



The James Shaw Family

A Hawaiian Musical Dynasty

Part 3



Gregg Miner

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In Parts 1 & 2 of this article I introduced Hawaiian musician James Shaw,

gave background on this article series, examined the early World's Fair appearances by Hawaiians and James Shaw's place within these musical circles as a soloist. I continued with the Shaw family, who made music together and separately for decades. This final chapter highlights some of the Shaw family's many musical friends and colleagues, both known and unidentified. First, a re-cap:

As I've investigated James Shaw's career through books and the many cryptic newspaper entries from the 1890s, it's clear that he was in talented company from the very beginning. Many of these names have been all but forgotten today, which as I earlier hypothesized could be due in part to the fact that few of these early musicians ever recorded. This lack of awareness seems to be changing of late, as interest continues to grow in the history of Hawaiian music, and equally the history of the musicians and instruments involved.

As we saw in Part 1, Shaw was performing in public at a young age as a soloist and with various friends who were then the biggest names in Honolulu. These included the future Chicago World Fair singers John Bright, A. East, John Edwards and Ben Jones. At the 1894 San Francisco Fair, he further rubbed elbows with then-popular singers Matthew Kane and Wm. C. Manoele. After joining up with the highly-regarded Solomon Hiram, he would soon perform in Honolulu and West Coast tours with Mekia Kealakai, David Nape, Charles Palikapu, James Kulolia and many others. In Portland and then at the California Fairs, James would connect with Bob Nawahine and new groups like the "Royal Hawaiian Singers and Players" (at left), whose violinist, Hervey Pogue, he would subsequently steal away for his Famous Hawaiian Sextette.

Now we continue with a closer look at the Shaw family's many professional friends who enjoyed their own intriguing careers.

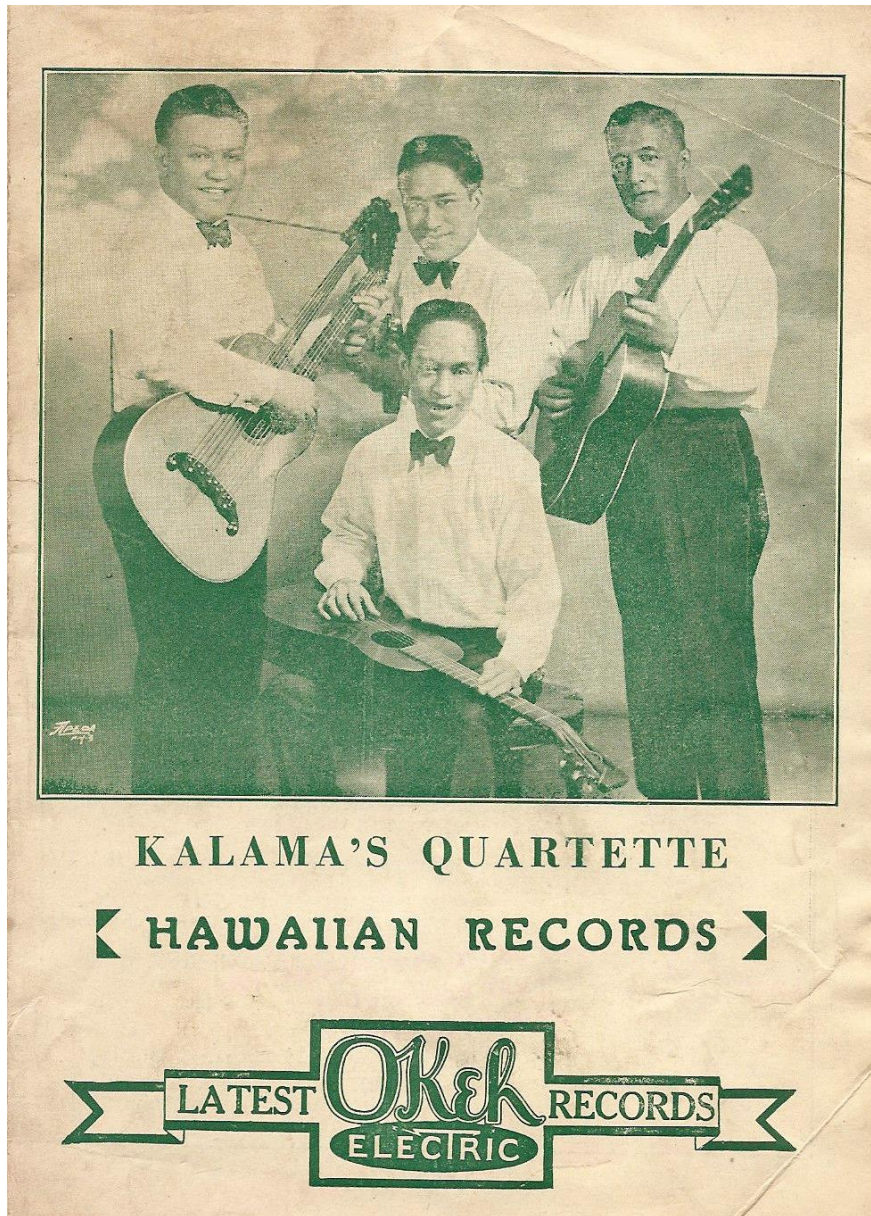


"Uncle" Bob Nawahine and the Future Kalama's Quartette



This beautiful, newly-discovered circa 1928 portrait of Kalama's Quartet is dedicated "to Winnie & Leo" (Wini Shaw and her then-husband Leo Cummins) by Mike Hanapi ("M. H."). L-R: William (Bill) Kalama, Bob Nawahine, Michael Hanapi and Bob Matsu. Kalama holds a unique harp guitar, while Matsu holds a brand new 1927 "Roy Smeck Vita-Uke" made by Harmony.

Among the seemingly endless Shaw discoveries, one of the most exciting was the photograph above of Kalama's Quartet – and this was just *one* among many other photos that included the group's members. Our excitement stems from the fact that this group is still popular today – one of the most well-known of all those that crossed paths with the Shaw family. Additionally, for the last hundred years, there had been just *one solitary photograph* of the group – so the new photos have added immeasurably to the story of Hawaiian Music.



This rare Okeh Records catalog page contains the previously known image of Kalama's Quartette. The group went through one personnel change, this quartet of 1928 consisting of those in the Shaw-dedicated photo above: Bill Kalama holding the harp guitar, Bob Nawahine on guitar, Michael Hanapi on lap steel guitar and Bob Matsu on ukulele.

Also fascinating is how much the lives and careers of the various Kalama's Quartet members intersected at different times with those of James Shaw and his family. Foremost is Bob Nawahine, who we will examine first.¹

¹ Fortunately for researchers, Nawahine was interviewed for a newspaper profile in the *Hartford Courant*, March 22 1931, which details facts that would otherwise have been lost to time. While not all the claims have been verified, they seem to dovetail well with other research, including now, the new Shaw family research. It turns out that most previously-published history of Kalama's Quartet is rife with errors, which have been repeated ad nauseam on the Internet. For the most up-to-date information in one spot, see Les Cook's liner notes for Mississippi Records September 2020 LP release *Mike Hanapi with Kalama's Quartet*.

Bob Nawahine

Bob Nawahine (1875-1938) described his humble beginnings on Maui as a ukulele-playing, loincloth-wearing youth. Sometime later, he was “discovered” by Johnny Wilson who would soon be managing the musicians for the world’s fair in New York. Thus, 26-year-old Nawahine went to perform at the 1901 Buffalo Fair – the very one James Shaw happened to miss.² Staying in the States to perform after the Fair with some of the other musicians, the group was summoned by the (ex) Queen Lili’uokalani to sing for President Roosevelt. The troupe apparently proved so popular that they remained in Washington D. C. for a year of performances.

