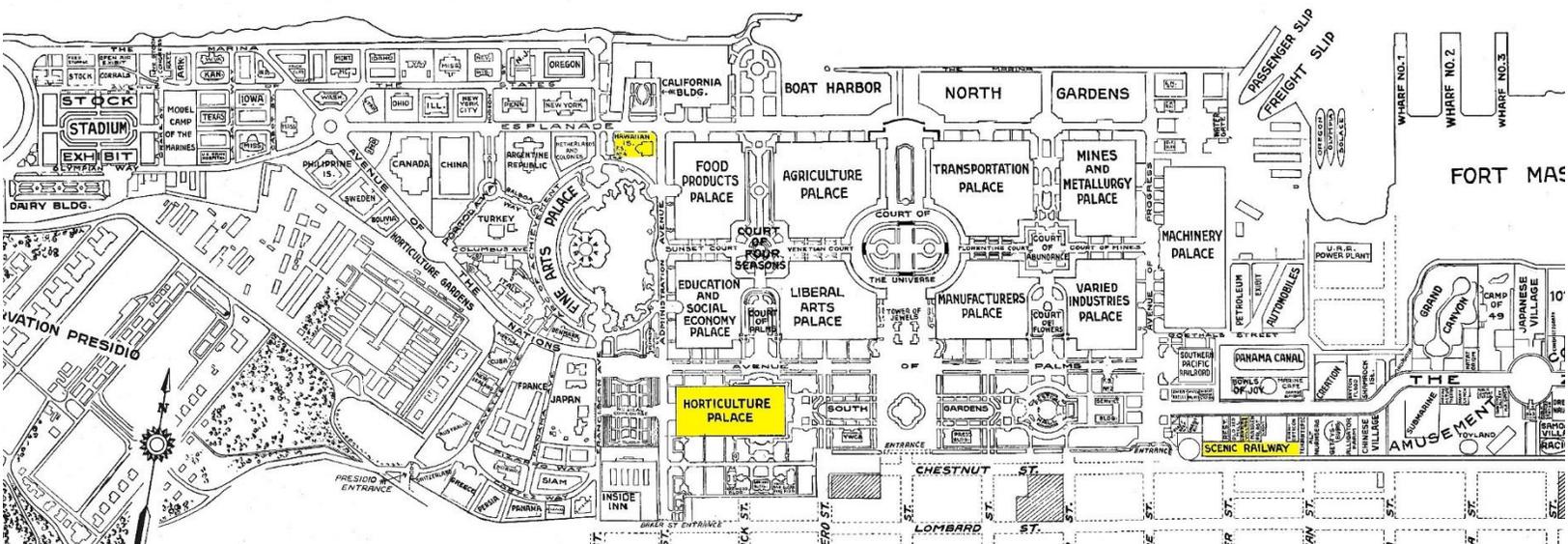
Right: Libby's "understudy" at the fair, Mignon or "Lei Lehua," went on to become a successful vaudeville dancer in her own right.

As stated earlier, verification of a "Hawaiian Village" at San Francisco's Fair had been virtually non-existent until the discovery of the Shaw family. Only occasional newspaper clippings such as the previous spread proved that the Shaws must have performed *somewhere*. Where has it been hiding? This partial map now gives us a clear understanding of everywhere that Hawaiian musicians performed (highlighted in yellow): The small Hawaiian building and the huge California and Horticulture buildings. The Village where the Shaws performed can be seen tucked away in "The Zone" just above the "R" in "Scenic Railway."



MAP OF THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION
SAN FRANCISCO, 1915

BAY OF SAN FRANCISCO



Other than the few newspaper images, we're not certain if there are any photographs of the Shaw family in the San Francisco Fair's Hawaiian Village; most of the surviving ephemera appears to be from San Diego.

The Famous Hawaiian Sextette

Sometime in September 1915 James took advantage of his P.P.I.E. credentials to take a new group on the road. Gathering up some fellow Fair musicians and friends, along with his son Eddie on steel guitar, bookings were arranged in Oregon and Idaho during September and October. It's not known if the Shaw family's Fair engagement had ended to precipitate this opportunity, or if perhaps his wife Esther stayed with the rest of the children at the Fair, which closed on December 4th. As James included daughter Libby as a dancer on at least one occasion it would suggest that the family was perhaps no longer engaged in San Francisco.¹⁴

The Italian Garden = St. Charles Hotel NEW ORLEANS, LA.

FAMOUS HAWAIIAN SEXTETTE

DIRECT FROM SAN FRANCISCO EXPOSITION

in charge of Kimo Ko, lately Chief Court Entertainer
to King Kalakaua former Ruler of the Sandwich Islands.



Appearing every Afternoon and Night
in the Beautiful Italian Garden Lounge
No Charge for Admission

Afternoon tea served from 4 to 6 P. M. every day.
Every evening except Saturday there will be served for
those who desire it a choice menu of supper dishes.
Dancing Every Week-day Evening

Mark Twain, after his first visit to the Hawaiian Islands, said in an interview: "The music of the Hawaiians, the most fascinating in the world, is still in my ears and haunts me sleeping and waking. I can still hear the pulsing of the surf at Waikiki, see the plummy palms drowsing by the shore, the garlanded crags, and the leaping cascades, and this music fills me with the spirit of its woodland solitudes"

The Dansante 4:30 to 6 P. M. every Saturday 75c.
Souper Dansante 10:30 to 1 A. M. every Saturday \$1.00

Dance Music by the St. Charles Colored Band, and
additional entertainment by the Hawaiians.

This "Famous Hawaiian Sextette" that was "direct from (the) San Francisco Exposition" also ended up with at least one long stop in New Orleans. The group was again led by James (Kimo Ko), and included at least two members of his Portland "Royal Hawaiian Troubadours" group (son Edward and Bob Nawahine).