Bob Nawahine continued performing in the States with various musicians and gigs around the country, and said that he performed at the 1904 St. Louis Fair.³ From there, he went to the Lewis & Clark Expo in Portland. He then remained in the Northwest for several years, where he eventually ran into James Shaw.

It’s not known when Bob Nawahine and James Shaw first crossed paths, but Nawahine quite likely already knew Shaw’s name and credentials, having performed with many of James’ friends at Buffalo. When they did finally meet, Shaw – ten years Nawahine’s senior – must have impressed Nawahine with his previous experiences entertaining at the King’s court and performing and touring with the Kawaihau Glee Club. By the end of 1913, Shaw was leading his own local Portland group under various names; it included his son Edward on steel guitar and his new friend Bob Nawahine.⁴

The year was 1915, and competition for inclusion as Hawaiian entertainers in San Francisco’s PPIE was fierce. As much has been written about this seminal moment in America’s infatuation with Hawaiian music, there are still so many gaps. Besides the presence of the Shaw family, it was little known that a new “super group” formed at the San Francisco Fair at this time. One George Kaia had been commissioned to assemble still another group, which he called the “Fair Hawaii Glee Club.” Those he chose included the combined future members of Kalama’s Quartet and the Ilima Islanders. They included the four Kalama’s Quartet members shown above (though the then-17-year-old Matsu’s presence is only rumored), along with future fifth quartet member Dave Munson, and Leo Cummins, Henry Makua and David Burrows of the future Ilima Islanders.⁵

Thus, besides the dozens of other previously known Hawaiian bands and musicians, James Shaw with his entire family also shared the Fair with these eight or nine other musicians.⁶

² See Part 1.

³ I was under the impression that St. Louis did not have a Hawaiian presence (see Part 1), so it seems there is further investigation needed.

⁴ As discussed in Part 2.

⁵ Hanapi LP liner notes by Les Cook. Cook’s sources include the Nawahine profile mentioned previously, a *Hartford Courant* profile on Hanapi (October 12 1930), a *Hartford Courant* profile on Leo Cummins (March 1 1931), and a magazine interview with Hanapi’s brother Emperor (“Ha’ilono Mele”, October 1977). I have doubts about Kalama being a part of this official PPIE group, as he appears to have been touring with his wife the entire year. See his chapter below. Leo Cummins would of course go on to marry Wini Shaw nine years after the PPIE. One may well wonder if Cummins might have run across his 8-year-old future bride in the Hawaiian Village.

⁶ The Shaws performed in the Hawaiian Village; it’s not yet known when and where the Fair Hawaii Glee Club performed.



Besides Hanapi's "Fair Club," Bob Nawahine seems to have made other appearances during the Expo. I get the sense that these musicians and friends mixed it up quite a bit during these events. Hawaiian musicians also looked for extra gigs in San Francisco during the Fair's run. Here, Bob (upper left) appears with: Henry Clark (upper right), James Kulolia, Hervey Pogue and Jack Heleluhe (bottom left to right).



Nawahine also hung out and likely sat in with the Shaws, as evidenced from candid photographs taken at the Fair. Above: With Edward Shaw.

Then, in the latter part of 1915, "direct from the San Francisco Exposition," James Shaw led the "Famous Hawaiian Sextette" on a short tour in the Northwest with a side trip to New Orleans. The group included his son Eddie and other musicians from the Fair, including Bob Nawahine (upper right).⁷

Whatever was going on with the Fair Hawaii Glee Club, Nawahine now chose to leave Kalama, Hanapi and the others to reunite with Shaw.



⁷ As discussed in Part 2, it's curious that these musicians were no longer playing – or needed – at the Fair.



Left: A solo Bob Nawahine publicity shot possibly taken during his 1915 stint with Shaw's Famous Hawaiian Sextette.

In Nawahine's newspaper profile, a year at the St. Charles Hotel in New Orleans is mentioned as occurring next. Shaw's sextet indeed spent some time there, but per my calculations this could only have been a month or so. Perhaps Nawahine remained there with the other musicians.

After New Orleans, Nawahine went to New York, where he found himself singing for celebrities and gangsters at Reisenweber's.

Below: Shaw's group in New Orleans. L-R: Pogue, Kulolia, Shaw, unidentified replacement, Nawahine. Eddie Shaw may be behind the camera.





After an unexpected operation and several weeks' recuperation he joined James Shaw again for the family's tour as Jonia's Hawaiians (left).⁸ This is particularly interesting as Nawahine said *he was invited by "his niece" Jonia*. Yes, Nawahine was in fact the "uncle" that Jonia mentioned as being the sixth member of Jonia's Hawaiians.⁹ Indeed, Nawahine added that he had joined his "aunt and uncle." *Was James Shaw actually Nawahine's uncle?* Wini Matteson found that, while there is no evidence of there being a blood connection, Bob Nawahine was distantly related to James' wife Esther by marriage: Esther Stephenson Shaw's niece married

Nawahine's nephew. He was therefore related in the Hawaiian tradition of *ohana*.

He left the tour after about a year and next joined Harry Clark's troupe, performing in New York nightclubs and private parties (including one for the Prince of Wales) for about three years. It was likely Nawahine who after James Shaw's death arranged the inclusion of Eddie Shaw in Clark's act at the 1924 Democratic Convention.¹⁰

Meanwhile....

Mike Hanapi

After the 1915 San Francisco Fair, Mike Kealiihonui Hanapi (1898-1948) went to New York, then entered vaudeville with William Holoua until his WW1 service. Back in New York, he next joined Leon Berger and his Versatile Boys, playing banjo, guitar and saxophone. One of his bandmates was none other than one of the young musicians from the 1915 PPIE band, Leo Cummins!



Leon Berger at center. His "boys" were versatile indeed! All were multi-instrumentalists, playing both strings and winds. Mike Hanapi is far left, Cummins is on Berger's left.

⁸ His article states "two years on the Keith Circuit." He had joined by at least mid-1917 and stayed through at least July, 1918 (see Part 2).

⁹ See Part 2.

¹⁰ Which also included Bill Kalama. See Part 2.



From the same photo session, Berger is at right with violin, Hanapi holds a tenor banjo and Cummins holds an alto sax.



An assembly of seven musicians, including Hanapi on banjo and Cummins behind the large baritone sax, dressed for their regular gig at Don Dickerman's Pirate's Den restaurant in New York (Dickerman had stolen Leo away from Ted Lewis' band).



Another place that Leo Cummins was known to play regularly was the Blue Horse Tea Room, which this postcard reveals was also “designed and executed” by the pirate-obsessed Dickerman. And, look – there’s a band playing now at the far end of the room...and wait – *is that Mike Hanapi on banjo?!*

Right: A young Leo Cummins, second from right, in an unknown early ensemble.



Somewhere towards the end of the stint with Berger, 22-year-old Cummins married 17-year-old Wini Shaw. Had they already met before, or did he happen to see her in town as “Jonias” and become smitten? We may never know, but it’s fascinating to observe how these interconnections became more complex.

Among the many candid photographs from the Shaw estate is this one of Wini Shaw and Leo Cummins. (center) with fellow bandmate Mike Hanapi holding their first son, James (we presume) in late 1928. The photo was on the front lawn of Esther Shaw's home in St. Albans, Queens, NY. Esther is on the right.



William Kalama



There are no images of William Kawekuilani Kalama Bohling (1890-1965) appearing with any of the Shaw family; besides the Quartet photo above, the estate includes only this publicity photo inscribed to Leo Cummins' mother.

Left: Kalama's handsome publicity photograph in the Shaw estate reads "To Kapeka with Aloha from Billy Kalama." Elizabeth Kapeka Merseberg was Leo Cummins' mother.