¹⁴ *The La Grande Observer*, September 19 1915. Libby performed under the name Princess Lei Leliokuli.

The two images of the group include violinist Hervey Pogue from the “Royal Hawaiian Singers and Players,”¹⁵ along with one of James’ old Glee Club friends, James Kulolia.



In the above image Edward Shaw is center playing lap steel on a standard guitar. The young ukulele player on the right is Joe Bird. Nawahine is holding the large guitar while Kulolia plays ukulele.

The Famous Sextette didn’t stay out long, for the entire Shaw family was soon back together in Southern California to entertain for the San Diego Expo’s final year.

¹⁵ This group allegedly performed at the San Diego Fair in 1915. <https://kihm6.wordpress.com/category/famous-visitors/page/2/> accessed 9/26/2020.

San Diego



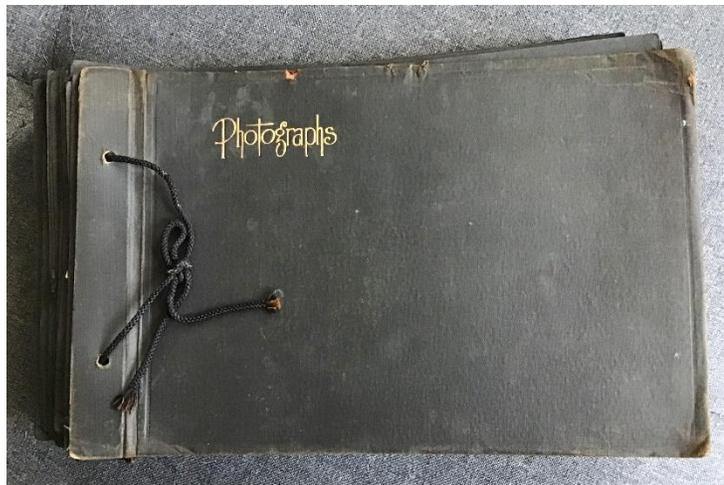
Again, using the appearance of the Shaw children to judge ages and timeframes, we believe the remaining professional and candid images (their scrapbooks having dozens more) are from 1916 during their San Diego booking. The one above looks like an early shot, the family standing in front of the mock village where they performed and may have lived. The four children (young Winifred elsewhere at the time) not only look a good year older than the first PPIE photos, but they look a lot more seasoned. Eddie again plays lap steel guitar while George plays accompaniment like his father. Note Esther on the left watching while her older sister Libby (now 15) poses dramatically, the family as her accompanists. The dark-skinned Hawaiian with the Gibson L archtop guitar appeared with the family during the year, appearing in numerous photographs; he so far remains unnamed. Libby is posing for the center gentleman, who is cutting out her silhouette; he also did James (left).





Inside the village posing for a photographer, Eddie is absent while a new member joins in on ukulele and teenagers Libby and Esther vamp it up a bit.

Following are some of the remarkable candid photographs from the extensive family scrapbooks, taken by family members and friends throughout 1916.





Above left: James and Esther enjoying the waterfront of Oxnard, California. Right: Libby and George dressed up for an outing on July 5th 1916.

Below: At the beach with friends. Esther is on the left with her hair tied back, Libby is at center in homemade swimwear, her brother George is at back right. Next to him is their friend Joe Bird who had just played ukulele in their dad's Sextet. The girl's name on the right is Ruth Voeller.





Upper left: Edward and Libby with their friend Joe Bird, who now has a Knutsen harp guitar (detailed in Part 3). Eddie holds his father's distinctive guitar.



Upper right: The young performers that appear with George, James and Esther Shaw are Joe Bird, George Kulolia (possibly the son of James Kulolia seen earlier) and Ruth Voeller.

At Upper right and below, Joe has another new Knutsen harp-ukulele.

Right: 9-year-old Wini gets into the act. She stands in front of her sister Esther, with Libby at right. The "G" gentleman is unknown.





While Winifred and I were amused to find in her family scrapbooks several pictures of George in "comic hula drag," we were a bit surprised to find many candid photos of him with a young man who was surely his boyfriend.

They appear openly and unabashedly romantic in numerous snapshots taken in various private and public places during the Fair.



In June 1916 protests began anew in mainland Hawaii over the “Hoochie Coochie” aspect of hula performers with the Shaw girls being singled out. Their father James explained that “if the real Hawaiian hula...was danced...the authorities would drive them off the grounds” (read: *too sensual*). A complex subject, this debate had been ongoing ever since trained sacred hula dancer Jennie Wilson herself had embraced the sensual and entertainment aspects of her field back in 1893 at the Chicago World Fair (see Part 1).

While still at the fair, some of the Shaw family seem to have taken on outside gigs on occasion. Examples include a notice of “Shaw’s Hawaiian Troubadours” appearing at the Orpheum in Coos Bay, Oregon at the end of August. It’s not known who was in the group.¹⁶

In October, 1916, a curious silent film was made using the San Diego Fair as the plot’s setting and background. *The Butterfly Girl* (not to be confused with a 1921 silent film of the same name) starred Margarita Fischer (at right) as “Pep O’Mally,” a young beauty visiting her trapeze artist aunt at the fair. Forced to hide from her aunt’s manager’s advances, she takes refuge with the Hawaiian performers in their Village. Thus, did the Shaw family become bit players in their first film! Sadly, the film, released in January 1917, remains lost, this image perhaps the sole remaining visual record.



Fischer and her two fellow actors are surrounded by the Shaw family “on set.” The two male musicians at left are non-family members who appear in the following photograph below. Left-to-right, the Shaws include young Wini, Libby, father James, Eddie, Esther and George.