Kalama's history is recently being re-investigated. He first briefly played England in 1911 with John Paaluhi and David Kaleikoa.¹¹

Sometime in 1912 he was back in the States and touring with a "Hawaiian boys musical skit," when he met a Scottish/French Hawaiian-born actress named Charlotte May Duncan.¹²

¹¹ New information from Les Cook, who adds "As far as I know that is probably the earliest Hawaiian group to perform in England."

¹² Ancestry.com and *The Honolulu Star-Bulletin*, January 4 1913 both give her name as Charlotte. *The Honolulu Star-Bulletin*, August 9 1916 states that before she became "Mrs. Bohling," she was "nee May Duncan." (Her middle initial was 'M' – Ancestry.com.) Elsewhere, she is referred to as "Princess Ruth Kalama" (*The Los Angeles Times*, November 16 1914) and "Helen Graham" when playing an Indian girl in Pathé Brothers films (*The Los Angeles Evening Post-Record*, November 18 1914). Finally, she became "Momi" (*The Lansing State Journal*, June 4 1921).

The two were married in Manhattan on November 12 1912,¹³ after which Charlotte (now Mrs. Kalama or Bohling) quickly learned Hawaiian music and hula, transforming into “Princess Kalama” and headlining an act on the Pantages circuit. Naturally, she was immediately made over as a “real authentic Hawaiian Princess,”¹⁴ while, curiously, her husband would forever receive either *no* mention, or second billing as “assisted by William Kaopuulani.” Typically shortened to “Wm. Kao,” we have no idea where this name came from. He was said to have had a rich baritone voice and play ukulele, guitar and excellent steel guitar.¹⁵ Kalama appears to have been part of the original 1913 company of other male musicians, but by the next summer, they seemed to be more often a duo, even when advertised as “Princess Kalama & Co.”¹⁶



A “Princess Kalama” double-sided trade card from 1915.

¹³ *Ibid.* Curiously, the two divorced in Colorado on September 8 1918, but then *re-married* in Chicago on November 28 1919 (Ancestry.com). While there are hundreds of clues connecting Bill Kalama with his mysterious alternate name William Kao to Princess Momi Kalama, the smoking gun appeared in The Topeka Daily Capital, July 5 1918, definitely stating that “Bill Kalama...is the husband of Princess Kalama.” As seen on the previous page, two sources name both William Bohling (Kalama) and Charlotte Duncan as the original named pair.

¹⁴ Some of the fictions given: “...the granddaughter of ex-Queen Lil” and “great niece” of the ex-Queen.

¹⁵ Dozens of newspaper notices mention his various instruments and at least two mention a “baritone” voice, rather than his later Kalama’s Quartet tenor.

¹⁶ Kalama’s billing ran the gamut from being completely ignored, to “her male partner,” to “Prince Kalama” (briefly in 1919). Most often he was “Wm. Kao,” assisting his wife, though one critic pointed out that it seemed she was really assisting *him*. Princess Kalama also appeared on occasion as part of “Alisky’s Greater Hawaiians.” Also, during this period, William had been one of the musicians in a run of *Bird of Paradise* (but not the original, unless he was a later sub). His wife was then later up for the role of “Luana” in the show (The Star Tribune, October 10 1915).

The act incorporated an elaborate set. From the beginning, this soon included a real “erupting volcano” and “ocean glimmering in the background.” The “volcanic eruption was still going strong in 1919.¹⁷ The duo spent 1915 touring throughout the Midwest to the east coast, seemingly without a break. It’s difficult to imagine William being noticed and booked to become part of San Francisco’s “Fair Hawaii Glee Club” – perhaps he only visited the PPIE for a brief time? In November 1916, the couple’s child “not 2 years old” was mentioned.¹⁸

The “Princess Kalama, assisted by Wm. Kao” act continued strongly into 1921, then sporadically into 1923, after which the couple appears to have split up, at least professionally. Bill eventually joined Clark’s Hawaiians along with Bob Nawahine. As seen earlier, this group famously played the 1924 Democratic Convention, inviting Eddie Shaw to sit in after his father’s death a few weeks before. In an unusual twist, Nawahine apparently played steel guitar while Eddie strummed a ukulele beside Kalama.

Mrs. Kalama had started using the name “Momi” sporadically around 1917. She also started appearing in non-Hawaiian roles in other shows.

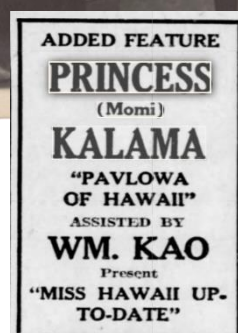


Two photos from the Shaw estate: The back of the first states: "Momi Kalama, 'The Pavlowa of Hawaii', ingenue with Barney Gerard's 'Girls De Looks' burlesque show, 3/6/21"



More confirmation of “Momi Kalama” being Bill Kalama’s wife came from this ad three months later. (*The Lansing State Journal*, June 4 1921)

Princess “Momi” Kalama continued making appearances into 1926.



¹⁷ *The Los Angeles Times*, November 1914; *The Richmond Item*, April 22 1919.

¹⁸ *The Topeka State Journal*, November 21 1916. The child was briefly shown to the audience before being whisked back stage.

Munson & Matsu

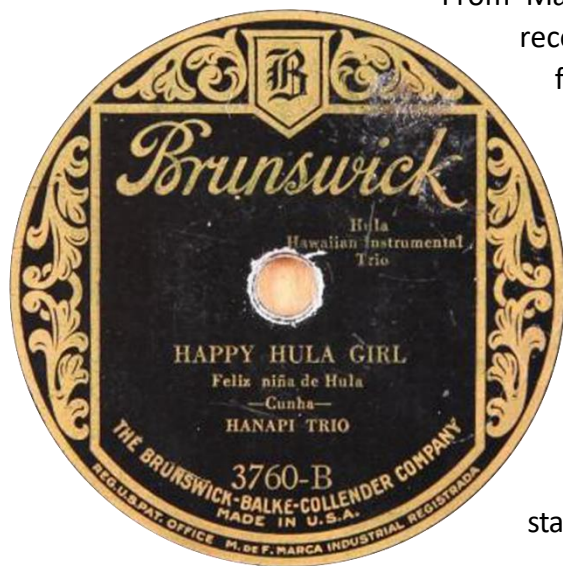
As for David Kaleipua Munson (1893 or 1895-1956), a guitar and steel player, we don't know if the Shaw files contain any photos of him simply because no known *positive* visual identification of him has yet been found. After coming to the mainland to play the San Francisco Fair, he later joined Al Vierra's Hawaiians playing the Pantages circuit.

Finally, Robert Matsu (1900-1973) – the future fifth member of Kalama's "Quartet" – was the youngest, and may or may not have been seen at the 1915 Fair. He was another multi-instrumentalist and was the second steel guitar player on the Kalama's Quartet records. Prior to that, he also toured with Al Vierra's Hawaiians in the 1920s.

Reunion

The year: Around 1926. *The place:* New York's Beaux Arts NY nightclub. *Who:* The entire roster of the PPIE "Fair Hawaii Glee Club."

Yes, whether by happenstance, deliberation, or someone's invitation, all of the original members of that 1915 band now converged in New York. They soon found themselves performing together in different configurations in nightclubs throughout New York, including the Granada Grill, a new club briefly owned by Leo Cummins. They soon began to add radio and record-making to their constant nightclub gigging, and so began a flurry of activity and contracts wherever they could find them, in whatever configurations of personnel would happen to fit the occasion. The overlaps are extraordinary and still seem rather the puzzle to untangle.¹⁹ But here we go!

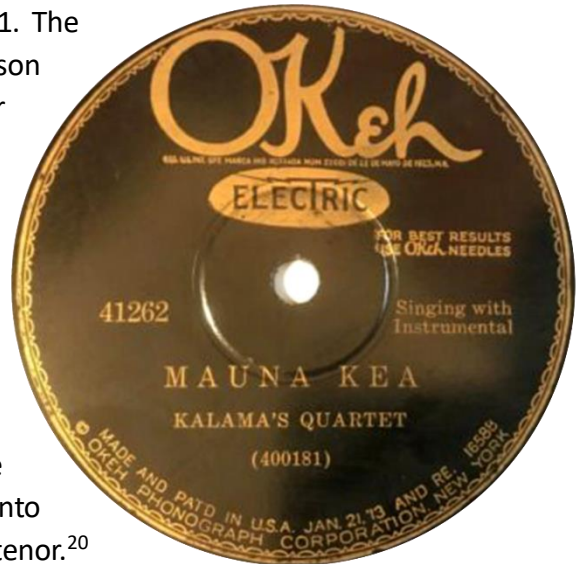


From May 1927 through June 1928, Hanapi led Brunswick recording sessions as the "Hanapi Trio." Three of his friends – Nawahine, Cummins and Munson – filled out the trio with Hanapi at different times. Munson and Hanapi also recorded as a duo.

In the midst of Hanapi's trio recordings, Bill Kalama next landed *two* recording contracts, one with Edison and one with Okeh. For Edison, his group was "The Mid Pacific Hawaiians." Their two years of recordings began in October 1927. Its members remain unidentified, but are thought to be similar to "Kalama's Quartet," the more renowned entity that started recording just two months later.

¹⁹ Again, Les Cook's 2020 liner notes for Mississippi Records' Hanapi LP finally collated and simplified much of this. Much of his source material can also now be verified.

This group recorded over 60 sides for Okeh into 1931. The members included Kalama, Nawahine, Hanapi, Munson and Bob Matsu. Experts still haven't deduced whether the five ever appeared all at once on any "quartet" recordings, or if Munson and Matsu swapped spots along the way (and who appeared first and second). While Munson was mentioned in their record advertisements, he was never photographed with the group.



The group was not only the first ensemble with dual steel guitars (Hanapi and Matsu), but they became famous for introducing four-part vocal harmonies into Hawaiian music, including Hanapi's distinctive falsetto tenor.²⁰



Besides their many 78 recordings, some collected on CD and records, three of the members famously appeared in a Vitaphone short in April 1927.



²⁰ Surely, there was harmony in other Hawaiian groups, not the least the Shaw family themselves, but this aspect of Kalama's Quartet has often been discussed as being "a first," with Hanapi's falsetto "yodeling" (breaking back and forth between chest voice and falsetto) also noted as a first.

“Hawaiian Nights” was released on the first *Vitaphone Varieties* DVD from Warner Archives in 2012 and the entire wonderful film can be seen on YouTube.²¹ It’s a fascinating look at the beginnings of Kalama’s Quartet, as it predates their first recordings and includes only three of them: Kalama, Nawahine and Hanapi.²² The film is 5:42 in length and includes five songs:



“Honolulu March” (Hanapi instrumental), “Honolulu Tomboy” (Girl 1 dances, Kalama sings), “On the Beach at Waikiki” (instrumental, Girl 2 dances), “Sweet Lei Lehua” (Hanapi sings), and “My Honolulu Hula Girl” (Kalama sings the verse, Nawahine sings the chorus while playing and dancing, 3 Girls dance).

It’s curious that neither Esther nor Wini Shaw were used for the dancers, as they were in New York and friends of the musicians – what a visual record *that* would have been.



I was long ago alerted to this video due to the presence of an obscure, unidentifiable harp guitar (and harp guitarist) in the group.²³

In the group shot, the performer is seated far right behind the lap steel player and stands at the beginning and end of the performance. It is none other than Leo Cummins! No surprise there, as he was a key part of this circle. I could now immediately identify the odd

instrument! It’s James Shaw’s own Epiphone harp guitar, inherited by his son-in-law after Shaw’s death in 1924.²⁴



²¹ <https://www.youtube.com/watch?v=nmN3E2tqOvU>

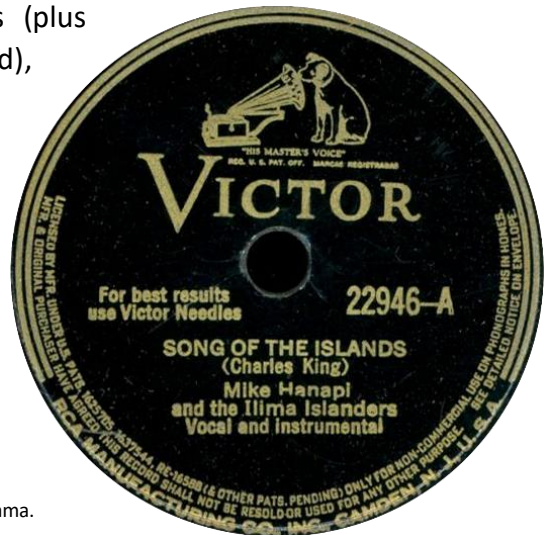
²² Les Cook is certain that neither Munson nor Matsu appear in the film. Only “Hawaiian Orchestra” is credited.

²³ My friend Michael Simmons was the one who spotted the harp guitar and guessed at its possible identification (he was right).

²⁴ See Part 2 and Appendix.

In September 1930, while Kalama's Quartet was in full swing, still another offshoot appeared: the "Ilima Islanders." This was led by Hanapi, who had landed a new contract for radio broadcasts out of Hartford, Connecticut.

This configuration, which recorded just four sides (plus another few recordings which were never released), included the core trio from the Hawaiian Nights film (Hanapi, Kalama and Nawahine) while adding their original PPIE Fair cohorts Henry Makua, David Burrow and Leo Cummins.



Below, Mike Hanapi and the Ilima Islanders. L-R: Henry Makua on tenor guitar, Bob Nawahine, David Burrows on steel, Leo Cummins on bass, Mike Hanapi and Bill Kalama.



Clark's Hawaiians

In this chapter I'm going to give a necessarily brief overview of the Clark brothers: Charles, Harry and Henry. Brief, because there has been virtually no biographical work done on them beyond Wini Matteson's Ancestry.com work, and their long careers have only been vaguely hinted at in previous publications. On top of that, virtually no images of any of the three brothers have ever been seen or published. I rectify that now as the Shaw estate has many dozens of images of known and suspected Clark family members.

While the Clarks were early friends of the Shaws and shared similar musical paths (born in Honolulu, later played the mainland, etc.) they specifically entered the Shaw family story via the youngest Shaw daughter Wini, when she married Leo Cummins in 1924. Upon the death of Leo's father John Cummins in 1913, his mother Kapeka married Harry Kaneiakama Clark soon after.²⁵ Thus did Harry Clark of "Clark's Hawaiians" become Leo Cummins' step-father. When Leo then married Wini Shaw, well...histories became further entwined! We're just fortunate that so much Cummins and Clark memorabilia was saved – and that it eventually made its way into Wini's hands to pass down to her granddaughter.



Leo Cummins' parents:

John Adams Kuakini Aolani Cummins (1835-1913)

Elizabeth Kapeka Merseberg (1877-1925).

John Cummins' story is another fascinating one. He was Minister of Foreign Affairs during King Kalākaua's reign and was a plantation owner prominent in the development of the Islands' sugar industry.



Known as "Kapeka," Elizabeth was a fellow musician and the recipient of much correspondence and many autographed photographs from a host of Hawaiian musicians, including William Kalama, as seen above.

²⁵ Leo Cummins' biological father remains a mystery. Kapeka gave birth to Leo just two months before she married John Cummins, and never revealed the father. John legally adopted Leo Lorillard Lonoikauakini seven months later, giving Leo his surname.