¹⁶ *The World*, August 30 1916.



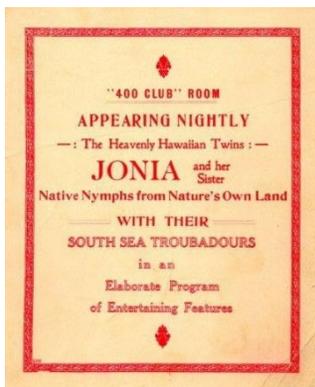
A final San Diego photograph shows the Shaws and fellow musicians posing at the close of the Fair at the end of 1916. Eddie – who seems to have really matured over the year – stares confidently at the camera lens, holding a shiny new Gibson L-series archtop guitar. George stands top left, their father top right. The women (l-r) are mother Esther, daughter Esther, Unknown, and Libby. Again, young Wini may be off playing and not yet a full-time part of the act. The others in the photo, including the two “management-looking types,” are unknown.

Not quite two years after those first photos at PPIE, look how the children have become young professionals!

Jonia and Her Hawaiians

On February 20 1917, Elizabeth “Libby” Shaw turned sixteen. In less than two years at the two Southern California fairs, she had unexpectedly become the family’s breakout star. Word got out; based on her Fair popularity, she was offered an engagement on the Keith theater circuit.¹⁷ She would now go by her original Hawaiian name, “Jonia Lei Lokelani,” and become the headliner of the Shaw family act. She appears to have begun her star turn immediately after the San Diego Fair, with her first clipping coming in Toledo, Ohio on January 30th – all before she had even turned sixteen. Two weeks later she was in New York for an impressive three month run.¹⁸

The act initially started out as “The Heavenly Hawaiian Twins – Jonia and her sister, with their South Sea Troubadours.”



¹⁷ In her publicity material, only the San Francisco Fair was ever mentioned. Though she was at San Diego throughout 1916, it was likely felt that the smaller event wasn’t worth mentioning – so that whole year simply “went missing” from her professional timeline. Only a single obituary bothered to accurately include the San Diego Fair as well.

¹⁸ The performance locations and dates throughout the United States and Canada come from well over a hundred newspaper clippings. The act appears to have been with the Keith circuit for the first 1-1/2 years or more, then the Orpheum circuit for the next 1-1/2 years, and finally the Loew’s circuit for the last year. The first 1917 New York run remains confusing. She was first at Reisenweber’s from at least February 17th through April 1st. Then two months are unaccounted for. This may be the “Winter Gardens” run that was mentioned a year later several times as having come *after* Reisenweber’s and lasting either “a full year” or “a season” (*The Star Gazette*, February 27 1918 & March 5 1918.) No Winter Garden notices have yet been found.

The advert for the “400 Club” Room above promises a nightly appearance and an “elaborate program.” A later review said that, “With beautiful scenery, visualizing the land of sunshine, music and flowers, the Hawaiian act is one of the prettiest yet offered.”¹⁹

Right: “Jonias and her Sister” (Esther, on the right).

The act was originally a sextet consisting of Jonias, Esther, Eddie, George, their father James and one “uncle.”²⁰

Surprisingly, though the Shaw family made up the act, their name was never used. Instead, since the act had been booked on the basis of Jonias’s popularity at the two California Fairs – with Jonias further demonstrating her talents on the tour – it very quickly became, and remained, “Jonias and Her Hawaiians.”

While “Princess Jonias’s” teenage allure is fairly evident in her photographs, many reviewers – whom I assume to have been male – leave no doubt that the *live* version was intoxicating:

“The ‘Pearl of Hawaii’ ...is just a bit the daintiest little piece of femininity that has ever appeared at a local theatre.”

“This girl of the blue-black tresses, the mystery eyes, lithe and supple as a panther, is the most beautiful Hawaiian dancer in the world.”

"An unusually attractive young woman gave the native dance...and performed all the various steps with grace and abandon."

"Jonias is a slim, lithe, sinuous, graceful woman..."

“...is a pretty and active little woman who dances like a nymph.”²¹



¹⁹ *The Montgomery Advertiser*, October 27 1917.

²⁰ The sextette was mentioned by Jonias in an interview given in mid-July 1917. *The Honolulu Star-Bulletin*, August 1 1917. The article also describes her mother and young Wini watching from the wings. The “uncle” is revealed below.

²¹ *The Montgomery Advertiser*, October 27 1917; *The Star Gazette*, March 5 1918; *The York Dispatch*, November 30 1917; *The Lansing State Journal*, December 19 1918.

More professional writers were able to respectfully resist the sensual aspect while recognizing her undeniable artistry:

"(Her dancing) is done with such grace that the most delicate sensibilities are not offended."

"(She)...is an entertainer of unusual ability. Her dance is most artistic, and quite different from the suggestive, portrayal of most alleged Hawaiian dancers."

"This fascinating young exponent of the dances of her country is as graceful as she is lovely and her presentation of the Hula dance is something quite apart from the vulgar imitations which many dancers have given us. She visualizes much of the poetry of motion and beauty of expression that the real Hawaiian feels and interprets to the alluring music typical of their land."

"She is an artist among Hawaiian artists. She rightly and regally headlines the bill."

"Without question she is by far the best dancer of native dances ever seen here."

"Jonia's rendition of the Hula dance is a work of art, and absolutely devoid of the vulgarity that has marked the attempts of many imitators. The bewitching Hawaiian music and the beautiful stage setting enhance the charm of the number."²²



²² *The Charlotte News*, July 19 1918; *The Buffalo Commercial*, July 30 1918; *Buffalo Courier*, July 30 1918; *The Evening Public Ledger*, January 22, 1918; *The Buffalo Times*, December 2 1919; *The Buffalo Enquirer*, July 30, 1918.

Libby – now Jonia – on stage watching her brother Eddie play his lap steel guitar solo.

Eddie was often singled out in reviews, occasionally even over Jonia herself:

“(He) could tickle his guitar till it laughed and cried for mercy...”

“(He) gets hypnotic sounds and cadences from it the most assiduous player of the instrument never dreamed possible. His act receives an ovation.”

And “(His is) the best steel-bar guitar yet heard in this country.”²³

Below, Jonia takes a solo turn on the ukulele. Only one of her many reviews mentioned that she did indeed also sing.



From March to July 1918, several mentions of a highly regarded “basso solo” with guitar accompaniment appeared. This was the “uncle,” whose identity took quite some time to decipher – none other than Bob Nawahine!²⁴

Curiously, the original star of the family – James, one of Hawaii’s great tenors – was never once mentioned. Only rare mentions of “the musicians’ harmonies” would seem to include him.

²³ *The Buffalo Truth*, December 6 1919; *The Charlotte News*, July 19 1918; *The Lansing State Journal*, December 19 1918.

²⁴ *The Charlotte News*, June 19 1918 (“...one of the best seen things at the Keith house in a long time.”); *The Buffalo Courier*, July 30 1918. The “uncle” relationship will be explored further in Part 3.



While playing the Hippodrome in Cincinnati, Ohio in their first summer in 1917, tragedy struck the Shaw family. George, who was just 20, died of typhoid fever on July 26th, 1917. Due to the nature of the disease his body could not be sent home to Portland for burial, so his mother Esther stayed behind to see him laid to rest in Ohio. As the act had contractual obligations, the rest of the family had to say their heartbreaking goodbyes and continue the tour.²⁵ The act would then remain at five members for the rest of the tour.

George must have had something important to do in the act, as there are two photos of the troupe that show Esther dressed in George's costume – as a boy – as if to substitute for him! Later on, Esther was described as a singer, and may have segued more fully into that role from her original dancing position and new George impersonation.²⁶

Esther as "George" is on the right. This image was also the final visual proof that "Uncle" Bob Nawahine was the original sixth member of the group.

In September 1920, Jonia "just completed making the dancing scenes in a moving picture film depicting a South Sea Island drama, which will be released shortly."²⁷ In November 1920 the act was headlining yet another circuit when James Shaw wrote to a



relative describing a *four*-member act – undoubtedly Jonia, Esther, Eddie and himself. Nawahine must have left the group, while James outlined his plans for after the close of their current tour. He stated that he hoped to go to England to visit his father's home then return to Honolulu to spend the remainder of life (though he still "owns an orchard near Portland, Oregon").²⁸

Sadly, he did neither.

²⁵ <https://www.ancestry.com/family-tree/tree/34511458/>

²⁶ *The Montgomery Advertiser*, October 6 1919.

²⁷ *Atlanta Constitution*, September 5 1920. We would *love* to locate the film, among several "South Sea" shorts made that same year, but so far, no luck.

²⁸ *The Hilo Daily Tribune*, November 18 1920.



This publicity photograph of Jonia was taken in late 1917, but she almost seems to be foreshadowing the loss of her brother George. Tragically, it may also represent the final image taken of Jonia herself.

After over four years of full time Vaudeville performances to nearly unanimous glowing reviews, Jonia was stricken with pneumonia during the show's run in Washington, D. C. She was taken back to Portland where she passed away on April 15, 1921. She was still climbing towards the peak of her career, and – like her brother – was only 20 years old at the time of her untimely death.

Astoundingly, despite the unfathomable loss of Jonia, the family soldiered on. In fact, within a year "Jonia and Her Hawaiians" had gone back on tour.

Jonia No. 2

Whether due to the popularity of the act's name (that of Jonia herself), bookings left to fill, or both, the family realized that "the show must go on." With both George and Jonia now gone, their mother Esther would now step in and join her husband to perform full time. But first they needed a new "Jonia." But rather than move her 3-years-younger sister Esther into the "role," they passed her over for her little sister Winifred.

Right: Esther Shaw in the late 'teens.

One may well wonder how Esther – a seasoned dancer and singer in 1921 – must have been affected by this decision. Perhaps the choice was simply based on raw talent and personality. Esther is thought to have been more reserved, while Winifred...well, Wini seems to have been *destined* for stardom.

Pulled out of the 8th grade at 14 years old – coincidentally the same age that Jonia made her PPIE debut – Wini was quickly groomed to take the place of Jonia.



Left: Wini Shaw about age 9, looking fearless and ready for the spotlight.

While Charles and Indetta Shaw finished their long Pantages tour and continued with bookings in the Midwest, daughter Hattie and Dick Kerr/Carr returned home to be with the family. The "Aloha Duo" by now had a family of their own with four children.

And so, the family, along with other musician friends, re-convened in Portland to prepare Wini for her future.



Above and next: At *The Oaks*. In photograph above, the three Shaw girls lounge on the grass in their familiar grass skirts. Wini on the left looks mature beyond her years, Esther on the right looks radiant and professional; only Hattie in the center looks less than thrilled to be there. Her husband Dick is the man in the back on the left. Eddie is of course the steel guitarist seated at left, with mother Esther in the center and father James posing seriously as always, now with a brand-new harp guitar (see Part 3 for more on that). The other musicians remain unidentified.

Resurrecting one of James' group names from 1914, "Shaw's Royal Hawaiian Troubadours" was an 11-member ensemble led by his son-in-law Dick during this "recovery period."²⁹ They were able to get an engagement at the nearby amusement park, "The Oaks," which would undoubtedly help hone Wini's performance. Indeed, they were performing by the end of May, just six weeks after Jonia's death. A photo of Wini as "Jonia" appeared a week before her debut on May 27 1921; she had already "graduated!"³⁰

²⁹ *The Oregon Daily Journal*, May 30 1921. Dick Carr, "of Scotch-Irish descent," was pointed out as the only one of the eleven who was not a "native Hawaiian."