Of the large Clark family, we now focus on the three brothers. It appears that all three of them at one time or another were the “Clark” in “Clark’s Hawaiians.” In other words, they each may have led – or given their name to – a group or perhaps many concurrent groups by that name over the decades. It’s unclear which brother was involved when, or whether they overlapped or performed together at any time.²⁶ In addition to “Clark’s Hawaiians,” each of the brothers performed as soloists under their own name, Harry and Henry even recording sides for Columbia in 1911, sometimes with Ernest Kaai’s Glee Club.²⁷



The oldest Clark brother was **Charles** (1883-1934). Fortunately, Charles signed some of his photographs, so was the first to be positively identified. He was said to have had the better voice and talent, and successfully toured the U.S. and Europe.²⁸



Right: Playing Paris in December 1920, Charles signed this dapper image to his brother Harry, Harry’s new wife Kapeka and adopted son Leo (Cummins).

Though there is no record of him attending the 1915 San Francisco PPIE, Charles *may* have met his wife there, as she was a demonstrator in the Palace of Horticulture where different Hawaiian bands played daily.²⁹

²⁶ The brothers *did* all get together on occasion, such as at Jack Ellis’ funeral in 1914, where they all performed with Ernest Kaai (*The Honolulu Star-Bulletin*, May 29 1914).

²⁷ Malcolm Rockwell’s Hawaiian & Hawaiian Guitar Records, 1891-1960, information provided by Les Cook.

²⁸ *The Honolulu Star-Bulletin*, May 29 1914: “Charlie Clark has for twelve years played on well-known vaudeville circuits throughout the United States and Europe... He possesses a most remarkable voice ranging from the deep bass notes to the lyric tenor.”

²⁹ *The Honolulu Star-Bulletin*, March 12 1915.



Charles' wife Amoy Fook Tai Clark (1888-1968) wrote this similar dedication at the same time Charles wrote his above. She had taken the dogs with her as these Clarks settled in France, where Charles and their daughter Francis eventually both died. Amoy subsequently returned to Hawaii. While Chinese, she performed as a "Hawaiian."³⁰



³⁰ A marriage certificate for Charles and Amoy has not yet been found. In fact, she married one Edward Hall in March 1915 while performing the San Francisco Fair. The couple was forced to marry offshore on a ship due to archaic city rules about Amoy's ancestry (*The Honolulu Star-Bulletin*, March 12 1915). Then the next thing we know, Amoy was performing with Charles Clark in San Francisco less than a year later in California! *The Visalia Times-Delta*, February 22 1916.

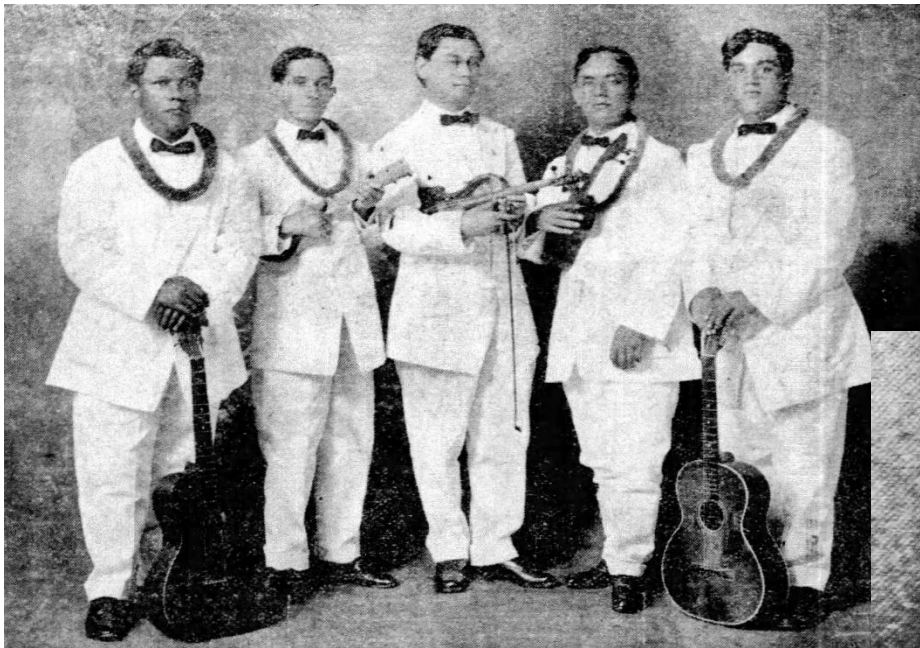


The back of this huge cabinet card is stamped "Clark's Royal Hawaiians." The inscription reads:

*If friendship is a chain to success, consider us three links.
Amoy, Chas and Francis
To the Shaw Family
Clark's Hawaiians
Dec 22nd 1917*

Charles Clark is likely the man waving his hat at his wife Amoy. This inscription also demonstrates that the Clark families were friends with the Shaws well before Wini Shaw married Leo Cummins. In the following pages, we'll also see Esther Shaw in a Clark's Hawaiians advertisement and Henry or Harry Clark at the San Francisco Fair where the Shaws were performing.

Harry K. Clark (1884-1963) was a year younger than Charles. Being Kapeka's second husband and Leo Cummins' step-father, we would expect him to be the *most* represented in the Shaw archives. However, we haven't been able to positively identify him. From all outside sources, we so far have exactly *three* that are said to be Harry – and they all look different! The best is from 1910, where he appears with John A. C. Peterson's band:



From *The Honolulu Advertiser*, April 10 1910: L-R: David Manaku, Henry K. Smith, John A. C. Peterson, Harry K. Clark, James Cromwell. The quintet was headed to the Atlantic City Exposition, which curiously does not appear in any list of World Fairs.³¹



While Harry's image at right is frustratingly blurry, a later image is even more cryptic. From an undated ad in *Popular Mechanics*, it names "Harry K. Clark" while showing a much skinnier man.



And a final photo of a much older "Harry K. Clark" from Ancestry.com looks to me more like the man we believe to be *Henry* (next page).³²



³¹ Kanahele, p634 incorrectly names "Henry K. Clark."

³² This image comes from a granddaughter's new Ancestry.com page on the Clark family; no source for the image is given: <https://www.ancestry.com/family-tree/person/tree/167806343/person/332176866129>. Besides the visual confusion, we also see the middle initials of the Clarks given differently. For example, Harry is sometimes "K." or "J." For the latter, a possible clue is a clipping from *The Honolulu Star-Bulletin*, May 29 1914. Where Harry is specifically called "Jimmie Harrison Clark." (!)



This image from *The Honolulu Advertiser*, March 28 1916, is the only positively identified image yet known of **Henry N. Clark** (1887-?). He *does* vaguely resemble Harry above; we just can't yet get a very clear idea.

As mentioned earlier, a photo from 1915's San Francisco Fair includes a performer we believe is Henry Clark (right).³³



Using these two images as a starting point, we then found many candid and publicity photos that we believe show Henry Clark.

Lining up the clearer images in a hypothetical chronological order reveals this possible identification thread for Henry:



The second head shot of our "Henry" also comes from (we believe) the 1915 San Francisco Expo. It could possibly be from the San Diego Fair in 1916 instead.

³³ Those who weighed in on the identification include myself, Wini Matteson and Les Cook. Potential corroboration comes from Kanahele p.634 which lists "Henry K. Clark" as appearing at the 1915 Fair (though no source for the claim is provided).

The inscription on this undated publicity photo reads "Clark's Hawaiians, 660 North Clark Street, Chicago, Ill." The fellow in the center *seems* to be the same Henry Clark.

The other two young men appear unnamed in additional publicity shots from the same photo session playing Spanish guitars and steel guitars.



This is a fun one!

It's the original photograph that appeared in the Popular Mechanics ad below, which they captioned "Our native Hawaiian instructors, known as Clark's Hawaiians."