³⁰ *The Oregon Daily Journal*, May 22 1921: "Jonia, who is to appear with Hawaiian Troubadours when they open the season on May 27." *Ibid*, May 29 1921: "The Royal Hawaiian Troubadours will entertain afternoons and evenings. Beautiful Jonia, the Pearl of Hawaii, will dance."



In this long shot are the same eleven members from the same month. Wini is in the middle with Esther on the left. Note Eddie's rope strap for playing steel guitar while standing. He is now 26, tall and handsome.

Hattie and Dick at *The Oaks* in 1921.



After their brief time with the family, where Dick pitched in to lead the 11-member Troubadours at The Oaks, Hattie and Dick left to continue performing on their own, with Dick switching to using his first name, "Bill." He and Hattie (now "known as the Cowgirl singer") subtitled their act "Musical Oddities" (or "Oddity").³¹ A rare review described the act: "The atmosphere of the open country of the west is created in the scenery they carry. Violin, guitar and steel guitar are the chosen instruments, and they are masters of each. A very effective effect is gained through the blending of medley and specialty, while the steel guitar work with which the act closes is a riot."³² The couple performed continually for eight years until October 1929, when Hattie died while performing in Carroll County, Iowa. The first and oldest of the seven musical Shaw children was then just 38.³³

Meanwhile, Wini, now 14 going on 15, was ready for her closeup:



³¹ *The Evening Herald*, August 8 1922; *The Visalia Daily Times*, August 26 1922. In Hattie's obituary, they refer to their last act as "Carr's Road Show."

³² *The Arizona Republic*, September 22 1922.

³³ A sadder note is that her husband was unable to take care of their two daughters. He left them with his mother in Portland and went to live with his mother-in-law and other Shaw family in New York, taking their two sons. He passed away in 1948.

With publicity photos in hand, the new family group of five hit the road in September 1921.³⁴



L-R: Edward, mother Esther, Wini as Jonia, daughter Esther and James with a new Epiphone harp guitar.

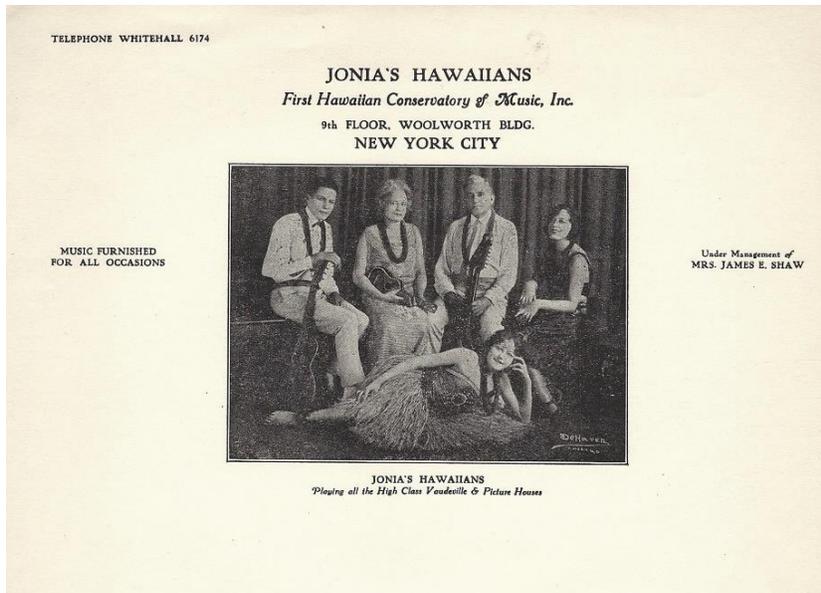
³⁴ *The Indianapolis Star*, September 27 1921. This is the earliest tour notice found to date.



March 18, 1922: Kansas City, Missouri. Jonia – now Wini – has her name in lights.

The new act probably began much like the original “Hawaiian review,” but by mid-1923, the Shaws seem to have jazzed up the act, with Wini dancing “with a world of charming vivacity and reckless abandon.” Only the finale now incorporated the original “dance in native costume.”³⁵

³⁵ *The Richmond Palladium*, June 26 1923.



This trade card, with its New York address and phone number, seems to put their headquarters on the East Coast rather than Portland. Note that the elder Mrs. Esther Shaw is their manager, skills she undoubtedly honed beginning in the 1890s when she accompanied James to his World Fair engagements.

An unusual “Shaw family reunion” took place when Jonia’s Hawaiians met up with Indetta and Charles Shaw in Newfoundland in June, 1924 (below). “The Hawaiians” offered steel guitar solos by Eddie, dancing turns by Indetta and Wini (Jonia), a “one string” solo by Charles on a cigar box & broom handle novelty instrument he created back in 1921, and a spot by “Kalana” (Esther?).

Presumably, the parents and young Esther were among the “Company.”³⁶



And then, after two and a half years of solid Jonia bookings, tragedy struck again when James passed away from unknown causes in Manhattan on June 16th, 1924. The Shaw patriarch – one of Hawaii’s greatest tenors who had performed for the Monarchy and whose talents had led to creating an entire family of professional entertainers – was 58 years old.

Once again, the shows went on.



³⁶ Evening Telegram (St. John's, Newfoundland), June 5 1924.

Continuing Careers

Six weeks after the death of James, friends and relatives helped out by inviting Eddie to appear with “Clark’s Hawaiians.” This group was led by Henry Clark³⁷ and at the time consisted of singer H. W. Poepoe and Bob Nawahine on steel guitar. Eddie joined William Kalama and Gordon Plinaia playing ukuleles.³⁸ The group had been invited by a Hawaiian politician to perform at the Democratic convention at Madison Square Garden on July 26th, 1924, where they “tore down the roof.”³⁹ It’s not known how often Eddie may have performed with Clark beyond this.

Meanwhile, Charles Shaw and Hattie Shaw continued to tour the country with their respective spouses.⁴⁰ It’s not known whether some of their six combined children may have travelled with them or stayed with grandmother Esther or other relatives.

17-year-old Winifred – now a “Jonia” adrift – remained in New York with her mother (and probably Esther), where she met 22-year-old Leo Cummins, a professional Hawaiian musician living in Brooklyn. They were married in Manhattan on September 16th, 1924. Curiously, Leo kept to his own increasingly successful musical pursuits and does not seem to have performed with or employed his new wife, who would continue to perform with Edward and Esther and others before going solo.⁴¹



Wini as “Jonia” c.1925 with husband Leo and Esther and Edward (the two women posing with her are unknown).

³⁷ A familial relationship between the Clarks and the Shaws will be discussed in Part 3.

³⁸ Nawahine and Kalama would famously go on to form the popular Kalama Quartet a few years later.

³⁹ *The Honolulu Star-Bulletin*, July 26 1924.

⁴⁰ That is, Until Hattie’s passing five years later.

⁴¹ Wini would continue sporadically performing as “Jonia” as late as 1927. *The Post-Crescent*, January 15 1927.

In 1925, both Wini and Esther appeared uncredited as – what else? Hula dancers, naturally – in the film *I Want My Man* starring Doris Kenyon.



Wini is on the left, Esther on the right.



She continued to perform her Hawaiian-based act, but “Jonie” increasingly gave way to her own name. “Wini Shaw” was making a new name for herself.

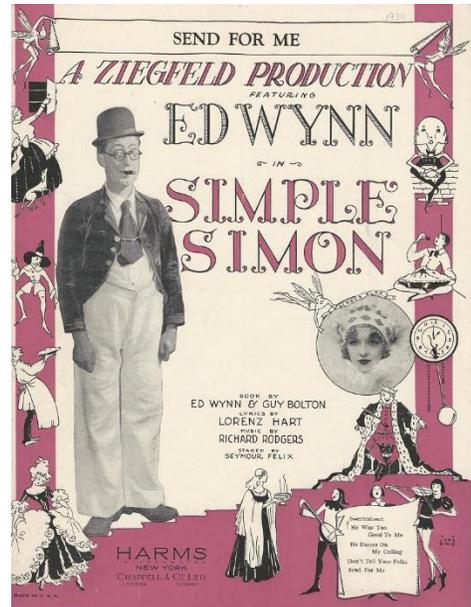
In 1926, Wini landed her first significant solo engagement – a 22-week gig as a “torch singer” with Phil Baker at New York’s Little Club. She continued to take those nightclub gigs that came her way, while auditioning for the stage. In 1928, she started landing minor Broadway singing roles, the first when she replaced someone in the cast of *Rain or Shine* with Joe Cook.⁴²

In 1929, Leo suddenly and mysteriously abandoned Wini and their children. They moved in with her mother in New York, along with (briefly) brother Eddie and Hattie’s husband Dick and his sons.

⁴² *St. Louis Post-Dispatch*, September 18 1935.

1931 saw Wini taking up Ruth Etting's role for a 2-week return engagement of *Simple Simon*. This was a showcase for Ed Wynn that had run for five months the prior year.

Right: The musical's book was by Wynn and Guy Bolton, with music and lyrics by Rodgers and Hart.



At the start of 1932 she next took Etting's place in the national tour of *The Ziegfeld Follies of 1931*. Leaving the Follies tour, she took a prestigious nightclub gig, where she was "discovered" by stage producer Archie Selwyn. Selwyn got her a Fox screen test in New York which she passed, and Wini packed up for Hollywood, arriving in September 1933 and receiving a six-month studio contract.⁴³



Wini Shaw, first featured in an advertisement for Universal's 1934 *Million Dollar Ransom*, her first credited featured turn.

During this period into 1934, she went largely unused by Fox and Universal,⁴⁴ but when her contract was up, she chose to stick it out. Soon, while singing in a Hollywood stage revue, she was



spotted by Warner Brothers casting director Max Arnow. She was thus "re-discovered" and signed to Warner Brothers Studios, where she appeared in another twenty films.

She remains best remembered for introducing the song "Lullaby of Broadway" in the musical *Gold Diggers of 1935*. For this film she made her only recording (Decca 408).⁴⁵

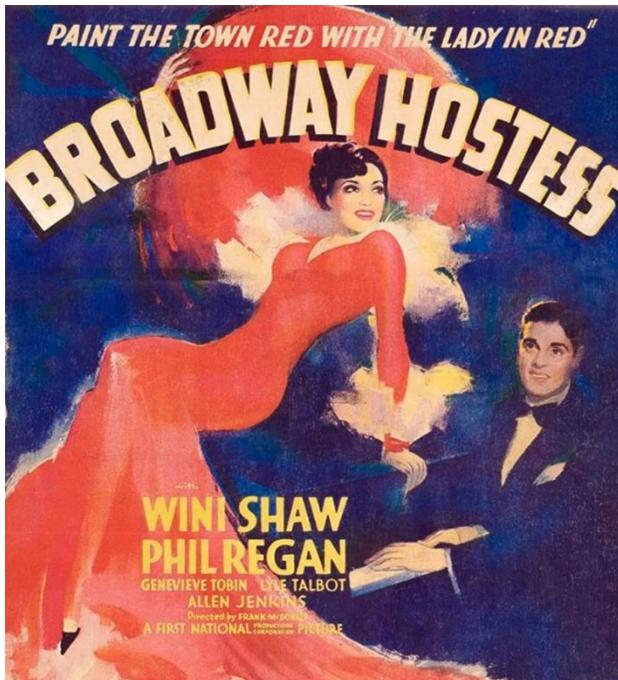
⁴³ *Ibid.*

⁴⁴ IMDb. She appeared in four films for Universal and three for Fox. Her first three bit parts went uncredited. She was finally cast to her strengths as a cabaret singer in *Gift of Gab*.