POPULAR MECHANICS ADVE



Hawaiian Guitar **FREE** 18

Read This Big Offer

Large photo shows our native Hawaiian instructors, known as Clark's Hawaiians. Photo two is Messrs. Detborn and Howard, broadcasting from WEAF Radio Station, New York. Photo number three is Harry J. Clark, chief instructor. These professors welcome you as a student and offer you absolutely **free** a beautiful, full tone, genuine \$18.00 Hawaiian Guitar when you enroll. Look into this offer and rush coupon to us for particulars.



Learn to Play Quickly

With our **short cut method** of instruction, you will quickly learn how to play Hawaiian Guitar which will bring you **popularity** and **social success**. You learn to play from notes. If you never had any musical training, you will quickly get on, because our nine experts have perfected a course of home instruction which is as **simple as learning A B C's**. We don't depend upon printed lessons only for your success, but we furnish photographs of our professors' playing, diagrams, charts and phonograph records. To prove this is as easy, we will send your **first lesson FREE**.

Rush Coupon—Send No Money

So positive are we that you will become one of our students, we will send **free** without obligation, our first lesson. Also receive our big book which gives particulars about our course. Write for your **free book** and your **free lesson** today.

Rush Coupon

Send No Money

**HAWAIIAN STUDIO No. 524
of New York Academy of Music
100 FIFTH AVENUE, NEW YORK, N. Y.**

Please rush your book, "How to Learn Hawaiian Guitar" and my **first free lesson**. Also reserve a gift Hawaiian Guitar for me. This obligates me in no way whatever.

The "instructors" include one Esther Shaw (on the left) as a model!

Though the man on the upper left was not mentioned in the ad, we believe he is Henry Clark.



The above is inscribed: "Liletta, featured with Henry Clark's Hawaiians." We don't believe Henry is in the photo. Though Liletta had some relationship with a Clark group,³⁴ the above group and stage is clearly the same as at right, inscribed "Liletta and Her Hawaiian Serenaders." This act, advertised as "6 Men and a Woman," toured in 1920.³⁵

Left: Closeup of Liletta.



³⁴ She did indeed. "Liletta Clark" became an adopted sister of the brothers (*The Honolulu Advertiser*, July 21 1939). A ship manifest also gives her name as Clark while traveling with Henry.

³⁵ *The Richmond Palladium and Sun-Telegram*, May 4 1920.

The Shaw estate contains numerous images of unidentified musicians with “Clark’s Hawaiians” written on the back. This particular one features a steel player that we believe is David Manaku, who played in 1910 with Harry Clark, as seen earlier (Manaku’s known image at left). He also toured with Charles Clark and Henry Hart in 1913 as part of the “Waltz Dream” company.³⁶ The second solo photograph of our presumed Manaku is unlabeled.



We believe this is Dave Manaku’s own quartette that he led in 1920, backing up “Princess Anelika” the hula dancer who played the lead role in the Hawaiian Musical Play called *A Daughter of the Sun*. Anelika is the woman sitting with the ukulele.³⁷

GREENWOOD THEATRE
THURSDAY, MARCH 4
 The Most Talked About
Hawaiian Musical Play

"A DAUGHTER OF THE SUN"
 A DRAMA OF HAWAIIAN ROMANCE
 SET TO DREAMY HAWAIIAN MELODIES
 INTERLUDES BY
 NATIVE UKELELE PLAYERS, SINGERS & DANCERS

An Hawaiian Love Story Set to Music
Oozy, Creepy Music
 A Faithful Portrayal of Quaint
 Hawaiian Tradition
 Spend your evening in that far off South Sea Isle, with all the
 Colors of Glorious Hawaii

HEAR
 Dave Manaku
 late of Ham
 merstein, an
 islander's at
 tention, a H
 i's Hawaiian
 Quartet, who
 will send you
 home humming
 the music of
 those dreamy
 melodies

SEE
 the great vol
 canic eruption
PEOPLE
 20
 A Super Cast
 with Florence
 Fonda, Bessie
 Coleman, Fred
 Stone, Glen
 Coulter, Jean
 Claremont

Princess Anelika, the Famous Hula Dancer
MAIL ORDERS NOW
 Prices 50c, 75c, \$1.00, \$1.50. Reserve seats early

³⁶ The Honolulu Star-Bulletin, January 4 1913. Could the *Waltz Dream* have been the 1908 Viennese operetta?

³⁷ The Chattanooga News, January 5 1920; The Greenwood Commonwealth (Greenwood, Mississippi), March 1 1920.

Other Hawaiian Musician Friends of the Shaws

The treasure trove of original Shaw photographs and ephemera from the early 1900s contains dozens of marked and unmarked images of other Hawaiian performers. Many of the unlabeled images have yet to be identified. We presume that the entertainers in these images were all friends of the Shaw family in one way or another: performing colleagues, distant relatives, or fellow musicians sharing their own successes with mutual respect as they encountered each other throughout their careers.³⁸



The back of this lovely image is inscribed "Kulolia's Hawaiians." At lower left is James Shaw's old friend and frequent performing partner James Kulolia. He looks a little older and wiser than we last saw him with Kimo Ko's Royal Hawaiian Sextette in 1915.

This image may date from the mid-1920s, based on the presence of the man (left) and woman in the back. In an interesting twist, these appeared in the previously discussed short film *Hawaiian Nights!* The man is seen standing behind Mike Hanapi, while we believe the woman is the second dancers that emerges from the hut.

³⁸ It goes without saying that any identifications, corrections and additional information on anyone here could be of great help and importance to Hawaiian music scholars.

Right: Lani McIntire and his wife Virginia. The bandleader who played with both Esther Shaw (to whom he dedicated the photo) and Bing Crosby needs no introduction to Hawaiian music fans.



Left: Walter Kolomoku, original steel player for the Broadway hit *Bird of Paradise*. He dedicated this photo to Harry Clark.

The Shaw's dear friend and fellow PPIE dancer Mignon Avanos ("Lei Lehua") with Lono's Hawaiians. The five men include James K. Lono (right), Joe Nawahi (front, and brother of King Bennie Nawahi), Harold Lishman, George Vicktor and Sam Kaleikini. (Names provided by Les Cook.)



Left: "To Esther and Mama," from Tandy Mackenzie, a Hawaiian tenor who had a

successful mainstream opera career.



G. L. Medeiros dedicated his glossy to Eddie Shaw and family. We'll see him with his group in Part 4.



These next two images depict a 1928 music school, possibly associated with Clark's Hawaiians. None of the men have yet been identified.

Regarding the fancy guitars, expert Bob Hartman thinks that "the fancy one on the teachers' lap could be a Maurer Style 590. Two of the guitars on the wall could also be Larson brothers (Maurer or Stahl brand)."





The Shaws were also friends with Toots and July Paka, whose Hawaiian band was one of the first to tour mainland America in the early 1900s. Left: James Shaw addressed this postcard to Toots' manager Sam Casey to deliver to John H. Polihale. The actual performer depicted is not yet known.

Right: The back reads "Koia Serenaders."

Again, these images are among those found in the vast Shaw family archives. Those below are all so far unidentified.



Harp Guitar-Playing Musicians

This last chapter highlights those Shaw estate photos that include musicians with *harp guitars*, my particular specialty. An Appendix afterward will examine these unusual instruments and other plucked strings.

Again, for all the images found in the Shaw family archives, we presume that these musicians were friends or musical acquaintances of the Shaws.



These two photographs are candid photos from the San Diego Fair, circa 1916. We saw both the young woman performer (Ruth Voeller) and the Knutsen harp guitar in the hands of Joe Bird in Part 2. There's no way to know who actually owned and played it, as here are two more musicians posing with it.³⁹



³⁹ The names of the men are written on the backs of the photos. "Henry Paekea" is the written on the right photo. The left photo states "George Kalani," but expert Les Cook says this is impossible (comparing to his known Kalani images). He wonders if it could Ben Kalani (relationship unknown). The inscription also says "S.F. Fair" but I suspect it is actually San Diego, as there are many photos of Ruth taken there.