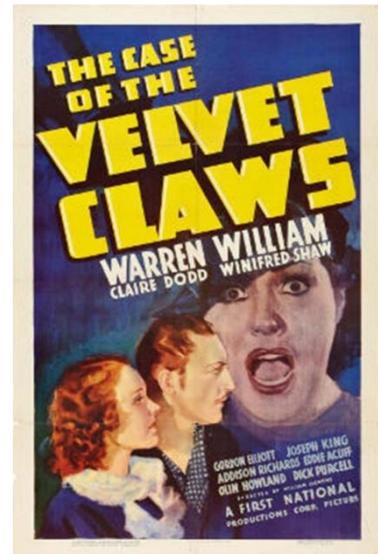
⁴⁵ The songs were "Lullaby of Broadway" and "I'm Goin' Shoppin' with You," with Dick Jurgens and his Orchestra. Due to her Warners contract, these were the only recordings she was allowed to make. The A side can be heard on YouTube.



Above: With Dick Powell and Adolphe Menjou in *Gold Diggers of 1935*



Six films later, she got her first starring role in *Broadway Hostess*, with Phil Regan. She also appeared in comedies like Joe E. Brown's *Sons o' Guns* and dramas such as *The Case of the Velvet Claws* and *Front Page Woman* with Bette Davis.





1935: *Front Page Woman*, with Bette Davis.



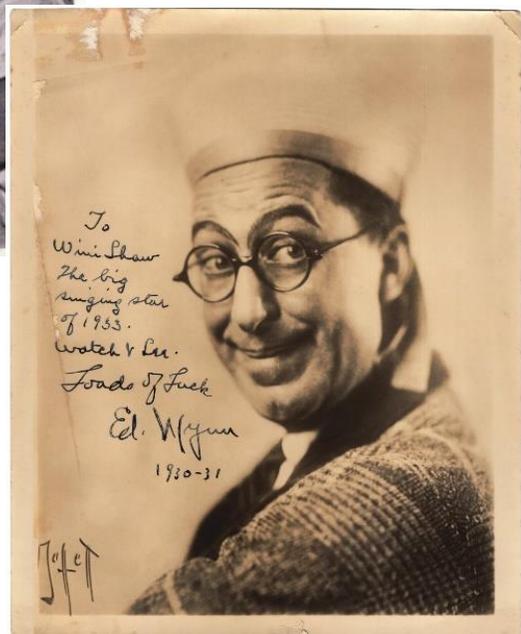
1936: *Sons o' Guns*, with Eric-Blore and Joe E. Brown.

Wini left Hollywood in 1939 when her film career had waned, though she stayed in good company, touring with stars Jack Benny and Ed Wynn for four World War II USO shows over 22 months.



After the war, Wini went back to performing in New York nightclubs.

In the family files, there are many photographs signed to Wini and the other Shaws. Ed Wynn dedicated this one to his one-time *Simple Simon* co-star.



When their younger sister began her acting career, it left Esther and Eddie to pursue their own solo careers. Edward continued to be an in-demand steel guitar player, and briefly led his own group called Eddy Shaw's Hawaiians. They recorded two sides for Edison in 1928⁴⁶ and two for the Brunswick label in 1929.⁴⁷ In 1929, Eddie (guitar) and his sister Esther (ukulele) played as part of a 14-member orchestra in a short New York film titled *The Hawaiian Love Call*.⁴⁸ The pair next starred in a 1930 musical short filmed in New Jersey called *Hawaiian Romance*.⁴⁹



Eddie's film quartet includes Joseph Rodgers, who the same year would lead *The South Sea Islanders*. As only Eddie was billed (along with his sister), one wonders whether this group may have perhaps been a pre-*Islanders* "Eddy Shaw's Hawaiians."

⁴⁶ <https://adp.library.ucsb.edu/names/343392>. On 7/16/1928; "Shaw's Hawaiians" recorded "The Hula Blues" and "Hawaiian Bluebird (Edison N-330/18618 & N-348/18638). *The Daily Inter Lake*, March 28 1930. These two recordings have been beautiful preserved digitally on the compilation "Hawaiian Rainbow." https://www.amazon.com/s?k=Shaw%27s+Hawaiian+Orchestra&i=digital-music&search-type=ss&ref=ntt_srch_drd_B00CK7NE04 accessed 10/30/2020/

⁴⁷ In a New Brunswick Records ad, catalog #4688 by "Eddy Shaw's Hawaiians" lists "Sweetheart of the Tropical Sea" and "Under the South Sea Moon (Waltzes with Vocal Quartet)."

⁴⁸ https://adp.library.ucsb.edu/index.php/matrix/detail/800022855/MVE-49071-The_Hawaiian_love_call

⁴⁹ <https://www.imdb.com/title/tt4239550/>; A 16" Victor master soundtrack recording was made of the 1-reeler that included vocals by Esther, Eddie and W. Holoua (https://adp.library.ucsb.edu/index.php/matrix/detail/2000010245/MVE-50618-Hawaiian_romance).

Soon, Eddie officially joined the South Sea Islanders, although this was after Rodgers' earlier SSI incarnations recorded their two dozen sides for Columbia between May 1927 and January 1929.



Above: Eddie Shaw is on the right in two photos of the South Sea Islanders. Leader Joseph Rodgers, who played ukulele and tenor guitar, is in the center, then on the far left. Below, left-to-right: Eddie Shaw, Unknown, Joseph Rodgers, Glenwood Leslie and Johnny Leal.



With two of his bandmates, Eddie also split off as the “Three Leis,” comprising Eddie, Glenn Leslie and Johnny Leal (later replaced by Abe Umiamaka). This trio performed at New York’s Panda Restaurant regularly from the 1930s into 1950. Curiously, this trio also performed – on NBC radio – as the “South Sea Islanders.”⁵⁰

⁵⁰ *The Honolulu Star-Bulletin*, May 29 1951. There appear to have been multiple bands who called themselves the “South Sea Islanders.” I offer up the possibility that the name could have potentially been owned by NBC radio, and whoever was filling the radio gig at the time would perform and record under that name.



Esther (left) remained in the New York area, where she continued to land radio spots and nightclub singing engagements. She would go by various stage names including “Shawni Lani,” “Lani Shaw” and “Naleo Shaw.” Occasionally she would appear with her brother Eddie’s band that sometimes included his own singer wife, Helena; other times, she was the focus, leading “Esther Shaw’s Royal Hawaiian Orchestra.”⁵¹

In one interesting twist, Esther found herself in Hartford, Connecticut in 1933 singing with Leo Cummins’ Orchestra – four years after he had walked out on her sister and their children.⁵²

In 1939 Esther landed a Sunday gig singing in the famed Hawaiian Room at Manhattan’s Lexington Hotel. Eventually, she performed two late evening shows six days a week with Lani McIntire’s band and others’. After moving to New Hampshire, she would spend six hours getting to the gig each way.⁵³



Above: Eddie Shaw’s wife, Helena.



Left: Esther singing with a quartet in the late 1930s.

⁵¹ *The Post Star* (Glens Falls, NY), June 1 1932; *The St. Louis Post-Dispatch*, June 30 1932; *The Herald-News* (Passaic, NJ), October 12 1936.

⁵² *The Hartford Courant*, October 7 & 11 1933.

⁵³ She had to take the bus to Boston, then the train to New York, then the reverse to get home.



Singing with Lani McIntire and his Aloha Islanders at the Hotel Lexington c.1941. Esther is at the microphone behind dancer Aggie Auld, while McIntire conducts. Esther was described as possessing "a remarkable low-toned liquid voice."⁵⁴

Below: Esther and her husband Charles.

Esther was the next Shaw to go too soon, passing away at age 50 in 1954.

Eddie, who had homes in both New York and New Hampshire, never stopped performing. He passed away in October 1965 at age 70.

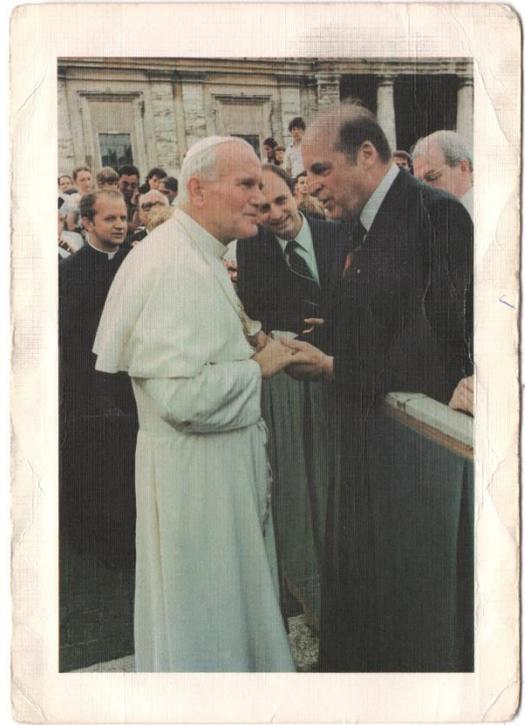
His older brother Charles died the very same month on the opposite coast in Portland. He was 72, and had similarly enjoyed a long career performing. His wife and performing partner Indetta survived him, living until January 31 1989, one of the last of the seven Shaw children and their spouses.

Oh, yes – Wini. After her first husband walked out on the family, Wini would go on to marry three more times. She also kept on entertaining, headlining as a singer in night clubs and Broadway, retiring in 1955. Five years later, she married her last husband, William Joseph O'Malley, whom Winifred Matteson remembers fondly. She writes of this interesting man:



⁵⁴ *The Honolulu Advertiser*, May 9 1941.

“Bill O’Malley was the box office manager of the Mark Hellinger Theater in NYC of west 51st street. He was also a Knight of Malta (my mother has an autographed photo of him with Pope John Paul). He used to travel to the Vatican City to have private audiences with the Pope (at right). He also chaired the Catholic Actors Guild and the Ziegfeld Club. He was a member of the exclusive New York Athletic Club and was a Broadway show financial backer (*Sugar Babies* with Mickey Rooney and Anne Miller was one of the bigger shows he financed). On the side, he was a silent partner in five NYC Irish bars and was a silent partner with Mickey Rooney in a travel agency between NYC and Ireland. To me he was my grandfather. Even though we were not blood related, I was closer to him than any other relative.”



Bill and Wini about 1970. Bill remained totally devoted to Wini after she had a stroke, from which she never fully recovered.

Wini died at the age of 75 on May 2nd, 1982, the most famous of all the Shaws.⁵⁵

END OF PART TWO

[See Part 3 for the Shaw family’s many musical colleagues](#)

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⁵⁵ <https://www.ancestry.com/family-tree/tree/34511458>.

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