An unidentified musician with "Clark's Royal Hawaiians" (as notated on the back) holds a W. J. Dyer & Bro. Symphony harp guitar Style 5 from around 1910.



Left: An unidentified troupe, likely taken at the San Francisco Fair. Both the guitar and Dyer harp guitar are well-played with added pickguards.

Below: The back inscription reads "Princess Lani & Co. in *Hawaiian Pastimes*." This show was from 1924 and newspaper reports listed her band members as Dave Kekai, Joe Ainui, Henry Kane and Charles Kaulia (*Les Cook, pers. comm.*). One holds a c.1920 Stella harp guitar, the other holds the common Dyer. The matching pickguards are of course non-original.



Geo. Kalalukie's Hawaiian Entertainers



We entertain from 6:30 to 8 o'clock and 9 o'clock to 12, daily

NOW PLAYING
at
**Colonial Hotel
Garden**

Late of Ziegfeld's Follies
and Hippodrome, N. Y.

**Original Singing
and
Dancing
Princesses**

ASK GEO. TO
DANCE

Special Sunday Enter-
tainment, 6:30 to 8:30

Regular Dinner

Above: George Kalalukie (1880-1926) is presumed to be the one in the dark suit with the Knutsen harp mandolin. Wini Matteson believes that his steel player is Charles Shaw. Kalalukie made several records for Columbia between 1916 and 1919.⁴⁰



Left: The "Paygne Trio," about which nothing is known. The gentleman plays a common American harp guitar style built by various companies around 1910-1920. The woman on the left holds a Roy Smeck Vita-Uke (the same model seen with Bob Matsu above), placing this photo in 1927 or later.

I showed G. L. Medeiros above. The Shaw estate contains two more images of Medeiros in a quartet that performed as a rather blatant assemblage of racial characters, seen below.



(WARNING: THE FOLLOWING IMAGES ARE
PRESENTED HERE IN HISTORICAL CONTEXT ONLY.)

⁴⁰ Les Cook, personal communication.



Medeiros himself is in blackface, while John Freitas portrays a “Chinaman” and Joe Hendricks a gap-toothed “Irish bumpkin.” Billy Joseph (possibly William Joseph, later of the South Sea Islanders) plays it straight. A Knutsen harp guitar appears in both photos, played by Freitas.





You read about William Ellis in Part 1. He seems to have been more of a Shaw “competitor” than an ally. These two images have long been on Harpguitars.net, but now relate to this article. The above photograph was taken in September 1914 in Lakemont, Pennsylvania. Originally, some of us thought Ellis was the one with the unusual Knutsen harp guitar. Now I see that he is the one in the center of the image.

With “Ellis Royal Hawaiians” below, taken a few years later, William takes over on harp guitar (an Oscar Schmidt “Stella”).



APPENDIX: The Instruments

I've acknowledged some of the specific instruments throughout this 3-part article (Martin, Gibson, Epiphone, Larson, Dyer, etc.) but would like to include a bit more detail and analysis here.

One of the rarest instruments seen in the Shaw estate photographs is James Shaw's "House of Stathopoulos" (soon to become the Epiphone company) harp guitar. The fledgling company in New York had officially opened for business in 1917, and Shaw had it upon his return to Portland after his daughter Jonia's death in April, 1921. Performing for long stints in New York over those four years, he likely bought it new, perhaps custom ordering it in advance.



Left: Three views of James Shaw's House of Stathopoulos harp guitar.

Right: The nearly identical extant specimen.



Shaw's is nearly identical to one of only two surviving Stathopoulos harp guitars known (at right). Only the fingerboard inlays are different (Shaw's large white pickguard is almost certainly unoriginal). It is difficult to see if Shaw's instrument has the oversize bridge; it appears to be a smaller, simple rectangle with inlays. Experts have dated this surviving instrument to circa 1920, which matches up with the timeline for Shaw's instrument.⁴¹ As seen above, Shaw's instrument ended up with his then-son-in-law Leo Cummins, Jr. after his death and has not been seen since.

Left: Henry Clark's guitar player at the 1915 San Francisco Fair holds a similar 6-string Stathopoulos guitar, which may have been built by Anastasios Stathopoulos himself before his death in 1915. But how did a Greek maker's instrument built in New York end up in California with a Hawaiian band?!

⁴¹ See "The House of Stathopoulos Harp Guitar" http://harp guitars.net/history/month_hg/month-hg-7-10.htm



The next rare harp guitar is Bill Kalama's, seen in his two group publicity photos (and cropped here at left). There is no surviving harp guitar exactly like it, but its distinctive features match other known (and similarly rare) instruments.

Kalama's instrument's headstock is very distinctive, matching only one known 1920s harp guitar attributed to the Oscar Schmidt Company in New Jersey (below). The opening between the symmetrical conjoined headstocks is diamond-shaped on Kalama's, while the O.S. has a fancier "club" shape.

The O.S. instrument may be an experimental one-off (no catalog harp guitars are known), including its distinctive bridge, the only example known of this unique "S" shape. Kalama's bridge, on the other hand, is a very close copy of a bridge design used by several Italian makers in New York, including this

O. Pagani & Bro.-labeled c.1920s instrument attributed to Francesco Morabito. Interestingly, these instruments have similar mirror-image 6-on-a-plate tuner designs.

The plantilla (body shape) of Kalama's instrument is very similar to the Morabito shape, and a little wider yet. Perhaps the much narrower O.S. instrument was built by one of the Italian makers as well; it undoubtedly got its inspiration from the Morabito style, though that influence might have been vice versa. Kalama's seems like another "one-off" instrument built perhaps by the same luthier as the O.S. instrument, who repeated the headstock and neck (and matching extended fretboard) of the O.S., while borrowing the bridge shape of the New York harp guitars.



Right: Attributed to the Oscar Schmidt Company.

Left: Attributed to Francesco Morabito, labelled O. Pagani & Bro.



As seen in my online Knutsen Archives, Chris Knutsen made hundreds of very individualistic handmade instruments, of which no two are exactly alike.⁴² This has enabled me over the last twenty years to study and identify his output by their specific, if sometimes subtle, features. The photographs of the Shaws and their many friends thus provided new Knutsen specimens (with eventually their own “Inventory Numbers”). Among them are harp guitars, harp ukuleles and harp mandolins.⁴³ It’s not remotely surprising that Hawaiian musicians, including the Shaws and their colleagues ended up with Knutsen instruments. Knutsen was in Washington State just as Hawaiian musicians began performing on the west coast from San Francisco to Seattle in the early 1900s, and he relocated to Los Angeles in 1914 where he could take advantage of the many Hawaiians looking for potential instruments at the two California Fairs.



The Knutsen harp guitar seen in three c.1916 San Diego Fair photos (held by three different musicians) was built in Knutsen’s late Seattle period around 1912. It is noticeable for having twelve strings on the neck, paired in six courses. Its other distinctive feature is of course its body shape, a form I dub the “double-point” for its pointed flares on opposing corners of the main body. Curiously, Knutsen’s full-scale double-point harp guitars,

of which five (including the Shaw specimen) are now known, are *all* 12-string-necked versions. Even more interesting is that all but one are known from historical photos, and each of those photos is of a Hawaiian band (!). At the time, these were extremely loud accompaniment instruments, perhaps the loudest acoustic guitars that could be found. All have black tops with inlaid pickguards just as the Shaw example does. Its inlays, along with the shape of the headstock, identify it as a new specimen.

Right: The sole extant 12-strings-on-the-neck double-point Knutsen harp guitar has a replaced top and bridge. It likely would have originally had a pickguard and may or may not have had a second soundhole in the arm.



⁴² http://harpguitars.net/knutsen/knutsen_home.htm

⁴³ “Harp-ukes” and “harp-mandolins” named for their similar hollow arm extension, rather than extra strings. Curiously, we don’t see any of Knutsen’s Hawaiian guitars, his specialty from 1914-1930.



The two other Knutsen harp guitars seen in the images above are both c.1913 Seattle-built instruments. They are standard “Lower Bass Point” harp guitars with six strings on the neck and five sub-bass strings, tuned G-A-B-C-D.

Left: From (Charles) Clark’s Royal Hawaiians.
Right: From G. L. Medeiros quartet.



By 1915 – perfectly timed with the opening of San Francisco’s PPIE, Knutsen had moved to Los Angeles and introduced his “harp-ukuleles,” so-called due to the hollow arm extension borrowed from his popular harp guitars. Mrs. Esther Shaw either bought one or perhaps even borrowed it from Chris Knutsen himself for the family photo session at the start of the Fair in

February, 1915. A year later, the Shaw’s musician friend Joe Bird had a second harp-uke at the San Diego Fair.



Left: the two images of Esther Shaw’s harp-uke. Right: The two shots of Joe Bird’s harp-uke.

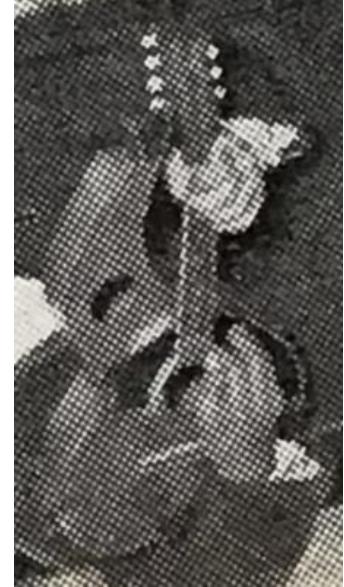


Center: Knutsen’s finer harp-ukuleles were made of beautiful Hawaiian koa wood and trimmed with dark/light “rope binding” – as the two examples in the Shaw images were.





Finally, two different Knutsen harp mandolins are seen in the Shaw estate images, one played by a member of Charles & Indetta Shaw's group (left), the other by George Kalalukie (right). These instruments appeared commonly between 1910 and 1915. Like the harp-ukuleles, they have a hollow arm but no extra strings.⁴⁴



The image below (not from the Shaw estate) shows Pete Corney's Musical Hawaiians in London in the early 1920s. It relates to our current topic in two ways. Corney went to Europe with Clark's Hawaiians in 1919⁴⁵ (later establishing his own group), and he also plays a unique unidentified harp guitar that was clearly inspired by one of Chris Knutsen's; it even has Knutsen's distinctive pointed flare on the left lower bout! It too has five sub-basses, but on a rather misshapen headstock.

Those interested in Hawaiian musicians with harp guitars can find scores more at Harpguitars.net.⁴⁶



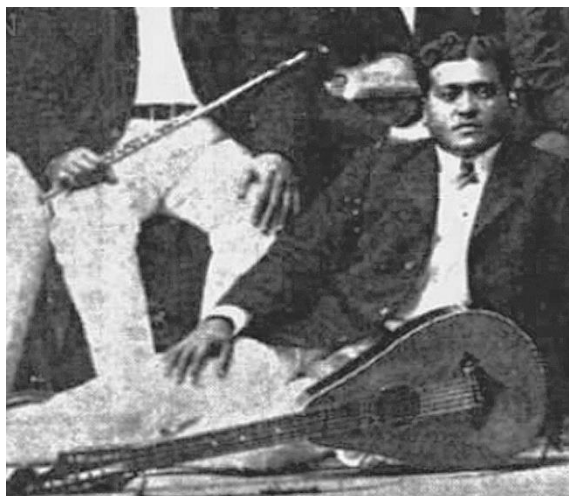
⁴⁴ The *majority* had no extra strings. See the Knutsen Archives for variants with additional sub-bass strings.

⁴⁵ Les Cook, personal communication. Presumably, he went with Charles Clark's outfit.

⁴⁶ I have been archiving these since 2004. Sections of the site to investigate include the Knutsen Archives, the Iconography pages, and Blogs related to History or the Individual Makers.



In Part 1, we saw James Shaw with a “mandolinetto” – a standard mandolin in the form of a miniature guitar. Those these instruments became quite common around 1900 in continental America; this is the first one I’ve come across in the context of Hawaiian music. James’ wife Esther (right) must have admired it as well.



One last rare instrument worth mentioning is the teardrop-shaped 10-string guitar seen in the 1904 Kawaihau Glee Club image in Part 1. To my eye, it appears to be an exact match with Carl Brown’s patented 1896 “Harp-Guitar” – specifically,

the 1897 “Gordon” version from New York, shown at right. I talk about these instruments being precursors to America’s later-common “12-string guitars” in an online article,⁴⁷ as they feature the same doubled octave courses on the four lowest strings (the top 2 thin strings being single). Luthier Kilin Reece has seen similar instruments in Hawaii which he suggests were influenced by the many double-strung Portuguese instruments. Could our 10>12-string actually have come from Portugal via Hawaii...?



⁴⁷ <http://harpguitars.net/history/grunewald/12-string.htm>

I imagine that the many guitars we've seen will be trickier to identify, but what about ukuleles? I bet that ukulele aficionados out there have enjoyed trying to identify the many instruments seen throughout this series. We've seen rare 5-string "taro patch fiddles," Hawaiian-made ukes, Smeck Vita-Ukes, and Martin ukuleles of all types (Tom Walsh, for example, pointed out the matriarch Esther Shaw with a Martin made-for-Ditson 1916-1917 Style 3 soprano). I'll leave these projects for others. But I *must* end with this treasure:

A Martin No. 2 soprano uke.⁴⁸ Not their fanciest model, nor the most valuable. But precious to Wini Matteson, as it was her grandmother's Wini's personal ukulele. Not even the Martin Museum has a Shaw Family Ukulele!



⁴⁸ Tom Walsh says that this ukulele was made between 1918 and 1921 (the only years with that particular fingerboard dot pattern). The label inside is from William J. Smith, who was a New York City musical instrument distributor and one of the first big sellers of Martin ukuleles. The case is a nice old hardshell case, but the case is probably from a few years later than the ukulele.

Epilogue

I can't describe how rewarding and how much fun – albeit challenging! – this series of articles has been to put together. I can't thank James Shaw's great granddaughter Wini Matteson enough for sharing these treasures with me and entrusting me with sharing them and their story with you. It is still a work in progress; I figured this would be a good start, and hope for others to correct my errors, identify additional musicians, flesh out the story and fill in more of the gaps.

Yes, the research project – *this story* – is far from over. There are many more images and many more faces to identify, names to search, and relationships to put together. There are song lists to put together (Shaw and many of his contemporaries wrote original Hawaiian songs) and music to find. And perhaps one day to play to be heard once again.



Thanks Again!

To Winifred Matteson, who made all of this possible! Also, Tom Walsh, Les Cook (as always, above and beyond the call of duty!), Kilin Reece, John Marsden, Mark Miner

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About the Author

Gregg Miner is, at various times of the day, a plucked stringed instrument collector, scholar, recording artist and performer. He is widely considered the world's leading authority on harp guitars. His web sites include *Harpguitars.net*, *Harpguitarmusic.com* and *Minermusic.com*.

Winifred Matteson is the proud granddaughter of Hollywood actress Wini Shaw and great-granddaughter of James Shaw, who sang for King David Kalākaua, the second-to-last monarch of Hawaii.

